

South African History and Culture in Dutch VWO-Classrooms

MA Thesis

Engelse taal en cultuur: Educatie en communicatie

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Introduction

Historically speaking, South Africa is closely linked to the Netherlands. The Dutch were among the first settlers in South Africa and the Afrikaans language, which is still spoken there, is closely related to Dutch. In addition, part of the history of South Africa is closely related to the history of The Netherlands and of what was going on in The Netherlands at the time many people moved to colonies overseas. However, in Dutch secondary schools, South Africa does not receive much attention. Schools are not compelled to teach South African history and culture, so whether secondary school students receive any information about South Africa is entirely up to the school. It is even very hard to find any information about teaching South African history and culture to Dutch students. Schools do not have to teach the students about the Afrikaans language in Dutch classes or about literature in English from South Africa in English classes. For a Dutch vwo-student, a student from the secondary school level that prepares students for university education, the learning goals at the end of the final year, which is approximately at the age of eighteen, are rather vague. For example, when it comes to knowledge of literary works in English, the government only states that the students should be able to identify the main developments in the history of literature and the different literary themes.¹ It is neither specified how the students should learn to identify these developments and themes, nor is it specified which developments and themes the students should learn. For literary works in Dutch, the same exam-goals are set.² However, for this subject, students have to read more works of literature and they will have to read at least one literary work from each of the main literary movements and times. For example, they have to read works from the Middle Ages, the Renaissance and the Enlightenment. When it comes to the literary themes the schools should teach their students about, the exam goals are not further specified. However, a clear division has been made between literary works from before the year 1880 and after 1880. Students in all levels of secondary schooling have to read a certain amount of classic works from before 1880, and a certain amount of modern works from after 1880. For History, the main focus is on the history of the Netherlands and Europe. However, Dutch

¹Tweede Fase Adviespunt: <<http://www.tweedefase-loket.nl/doc/examenprogramma/Examenprogramma%20mvt.pdf>>

² ibidem: <<http://www.tweedefase-loket.nl/doc/examenprogramma/Examenprogramma%20Nederlands.pdf>>

colonialism is part of what the students do have to learn.³ However, there is an advantage to the vagueness of these exam goals. Schools can teach their students more about topics the schools find important or interesting to discuss.

With the new school system in the Netherlands that was fully adopted in the year 2000, teachers were no longer required to set out exactly what students were supposed to do. It is now no longer the case that teachers talk through the entire lesson; students work on their own projects and assignments in class. Students have been given a large amount of freedom in what they want to learn, by means of letting them choose their own topics of investigation. In addition, teachers have been given freedom in what they want to teach their classes. This gives them the opportunity to choose a subject they want their students to learn more about.

The new school system gives schools and teachers the opportunity to choose a theme of their choice that covers different school subjects. Bolscher et al argue that so-called theme-weeks are especially suitable for secondary school students. In one week, one theme is discussed, a theme that covers different school subjects. They also say that in a theme-week literature and other subjects could be combined. To make a certain country the central focus of a theme-week is mentioned as an example by the authors.⁴ Through a theme-week, more subjects could be dealt with. For instance, with South-Africa, the theme of a multicultural society could be discussed and compared to the situation in the students' home country, in this case The Netherlands. Now that teachers have the freedom of discussing the issues and themes they want their students to learn more about, working in a theme-week with a subject of the teacher's choice has become a distinct possibility.

Working in a theme-week could be an effective way of teaching students more about South African history and culture. Especially the school subjects of English, Dutch and History are suitable for this. With English, the students can learn more about South African literature and learn that there is more literature available in the English language than British and American literature. This would also teach the students that there are more populations in the world for whom English is their native language. Through reading South African literature, the students will also get a better insight in South African culture. Through the subject of Dutch, the students will learn

³ ibidem: <<http://www.tweedefase-loket.nl/doc/examenprogramma/Examenprogramma%20geschiedenis.pdf>>

⁴ Ilse Bolscher et al, *Literatuur en Fictie* (Leidschendam: Biblion Uitgeverij, 2004), 76-77.

more about the Afrikaans language. The goal is not just to give them an introduction to the language itself, but also to teach them more about the origins of the language and how and by whom it is used. This could result in disproving any possible stereotypical views that Afrikaans is a derivation of Dutch used by the white oppressors, even though most students do not know anything about the history and culture of South Africa yet. The students will learn that Afrikaans is also a language in which art, in this case literature, is produced. Although a novel written in Afrikaans would probably prove to be too hard for these students to comprehend, they could get an impression of the language through short stories or poems. With the subject of History the students can learn more about the history of South Africa itself. In addition, they will also learn more about the relationship between South African history and the history of the Netherlands and the rest of the world. This will also teach the students more about modern-day societies in other parts of the world and why they are the way they are now.

The reason I have chosen the history and languages of South Africa to be taught to secondary school students instead of from another former Dutch colony, for example Indonesia, is that South Africa can be more easily covered by the different school subjects. English, for example, is spoken as a first language by many South Africans. Consequently, there are many interesting works of literary in English produced by South Africans. Through the subject of Dutch, the Afrikaans language can be introduced to the students, which is a language that is closely related to Dutch, but has developed in a different way than the forms of Dutch spoken, for instance, in The Netherlands Antilles. Through the subject of History, the students will learn more about the colonial past of The Netherlands, in addition to the interesting issues that are quite unique to the South African situation.

In the next three chapters I will discuss for each of the three subjects English, Dutch and History why South African history and culture is suitable for teaching especially vwo-students in the pre-final year of their education, which is the fifth year. In addition, I will show how this could be done. Although working in a theme-week would be the best way to give students overall knowledge of the culture and history of South Africa, the three school subjects will be dealt with individually in this paper. The first reason for this is that in schools there is not always the opportunity to organise a theme-week. Even if the teachers of all three subjects can fit the theme of South Africa into their lessons, they may not all be able to do so at the same time.

Secondly, history is not a mandatory school subject for most vwo-students. This means that in a theme-week, many students would not be able to participate. If the teachers of the different school subjects discuss the aspects of South African history and culture that are within their domains individually, all students can learn something about South Africa. Even though I think the most effective way of teaching students about this theme is by means of organising a theme-week, I understand that this is not feasible in many secondary schools.

In the first chapter I will discuss ways of teaching South African culture for the subject of English. In my opinion, the best way to teach the students about the culture in South Africa is through literature. First of all, I will discuss the importance of teaching students about literature in general. I will also discuss why multicultural literature and literatures from different parts of the world are interesting subjects to teach to secondary school students. In this chapter, I will show through the theories of Theo Witte and the European Framework of Reference what levels of difficulty students can deal with. After this, three novels by three South African writers will be introduced and I will give examples of what kind of assignments the teachers could ask their students to carry out.

In the second chapter I will discuss how the Afrikaans language can be dealt with in Dutch classes. I will start with an introduction into the language itself and its origins. Secondly, I will introduce some writers who have produced works in the Afrikaans language. In my opinion, a good way to teach students about the language is through poetry. This way, students will not have to deal with too large amounts of text. I will introduce three writers who have produced poetry in Afrikaans. In addition, I will show two poems that are suitable to be read by the students. Finally, I will show what questions the students could be asked to answer after reading the poems.

In the third chapter I will show how the history of South Africa can be taught in Dutch history classes. I will start with a short summary of the history of South Africa, in order to make clear why certain themes are interesting to discuss with 5vwo-students. Secondly, I will show what the exam goals of this school subject are as they are set out by the Dutch government. After this, I will give examples of assignments teachers could ask their students to carry out.

The last chapter will be the conclusion, in which I will come back to this Thesis: The most effective way to teach Dutch students about South African history and culture is through the subjects English, Dutch and History.

Chapter 1: Teaching South African Literature in English Classes

In this chapter, ways of dealing with South African literature written in English in Dutch classrooms will be discussed. To make clear why this could play an important role in the development of, in this case, vwo-students, I will first set out why literature in general is important for the development of the students. Secondly, I will discuss multicultural literature and its relevance to Dutch secondary school students. Thirdly, Theo Witte's theories on how literature can be classified will be introduced. This will show what students of a certain level will be capable of understanding and what themes in the novels can be discussed. After this, the three novels will be introduced as well as a plan on how to use these works of literature to educate vwo-students.

For secondary school students, literature can play an important role in their cultural development. It plays a role both in their cultural awareness and the development of their literary taste. Literature gives them the opportunity to take a look at the lives of other people and people in different surroundings and cultures, and to learn from their experiences. According to Sypherd, there are two major categories when it comes to literary works. Belonging to the first category are the books that provide students with a background and knowledge that prepare them to become productive members of society. Works that belong to the second category are those that function on a more spiritual level. According to Sypherd, they "strengthen the mind and elevate the soul and delight the spirit of man."⁵ More clearly, they play a large role in the development of a human being in addition to providing entertainment and knowledge. The books of both categories could be looked upon as contributing to the cultural development of the students. However, books from the first category contribute more to the development of cultural awareness, while books from the second category play a more important role in the development of literary taste. According to Sypherd, it is the job of a teacher to introduce students to both categories of literature. The task Sypherd thinks a teacher has is:

to try to impress on the consciousness of the youth of our nation the qualities of these books which make for the strengthening of their minds, the broadening of their outlook upon life, the deepening of their sympathetic

⁵ W.O. Sypherd, "Some Observations on Literature in School and College," *College English* 1:6 (1940): 527.

understanding of the experiences of people of their own age and of the ages of the past, the refinement of their taste for things of beauty [...]⁶

A teacher's job is here to teach students the ways of the world while also showing them how entertaining literature can be. Sypherd's views on the fact that literature can play an important role in the development of a student as a human being while also providing enjoyment is shared by the Brontë Society. They say: "We believe in the sharing of 'real' texts, whether described as classic or popular, which enables personal growth and the study of literature to come together."⁷ Ideally, both the raising of the students' cultural awareness and the development of their literary taste take place at the same time, in order for them to go through an overall cultural development. Sypherd and the Brontë Society probably did not have in mind that introducing students to different cultures through literature was a way of shaping a student's cultural awareness. However, by showing different cultures to students they will probably become more aware of their own culture. A teacher has the task here to make this possible. For this, the teacher should look for literary works that contribute to the students' general world knowledge and knowledge of different cultures, while also teaching them how enjoyable reading can be. This could be done by teaching secondary school students South African literature or multicultural literature in general. In the next paragraph, I will discuss the importance of dealing with multicultural literature in general.

"Teachers who incorporate multicultural literature into their curriculum expose students to viewpoints and experiences that can broaden young adolescents' visions of self and the world."⁸ The Netherlands can be described as a multicultural society. Secondary school classes often consist of children who come from very different backgrounds and cultures. In addition, they all know what it is like to grow up in a multicultural society. For these reasons, dealing with literature that comes from other multicultural societies in other parts of the world can be very interesting. Since it is a subject the students are familiar with, they can relate to it without much difficulty, while they also learn about different cultures in other societies. This could

⁶ W.O. Sypherd, "Some Observations on Literature in School and College" *College English* 1:6 (1940): 528.

⁷ Brontë Society Statement on the Teaching of English Literature in UK Schools, *Bronte studies* 29:2 (2004): 173.

⁸ S.M. Landt, "Multicultural literature and young adolescents: A kaleidoscope of opportunity" *Journal of adolescent and adult literacy* 49:8 (2006): 690.

bring together the enjoyment of literature and the raising of cultural awareness. As Landt has already stated, multicultural literature can broaden the students' perceptions of who they are themselves and of the world. Even though students who come from a minority group might look upon this literature differently than their fellow students, multicultural literature can serve everyone. Cox and Galda also discuss the use of multicultural literature in classrooms. According to them, "[f]or minority and immigrant children, these books can be a mirror, reflecting and validating familiar cultures and experiences. For mainstream children, these books can be a window, revealing a multicultural vista that juxtaposes the familiar and the less familiar."⁹ This shows that multicultural literature can have different functions to different students. However, claiming that for minority children multicultural literature serves as a mirror while for mainstream children it serves as a window implies that minority children are familiar with all other cultures that could be discussed in literature. In addition, this would mean that for minority children it cannot be a window that opens up a new world; a situation described in a work of literature can be just as new to a child belonging to a minority group as it is to the so-called mainstream child. Cultural differences between the different minority groups should not be underestimated. Dasenbrock says about this that: "a Kenyan reader of a Nigerian or Guyanese or Indian novel is caught up in the same multicultural dynamic as an American reader of that novel."¹⁰ In addition, Dasenbrock points out that multicultural literature has become a large part of the literature of the Western world, especially when it comes to literature originally written in the English language. There are many countries, including South Africa, where English is spoken as a first language. There is a growing number of literary works from these countries that have become part of the world literatures in English. This means that there is also a growing number of works in which a multicultural society or a society with a different culture is described. According to Landt, the number and quality of books that show an unfamiliar culture is on the increase, and they should be brought across to young students.¹¹ "My goal is to facilitate awareness and availability of quality literature that can provide young

⁹ S. Cox and L. Galda, "Multicultural literature: Mirrors and windows on a global community," *Reading Teacher*, 43:8 (1990): 582.

¹⁰ Reed Way Dasenbrock, "Intelligibility and Meaningfulness in Multicultural Literature in English," *PMLA: Publications of the Modern Language Association of America* 102:1 (1987): 10.

¹¹ S.M. Landt, "Multicultural literature and young adolescents: A kaleidoscope of opportunity," *Journal of adolescent and adult literacy* 49:8 (2006): 690.

minds with a richer, clearer, and more accurate window through which to gaze.”¹² This shows that, according to Landt, providing literature about different cultures to students could help them understand the world better. It also implies that by giving the students a broader window, narrow outlooks upon the world could be widened and their opinions of different cultures could be changed. Stereotypical, biased views of other cultures could be replaced by more understanding views. This could reverse some of the racist opinions the students might have. Racism is often an important theme when it comes to discussing multicultural literature. This is also a subject that students who live in a multicultural society often encounter themselves; it is close to their own lives.

As I have mentioned before, teaching students about literatures from other parts of the world is not mandatory in Dutch schools. However, these literatures are sometimes discussed in another school subject that is mandatory for most vwo-students, namely Cultural and Artistic Education (CKV1). It is said that when literature is discussed in modern language classrooms, teachers should let their students focus mostly on analysing and interpreting literary texts. Experiencing and enjoying literature should be learnt in CKV1 classrooms. The article by Hermans argues that teaching literatures from other parts of the world should be done in CKV1 classes. The problem, however, is that in many schools there are no teachers of CKV1 who are also language teachers or know enough about literature to be able to teach it.¹³ Therefore, I think that for this specific subject it is best to teach students about these works of literature in the English language in English classrooms.

The previous paragraphs have dealt with literature in general in secondary schools and with multicultural literature. This paragraph will go into Witte's theories on what kind of texts secondary school students are capable of interpreting. Only the levels of vwo-students during the last three years of their secondary school education will be discussed, since those are the students this project is focussed upon. With his 2008 investigation, Witte tried to build a bridge between the study and the real practice of education. In his work, he says that for literature education there is no frame of reference available that helps to recognise the differences between individual

¹² Ibidem: 691.

¹³ Marianne Hermans, “Wereldliteratuur in het Curriculum.” <http://www.lezen.nl/index.html?spsearch=wereldliteratuur&age_group_id=0&menu_item_id=2001&sp1=57>(2007): 13-14.

students and their literary development.¹⁴ This means that it could be difficult for teachers to assess what kind of books their students are capable of comprehending. In order to facilitate this, Witte created six levels that describe the literary competences of people at a certain level. Not only does he show what kind of literature students are capable of reading, he also shows the main interests of readers at a certain level. In the next paragraphs, levels three and four will be discussed in detail, because those are the two levels that vwo-students in the last three years of their education should be at.

In the fourth year of vwo, students are supposed to be at level three. At this level, they are able to deal with simple literary texts. They are willing to make an effort to understand literature, but will not start reading a thick book. Most typical for this level is the interest in social, psychological and moral issues. The story and characters do not have to be closely related to the students' environment, but they have to appeal to themes they are interested in, such as love, death, friendship, and etcetera. The complex literary techniques, such as flashbacks and motives have to be fairly explicit.¹⁵

At the end of their vwo-education, students should be at level four. At this level they are prepared to make an effort for literature and to understand complex situations and emotions of people who are far from the students' environment. It is no longer important how thick a book is. Complex literary techniques do not have to be explicit anymore. The students can deal with, for instance, implicit changes of perspective, metaphoric styles, and etcetera. This stimulates the students to make an effort to interpret the text. They can distinguish the different strata in a story and recognise and interpret motives and other significant elements. They can identify with the main characters, but also critically judge their behaviour from a distance. At this stage, students can identify the different themes and understand the meaning of the book. Their responses are based on the deeper meanings of the novels, the literary techniques, and the author's craftsmanship.¹⁶

According to Kwakernaak, there are four different approaches when it comes to dealing with literary texts. The first approach is the literary-historic approach, in which the main goal is to place the text within a certain literary, historical, or philosophical movement. The second approach is the text-immanent approach, in

¹⁴ Theo Witte, *Het oog van de meester: een onderzoek naar de literaire ontwikkeling van HAVO- en VWO-leerlingen in de tweede fase van het voortgezet onderwijs* (Delft: Eburon, 2008), 500.

¹⁵ Ibidem: 507.

¹⁶ Ibidem: 508.

which the text is regarded as an autonomous work of art. The main focus here is on the literary styles that are used in the novel. The third approach is the sociological approach, in which the text is seen as an expression of social, political or economical circumstances. This teaches the students more about social circumstances of people in various situations. Themes as war, love, death, and etcetera can be discussed through this approach. The last approach is the reception-aesthetic approach, in which the main focus is on the enjoyment of the reader. The students' opinions of a work are very important here.¹⁷

Another issue that has to be taken into consideration when teaching literature in the English language to Dutch students is that they are not native speakers of English. Therefore, it is best to choose novels that are of a level they can comprehend. Fortunately, there is the European Framework of Reference (EFR), which indicates for each level what the language learner is capable of interpreting. The levels are A1, A2, B1, B2, C1, and C2. At level A1, a person has very basic language skills and at C2 the person is at the level of a native speaker. At the end of their vwo-education, students should have reached level B2, while some students have even reached C1. In the fifth year of their vwo-education, students should be at level B1 or B2. At level B1, when it comes to reading skills, students should be able to read texts that are written in everyday language and to interpret emotions and events that are shown in the text. At level B2, students are able to interpret texts that deal with everyday issues and they can interpret the author's point of view. At this level, they are fully capable of interpreting contemporary literature.¹⁸ Regarding Witte's levels of literary competence, it is best for students to read a level four novel when they are at level B2 of the EFR, because the literary skills and the foreign language skills both have to be well developed for them to be able to read a more complex work of literature.

¹⁷ Erik Kwakernaak, *Didactiek in het Vreemdetalenonderwijs* (Bussum: Uitgeverij Coutinho, 2009), 396.

¹⁸ European Language Portfolio, <<http://www.europeestaalportfolio.nl/docs/Europees%20Referentiekader.doc>>.

The Novels

The three novels I have chosen for secondary school students to read are *Coconut* by Kopano Matlwa, *Disgrace* by J.M. Coetzee and *July's People* by Nadine Gordimer. All three novels fit in into the two Witte-levels and EFR-levels that have been described above. The stories in the three novels are set in South Africa and show a multicultural society. This gives students the opportunity to take a look at a multicultural society other than the one in the Netherlands. Although the students are familiar with multiculturalism in general, they will be able to see that it can entail different things in different countries. This means that novels portraying a multicultural society can be just as interesting to Dutch students as to immigrant students. In addition, all three novels show a contrast between the culture and issues of both black and white people, even though *Coconut* only shows the lives of black people. I will further elaborate on these contrasts in the introductions to the novels. In my opinion, the three novels mentioned can also contribute to the students' development of literary taste, since they appeal to subjects the students generally find interesting at the levels they are in. In this section, I will describe the three novels mentioned above in detail, and I will explain why these novels are suitable for vwo-students.

Disgrace, by J.M. Coetzee

Disgrace tells the story of a Cape Town University professor, David Lurie, who, after his regular prostitute will no longer see him, starts an affair with one of his students, Melanie. Soon after, this affair backfires on him, and he is fired for abusing his power to have sex with a (black) student. After this, he decides to stay with his daughter Lucy in the country for a while. At Lucy's farm, there is also a black man who lives there named Petrus. At first, life on the farm is calm for Lurie, but he soon learns that there has been a change of hands when it comes to power in post-apartheid South Africa. Petrus has been given part of Lucy's land, but that does not seem to be enough for him. One day, David and Lucy are violently attacked by three men who tell them they need to use their phone. David is severely beaten and set on fire, while Lucy is raped and becomes pregnant. Conveniently, Petrus was away for a couple of days

when this happened. This indicates to Lurie that he must have had something to do with this. Lucy seems to know that there is no point in telling the police what has happened. She decides to marry Petrus and become his second wife, in exchange for protection and the ability to stay in her house. This, of course, gives Petrus all of Lucy's land. She knows that this is her only option. After the incident, David starts working as a volunteer together with Bev Shaw, whom he later starts an affair with. She puts down unwanted dogs from a shelter and he disposes of their bodies. He sees this as a last act of kindness he can serve these dogs with. Eventually, David goes back to Cape Town, but does not find what he is looking for. The university has already replaced him and his house has been ransacked, so there is nothing left of his old life. In the end, he decides to move to a house in a town close to where his daughter lives and to finish his work on Byron, which he had already started working on before the incidents occurred.

The contrast in this novel can mainly be seen through the character of David Lurie. His affair with Melanie was nothing more to him than an affair, while he was in fact abusing his power to have sex with her. However, when his daughter Lucy is raped, he is devastated by it. The parallel between the rape of Lucy and the affair with Melanie is discussed in many articles. According to Marais, “[t]he gang rape of Lurie’s daughter, Lucy, [...] serves as a structural parallel in the novel to Lurie’s rape of Melanie Isaacs.”¹⁹ This novel invites the reader to think about whether the tables have been turned in post-apartheid South Africa and whether David Lurie gets what he deserves. This is further illustrated by Graham, who says that “[t]he sexual violation of Lucy further highlights a history tainted by racial injustice, by possession and dispossession.”²⁰ Through this story, the students will learn more about the changes that have occurred in South Africa in the recent past.

Regarding Witte’s levels of literary competence, *Disgrace* should be categorised as a level four novel. At this level, as mentioned before, students are prepared to make an effort and they are capable to understand complex situations and emotions of adults who are far from their own environment. It is no problem that David Lurie and the situations he encounters are very different from their own situations. Although they can identify with the main characters, they can also

¹⁹ Mike Marais, “J.M. Coetzee’s *Disgrace* and the Task of the Imagination,” *Journal of Modern Literature* 29:2 (2006): 76.

²⁰ Lucy Valerie Graham, “Reading the Unspeakable: Rape in J.M. Coetzee’s *Disgrace*,” *Journal of Southern African Studies* 29:2 (2003): 437.

critically judge their behaviour. They are able to identify and comprehend the different strata and open spaces in the novel. Although Coetzee does not make his intentions explicit in the novel, students can understand what message he tries to put across. The students' response is based on the meaning of the work and the way the story is told. They can identify the different themes in the novel, such as race, injustice, treatment of animals, rape, sexuality and power.

This novel is suitable for students who are at level B2 of the European Framework of Reference. Although the novel is written in a literary style, its language is modern-day English and is not difficult to comprehend for second-language speakers of English.

There are many ways to use *Disgrace* in a vwo-classroom. However, making them read it and write a book report will probably not be the best method. For a book report, students can easily use information from the internet and produce the report without reading the book. Furthermore, students will probably not enjoy doing it. According to Hendriks, Zijp, and Van Zundert, there are some key factors for motivating students to read and reflect on literature. They applied Woolfolk's TARGET-model²¹ on motivation in general and used it for literature education. TARGET stands for task, autonomy, recognition, grouping, evaluation and time. It is important for students that the task given to them is clear. Autonomy gives the student ownership of the task, because the students can choose a task they find most interesting, which gives them responsibility for their own education. Recognition means that the student should get feedback from the teacher and recognition for what has been achieved. Grouping helps students to work together and learn to deal with different opinions and criticism. Evaluation means that the work they have done should be judged as well as the personal development. Finally, the student should be given the time to work at their own speed.²²

Considering the TARGET-model and Witte's theories, I have come up with the tasks below between which the students can make a choice. It is not stated how large the assignments should be or how much time the students have got to complete

²¹ A. Woolfolk, *Educational Psychology* (Boston: Pearson Education Inc., 2007)

²² Matthijs Hendriks, Fleur Zijp, Bregje van Zundert, "Wat is een goede didactische aanpak om de motivatie van leerlingen in 5 VWO bij het verwerken van literatuur vanaf 1880 te optimaliseren?" (PGO IVLOS, 2008): 2.

the assignment, because teachers should decide for themselves how much time they would like to use.

1. Choose one of the themes from the novel and indicate why this theme is important in the novel. Indicate why this theme is important in the storyline and how it defines the characters in the novels. Choose, for instance, between power-shifts, treatment of animals, racial injustice, and sexuality.

This assignment gives the students the opportunity to go deeper into the theme they find most interesting, which gives them autonomy. In addition, by only dealing with one theme, they are forced to go deeper under the surface of the story. The main focus of this assignment is on Kwakernaak's theories of the text-immanent approach and the sociological approach. Students will have to close-read the text, but also look at the sociological circumstances that are portrayed here.

2. Find book reports on the internet about this novel and compare them to your own interpretation. Compare the other person's findings to your own opinions, interpretation of the themes and characters in the novel and the message this novel tries to put across.

This assignment implicitly makes the students reflect on their own findings and interpretations of the novel. They also learn to take a critical look at other people's findings and opinions. The main focus here is on the reception-aesthetic approach, since the students are mostly asked for their opinions. The text-immanent and sociological approach could also be used here, depending on what kind of book report the students choose to compare their own with.

3. Rewrite a passage of the novel. Also indicate what you have changed and why and what this change would mean for the characters in the novel and the overall storyline.

Students have to take a critical look at what parts they like and dislike about the novel and what they would like to be different. They will also have to reflect on what a small change can mean for the entire novel. In addition, they get the chance to

experience writing fiction. For this assignment, the students could use the text-immanent approach, the sociological approach, and the reception-aesthetic approach, since they can make their own choice in what they want to change about the text. For instance, they could change the style Coetzee has used to write the novel, they could change the sociological circumstances, or they could change elements of the story that would simply make them like it better.

4. Compare the novel to the film (directed by Steve Jacobs, 2008) and identify the differences you find most important. Show what aspects or themes receive more or less attention in the film than in the novel. Take a look at your own response and find out if you feel the same way about the film as you do about the novel. If there are differences, try to find out what causes these differences.

For many students, film is a more popular form of media than a novel, so this could help them build a bridge between the two. They will also learn how much scene setting or having to create your own scene can change the way a situation comes across. This assignment could also be done in groups, so students can compare and discuss their own findings with their fellow students' and learn to compromise in order to produce one product.

5. Compare the multicultural society described in *Disgrace* to the multicultural society in The Netherlands. Find out whether and how much the characters in the novel are defined or limited by the form of society they live in. Argue whether and why situations in the novel could or could not happen in The Netherlands.

This task would help students interpret the personalities and actions of the characters in the novel and teach them how much a society can define somebody's life. This will also make them take a closer look at the society they live in themselves. This assignment uses Kwakernaak's sociological approach, since the students are asked to look at the society displayed in this text and compare it to the society they live in themselves.

6. Take a look at David's affair with Melanie and compare it to the rape of Lucy. Do you think there are any similarities between the two? Do you think David is rightfully punished for what he did to Melanie?

This assignment would make students take a closer look at David's affair with Melanie and the abuse of his power. Hopefully, they will see that in both cases, sex is used by both David and the rapists to get what they want. Regarding Kwakernaak's theories when it comes to approaching literature, this assignment uses the sociological and reception-aesthetic approach. The students are asked here to take a look at the sociological circumstances in the novel, and they are also asked for their own opinions.

Coconut, by Kopano Matlwa

This novel tells the story of two black girls living in South Africa. One of them, Ofilwe, comes from a wealthy family and attends a private school. Her family tries to fit in with the South African whites and at their home English is the only language spoken, even though her mother does not speak it very well. However, Ofilwe finds herself both a misfit in school, where the other children will not fully accept her, and with her cousins, who speak Sepedi, which Ofilwe cannot understand. Ofilwe wonders if she had not been just as happy growing up in a hut and having only a brick to play with. Fikile, the other girl, has grown up in a township with her uncle who sexually abuses her. From a very early age onwards, Fikile does not feel connected to other black children. At the age of eighteen, Fikile dislikes all black people, even though she is black herself. She has a plan, called "project infinity," which entails that she is going to marry a rich, white man. The book has an open ending, so it is up to the reader to imagine how Fikile's and Ofilwe's lives move on from here.

Even though both girls in this novel are so-called "coconuts," black on the outside and white on the inside, there is a great contrast between these two. Ofilwe has grown up in a similar way to her white classmates, but her skin colour prevents her from completely fitting in with them, while her upbringing has alienated her from her cousins and other black people. Fikile, on the other hand, has grown up in a township, which is very common for black people in South Africa. Unfortunately,

Fikile thinks that because of their behaviour, black people are inferior to white people and that the only way for her to become happy is to live the way white people live. All Fikile is trying to do is to get away from the black people in her life.

Within Witte's framework of literary competence, *Coconut* should be categorised as a level three novel. At this level, students are mostly interested in social, psychological and moral issues; these are the most prominent issues in the novel. The book is not a very thick book, so the students will have little trouble with starting to read. The novel deals with issues they are interested in, such as displacement, friendship and justice. Flashbacks are all in italics, so the present-day storyline is easy to follow. Although it is not mentioned in the novel, its deeper meaning becomes clear and the novel implicitly teaches the student about racism in South Africa. They can understand why the characters act and think the way they do from the context and the story. They can also understand why certain flashbacks are significant and how they define the two girls.

This novel is suitable for readers who are at level B1 of the European Framework of Reference. The novel is written in everyday language and the sentences are quite short. They can understand the emotions of the characters in the novel.

Considering the TARGET-model and Witte's theories on what kind of assignments are suitable for students, I have come up with multiple tasks between which the students can make a choice:

7. Explain the title and apply it to both main characters in the novel. What makes each of these girls a coconut and what are the main differences between these girls? Are there any ways to change their situation for the better? And how much does their environment define the personalities of these girls?

This task will teach the students how complicated the situations of these girls are and how hard it would be for them to make changes. It also teaches them more about race-issues in post-apartheid South Africa. This task could also be done in groups. This assignment uses Kwakernaak's sociological approach, since the main focus is on the girls and the society they live in.

8. Choose a passage from the novel and turn it into a screenplay for a film that is set in The Netherlands. What changes have to be made in order for it to be

realistic in Dutch society? From what ethnic background would your actors be? Could you think of any specific actors you would like to use and explain why?

This task could be a lot of work, so it would be best for the students to work in a group. This way they will also have to discuss their own interpretations and agree on a passage in the book that is significant for the story. For this assignment the focus is on both the sociological approach and the reception-aesthetic approach. The students will have to take a look at both the South African society and the Dutch society, as well as their own preferences to create a film.

9. Write an extra chapter for this novel in which either one or both girls can be seen in a later stage of their lives. Also say why you have chosen for a certain outcome.

Since the students are asked to be creative for this assignment, they should not be given too many restrictions on what they can and cannot do. It would be useful for this assignment not to work in groups, but for each student to write his or her own version and then to discuss their stories with each other. This could also teach them that other people can have different expectations of characters after an open ending. For this assignment the students will have to use the text-immanent approach, the sociological approach, and the reception-aesthetic approach, because they will have to take a look at Matlwa's style of writing, they will have to consider the sociological circumstances in South Africa, and they will have to take a look at their own preferences in order to write an extra chapter.

10. Find information about the life of the author. Why could Matlwa have chosen to write a novel about this subject? Are the situations described in the novel common for black people in post-apartheid South Africa?

For this assignment, the students will have to take a close look at the social contexts this novel was written in. They will have to establish a connection between the situations described in the novels and the reality in South Africa. The main focus of this assignment is on the sociological approach, because the students will have to

make a comparison between real life in South Africa and the situation as it is described in the novel.

July's People, by Nadine Gordimer

Gordimer's novel is set during a fictional civil war in South Africa in which the black population has overturned the apartheid system. The white family in the novel, the Smales, is forced to leave their house in order to escape from the violence. They go along with their servant, July, to his homeland. Bam and Maureen Smales had always thought of themselves as being liberal towards black people, but they soon find out that they had always treated July as a lesser person. Now that they are in his territory, July no longer accepts commands from his former employers and does not behave as obligingly to them as he did before. They now have to adapt to living in a hut and to the way the African villagers live. The only items the Smales have left from their previous life is the yellow bakkie, their car, and Bam Smales' gun. However, July keeps the keys of the bakkie and uses the car whenever he needs to. Later on, they find out that the gun has been stolen and that Daniel, the only person absent, has joined the revolution against the whites. At the end of the novel, a helicopter can be heard from the village. Even though it is not clear who is in the helicopter, Maureen desperately runs towards it, wanting it to take her away.

This novel shows the life of both black and white people before and after the tables have been turned. Now that the Smales are in a new situation, they can reflect upon the lives they used to have and on the way they have always treated black people. They also learn how great the difference is between the living conditions of the whites in the old situation and of the blacks. The novel shows Gordimer's criticism of South African white liberals. She says that although the liberals think that blacks deserve a better treatment, the liberals are neither willing to give up their property, nor will they accept the fact that they have become as wealthy as they are through the system of apartheid. This can be seen through the Smales in the novel. According to Erritouni, "throughout the novel, [the Smales] resist redistribution of

wealth, seemingly oblivious to the fact that, before the revolution, the racial laws of apartheid tipped the economic balance in their favor.”²³

Within Witte’s framework, this novel should be classified as a level four novel. At this level, the students are prepared to make an effort to understand literature and they can understand complex situations. The fact that this story is far from the students’ environment is not a problem anymore. They can both identify with the main characters in this novel and critically judge their behaviour. They can identify the main themes and understand the deeper meaning of the book. The literary techniques Gordimer uses, for instance the dashes where quotes start, are no longer a problem for students to interpret.

Considering the European Framework of Reference, this novel should be categorised as suitable for readers who are at level B2. Even though the novel does not deal with everyday issues, the vocabulary that is used to describe these issues is not difficult to comprehend. At this level, their English reading skills should allow them to understand the author’s intentions.

I have again come up with multiple assignments between which the students can make a choice, again considering Witte’s theories and the TARGET-model.

11. Take a close look at one of the main characters, Bam, Maureen, or July. How did the old system determine their place in society? How have the developments changed their role in society and the amount of respect they receive?

For this assignment the students will have to establish a connection between politics and a person’s place in society. On a more literary level, they will have to take a close look at a character’s development throughout the novel. They will have to see the connection between events that take place and the change of a person’s character. This assignment focuses on the text-immanent and sociological approach, because the students will have to take a close look at the development of the characters throughout the novel and at the social circumstances of the characters.

²³ Ali Erritouni, “Apartheid Inequality and Postapartheid Utopia in Nadine Gordimer’s *July’s People*,” *Research in African Literatures* 37:4 (2006): 71.

12. Was Maureen Smales as liberal towards black people as she thought herself to be? What were her relations with them before? How did she behave towards them? Did she realise at the time what she was doing and does she now?

For this assignment the students will have to take a close look at the flashbacks in the novel that show Maureen's childhood and her life before the violence started. They will have to see whether Maureen is aware of what she is doing or has done herself. At this level, students' responses are based on the deeper meanings of a novel, so they can understand the racial issues of South Africa through the behaviour of Maureen. For this assignment, students will have to close-read the text as well as look at the social circumstances. Therefore, this assignment fits into the text-immanent approach as well as the sociological approach.

13. Find an interview with Nadine Gordimer about racism on YouTube. Are Gordimer's ideas on this issue reflected in the novel and how? Try to link certain passages from the interview with passages in the novel.

For this assignment students will have to take a close look at the author's intentions in the novel. With help from the interview, they can indicate the deeper meaning of the novel. This assignment is mainly focused on the text-immanent approach, because the students will have to take a close look at the text in order to see if Gordimer's ideas are reflected in the novel.

14. Take a look at the people's possessions in this novel. How much do personal possessions mean to Bam Smales? What do they represent to him? How much do possessions mean to the other people in July's village?

Students will learn that the possessions described in this novel symbolise the white people's old lives and a longing for the past, while for the black people they symbolise their aspirations to be able to have what was before only in the hands of white people. They should understand that the items described symbolise matters that are of greater significance. They will also understand that goods carry different meanings to different people. In this assignment the main focus is on the text-immanent approach and on the sociological approach, because the students will have

to close-read the text to find out what possessions mean to the characters, in addition to finding out how much the importance of possessions to people is defined by their social circumstances.

In addition to the assignments suggested for the novels mentioned above, teachers could also come up with other assignments. For instance, when a certain literary theme is discussed at the same time as South African literature is discussed, teachers could incorporate the theme into another assignment.

Chapter 2: Teaching Afrikaans Poetry in Dutch Classes

In this chapter, I will discuss how the Afrikaans language can be dealt with in Dutch classrooms. Since many Dutch people often consider Afrikaans to be a mere derivation of Dutch, it could be interesting to teach students more about the language itself and its origins, in addition to showing them that works of literature have been produced in Afrikaans that are worth taking a look at. First of all, the Afrikaans language itself and its origins will be discussed, in addition to why the language is suitable to be taught to secondary school students in their Dutch classes. After this, several South African writers writing in Afrikaans will be introduced. I will explain why these writers are worth reading for Dutch students. This chapter will conclude with different options of teaching this literature to Dutch students.

First of all, Afrikaans is historically and linguistically closely related to Dutch. The Afrikaans language first came into being when the first Dutch settlers arrived in the Eastern Cape in 1652. These settlers worked for the Dutch East India Company and they were mainly there to provision ships on their way between The Netherlands and the Dutch East Indies. The Dutch were not the only people present there at that time; there were also many other people, for instance Frenchmen, Germans, Portuguese and the native Khoikhoi and San. One would expect a language to emerge that would have been somewhere between all of these languages, but that did not happen, because of the “political and economic dominance of the Dutch East India Company.”²⁴ Gooskens and Bezooijen give a very short explanation of the origins of Afrikaans. According to them the creolisation process involved severe reduction of Dutch morphology, especially in the verb system, but other words also lost many of their morphologically different forms. According to Kloeke, Afrikaans mostly resembles the Dutch dialect that was spoken in the south of The Netherlands at that time. At the time of the first Dutch colonists in the Eastern Cape, around the end of the seventeenth century, there were 27 people there who originally came from the southern part of The Netherlands and 147 Dutch people in total. Even though the people from this region were outnumbered by far by people from other parts of The Netherlands and other countries, the people from the south were the ones who held the

²⁴ Charlotte Gooskens and Renée van Bezooijen, “Mutual Comprehensibility of Written Afrikaans and Dutch: Symmetrical or Asymmetrical?” *Literary and Linguistic Computing* 21:4 (2006): 544.

most power, so other people were forced to adapt to their language or dialect.²⁵ However, some elements of vocabulary and grammar were taken from the other native and immigrant languages spoken in that area and added to the early version of Afrikaans, which made the difference between Dutch and Afrikaans even larger. An example of this is the double negation that was introduced by the French immigrants. Afrikaans was not officially recognised as an independent language until 1921. It is still often considered to be the language of white oppression due to its origins, because it was the language of the first white rulers in the area. In addition, the majority of speakers of this language are often considered to be racists. Afrikaans was the language spoken by the Boers, who were the most vehement supporters of the apartheid system. For many people, Afrikaans has come to symbolise this system of segregation. However, the Afrikaans language is used by people of all social classes. In addition, it is used in all levels of education: in many universities it is the language used for educational purposes.²⁶

Afrikaans is very much suitable to be introduced to Dutch secondary school students. Because it is closely related to Dutch, it is not very difficult to comprehend for native speakers of Dutch. An investigation carried out by Gooskens and Van Bezooijen has proven that written Afrikaans is comprehensible for 5vwo-students. In this investigation, they tested the mutual comprehensibility of written Afrikaans and Dutch. In a cloze-test, the students were asked to fill in the gaps in newspaper articles. The Dutch students performed very well on this test, with an average percentage of correct answers of 66.5%. This may not seem to be a very high result, but it was in fact even slightly better than the South African students performed on their own language. However, the South African students performed very poorly on the Dutch texts. According to Gooskens and Van Bezooijen this was due to the fact that for many Afrikaans words there are similar words in Dutch, but this is not the case the other way round. Since Afrikaans originated as a simplified version of Dutch, the language has a much smaller vocabulary. However, most of the words in Afrikaans do have an equivalent in Dutch. For instance, there are two words for *fun* in Dutch, namely *lol* and *plezier*. In Afrikaans there is just *plesier*. Understandably, the Afrikaans word *plesier* is easily comprehended by a native speaker of Dutch, but a

²⁵ G.G. Kloeke and William G. Moulton, "Herkomst en Groei van het Afrikaans," *Language* 28:1 (1952): 150.

²⁶ Charlotte Gooskens and Renée van Bezooijen, "Mutual Comprehensibility of Written Afrikaans and Dutch: Symmetrical or Asymmetrical?" *Literary and Linguistic Computing* 21:4 (2006): 544-545.

speaker of Afrikaans would not be able to deduct the meaning of *lol*. The same goes for verbs: Afrikaans does not make much use of morphological inflection, whereas Dutch does. A Dutch reader is often able to interpret the meaning of an Afrikaans verb, since it is often the stem of a Dutch verb. However, the South African reader is distracted by the affixes and suffixes that are used in Dutch. Afrikaans also has a pronominal system that is very much simplified compared to the system used in Dutch. For instance, as in English, Dutch uses different words for the English *we* (*wij*) and *us* (*ons*). Afrikaans just uses *ons* in both cases. A speaker of Dutch can deduct the meaning of *ons* where it is not used as a possessive pronoun, but for *wij* there is no Afrikaans equivalent, so the meaning of the word is hard to deduct for a South African student.²⁷ Even though the mutual comprehensibility of the two languages is not important for this paper, this investigation does show that Afrikaans is comprehensible enough for Dutch students to deal with.

Writers

One author who writes in Afrikaans and is worth dealing with in Dutch classrooms is Breyten Breytenbach. Breytenbach (1939) was a fierce opponent of the apartheid system and left South Africa in 1960. In 1962 he married his originally Vietnamese wife in Paris; interracial marriages were illegal in South Africa at that time. In 1975 he returned to South Africa with a false passport, but he was betrayed and imprisoned under the Terrorism act until 1982. Breytenbach wrote in both Afrikaans and English, and many of his works deal with the South African apartheid system.²⁸ Among his works there is a collection of poems dealing with the time Breytenbach was in prison. Many of Breytenbach's poems are available on the internet, including his poem "Allerliefste, ek stuur vir jou 'n rooiborsduif."²⁹

Another author worth mentioning is André Brink. Just like Breytenbach, he grew up in a white Afrikaner family who supported the apartheid system. Brink turned against apartheid when he was living in Paris in 1959 and learned that black

²⁷ *ibidem*: 552-553

²⁸ Rosemarie Breuer, <<http://www.stellenboschwriters.com/breyten.html>>.

²⁹ Karel Ark, <<http://www.woorde.co.za/Digters/breyten.html>>.

people, if given the chance, had the same capacities as white people.³⁰ Brink is most famous for his works against apartheid.

The third author worth mentioning is Antjie Krog (1952). Krog is most famous for her works about her experiences with the Truth and Reconciliation Commission. She has also produced many poems.³¹

Teaching Afrikaans

Referring back to the previous chapter on English, Witte's theories should again be taken into account. In the fifth year, students should be able to read works that belong to level four. At this level, the students will be able to deal with complex literary techniques, such as metaphoric style. The students' main focus is on the literary techniques and the deeper meaning of a work. This means that students should be able to read and interpret difficult poetry.

For Dutch secondary school students it would be interesting to give them an introduction to Afrikaans. By presenting the students with texts in Afrikaans, they will learn both the linguistic and literary aspects of Afrikaans. They will get the opportunity to learn the similarities and differences between Afrikaans and Dutch. In addition, they will learn more about literature in a language with Dutch origins from the other side of the world. In my opinion, it would be best to focus on poetry written in Afrikaans. Since Afrikaans is still not very easy to read for a native speaker of Dutch, poetry could be easier, since poems are usually quite short. This will give the students the opportunity to reread the parts they could not understand. In addition, in poetry there is often a repetition of words and sentences, which could give the students a second chance of understanding what is being said. However, poetry can also be difficult to understand because of the various literary techniques that are used. Metaphors are an example of this. Another option could be to let the students read a newspaper article in Afrikaans. However, a newspaper article usually does not have any literary value and the focus of the students would probably be more on the story of the article than on the language used. The same goes for short stories, as well as the fact that most short stories are already too long to be read by the students. Poetry is

³⁰ B. Elnadi and A. Rifaat, "André Brink," *Unesco Courier* 46:9 (1993): Par.3

³¹ African Success, <<http://www.africansuccess.org/visuFiche.php?id=704&lang=en>>.

also part of the curriculum in secondary school literary education, so introducing Afrikaans poetry to them could be a welcome addition to their education.

There are several ways of introducing Dutch students to South African poetry. In my opinion, it would be best to let them work in groups, since discussing the meaning of certain words could help them find out what the poems are about. For Dutch classes, it is interesting to take a look at the linguistic aspects of Afrikaans as well as the social backgrounds in the poems. The students could be asked to read one poem or poems by one author per group. They could be asked to answer different questions belonging to different categories. By letting the students answer different questions about the poems, they will be forced to close-read the text and take a close look at both the language used in the text and its meaning. I have included two poems in appendices A and B. Appendix A is Breyten Breytenbach's poem "Die Lang Arm." The poem tells the story of someone who is arrested for having set foot on a white man's land. The person arrested here is God, but he is treated the same way as a black man without a passport would have been treated. I think this text is suitable for 5vwo-students, because even without understanding every word, students can understand what is going on. The text is clear, and does not have too many figures of speech. The sentences are in everyday language, which gives students the opportunity to see what Afrikaans is like in regular sentences. This poem is not very long, which makes it easier for students to comprehend and it enables them to take extra time to reread the sentences they do not understand straight away. In addition, it tells students a little about South African politics. This poem comes from Breytenbach's collection of poems ("YK") *Die vierde bundel van die ongedanste dans*, which was first published in 1983, when the system of apartheid was still in effect in South Africa. Appendix B is part nine of Antjie Krog's "Land van Genade en Verdriet," taken from the poetry collection *Wat de sterren zeggen*. The poem consists of ten parts, but they can all be read separately. The lines in the poem are quite short and written in a simple style with words that are not too hard to understand. As I have mentioned before, Krog is famous for her works about her experiences with the Truth and Reconciliation Commission. Her experiences are also reflected in this poem, in which Krog speaks of a new beginning for black and white. Poems could also be taken from the internet, for instance, from the website www.woorde.co.za, which offers many poems in Afrikaans by different authors. However, none of the poems published on this website discuss anything that has to do with politics or apartheid. If the teachers should decide to let

their students make their own choices in what poems they want to read, the teachers should take into account the fact that politically themed poems in Afrikaans are hardly available on the internet. Below are some questions students could be asked to answer after reading a poem in Afrikaans. The questions are suitable for both poems I have included in the appendices. In addition, by answering these questions, students will learn more about the several different aspects of the poems, both on a social and text-immanent level.

Linguistics:

What are the main differences between Afrikaans and Dutch grammar as can be seen in the poem? Take a look at verb inflection, pronouns, word order and negation. Are there any elements in the poem that remind you of the spelling that is used in older Dutch works of literature?

Theme:

What is the main theme of the poem?

Style:

Is the poem written in a style you are familiar with? Explain.

What stylistic elements did the poet use? Think, for instance, of rhyme, repetition, or alliteration.

For these three assignments the main focus is on Kwakernaak's text-immanent approach, because the students will have to analyse the text in order to find the answers to the questions above.

Background:

Find out more about the background of the author of this poem and give a brief overview. Is his/her personal background reflected in the poem?

Are there any elements in the poem that make it typically South African? Think in terms of imagery, animals, landscape, politics, et cetera.

For this assignment the sociological approach is used, because the students will have to take a look at the social circumstances in South Africa during apartheid and after apartheid.

Personal interpretation:

What did you like or dislike about the poem? Does it have to do with the subject the poem deals with or with the style, or both? Explain.

Was it difficult to read a poem written in Afrikaans? What was difficult or not so difficult about it?

Are you planning on reading more poems or works in Afrikaans in the future? Why, or why not?

In this assignment only the reception-aesthetic approach is used, because it only focuses on the personal interpretation of the students.

By answering the questions above, the students will have to take a look at the poem both on a literary and a social level. They will also have to form their own opinions and underpin their opinions with arguments. If teachers decide to choose other poems written in Afrikaans, some adjustments to the questions will have to be made.

Chapter 3: Teaching South African History in History Classes

In this chapter, I will show how South Africa could be discussed in History classes in Dutch classrooms. In combination with the tasks set out for the subjects of English and Dutch, this could give students a further insight into the history and culture of South Africa. Unfortunately, History is not a mandatory school subject for most vwo-students, so most of them can only learn about South African culture through the subjects of Dutch and English. For the students who do take the history classes, this could either complement what has been or will be learnt in the Dutch and English classes, or it can stand on its own. First of all, I will briefly discuss the history of South Africa and show the importance of South African history for Dutch students. This will show that there have been many different issues in the course of several centuries that are worth discussing with vwo-students. Secondly, I will discuss how history is generally taught to the students and what the learning and exam goals for this subject are. After this, I will give a few examples of assignments history teachers could ask their students to carry out, in accordance with the learning goals that are set out by the Dutch government.

History of South Africa.

First of all, I will give a brief overview of the history of South Africa, in order to illustrate why the assignments given below are of interest to the Dutch students and show that they deal with important issues in the history of South Africa. As I have mentioned before, South African history and Dutch history are closely related. Even though it is hard to summarise the entire history of a country and many issues will inevitably have to be left out, this summary is meant to serve more as an introduction for the students into the major issues of South Africa's history. By being given an introduction, the students will be better able to decide what aspects of South Africa's history they find most interesting and would like to know more about, so they can choose the assignment that suits their personal interests.

The first people who inhabited the South African cape were the Khoikhoi and San peoples, together known as the Khoisan. They were hunter-gatherers that had lived there for at least 100,000 years. When the early colonists arrived in the Cape of South Africa, the Khoisan did not see them as a threat, since the colonists only came

there to replenish their ships with food and water, with which the Khoisan helped them. In 1652 all this changed, when the Dutch East India Company (VOC) planted a flag there and people started to settle there “with the backing of force.”³² Apparently, at first the Dutch had never planned to settle in the Cape, but the high number of deaths of ship crew members caused by scurvy meant that the ships needed to fill up with vegetables, which meant that the VOC needed land to grow these vegetables. However, in 1657 the VOC released nine employees from their contracts and allowed them to start their own farms on their own pieces of land. In the same year, the first slaves were brought into the country. Over the next years, more and more settlers came to the colony and by 1795 there were 15,000 free citizens in the Cape.³³ This same year, Holland was invaded by Napoleon and with the consent of the Dutch royal family, the British took over the colony. Under British rule, production increased, but the British farms were doing better than the Dutch farms. Another problem was that the British were against slavery, and this was very hard to understand for the Boers who lived there. In 1803 the Cape was returned to the Netherlands, which was then known as the Batavian Republic. The rulers decentralised the government that had been installed by the British in the colony and made Dutch the only official language again. This government did not last very long, because in 1806 the British returned to the Cape with 6,700 troops to reassume the power over the colony. They wanted to establish a colony where ships from all over the West would come for supplies.³⁴ They also banned the slave trade the year after and in 1834, all slaves were emancipated. This same year, the Great Trek started, which meant that many Boers, descendants of Dutch settlers, mixed with a few other nationalities, moved out of the colony and further inland. By doing so, they escaped economic hardship as well as strict government rule they did not approve of.³⁵ One of the great mistakes the Trekkers made was that they thought that the land outside the colony did not belong to anybody, at least not to any European, Christian country. Local tribes were not taken into account here. Piet Retief, one of the great Voortrekkers also made the mistake of thinking that the land was free for him and his party to take. They came into land belonging to a local tribe, but managed to make arrangements with the chief of the

³² Rodney Davenport and Christopher Saunders, *South Africa: A Modern History* (London: Macmillan Press Ltd, 2000), 8.

³³ *Ibidem*: 21,22.

³⁴ *Ibidem*: 40-45.

³⁵ *Ibidem*: 51-53.

tribe in 1838. However, on the same day the arrangements were made, Retief and all people of his party of 500 were murdered. Even though all of the routes out of the colony were dangerous, the Trekkers did manage to establish a few republics, including the Republic of Natalia, Transvaal and the Orange Free State Republic.³⁶

The beginning of the end for the Boer Republics came when in 1867 diamonds were found near the Boer territories of the Orange Free State and Transvaal. Since everyone wanted a profit from the diamonds, many labourers and companies moved into the Boer territories. In addition, the Cape Colony claimed that the official border was just outside of the mine fields, so the British annexed that land. Gold was also found in the Transvaal, which complicated matters even further. Even though the diamonds and gold were beneficial for the local economies, the Boers found more and more people moving into their territories, while their farm labourers left to work in the mines. In 1876, Transvaal started a war against the Bapedi in an attempt to conquer their land. This failed, which left the Transvaal in debt. For the British, this was an excuse to annex the rest of the Transvaal. In 1880, the Transvaal Boers, led by Paul Kruger, started a war against the British, in which they managed to crush the British forces immediately and regain their independence. They renamed their province the South African Republic.³⁷ Even more gold was found in the South African Republic, which led to further immigration of other people. In 1899, the British demanded that foreign whites in the South African Republic would be allowed to vote. Kruger refused this and demanded that the British would remove their troops from the Republic's borders. The British refused, so Kruger started the Second Boer War, thinking they could win as easily as the previous time. During this war, many people on both sides died and the war ended with the South African Republic surrendering to the British in 1902, while the British promised to rebuild the land. The other Boer republics were also annexed by the British, which led to the establishment of the Union of South Africa in 1909.³⁸

Many of the Afrikaner Boers had lost their land and stock during the Second Boer War. Now that they were under British rule, they would have to work for the British as well. They now had to compete with the Africans for jobs. In addition, the British brought 60,000 Chinese immigrants into the country, with whom they also had

³⁶ Ibidem: 77-80.

³⁷ Robert Ross, *A Concise History of South Africa* (Cambridge: University Press, 1999), 54-60.

³⁸ Ibidem: 71-74.

to compete. What made it even more difficult was that Afrikaners had to be paid more than the Africans, because the British thought that Africans did not deserve the same amount of money as the white men. However, this did make the Africans more attractive for the employers to hire.³⁹

Under British rule there were already many rules that limited the power and control of the African and immigrant population. From 1910 onwards several segregation rules came into being. For instance, in 1911 segregation was imposed upon areas where it had not existed before. In 1913, there was the Native Land Act that ended the share-cropping between Africans and white farmers. The Natives Act of 1920 stated that urban areas should be in white hands and that blacks were only allowed there to serve the needs of the white man.⁴⁰ These measures can be seen as the cornerstones of the apartheid-regime, which was officially institutionalised in 1948 when the National Party won the elections. Among further measures imposed were the ban on mixed marriages and the Immorality act, which made intercourse between people of different colours illegal. In addition, all Blacks should return to their homelands, which were in the worst parts of the country and they were only allowed into the white areas if they had a passport.⁴¹

In 1912, there was also a group of Africans who started a political party. This was known as the African National Congress (ANC). The ANC's constant battle was the battle against apartheid and the battle for rights for African citizens of South Africa. In the early 1960's, the ANC and a similar party, called the Pan Africanist Congress (PAC), started demonstrations against the apartheid system. They encouraged people to burn their passes and they held demonstrations at police stations and the parliament. This caused a lot of tension between black and white South Africans and resulted in the ANC and PAC being banned. ANC leader Nelson Mandela was captured and imprisoned.⁴² There are many factors that led to the final fall of the apartheid regime in 1990. For instance, there was the economic decline of South Africa, due to the refusal of many Western countries to trade with South Africa because of its regime. In the Netherlands there were also many movements against apartheid. According to the current South African government, the Dutch movements

³⁹ Rodney Davenport and Christopher Saunders, *South Africa: A Modern History* (London: Macmillan Press Ltd, 2000), 246-248.

⁴⁰ *Ibidem*: 271-272.

⁴¹ Robert Ross, *A Concise History of South Africa* (Cambridge: University Press, 1999), 114-116.

⁴² *Ibidem*: 128-131.

were among the most effective in the world.⁴³ In addition, former European colonies close to South Africa, such as Mozambique and Zimbabwe, had obtained independence. This meant that South Africa no longer had foreign allies nearby.⁴⁴ As a result, South Africa gave its black population more rights in the early 1980's. For instance, they were now allowed to start unions and their educational system was improved. However, the president at that time, P.W. Botha, made sure that the Africans did not get too many rights. In 1989, when Botha suffered a stroke, F.W. De Klerk was appointed as the party's new leader. Soon after, the ban on the ANC and the PAC was lifted and their leaders were released from prison. Other changes were made to the country's laws on segregation. For example, people could no longer lay claim to rights based on their race.⁴⁵ The years that followed are often marked as being very bloody, with different groups of people fighting over the rule of the country. Finally, in 1994, there were free elections. Even though there were various attempts to sabotage these elections, the ANC received the vast majority of the votes and Nelson Mandela became the first African president of South Africa.⁴⁶

The ANC has remained the biggest party since 1994. Under the new government, the Truth and Reconciliation Commission was installed under the leadership of Desmond Tutu. The TRC's main objective was to give the people who were victims of the apartheid regime the opportunity to speak up and tell what injustices had been done to them. In return, the people who admitted to human rights violations were granted amnesty.⁴⁷ Today, one of South Africa's major problems is the HIV/AIDS epidemic. 18.1% of the population aged 15-49 is infected with the virus, which is more than anywhere else in the world. Unfortunately, only 30% of these people have access to the right medication.⁴⁸

History in Dutch vwo-classrooms

The Dutch ministry of education, culture and science has developed a programme that states what Dutch vwo-students have to learn in History classes during their

⁴³ South African Department of International Relations and Cooperation
<<http://www.dfa.gov.za/foreign/bilateral/netherlands.html>> par. 2

⁴⁴ Robert Ross, *A Concise History of South Africa* (Cambridge: University Press, 1999), 163-166.

⁴⁵ Ibidem: 181-185.

⁴⁶ Ibidem: 194-197.

⁴⁷ Ibidem: 198-201.

⁴⁸ U.S. Department of State: <<http://www.state.gov/r/pa/ei/bgn/2898.htm>> par. 53.

education. The primary targets have been categorised into seven domains, which I will now briefly discuss. Domain A is skills and approaches, which means that the students should in the end be able to answer and formulate research questions and make use of source materials. They should also be able to account for certain changes in history and give a clear overview of the historical facts. In addition, they should be able to substantiate their own points of view and present this to others. This domain of skills is always used in combination with any of the other seven domains. Domain B is means of sustaining life and social relations. Students should be able to explain the relationship between economic and social developments and how these developments were affected by the transition from an agricultural to an industrial society. They should also be able to point out a government's role in the changes of a country's social development. Domain C is primary community relations and upbringing. Students should be able to interpret and explain cultural shifts in Europe after the transit from an agricultural to an industrial society. This includes demographics, views, emancipation and education. The main focus in this domain is on family life and upbringing. Domain D is state, nation and politics. The students should be able to give an account of important changes in Dutch politics from the nineteenth century until now. They should also be able to account for the developments that led to the totalitarian regimes that came into existence in Europe in the twentieth century. In addition, they should be able to explain how and why several states and nations came into being in the twentieth century. They can identify the cultural and ideological backgrounds that shape or shatter a nation. Domain E is war and peace. The students should be able to account for the developments in international relations and identify the causes and effects of changes in these relations. Domain F is the encounters between cultures. The students should learn how non-Western societies developed and changed before there was any contact with Western culture. In addition, they should be taught how Western and non-Western cultures affected each other. Domain G is culture. Here, the students learn how the ancient cultures from the Mediterranean have influenced modern-day Western culture. They will also learn about religion and the development of religious beliefs throughout the centuries. In addition, they will take a closer look at Western culture and the differences between the social classes and groups in Europe.

In addition to these domains, there are guidelines that state how the students should be tested on their knowledge. First of all, they have to make tests consisting of

open and/or multiple choice questions. They will also have to make at least one practical assignment, in which they have to do research into a historic event, process or issue.⁴⁹

Assignments

Schools have quite a lot of freedom in what they want to teach their classes within the constraints of the domains mentioned before. There are several ways of examining the students, including written tests and practical assignments. In my opinion, it would be best for the students to work in groups on a practical assignment. Before giving the students the choice of the assignments below, teachers should give at least one introductory lesson about the history of South Africa. For this, they could use the brief summary above. The students will then have a clearer idea of the major issues concerning South African history and it will make it easier for them to decide which of the assignments they find the most interesting to carry out. For the assignment, they will have to choose one of the topics concerning South African history and write a report on it. Teachers should decide for themselves how large this report should be and if they want their students to give an oral presentation after the completion of the report. This way, the teachers or schools can decide for themselves how much time they want to spend on this subject and how much they want to ask of their students. This makes it easier for a school to adopt this into their curriculum. All of the assignments will include the learning goals of Domain A. For all of these assignments they will have to formulate a research question based on the questions given below. They will have to do research into the subject themselves, by using the internet or other sources. All of the assignments will cover at least one other domain. The students will then have to formulate a research question concerning one of the topics listed below. They will also have to find sources on their subject, either on the internet or in books. Teachers can again decide how much of the information they will allow the students to take from the internet and how much should come from other sources, such as books. By working in a group, the students learn to co-operate and they will have to make a clear division of the tasks. For the tasks set out I will mention which

⁴⁹ Leiden University:

<http://www.eindexamens.leidenuniv.nl/nieuwewebsite/assets/files/programma/vwo_oud/Geschiedenis%20vwo_examenprogramma2.pdf>

of the other domains conform to the assignments. Even though it is hard to classify these assignments into the domains, since they often touch upon multiple issues at once, I have tried to mention the domain or domains that are closest to the subjects of the assignments. For quick reference, I have listed the domains at the end of this chapter.

1. Take a close look at Nelson Mandela. What events led to his imprisonment in 1964 and his release in 1990? How did he gain so much influence that he was elected president in 1994?

For this assignment the students will have to take a close look at Nelson Mandela's actions and ideology. They will also have to answer why Mandela received so much support that he became the leader of the ANC and why he still had so much influence after years of imprisonment. This assignment is primarily based on Domains D and F. They will have to take a look at intercultural relations within South Africa and the change of political circumstances that led to the rise of Nelson Mandela's power.

2. What were the reasons for the VOC to settle in South Africa and why did the Dutch have so much influence in that area? Why did Afrikaans become the language of communication between people originally from many countries? What was the relationship between the early colonists and the native population of the colony like?

The students will have to take a look at the colonial history of The Netherlands. They will also have to draw the connection between power and cultural development. This assignment mainly goes into Domain F, because they will have to take a look at the encounters between different cultures and the changes that resulted from it.

3. What were the (immediate) causes that led to the Second Boer War? How did this war proceed?

Here the students will have to investigate the causes for the Second Boer War. Domains B and E fit into this subject, because they will have to establish the

connection between the Afrikaners' loss of farmland and their revolt against the British. They will have to take a look at the cause and effects of this war.

4. What were the reasons for the people who participated in the "Grote Trek" to leave the Cape Colony? Take a look at the economic and political conditions of that time. What did the people participating have to encounter during their journeys?

For this assignment, the students will have to take a look at the political circumstances in the Cape Colony of that time and they will have to take a look at the Trekkers' interference and clash with the local cultures. This assignment deals with Domains D and F, because the students will learn about the politics of that time and about the relations with the African cultures that were already there.

5. Take a look at the history of the ANC. What were their objectives, and what were its members willing to sacrifice?

This assignment is similar to the one that deals with Nelson Mandela. However, students will have to take a look at the ANC as a whole. It also covers Domains D and F, because the students will have to take a look at the politics of South Africa as a whole and the encounters between the different cultures in that country.

6. What was the Truth and Reconciliation Commission? Who were the people who had to appear before the TRC and what were the TRC's objectives?

For this assignment, the students will have to take a look at the change of political circumstances in South Africa and the country's ethnic diversity. This assignment covers Domains D and F, because the students will have to investigate how the nation changed as a result of political changes and why cultural differences play a role here.

7. Find out what South Africa is like today. Is the country still recovering from the apartheid regime or has the end of apartheid made things worse? What problems does the population of South Africa have to face today?

The students will have to take a look at current developments in South Africa and they will have to establish the connection between the change of politics and the change of society. This assignment also deals with Domains D and F. The students will again have to take a look at cultural differences and the result of political changes in South Africa.

8. How has the end of apartheid changed family life for black South Africans? How has it affected their educational and career opportunities and the average income? Who received the most benefit and who received little benefit from the change of politics? Have general living conditions improved?

This assignment gives students a chance to focus on the cultural changes that occurred in South Africa after the fall of the apartheid regime. Special attention should be paid to the social developments on a small scale concerning individuals. This assignment primarily deals with Domains B and C. Even though there is no shift from an agricultural to an industrial society, there is a matter of change in social structures and change in primary community relations.

9. How did the system of apartheid develop? What were the white people's motives to initiate the first rules that separated the black and white population and why was apartheid further enforced in 1948?

For this assignment the students will have to take a look at the social factors that contributed to the racist ideologies of South Africa's whites. This assignment goes into Domains B, D and F, because it deals with internal politics and the cultural differences within South African society, as well as the economic motivation behind the apartheid regime.

10. Which factors led to the eventual fall of the apartheid regime? Take a look at both national and international affairs.

For this assignment the students will have to establish a connection between internal affairs and foreign relations. They will also have to consider changes within the country. This assignment goes into Domains D, E and F, because it deals with the

change of a nation, the clash between Western and non-Western cultures and foreign relations.

11. Compare the apartheid regime to Hitler's Nazi-regime. What are the main similarities and differences? What did the advocates of the apartheid regime think of Germany's Nazi-regime?

Students will have to make a comparison between politics in Europe and South Africa. They will have to make a comparison between the racist measures and the way these measures were implemented. This assignment is especially focussed on Domains D and F, because it deals with politics and the encounters between different cultures.

Domain A: skills and approaches

Domain B: sustenance and social relations

Domain C: primary community relations and upbringing

Domain D: state, nation and politics

Domain E: war and peace

Domain F: encounters between cultures

(Domain G: culture)

I hope these assignments will help to give vwo-students a better understanding of South African history in general.

Conclusion

An effective way of teaching South African history and culture to 5vwo-students is by letting them work in a theme week. However, since schools often do not have the opportunity to schedule a theme week, I had chosen to discuss the three school subjects individually.

In the first chapter, I discussed how South African literature could be discussed in English classes. First of all, I discussed why multicultural literature in general is interesting to discuss with vwo-students. After this, I discussed the literary competences of 5vwo-students. I have introduced three novels by three different South African authors who write in English. I gave a short summary of the novels and explained why these novels would fit into Witte's levels of literary competences. For each of the three novels I have shown what assignments teachers could ask their students to carry out.

In the second chapter, I discussed how the Afrikaans language could be discussed in Dutch classes. First of all, I have given an introduction into the language itself and its origins. Secondly, I introduced three Afrikaans writers. After this, I showed two poems that can be used by teachers to teach the students about poetry written in Afrikaans. After this, I showed questions the teachers could ask their students to answer after reading either of these two poems or other poems in Afrikaans.

In the final chapter, I discussed how students can learn more about the history of South Africa. After giving a short summary of the history, I showed what the learning goals for this subject are as they are stated by the government. By combining the important historical developments of South Africa with the learning goals, I have shown what assignments History teachers could give to their students.

Even though I think that South Africa is a very interesting subject to discuss with students, there are hardly any materials available for teachers who want their students to know more about it, despite elements of the past The Netherlands share with South Africa. Through discussing South Africa, students can learn more about a society on the other side of the world, as well as reflect upon their own society in The Netherlands. I hope my work could help teachers who want to incorporate South Africa into their lessons, because other information is very hard to find.

In my opinion, an effective way of teaching South African history and culture to 5vwo-students is to teach them about it through the subjects English, Dutch and History. Through English, they can learn about South African literature produced in the English language. By reading this literature, they can also get a glimpse of what the South African society was like in the past or what present-day South Africa is like today. Through the subject Dutch the students can learn more about the Afrikaans language. By reading poetry written in this language, students also learn more about poetry in general. Through the subject History, the students can learn more about the history of South Africa and the relevance of this history in present-day South Africa.

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U.S. Department of State. <<http://www.state.gov/r/pa/ei/bgn/2898.htm>>.

Appendix A

DIE LANG ARM

het hulpbehoewend my oë na die berge opgehef
 en God hoog gekruin sien staan en semafoor
 (die wind was van voor; mens kon die boodskap
 nie mooi hoor nie)

maar die gehoe en gehaai was kort van duur –
 vuur het geheimsinnig in 'n bos ontbrand
 en Hy is terstond deur die Boere vasgevat
 vir 'ongemagtigde betreding van staatsgrond,'
 'nalatigheid,' 'plakkery,' 'crimen injuria'
 en vir die wis en onwis nog
 'n paar alternatiewe vergrype
 dalk teen Kultuur of curia –

nou lê Hy hier duskant gang-af in 'n sel
 kaalgeskeer en met die hart 'n wond . . .
 'n sipier kom skud die keps en vertel
 dat sake maar blind lyk vir die Ou
 want afgesien van 'n suspended wat gaan opstaan
 (en 'n rekord so lank soos 'n testament)
 is daar glo nog verdere aanklagte –
 trouens, dit kom ál meer voor
 daar was iewers ook 'veiligheid' op die spel⁵⁰

⁵⁰ Breyten Breytenbach, "Die Lang Arm," ('Yk') *Die Vierde Bundel van die Ongedanste Dans* (Amsterdam: Meulenhoff, 1985), 115

Appendix B

Land van Genade en Verdriet

9

wat doen 'n mens met die oue
 wat so lustig saamstink in die nuwe
 die ou virus beman reeds flink die nuwe kleppe

hoe herken mens die oue
 met sy rassisme en slym
 sy onveranderde besitlike voornaamwoord
 wat is die verlede tyd van die woord haat
 wat is die simpton van gebrutaliseerde bloed
 van pyn wat nie taal wou word nie
 van pyn wat nie taal kón word nie

wat doen 'n mens met die oue
 hoe word jy jousef tussen ander
 hoe word jy heel
 hoe word jy vrygemaak in begrip
 hoe maak jy goed
 hoe sny jy skoon
 hoe ná kan die tong tilt aan teerheid
 of die wang aan versoening

'n punt
 'n punt wat sê: van hier af
 van dié moment af
 gaan dit anders klink
 want al ons woorde lê naas mekaar op die tafel
 bibberend van die kleur van mens
 ons weet nou mekaar
 mekaar se kopvel en reuk mekaars bloed
 ons weet die diepste geluide wat mekaar
 se niere maak in die nag
 ons is stadig mekaar
 opnuut
 nuut
 en hiér begin dit⁵¹

⁵¹ Antjie Krog, "Land van Genade en Verdriet," *Wat de Sterren Zeggen* (Amsterdam: Podium, 2004), 71.