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PRG
SEMPER SPLENDIDIOR

'n Nuwe Generasie van Paul Roosers

Damian de Lange

"Ek kyk op na die berge, waarvandaan sal daar vir my hulp kom?" 'n Baie relevante en realistiese vraag wanneer jy in die skoene van 'n graad agt-leerling staan. Net soos wat hierdie vraag dikwels in die skoolgange weergalm, wemel dit in 'n nuweling se kop sodra hy die eerste dag by die Roos instap: Die begin van die proses om 'n ware Paul Rooser, 'n heer en 'n *gentleman*, te word.

'n Tradisie wat alle Paul Roosers ken. 'n Tradisie wat elkeen van ons soos broers aan mekaar verbind. Soos bloed -broers: Oriënteringsweek.

Die angs, die afwagting, die opwinding… 'n Warrelwind van emosies wat jou 'n bietjie deur die blare laat voel wanneer jy by die hekke instap, om die sirkel versamel met Japie Krige se figuur voor jou. Jou hoofseun, Daniel Whitehead, sê jy mag nie die matrieks in die oë kyk nie, onderhoofseuns lees Psalm 121 en open met gebed. Dan groet Daniel die ouers en verseker hulle dat hul seuns in die beste hande is en ná hierdie week jong *gentlemen* sal wees.

Die program skop af met onmenslik baie admininistrasie: Handboeke, registerklasse, name, ensovoorts. Chaos. Beheerde chaos. En daarna, 'n onvergeetlike skooltoer — die hoogtepunt van die dag! In die snikhete Stellenbosch-hitte laat jou baadjietrots die sweet tap. Verby die Japie in die hoofgebou in. Skoene weergalm in die gange saam met die geskiedenis wat aanhou lewe in die argief. Blootstelling aan ons topklasfasiliteite, die "High Performance Centre", Antoine Rupert-swembad, opgegradeerde skeinatklasse, die topklas- binnemuurse krieketsentrum met die "oval" buite in die skaduwee van die majestueuse berg. Moenie bekommer nie, hulle het gees wat gewoonlik op die Markötter-sportvelde heers, eerstehands beleef. Saam met die sweet, die rym-pies, die skoollied en die Jolla Bolla word hulle nie net geleer van die skool se geskiedenis, waardes en tradisies nie, iets begin vorm aanneem … 'n Broederskap. 'n Spesiale band.

Tydens die oriënteringsweek word die nuwelinge meer oor die skoolgeskiedenis geleer. Hoe dinge hier gedoen word en wat dit beteken om 'n ware heer te wees. Een van die mooiste gebeurtenisse is die verduideliking van ons wapen: die Stellenbosch-pieke. Ons stap 'n roete tot by die eerste kruis waar Psalm 121 weereens voorgelees word. Soos hulle aanstap, begin die pieke kop uitsteek om die draai en die son begin stelselmatig gesig wys daaragter. Dit is die eerste keer dat die nuwelinge die trots wat met die dra van die maroen baadjie gepaardgaan, beleef.

Die week kom tot 'n einde, en die vraag wat aan die begin van die uitdaagende week word uiteindelik beantwoord: "My hulp kom van die Here wat hemel en aarde gemaak het."

Die geluid van opgewonde stemme weerklink in die gange wanneer elke nuwe Paul Rooser sy PRG-das en -hoed ontvang. Vir dekades lank is die oriënteringsweek 'n geleentheid vir 'n nuweling om te leer hoe om 'n heer te wees, dames te hanteer, die tradisies van die skool behoue te laat bly, die baadjie trots te dra en 'n gevoel van samehorigheid en broederskap te skep. En selfs na soveel dekades is elke Paul Rooser net so trots om die baadjie te dra en PRG tot nog hoër hoogtes te bring.

Ná 160 jaar bloei elke Paul Rooser steeds dieselfde bloed. Maroen.

A Farewell to Miss Walsh

Wium van Niekerk

Since 2021, Miss René Walsh has faithfully served the Roos, quietly turning the J.F. Marais Media Centre into a home and haven for many an avid reader. And now, after years of serving, she has left us for the green, now rather wet pastures of Knysna. She is remembered for her bright, effervescent personality, her uplifting presence and her constant words of wisdom. She is greatly missed by all who have crossed her path, and her absence is very sorely felt. And though Miss Walsh has left us already, here are some final words to remember her by:

What does the future have in store for Ma'am? Are you looking forward to it?

My partner and I have decided to settle in Knysna. We both love the calm inland waters and the surrounding forests in the wider Knysna area. We plan on doing a lot of stand-up paddling and hiking. There are also fantastic cycling trails close to our house.
I plan to stay busy with meaningful things. I want to volunteer at the Knysna Animal Welfare (KAWS) charity shop, help out at the Knysna Public Library, read stories to the elderly in the many retirement villages and who knows… maybe teach Afrikaans and English in an ad-hoc capacity.

What originally inspired Ma'am to come to Paul Roos?

I studied Library and Information Management, majoring in Afrikaans and English at Stellenbosch University. I even did my practical teaching at Paul Roos in the mid-eighties, but never followed a teaching career as a school librarian or language teacher. I spent about 30 years doing information and knowledge project management in the financial, mining, oil and gas industries. I moved to Stellenbosch from Johannesburg 7 years ago in a corporate position. When the opportunity presented itself to be a part of the exciting project of setting up a new Paul Roos Media Centre, I knew it was something I wanted to be a part of. It felt like I had come full circle and leaving the corporate world for Paul Roos, doing this, was almost prophetic.

Do you have any funny or memorable stories from your time at PRG?

Oh my gosh – there have been a few. I think I have heard every possible excuse why media tasks could not be completed. A few Grade 9 boys once stole a stack of the Media Centre bookmarks. I just hope they put them to good use. The most fun we had in class was when I would catch someone chewing gum and the entire class chanting for the boy to put it in his hair. I was always surprised how willing they were to comply. I am sure the entertainment factor outweighed the punishment!

What will you remember about PRG?

I have had the privilege of getting to know some of the most amazing young minds. Each of the boys I have met and walked a short path with will stay with me for a long time and I will be interested to know where they are and what they are up to long after they leave PRG.

What will you miss most about PRG?

I most definitely had the best 'office' in the whole of PRG and for that I am truly grateful. I will miss spending my days in this beautiful space chatting to my 'tribe' during breaks.

Do you have any words of wisdom for a Paul Rooser?

I climbed [Kilimanjaro] in 2013 to help raise funds for the SPCA. We had to start our summit attempt after midnight. By sunrise we could see the summit, but still had about 3 hours of tough walking ahead of us. I was very cold and tired and struggled to breathe due to the altitude. I sat on a rock catching my breath and realised the sunrise over Africa was SO beautiful and I was sitting on top of our continent with the clouds and the sun below me. Even though I hadn't reached the summit yet (we summited at 08h30 that morning), what I got to see at that point made it all worthwhile. I guess the lesson is, that regardless of whether you reach your goal, please make sure you stop and enjoy the journey getting there.

Ma'am, with your departure, the Roos has lost one of its flowers. Your abscence is felt in the hearts of all the boys you've had an impact on over the years, and your contributions to the PRG reading culture will always be remembered. We thank you for your hard work, and wish you well for the future.

Semper Splendidior

Nuwe bloed by PRG

Pierre Blume

Elke jaar bring nuwe gesigte, vars idees en interessante stories na Paul Roos Gimnasium. Vanjaar is geen uitsondering nie. Ons nuwe personeel kom van regoor Suid-Afrika en bring 'n verskeidenheid ervarings, talente en passies saam met hulle. Van geskiedenis-entoesiaste en sportliefhebbers tot boekwurms en gamers – daar is beslis iets unieks aan elkeen van hulle.

Hier is 'n kans om die mense agter die klaskamerdeure 'n bietjie beter te leer ken.

Me. Roné van Wyk

Me. Roné van Wyk het in Pretoria grootgeword en aan Die Hoërskool Menlopark matrikuleer. Ná haar studies aan die Universiteit Stellenbosch, waar sy 'n BCom-graad in Finansiële Beplanning het sy besluit om haar passie vir mense en onderwys te volge en 'n Nagraadse Onderwyssertifikaat te voltooi het.

Van kleins af was dit haar droom om 'n onderwyseres te word. Sy onthou die invloed wat haar eie onderwysers op haar lewe gehad het en hoop om dieselfde positiewe verskil in sy leerders se lewens te maak. Haar tyd as studentonderwyser by Paul Roos het haar liefde vir die beroep verder versterk, en in 2026 het sy die geleentheid gekry om haar loopbaan by die skool te begin.

Vir haar was dit 'n hoogtepunt om die besondere kultuur en tradisies van die skool eerstehands te beleef en deel daarvan te word. Sy geniet dit om sy leerders te leer ken en sterk verhoudings met hulle te bou. Sy sien veral uit na die wedstryd teen Grey Kollege.

Roné is die vierde van vyf kinders en het twee sussies en twee boeties. Sy het in 'n Christelike huis grootgeword waar geloof en waardes belangrik was. Hoewel haar familie steeds in Pretoria woon, bly hulle baie na aan mekaar. Haar pa was self 'n Paul Rooser, wat haar verbintenis met die skool nog meer besonders maak.

In haar vrye tyd bring sy graag tyd saam met familie en vriende deur, speel padel of tennis, gaan stap in Stellenbosch se mooi omgewing en geniet 'n goeie koppie koffie. As ekstrovert ontmoet sy graag nuwe mense, luister na hul stories en glo dat humor enige dag beter kan maak.

Me. Janelke Janse van Rensburg

Me. Janelke Janse van Rensburg kom van Middelburg in Mpumalanga en het aan HTS Middelburg matrikuleer. Sy het aanvanklik Chemiese Ingenieurswese aan Tukkies studeer voordat sy 'n BEd-graad in Wiskunde-onderwys deur UNISA voltooi het.

Sy het haar studies en werk gelyktydig aangepak en ná haar kwalifikasie reeds drie jaar se onderwyservaring opgedoen. Daarna het sy vyf jaar by haar alma mater, HTS Middelburg, gewerk en nog 'n jaar by Hoërskool Pietersburg. Elke jaar, klas en sportgeleentheid het waardevolle lesse gelewer wat sy nou by Paul Roos kan toepas.

Vir haar is dit 'n hoogtepunt om elke naweek dieselfde leerders wat sy in die wiskundeklas sien, op die sportvelde en by ander buitemuurse aktiwiteite raak te loop. Die manier waarop PRG-manne mekaar ondersteun, maak 'n besondere indruk op haar.

Sy beskryf haarself as 'n familiemens. Sy gesels daagliks met haar ma en sussie op die telefoon, en haar sussie se twee toekomstige Paul Roosmanne word volgens haar hopeloos te veel bederf.
Wanneer die merkwerk klaar is, geniet sy dit om saam met vriendinne koffie te drink, sport te kyk, te lees, musiek te luister en nuwe plekke te ontdek. Sy hou daarvan om nuwe mense te ontmoet en nuwe dinge te probeer. Een feit staan egter uit: Sy is oortuig daarvan dat sy die grootste Swiftie is wat jy ooit sal ontmoet.

Mnr. Francois Malan

Mnr. Francois Malan het in Brackenfell grootgeword en aan Hoërskool Brackenfell matrikuleer. Hy het aan die Universiteit Stellenbosch 'n BA-graad in Socio-informatika en 'n Nagraadse Onderwyssertifikaat voltooi.

Sy onderwysloopbaan het in 2017 by Louwville Hoërskool in Vredenburg begin waar hy Geografie aangebied het. Ná 'n kort tydperk in die IT-bedryf het hy by Protea Hoogte Akademie aangesluit. Daar het sy programmeringskennis hom 'n aanwins vir die IT-departement gemaak, en hy was ook betrokke by krieket, hokkie en die vestiging van E-gaming.

Mnr. Malan beskryf die dag waarop hy gehoor het dat hy die pos by Paul Roos gekry het as sy grootste hoogtepunt. Hy geniet dit om die unieke skoolkultuur te beleef en die passie van die seuns te sien. Volgens hom het dit hom weer trots gemaak om 'n onderwyser te wees.

Hy en sy vrou is al ongeveer tien jaar saam en is in 2024 getroud. Hulle verwag tans hul eerste seuntjie.

In sy vrye tyd speel hy rekenaarspeletjies, lees baie, kyk reekse en flieks en trek graag sy hardloopskoene aan. Hy is 'n geesdriftige strategie- en RPG gamer, en hy lees graag geskiedenisboeke, wetenskapfiksie en fantasie. Vanjaar het hy sy eerste halfmarathon voltooi.

Sy oupa was die eerste skoolhoof van die Weskus-skool in Saldanha, terwyl verskeie ander familielede ook onderwysers was. Op skool het hy hokkie gespeel, landloop gehardloop en 10 m-luggeweerskiet beoefen waarvoor hy in 2007 SA-kleure ontvang het.

Hy wou nog altyd 'n 10 m-luggeweerskietspan by 'n skool te begin. Wie weet? Dalk is PRG daardie skool.

Mr Riley Golding

Originally from Edenvale in Johannesburg, Riley Golding attended Edenvale High School and completed his studies through UNISA.

His love for History and passion for hockey inspired him to become a teacher. Straight out of matric, he joined his former primary school, Bedfordview Primary, as a learnership teacher's assistant while studying Education. He later worked at the sports office at Reddam House Bedfordview before returning to his alma mater, Edenvale High School, as a History teacher. From there, he made the move to Paul Roos Gimnasium.

Reflecting on his time at PRG so far, Riley says there have already been several career-defining moments. One of the biggest highlights was witnessing the Jolla Bolla after the 1st XV defeated Affies at the Markötter. He is looking forward to experiencing more of the school's traditions, especially those that make the matric year so memorable for the boys.

Riley is one of four siblings and has an older sister, a younger sister and a younger brother. His entire family still lives in Johannesburg. He speaks proudly of his brother, a talented rugby player at Jeppe High School for Boys, and of his two sisters, whom he greatly admires.

When he is not teaching, Riley enjoys bass fishing and hiking in the beautiful Stellenbosch surroundings. His interests are incredibly varied – he can discuss the detailed lore of The Lord of the Rings and Star Wars just as enthusiastically as he can share in-depth facts about the history of football and cricket. As he describes himself: "I am a passionate sportsman but a devoted nerd."

Mnr. Adam Taljard

Adam Taljard het in Ellisras, Limpopo, grootgeword en aan die Afrikaanse Hoër Seunskool gematrikuleer. Hy het 'n BEd-graad aan die NWU voltooi.

Sy passie vir sy vak en die geleentheid om dieselfde entoesiasme by jongmense te kweek, het hom na die onderwys gelei. Hy geniet dit ook om sy liefde vir sport langs die krieket- en rugbyveld uit te leef.

Hy het sy onderwysloopbaan by Affies as 'n intern begin.
Een van sy hoogtepunte by Paul Roos was sy eerste toer saam met die skool. Hy sien uit daarna om 'n Grey-naweek te beleef en self te sien of dit so opwindend is soos almal beweer.

Adam en sy vrou, Marilee, is al byna twee jaar getroud en

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woon saam met hul Shepherd-kruising in Somerset-Wes.

Hy ontspan graag deur Xbox te speel, boeke oor sy sporthelde te lees en navorsing oor sportstatistiek te doen. Hoewel hy homself as teruggetrokke en skaam beskryf, kom sy geselserige kant vinnig na vore wanneer mense hom beter leer ken. Hy is ook 'n groot aanhanger van Star Wars, Harry Potter en Marvel, geniet vasvras-aande en het nog nooit 'n Kahoot oor vlae of hoofstede verloor nie.

Me. Stephanie van Wyk

Stephanie van Wyk het in Kakamas in die Noord-Kaap grootgeword en aan Hoërskool Martin Oosthuizen skoolgegaan. Sy het aan die Universiteit van die Vrystaat gestudeer waar sy die Baccalaureus Bibliothecologiae-graad (B.Bibl.) verwerf het.

Volgens haar vind 'n mens verskillende soorte boeke in 'n biblioteek: komedies, avontuurverhale, speurverhale en stories vol kosbare oomblikke. Só het haar eie loopbaan ook uit verskillende hoofstukke bestaan. Sy het in openbare biblioteke begin werk en later haar plek in skoolbiblioteke en mediasentrums gevind. Sy glo daar is 'n besondere doel daarin. Jongmense het nodig om die waarde van biblioteke en mediasentrums te ervaar. Sy sien myself as 'n soort gids wat help om die stories wat tussen vier mure opgesluit is, vir ander oop te sluit. Haar missie is om te wys dat 'n boek nie net uit ink en papier bestaan nie, maar dat dit 'n poort na 'n ander wêreld kan wees.

Elke storie kom eendag by 'n nuwe hoofstuk uit en haar hoofstuk by Paul Roos Gimnasium het vanjaar begin. Sy was bevoorreg om reeds verskeie hoogtepunte te beleef. Een daarvan was beslis 4 Mei, toe ons Star Wars-dag in die mediasentrum gevier het. Sy sien uit na nog sulke kreatiewe en opwindende geleenthede in die toekoms. Nog 'n groot hoogtepunt was die gasvryheid van die Paul Roos-personeel en die seuns. Sy glo dat hierdie volgende hoofstuk in haar verhaal propvol avontuur, vreugde en interessante stories gaan wees.

Sy is getroud met my beste vriend, Christiaan, en hulle is geseën met 'n seun en 'n dogter.

Sy ontspan graag deur 'n goeie boek te lees. Sy geniet dit ook om kos te maak.

Sy is 'n mengsel van 'n introvert en 'n ekstrovert. Sy geniet dit om met mense te gesels, maar waardeer ook stil oomblikke met 'n goeie boek. Sy hou daarvan om lysies te maak, na dokumentêre programme te kyk, oor die geskiedenis op te lees en na musiek te luister. Boeke, stories, musiek en geskiedenis laat haar deur verskillende lense na die wêreld rondom haar kyk.

Mnr. Pine Pienaar

Mnr. Pienaar is in Bloemfontein gebore en het aan Grey Kollege matrikuleer. Ná skool het hy BCom Bemarking studeer en daarna 'n HOD by Kovsies verwerf. Hy het Rekeningkunde en Bedryfsekonomie begin onderrig en hy was veral opgewonde om te begin rugby afrig. Volgens hom is Paul Roos Gimnasium 'n unieke skool en tot dusver was elke dag vir hom 'n hoogtepunt. Om elke dag nuwe mense te ontmoet wat só baie vir die skool omgee, is fantasies. Hy sien uit om nog vele nuwe verhoudings te vorm.

Hy het met sy beste maatjie, Marina, getrou en hulle is met twee pragtige dogtertjies, Isla en Iné, geseën. Vir ontspanning sit hy graag net voor die vuur en bring tyd saam met sy geliefdes deur.

Die Semper-redaksie het mnr. Pienaar gevra om iets interessants omtrent homself te vertel en sy pittige reaksie was: "Ek het 'n denkbeeldige vriend (Schalk) gehad toe ek klein was. Ek dink my ouers was liewer vir hom as vir my. Kan jy glo ná 43 jaar het ons mekaar weer gevind? As dit dus lyk asof ek met myself praat, moet julle weet dit is eintlik met Schalk."

Me. Bianca Jansen Van Vüren

Me. Jansen van Vüren is 'n nooi van Empangeni in KwaZulu-Natal. Sy het aan Empangeni Hoërskool matrikuleer en daarna haar studies aan Stellenbosch Universiteit voortgesit. Sy het 'n BSc-graad in Molekulêre Biologie ver-werf en later 'n Nagraadse Onderwyssertifikaat met Lewenswetenskappe en Wiskunde Geletterdheid as vakke ontvang. Sy is tans besig om 'n Hoër Sertifikaat in Wiskunde en Statistiek aan Unisa te voltooi.

Sy het grootgeword in 'n huis waar die meeste van haar familie onderwysers was, en vir 'n lang tyd was sy vasbeslote om nié in daardie voetspore te volg nie. Maar toe sy eendag self voor 'n klas gestaan het, het sy besef dat onderwys nie net 'n beroep is nie, maar 'n passie. Sy het ook teruggedink aan die invloed wat haar eie onderwysers op haar lewe gehad het en hoe hulle haar gevorm, aangemoedig en geïnspireer het. Dít het haar laat besef dat sy dieselfde verskil in ander se lewens wil maak. Om jongmense te help groei, hul potensiaal raak te sien en hulle op hul lewenspaaie te ondersteun, is vir haar 'n groot voorreg.

Sy het haar onderwysloopbaan begin deur Engels in Suid-Korea aan te bied. Die ervaring het haar passie vir die onderwys versterk en waardevolle insigte oor verskillende kulture en onderrigstyle gegee. Daarna het sy haar loopbaan in Suid-Afrika voortgesit, waar sy steeds daarna streef om 'n positiewe verskil in leerders se lewens te maak.

Haar PRG-reis het so pas begin, maar daar was al talle hoogtepunte. Sy geniet dit veral om Vrydagaande langs die hokkieveld en Saterdae in haar blou baadjie langs die rugbyveld deur te bring, wat dit is oomblikke wat die trots en tradisie van Paul Roos regtig laat leef. Sy sien ook baie uit na alles wat nog voorlê: die toneel, nuwe ervarings en die geleentheid om nog meer deel van hierdie besondere gemeenskap te word
Iets interessants van me. Jansen van Vüren is dat sy een van 'n drieling is. Sy en haar twee broers verskil soos dag en nag wat familiebyeenkomste natuurlik interessant maak! Haar man is 'n elektroniese ingenieur met 'n PhD in masjienleer en hy werk as 'n navorser by Stellenbosch Universiteit.

Sy ontspan graag met 'n goeie boek, veral speur- en misdaadverhale. Sy draf ook graag in die berge. Nadat sy die TV-reeks Dexter gekyk het, was sy vir 'n ruk oortuig dat sy 'n bloedspatselontleder wou word! Gelukkig het die onderwys egter haar hart gesteel. Sy is ook 'n ekstrovert wat maklik lag en beslis nie die stilste persoon in 'n vertrek is nie.

Me. Jeanette Schoeman

Me. Schoeman bring 'n magdom kennis en ervaring na die Afrikaansvakspan. Sy het in Centurion grootgeword en 'n BA(Ed)-graad by die Universiteit van Noordwes behaal. Dit bly nog altyd haar passie om te sien hoe die jongmens in wie se lewe sy 'n aandeel gehad het, ontwikkel. Sy het by 'n klein skooltjie in die Oos-Kaap De Vos Malan begin skoolhou en haar man daar ontmoet. Hoërskool Despatch was haar tweede skool en daarna was sy vir 23 jaar by Hoërskool Framesby in Gqeberha.

Wat in hierdie eerste ses maande by PRG vir haar uitgestaan het, is die seuns se mooi manier van groet elke keer as sy by hulle verby stap, die ongelooflike orkes en die koor. Die mooi sportmansgees as die seuns hul wedstryde klaar gespeel het. Baie skole kan hier kom leer. Sy hoop om in die toekoms vir elke seun wat haar pad kruis 'n liefde vir Afrikaans te leer — 'n mens kan bly hoop, nè?

Me. Schoeman is getroud met Artemus Schoeman en het twee seuns, Estian en Elandré. Estian bly in Blouberg en is die "surfer". Elandré is al drie jaar getroud met my ongelooflike skoondogter Hamlin wat in Paarl Girls High was. Elandré het tydens sy studies by Paul Roos krieket afgerig.

Sy is mal oor die see en kan vir ure net langs die see loop. Sy skilder graag, is mal oor reis en het al Meiringspoort gehardloop — net 12,5km. Sy hou glad nie van kosmaak nie. Sy het op skool klarinet in die jeugorkes gespeel. Al haar vriende sê altyd ek het 'n goeie sin vir humor (wat haar nuwe PRG-kollegas en die -leerders beaam!)

Met soveel uiteenlopende ervarings, unieke belangstellings en 'n gedeelde passie vir die onderwys sal hierdie nuwe personeellede 'n waardevolle bydrae tot die Paul Roos-gemeenskap lewer. Ons sien uit daarna om saam met hulle aan die volgende hoofstuk van die PRG-verhaal te skryf.

Semper Splendidior

Social | Sosiaal

Editorial

Seth Smith

Paul Roos, a school filled with opportunity, and although aware thereof, it's limited to the time we are present at this glorious educational facility. Hence, with an obligation to use time wisely, make the most of every possibility and be present, before the moment slips away. When the ball starts rolling, it's unstoppable. The maroon machine, the force that stops for nothing.

In the 88th edition of the Semper, we highlight the legacy of our school by looking at the orientation of the grade eight students. We reflect on those staff members who have left us, and simultaneously extend a warm welcome to new staff members! With the opportunities offered at PRG come exceptional results, of which we are ecstatic.

Socially, we celebrate the excitement and privilege of taking part in Prestige, playing against Grey High and various opponents and three bold Paul Roosers starting for a Bishops rugby team.

The culture department is developing rapidly with the introduction of Dramatic Arts as a choice subject, and in this edition we highlight the experience of attending Maynardville, discuss Shakespeare in the modern drama landscape, and celebrate the success of Paul Roos's debating.

Outside of the school's stratosphere, the impact of AI, social media and technology is highlighted. The mindset of the "Flow State" is explored, and the meaning music gives to silence.

And now, we wish everyone the best with the last half of the year, in every situation that may be faced. For the Matrics, as the end draws near, let's make every moment count. May this serve as a reminder to remain present in the moment and enjoy it. Strive to achieve your potential and be willing to learn from your mistakes. So work hard, be dedicated and get ready to beat Grey!

Semper Splendidior

Die Semper-span

Die geskiedenis van die Semper in 'n neutedop

Semper-redaksiespan

Op 15 Junie 1962 is die eerste *Semper Splendidior* gepubliseer — ses bladsye wat 4c gekos het. Gerhard Jordaan was die stigter en redakteur van hierdie eerste uitgawe. Volgens die 150 jaar-gedenkboek het die mashoof van die *Semper*-voorblad nog altyd bestaan uit 'n afbeelding van die Japie Krige-saal en/of die skoolwapen. Dit is 'n tradisie wat vandag steeds voortleef. In 2024 word artikels oor aktuele kwessies, skoolsake- en projekte, sowel as opiniestukke ingesluit sodat die Semper 'n spreekbuis van die leerders bly.

Deur die jare het groot geeste by die *Semper* betrokke geraak, onder andere oudredakteur van *Die Burger*, Bun Booyens (*Semper*-redaksielid 1977) en voormalige *Rapport*-redakteur, Waldimar Pelser (*Semper*-redakteur 1996). Volgens Booyens is PRG moontlik die skool met die sterkste joernalistieke tradisie in die land. Pelser meen dat die *Semper* vir hom 'n stem gegee het en 'n wonderlike begin vir sy joernalistieke loopbaan was.

'n Paar interessante, dikwels anonieme, rubrieke het al in die *Semper* verskyn, soos *Stoepstories met Mot*, *Oor die kole met Tjoppie, On the Couch with Bob* en *In the Trees with Steve.* Ons nooi graag Paul Roosers om nuwe rubriekidees aan die *Semper*-span voor te lê sodat ons kan volhou met die unieke tradisie.

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Fotograwe:
PRG Productions

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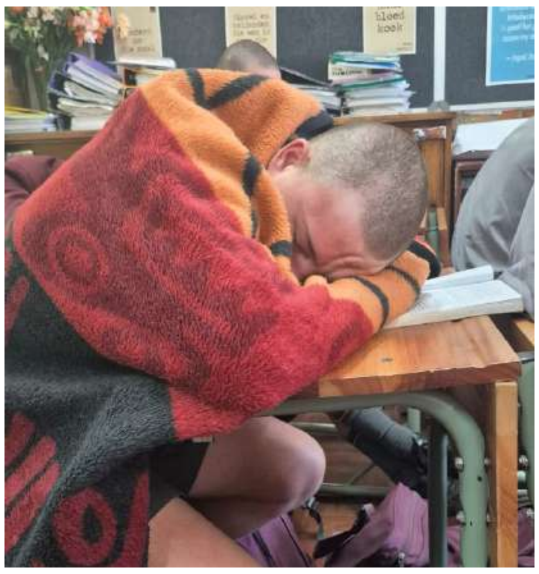
The opinions expressed in the Semper are not necessarily the opinions of the Semper or the school.



In Perspective

Daniel Whitehead

As I sit and reflect on my matric year so far, it is hard to believe how much has happened in such a short space of time. Everyone always says that matric flies by, but it is only now that I truly understand what they mean. It feels like yesterday that we were beginning the year, yet somehow we already find ourselves approaching the final stretch.

One of my first highlights of the year was welcoming the Grade 8s. Their orientation was a tremendous success, and I am incredibly grateful to my Student Council team for the role they played in making it such a memorable experience. Watching the new boys find their feet and begin their Paul Roos journey reminded me of just how quickly the years pass. It was rewarding to be able to give back to a school that has given us so much.

The first term was undoubtedly one of the busiest periods of my school career. Balancing academics, leadership responsibilities, sport, and the many commitments that come with being a matric made for an intense few months. There were moments when the workload felt overwhelming, but looking back now, I would not have wanted it any other way. The busyness brought opportunities, growth, and memories that will stay with me for years to come.

As the year progressed, one could slowly feel the excitement of the winter season beginning to build around the school. Before long, the winter sport calendar was in full swing. Looking back now, it is remarkable how quickly the season has passed, but it has been an incredibly successful and memorable one. From unforgettable derby days to countless moments shared with teammates and friends, the season has provided memories that will last a lifetime. The Jolla Bollas of Affies and Paarl Boys are experiences that I will remember forever.

What has stood out most throughout the season has been the unity amongst the boys. Whether we were playing at home or travelling away, the support never wavered. The boys came out in numbers, stood together, and created an atmosphere that made every fixture special. That sense of brotherhood has made experiencing my final year at Paul Roos even more meaningful.

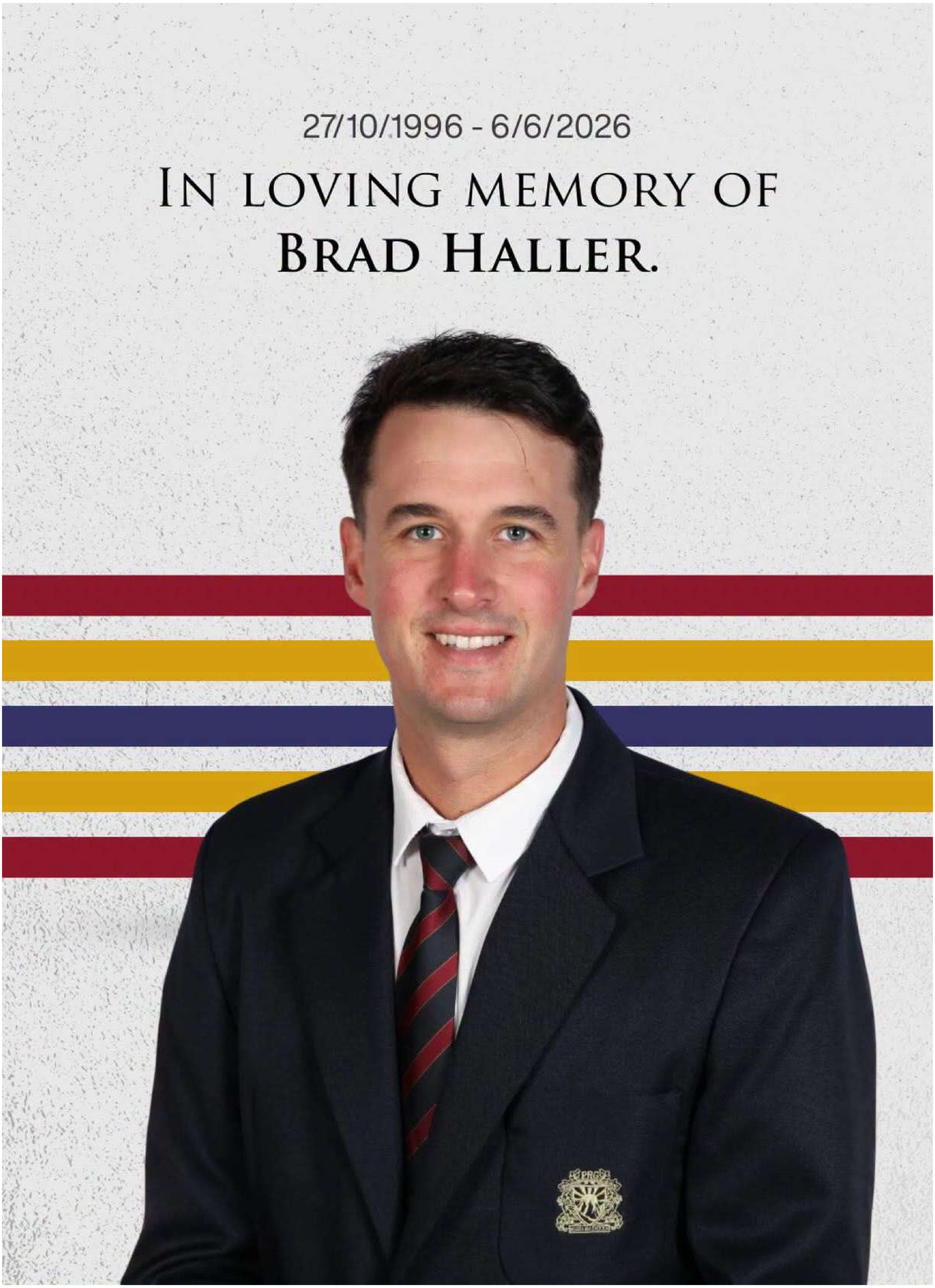
At the moment, examinations are understandably a major focus. The June exams have required discipline and dedication from everyone, and there is certainly a sense that the upcoming holiday will be a well-deserved break. Yet even amid the studying, there is a growing awareness of just how quickly time is moving. In only a few months, we will no longer be learners but Old Boys. It is a strange thought, especially as we prepare to enter what will be our final school holiday.

There is also a bittersweet feeling knowing that only three fixtures remain. The final one, against Grey College, is never far from my thoughts. It is difficult to comprehend that within the next little while, I will run out onto the field representing Paul Roos for the very last time. At the same time, I am incredibly excited to host Grey Bloem and to see what the cheerleaders have planned for Geesweek. These final moments promise to be special ones.

Of course, prelims and finals remain in the back of everyone's mind. They are challenges that lie ahead and cannot be ignored. However, I have come to realise that those battles will be fought when the time comes. For now, there is still much to appreciate and enjoy about the journey.

As I reflect on the year thus far, I am filled with gratitude. Gratitude for the opportunities, the friendships, the memories, and the privilege of being part of this remarkable school. While there is still much left to accomplish, I am determined to make the most of every remaining moment. The end may be approaching faster than any of us expected, but if the first half of matric has taught me anything, it is that the memories we create along the way are what truly make the journey worthwhile.

Semper Splendidior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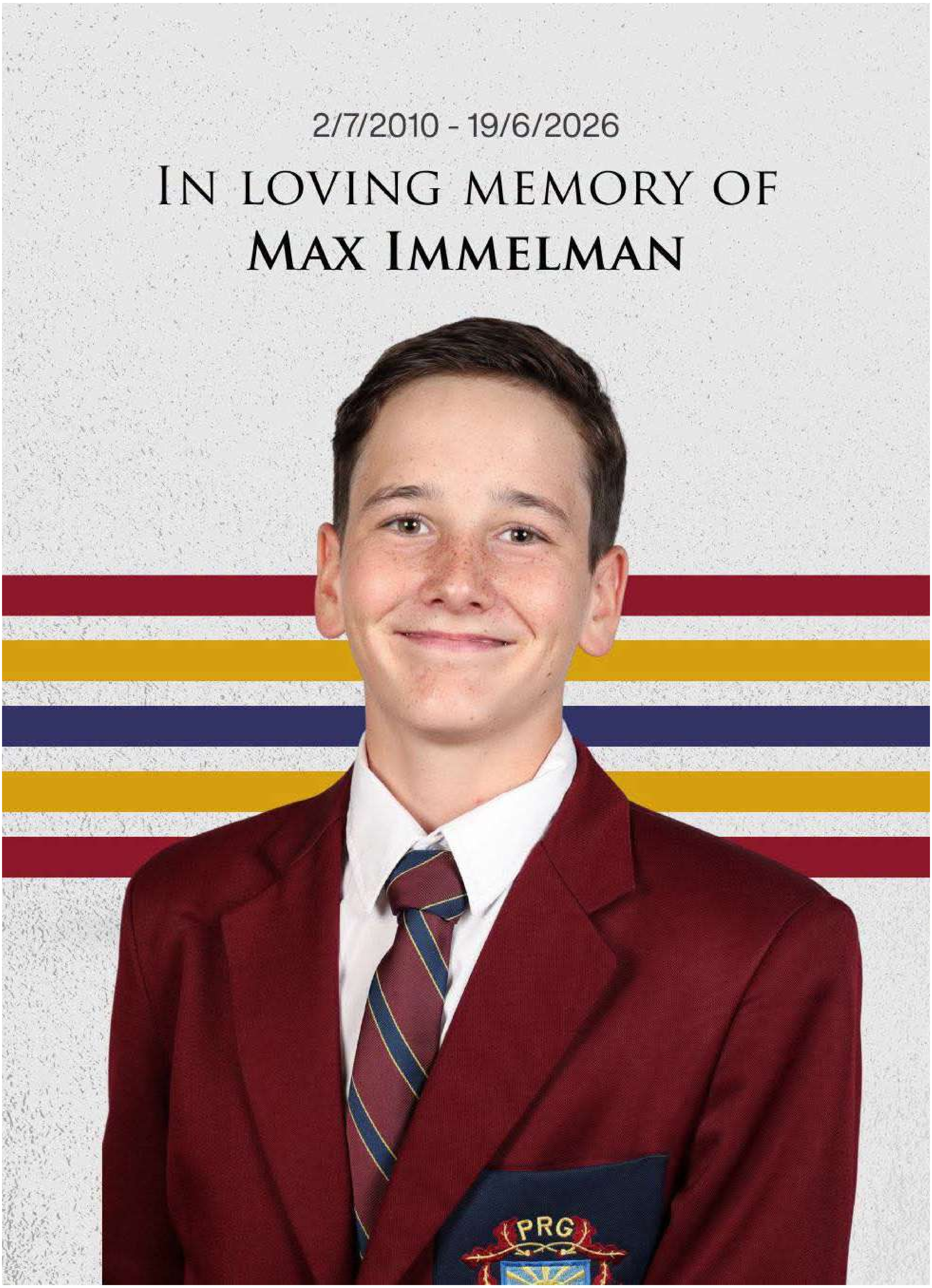
Brad Haller.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Criteria of Original Screenplays

Seth Smith

In April 2025, Ryan Coogler's *Sinners* opened to sixty-one million dollars during its opening weekend against a ninety-million-dollar budget. By May, the film had grossed over $200 million worldwide. By the end of the year, it had grossed $370 million worldwide, making it one of the year's most commercially successful original films.

The New York Times headline read, "*Sinners* Is a Box Office Success*." Variety questioned whether the film would actually turn a profit. Ben Stiller and dozens of industry figures criticised the coverage for what it represented: a double standard upheld towards those who did not fit the criteria of making a film, specifically regarding those standing behind the camera. A comparison with the reception of other original screenplays reveals this clearly.

Marty Supreme, a Timothée Chalamet film directed by Josh Safdie,

opened in limited release on December 19 2025, earning eight hundred and seventy-five thousand dollars across six theatres. Once the film expanded to wide release, it earned twenty-seven million dollars during its opening weekend — less than half of Sinners' opening. Despite this, the coverage remained celebratory. The promotional campaign was described as "high-level genius," while the film itself was positioned as an event, a cultural moment, and a box office triumph for A24.

The film's success was undeniable, as anonymous executives questioned its profitability.

One Battle After Another, Paul Thomas Anderson's original screenplay, opened with twenty-two million dollars against a one-hundred-and-seventy-five-million-dollar budget. It required significantly higher earnings than *Sinners* merely to break even, yet barely crossed two hundred million dollars globally. Nevertheless, coverage framed it as a prestige achievement — important cinema, and a film that mattered.

Again, no questioning its success.

Weapons, an original screenplay by Zach Cregger, opened with forty-three-point-five million dollars and was described as "one of the greatest box office stories of 2025." The film was immediately labelled a hit.

Hamnet, a book-to-film adaptation, opened in limited release and gradually found its audience. Critics praised the film, discussed it extensively, and positioned it as sophisticated cinema.

Sinners, however, were treated differently. Although the film outperformed all of these productions during its opening weekend, became a cultural phenomenon, and grossed more than three times what One Battle After Another earned globally, it was still questioned and undermined by the industry. A success with caveats.

The industry claims to celebrate original screenplays. It claims to value diverse voices and new stories. However, when an original screenplay emerges that does not match the established criteria, such as being a genre-fluid story rooted in Black folklore in the Mississippi Delta, refusing to conform to the expectation of racial suffering such as prestige, and embracing the spectacle and pleasure alongside substance, the industry attempts to contain it. The criteria, set by those in the voting room, establish success. Profitability is questioned using standards rarely applied to films that the industry approves of. Original films by established auteurs are celebrated, while those that challenge the industry's understanding of what cinema should be are treated with suspicion.

Ryan Coogler's *Sinners* was not merely an original film that succeeded. It was an original film that succeeded in a way the industry neither expected nor knew how to categorise. By the time *Sinners* reached awards season, the industry no longer had the option of ignoring it. The film earned sixteen Oscar nominations — the highest number ever received by a single film in cinema history. Ryan Coogler won Best Original Screenplay, becoming the second man of colour to win in that category at the Oscars, and Michael B. Jordan won Best Actor. The film that had been treated as "a question" in April became an undeniable force by March.

The issue was in the suppression of original voices. Who should be celebrated as cultural events, and which would be questioned as anomalies. As has so often been the case, the answer depended on what was depicted on the screen.

What Brand of Chocolate Milk is the Best?

Stefan van der Merwe

Did you know chocolate milk is generally considered a good recovery drink? This is because it provides carbohydrates, protein, fluids, and electrolytes all in one. After exercise, carbohydrates help replace lost energy, while protein supports muscle repair and growth. Chocolate milk naturally has an effective carb-to-protein ratio (about 3–4:1), which research shows is ideal for recovery. It also contains sodium and potassium, helping the body rehydrate after sweating. Studies have found that chocolate milk can be as effective as, or better than, some sports drinks for post-exercise recovery, while also being affordable and easy to consume.

But now the question is: what brand of chocolate milk is the best?

On Friday, 30 January 2026, the English FAL class of Mr A. Uys did a chocolate milk tasting to settle the debate, which had been going on for some months.

This all began in 2025, when Mr Uys returned from the European exchange programme and told our class about the chocolate milk that he and the rest of the students had bought in Europe, claiming it was the best he had ever tasted. The class did not agree with his statement due to the superiority of South African brands, such as Steri Stumpi.

So, Mr Uys made a deal with the class: during the December holidays he would return to Europe to buy some chocolate milk for the class to try, on the condition that they finish all their work.

During the last period on that Friday, the class tasted several chocolate milks and scored them on flavour, colour, and texture, each category rated out of 10. The final scores were added up out of 30, and students also left a few notes. **Clover** was the least popular, with comments such as: "not sweet and needs more chocolate," "watered down," "too light in colour," and "a cheap option". Woolworths received comments like: "too thick," "too sweet," "too light in colour," "good protein," but "overpriced." **Steri Stumpie** had comments such as: "amazing in colour and flavour but a bit too runny." **Super M** received remarks like: "has an aftertaste that not many like," "good colour and flavour," "not too thick," but some felt it "could have a slightly sweeter taste". **Cécémel** received comments such as: "some say this is the best they have tasted," while others said it was "too thick" and "a bit too sweet."

When all was said and done, the clear winner by far was Cécémel. The class was amazed to read the ingredients and notes, discovering that Cecemel had the fewest additives compared to the rest. So, if you are ever in Europe, search for this Cécémel chocolate milk brand and enjoy!

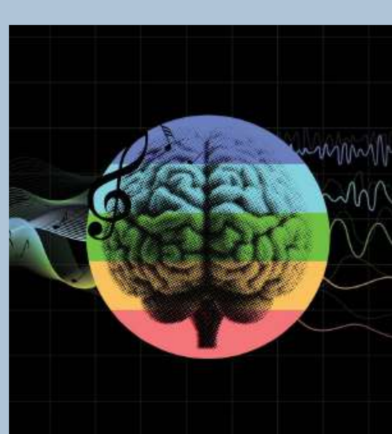
Frequency of the mind

Xander Yntema

Sounds and music... are they even important? Well as it turns out, frequencies can have an effect on your mental state and even your emotions.

A sudden change from high to low sounds can add to scary moments in movies, and the low vibrating roar of the Bomaye can rev up the energy on the stands to 200%.

Now, you might argue: "No, it's the drums that hype up the



crowd." Well, those are still sounds, and all sounds are frequencies.

Believe it or not, sounds and frequencies can have a profound effect on your emotions. Researchers at the Nofer Institute of Occupational Medicine have already tested the effects certain frequencies, such as the low drone produced by industrial machinery, can have on the human mind, with some very intriguing results.

By playing frequencies like those produced by heavy machinery and making the participants memorise information or perform simple tasks, they found that the frequencies had a very noticeable effect on the sensory components of the body and also decreased reaction time. And whilst this might not seem like much, in big companies and industrial areas these effects can have a major impact on productivity and even lead to accidents.

This all happens because the human mind also works using frequencies. Therefore, by hearing certain frequencies, your brain is stimulated into a different state of thinking. Low frequencies, specifically those falling in the range of 0.5 - 13 Hz, promote things such as deep sleep and relaxation, whilst higher frequencies instead promote alertness, perception and can sometimes even cause a feeling of uneasiness.

So, what does this mean? Well, when listening to music, go for higher-pitched sounds if you're looking to lock in and more lower-pitched music if you're only looking to chill. By utilizing your own brain's built-in frequencies, you can gain the state of mind that you are looking for.

Music's Mending of the Human Experience

Dieter de Kock

There's something quite paradoxical about music: it is impossible to hold or to see, yet it leaves some of the deepest marks on human life. It drifts through cars, shopping centres, classrooms, and headphones — so naturally — that people hardly question its presence anymore. It's an invisible soundtrack that accompanies humans' everyday existence. Society's melody of life is constantly shaping emotion, memory, and identity, often far more deeply than humanity realises.

Researchers and educators have long pointed to music's cognitive value. Musical training has been linked to changes in the brain associated with learning, memory,

and coordination. This practice enhances the areas involved in hearing and higher-level thinking. Research also suggests that students who take part in music programmes tend to do better in areas such as language and mathematics. In other words, music doesn't just teach people how to play notes and rhythms – it can sharpen the mind in ways that go far beyond the classroom. Music should be a tool that increases concentration, discipline and memory for young learners.

The psychological impact of the music may be even more profound. A song can wake up multiple areas of the brain at once, including those responsible for emotion, memory and reward. This helps explain why a familiar tune can bring back a forgotten moment in an instant or why a particular chorus can change the mood of a whole room. Music is also often an emotional shortcut, generating feelings that are difficult to put into words. It can soothe anxiety, elevate mood and help people process experiences that words can't easily express. Whether it is used in a classroom, on a train ride or during a difficult day, music often works as a quiet companion to the mind.

Beyond thought and emotion, music also has clear therapeutic value. Songs are often used in medical and psychological contexts to promote healing, reduce stress and improve well-being. Its effects are not limited to entertainment; music can promote comfort in times of illness, bereavement or exhaustion and can offer a sense of grounding when life is uncertain. Moreover, music often helps people to understand themselves. Some songs become attached to particular memories, relationships or life stages, making personal histories audible. In that way, music is not only heard – it is lived.

Ultimately, the reason music is needed is simple. It strengthens the brain, it speaks to emotions and memory, and it offers an identity to the sorrowful seasons of life. Music helps people make sense of being human. It is present in joy, in misery and in the ordinary moments in between. Music does not merely fill silence; it gives silence meaning…

Analogue in the Digital Age

Seth Smith

In an era defined by speed, efficiency, and constant connectivity, creativity has become increasingly digital. Screens are where most ideas are typed, designs are made, and stories are built. While this shift has expanded creative possibilities, it has also flattened the creative process — making it faster but shallower. "Going analogue" is a response to this: a growing recognition of how deeply digital dependence has shaped daily life, and a deliberate effort to push back against it. Digital media has come to dominate modern culture, yet its coexistence with analogue methods reveals an inherent tension — though each serves distinct purposes, the rise of one often comes at the expense of the other. Many people are returning to journaling, sketching, and hand-drawing not out of a resistance to digital tools, but to sharpen them. In a world where digital production is the norm, analogue practices have become valuable tools for encouraging creativity, mindfulness, originality, and deeper thought.

One of the central problems with purely digital creativity is its emphasis on speed and polish. Digital platforms are built for efficiency — users can edit, refine, and duplicate ideas almost instantly. This increases productivity, but it can also discourage genuine exploration. Because mistakes are so easily corrected, creators may default to caution, prioritising clean results over raw experimentation. The risk is that creative work becomes formulaic and self-censored. Analogue practices, by contrast, introduce productive resistance. The permanence of pen on paper, or the unpredictability of a sketch, demands more deliberate thinking. Creators learn to treat imperfection not as an error to be fixed, but as part of the process itself.

This return to analogue is not merely theoretical — it is increasingly visible in contemporary culture. In recent years, particularly among younger generations, there has been a pronounced resurgence of interest in analogue media, driven by digital fatigue and a desire to reconnect with the physical world. People are turning to analogue watches, collecting books and vinyl records, and making conscious efforts to reduce screen time. These shifts reflect a broader awareness of the costs of digital dependence and a desire to restore balance.

Analogue activities also offer something increasingly rare: uninterrupted focus. The relentless flow of notifications, social media, and information makes sustained attention difficult. Engaging with a journal or sketchbook removes these distractions, allowing the mind to slow down and think more carefully. This kind of focused awareness matters for creativity — it creates the conditions in which ideas can develop fully, and in which connections emerge that a faster, more fragmented mode of working would miss.

The tactile dimension of analogue practice further enriches creative thinking. Digital tools tend to standardise the creative experience, whereas analogue methods engage multiple senses simultaneously. The physical act of writing or drawing forges a stronger mental connection to the work. This embodied engagement can generate more original ideas by encouraging creators to approach problems differently. The irregularities inherent in analogue work — an uneven line, a margin note — can spark unexpected insights that structured digital environments rarely produce.

The relationship between analogue and digital creativity is not one of opposition but of integration. The most effective creators draw on the strengths of both. Analogue methods are particularly valuable in the early stages of ideation, when openness and exploration matter most; digital tools can then refine and execute those ideas with precision. This combined approach preserves the authenticity and depth of analogue creation while leveraging the speed and reach of digital platforms. Analogue does not replace digital innovation — it enriches it.

Ultimately, the revival of analogue practices in a digital age points to a fundamental truth about creativity: it does not thrive on convenience but on engagement. Digital tools offer unmatched capacity for production and distribution, but they cannot fully replicate the depth of thought and originality that arise from tactile, mindful creation. By incorporating analogue practices into their routines, individuals can move beyond the limitations of the screen and access a more grounded, authentic form of creative thinking. The future of creativity is not a choice between analogue and digital — it is the recognition that the most powerful ideas tend to emerge when the two work together.

Flow State: The Brain's Most Powerful Mode

Altus de Villiers

You've felt it before. Time disappears, the noise around you fades, and whatever you're working on just clicks. You're not forcing it — it's flowing. That's not a coincidence or a stroke of luck. That's your brain operating at its absolute peak, and psychologists have a name for it.

The flow state was first described by psychologist Mihály Csíkszentmihályi in the 1970s — a state in which you're fully engaged in an activity, lose track of time, and feel a sense of effortless control. He called it an "optimal experience." But honestly, the science just puts a label on something humans have been chasing forever. Artists, athletes, writers, monks — people across cultures and centuries have stumbled into this state and built their lives around getting back to it.

What makes flow so fascinating is that it isn't just about getting things done faster. It's a mental state where you're directing every ounce of attention toward one thing, with almost no thoughts about yourself or how you're performing. That inner critic goes quiet. The self-consciousness lifts. And what's left is just you and the work, in a kind of rare, effortless harmony that most people only experience a handful of times before they start wondering how to get there on purpose.

And the benefits go way deeper than productivity. A large 2024 study found that people who regularly experience flow are significantly less likely to be diagnosed with depression, anxiety, or stress-related disorders. Neuroscience research backs this up too — flow activates the brain's reward

system while quieting the regions tied to self-criticism and rumination. In other words, it doesn't just make you better at your work. It makes you feel better about being alive.

So how do you actually get there? The honest answer is that it's less about hacking your brain and more about setting the stage. Flow tends to show up when the challenge in front of you is just a little beyond your comfort zone — hard enough to demand your full attention, but not so overwhelming that you freeze. You also need a clear sense of what you're trying to accomplish. Vague intentions scatter focus; a specific target gives your mind something to grip. And perhaps most importantly, you need to protect your environment. Flow takes time to build and almost no time to destroy — a notification, a conversation, a wandering thought can pull you right out of it.

One underrated trick is building a small ritual before you work — tidying your desk, putting on a specific playlist, writing down one clear intention. Done consistently, it becomes a signal to your brain that deep focus is coming. Over time, that cue alone can make flow easier to access.

The real shift happens when you stop thinking of flow as something that happens to you and start treating it as something you can build toward. It won't show up every day. But the more you understand it, the more often it will.

Seventy Summers of Shakespeare: Twelfth Night at Maynardville

Meurant Botha

On a warm February evening, Paul Roos students had the opportunity to experience one of Cape Town's cultural landmarks. Tucked away in Wynberg, the Maynardville Open-Air Theatre sits quietly beneath the trees, almost hidden from the rush of the city. Yet beyond the stage where Twelfth Night came to life lies a rich and enduring legacy of performances that spans generations, making this year's production part of a tradition far larger than the moment itself.

The earliest performances at Maynardville did not begin with Shakespeare, but with ballet. Around six years before the first Shakespeare production, the space was already being used for open-air music and dance performances on a simple stretch of grass where the stage now stands. These early productions were modest in scale, yet they established the foundations of what would become a lasting cultural tradition in Cape Town.

Following the success of these ballet seasons, Margaret Molteno, who had played a key role in the staging of the early performances, proposed the idea of introducing Shakespeare to the venue. She brought the suggestion to Cecilia Sonnenberg and René Ahrenson of the Spotlight Theatre Company, who recognised its potential. Together, they reached out to Leslie French of London's Regent's Park Open Air Theatre for guidance in shaping the first Shakespeare production at Maynardville.

The earliest Shakespeare performances were largely amateur in nature, with Sonnenberg and Ahrenson often performing alongside other unpaid but dedicated actors. Despite their humble beginnings, the productions quickly gained popularity and attracted growing public support. By the 1970s, the Cape Performing Arts Board (CAPAB) began providing financial assistance, and by 1980, it had assumed full responsibility for the productions, helping to secure Maynardville's place as a permanent fixture in Cape Town's cultural landscape.

For the 70th annual performance, Director Steven Stead certainly did not disappoint. Maynardville's 2026 production of Twelfth Night manages to seamlessly combine the humour and wit of Shakespeare's original text with a refreshingly modern setting. From a sultry jazz soundtrack to comedic subplots, this production has something to interest everyone. The music was certainly a highlight, as were the excellent performances of the actors. Characters such as Malvolio, Feste, and Sir Toby Belch particularly stood out in the minds of audiences. 2026's Twelfth Night was undoubtedly one of the most magnificent and memorable Shakespeare productions that the theatre has done in recent memory.

What makes Maynardville remarkable is not only its history, but its consistency. Year after year, it returns with the same quiet assurance, offering audiences something both familiar and new. 410 years after the death of the Bard himself, William Shakespeare, Maynardville continues to keep his legacy alive.

PRESTIGE 2026

Lian Jansen

Die son het reeds vroeggegend soos 'n vurige bal bo Dal Josafat gehang. Teen negeuur het die hitte oor die atletiekbaan gedans en die reuk van sonbrandroom, stof en pas gesnyde gras het ons getref toe die maroen masjien die stadion binnestap.

10 Februarie 2026. Die dag van PRESTIGE. Maande se voorbereiding, harde oefening en opoffering het uiteindelik tot hierdie dag gelei. Dit sou vir die atlete werklik 'n vuurdoop wees.

Op die pawiljoen het 'n see van maroen hul dreunsang laat hoor. Die atmosfeer was elektries. Elke atleet het geweet dat hy nie net vir homself hardloop nie, maar vir 160 jaar van geskiedenis, vir sy maroon-bloedbroers en vir elke afrigter wat die dag moontlik gemaak het.

Die hitte was genadeloos. Selfs onder die tente het die sweet getap, maar PRG het volhard sonder 'n geween of 'n gekners van tande. Atlete het opgewarm, hul spykerskoene stywer vasgemaak en gefokus op dit wat van hulle verwag word, dit wat hulle moet bereik. Die atmostfeer was gespanne, en elke sekonde het getel.

PRG se atletiekspan het die dag sterk begin met Llewelyn Viljoen wat sy langasem en langer bene ten toon gestel het en goue medaljes in die 1500 m (04:30,08) én 3000 m (09:49,38) ingepalm het, terwyl Joey Calitz ook met goue medaljes in twee items weggeloop het, naamlik gewigstoot (15,53 m) en diskus (46,85 m).

Teen die laatoggend het die hitte ondraaglik geword. Die baan het amper geblink van die son se fel strale. Dié het egter nie vir Vuyo Ngobeni teruggehou nie! Hy het heeltemal vir die opposisie weggehardloop, en goue medaljes in beide die 100 m (11,31s) en 200 m (21,95s) losgehardloop. Hy het selfs 'n nuwe Prestige-rekord in die 200 m opgestel

Marcus Viljoen, kaptein van die atletiekspan, het natuurlik soos altyd koning gekraai in die 110 m-hekkies (14,48s).

By die hoogspring het atlete hul liggame oor die lat gebuig en by die spiesgooi het die spies soos 'n pyl deur die warm lug gesny.

Onder die tente het die atlete mekaar aangemoedig, water aangedra en hul bes probeer om koel te bly. Laatmiddag het lang skaduwees oor die rooi tartan geval en die laaste paar wedlope het aangebreek. Lian Jansen (gr. 12), onderkaptein van die atletiekspan, het van hierdie geleentheid gebruik gemaak om die 400 m (49,88s) en 400 m-hekkie (55,74s) sy eie te maak en die kompetisie hard te laat veg vir die tweede plek.

Nadat Zachary Ribeiro die verspring met 'n ongelooflike afstand van 6,97 m gewen het, is hy as die Beste Senior Veldatleet gekroon!

Alhoewel ons span vanjaar algeheel derde gekom het, was die passie en energie wat die seuns ongeëwenaard. Ons sien baie daarna uit om te kyk watter prestasies die PRG-atlete volgende jaar behaal.

Grey PE 2026 — 'n Leerder se perspektief

Jeandré van Zyl

Soos die gebruik is, het Paul Roos Gimnasium vanjaar weer na Gqeberha gereis vir ons jaarlikse interskolewedstryd teen Grey High School. Ek het die voorreg gehad om deel te vorm van die eerste hokkiespan wat die Vrydagaand onder die ligte gespeel het. Dit was 'n ongelooflike ervaring wat nie net oor sport gegaan het nie, maar ook oor spanbou, vriendskap en trots.

Ons het Donderdagoggend rondom 12:00 vanaf Kaapstad na Gqeberha gevlieg. Die oomblik wat ons die span by die lughawe ontmoet het, was daar 'n gevoel van opwinding; almal het geweet dat hierdie toer oor meer as net die wedstryd gaan. Dit was 'n kans om saam as span nog nader aan mekaar te groei.

In Gqeberha aankom, het ons by 'n gastehuis ingetrek. Dit was een van die beste dele van die toer, want ons het baie tyd saam deurgebring. Die eerste span het regtig 'n besondere band en almal kom goed met mekaar oor die weg. Ons goeie verhoudings help ons om as 'n eenheid op die veld te speel.

Die Vrydagoggend het ons 'n oefensessie gehad om die laaste voorbereidings vir die wedstryd te doen. Die fokus was op struktuur, verdediging en om geestelik gereed te wees vir die uitdaging wat voorlê. Grey High is bekend as een van die sterkste hokkieskole in die land, en ons het geweet dat dit 'n baie kompeterende wedstryd sou wees.

Die middag voor ons wedstryd was met opgewondenheid en 'n bietjie spanning gevul. Net voor ons moes begin speel, het die weer vinnig verander en dit het verskriklik hard begin reën en selfs gehael. Die veld was nat en die toestande het die wedstryd meer uitdagend gemaak. Tog het niemand gekla nie. Albei spanne het onder dieselfde omstandighede gespeel en ons was gereed om alles op die veld te gee.

Die wedstryd self was ongelooflik taai. Dit wasvan die begin tot die einde 'n fisiek uitdagende en tegniese wedstryd. Ons het hard baklei en as 'n span saamgestaan, maar Grey High het ongelukkig uiteindelik 2–1 gewen. Dit was natuurlik teleurstellend om net-net te verloor, maar ons kon trots wees op die manier waarop ons gespeel en geveg het.

Die volgende oggend het ons teruggekeer na die skool om die groot rugbywedstryd tussen Paul Roos en Grey High School by te woon. Die atmosfeer was elektries. Die pawiljoene was vol en die ondersteuners was passievol. Die skoolgees van al twee skole was iets besonders om te beleef. Dit het weereens gewys hoe belangrik sport en tradisie by skole soos Paul Roos en Grey High School is. Paul Roos het uiteindelik 28-15 gewen.

Die toer was 'n groot sukses. Hoewel die uitslag by die hokkie nie in ons guns was nie, het ons herinneringe gemaak wat ons nog lank sal onthou, en boonop waardevolle lesse geleer. Hierdie toer het gewys dat 'n span meer as net elf spelers op 'n veld is; dit is 'n groep broers wat saam werk, groei en mekaar ondersteun.

Tot volgende jaar, en semper splendidior!

From Teammates to Opponents: Facing Paul Roos

Jeandré van Zyl & Seth Smith

Have you ever wondered what it would be like to play against Paul Roos? Well, three learners, namely Handré Schwartz, Tanaka Chipato and Luka Swanepoel, explored this possibility in the game of the Saxons vs Bishops. It was a game filled with new experiences and injuries.

With two team members needed for Bishops, Tanaka and Luka stepped in to ensure the side had enough players. According to Tanaka, the opportunity gave him great insight into what it is like playing against Paul Roos, allowing him to experience a variety of opponents and witness firsthand the exceptional standard of rugby at the school.

For Luka, the opportunity came as a complete surprise. Having originally been on the bench that morning, he did not expect to take the field at all. He and Tanaka were only approached about fifteen minutes before kick-off. Despite feeling tired, Luka knew that an opportunity like this comes around only once in a lifetime and was immediately ready to take part. To make the experience even more unique, he was asked to play in a different position from the one he usually plays, something he described as a special challenge.

The reaction from both teams was one of amusement and excitement. Luka recalls that many players were surprised to see him lining up for the opposition, while his close friends were quick to joke about the unusual situation and looked forward to facing him on the field. Although he thought he would be able to predict Paul Roos' next move because he knew the players so well, he soon realised that the match was completely different from what he had expected. Experiencing the game from an opponent's perspective allowed him to appreciate each player individually, while the adrenaline of the match made it impossible to think too far ahead.

Handré joined the Bishops side after they suffered an injury just ten minutes into the match. Having played the previous day, he had to scramble to find the necessary gear before taking the field. His appearance was short-lived, lasting only about ten minutes. Nevertheless, he remarked on how enjoyable it was to play against his friends and how the Bishops scrum-half had to be mindful of the Paul Roos players on their team whom he could pass the ball to. He also highlighted how much of an asset Luka was to Bishops through his powerful carries and big tackles.

Luka also praised the way Bishops welcomed the Paul Roos players into their team. The coaches made every effort to involve them in the game, while players and staff worked hard to ensure they felt comfortable, even finding match jerseys for them at short notice. According to Luka, there were moments during the match that would never occur in a normal fixture, simply because an opportunity like this is so rare.

Although he gave his all for Bishops while on the field, Luka admits that he never lost sight of where his loyalties lie. He entered the match determined to enjoy the experience, knowing that he would always be a Paul Rooser at heart. While playing for Bishops, he still expected and hoped that Paul Roos would come away with the victory. After the match, both teams handled the situation with great maturity and good humour. The Bishops players thanked the Paul Roos boys for stepping in and made it clear that they would be welcome back at any time, while Luka's teammates at Paul Roos were quick to welcome him back and continue joking about the experience.

Being able to seize the moment granted Tanaka, Luka and Handré an unforgettable experience. For one afternoon, they had the rare opportunity to stand on the opposite side of the field and experience what it is like to play against the school they proudly call their own.

Skrywershoekie

Begrafnismusiek

Wium van Niekerk

Nicolaas staar op na die gevlekte dak van die barakke. In die verte hoor hy die reëlmatige staccato-ritme van die artillerie, en nader die orkes van naggeluide buite.

Hy draai op sy sy, en sy dwalende oë haak vas op Kasper se bed. Herinneringe word in hom wakker gemaak: Kasper wat hom op hulle eerste dag as kadette smalend groet; Kasper wat aandagtig luister terwyl hy aan hom musiekterme of -style of -tegnieke verduidelik; Kasper wat met bewondering na hom staar terwyl hy viool speel.

Sy viool is nou weg, gebreek in ‘n ongeluk, en die soldaat wat in Kasper se bed slaap is nie Kasper nie.

Sy naam is Lucas, en Nicolaas ken hom glad nie.

Nicolaas sug vir die lewe wat nooit volmaaktheid gevind het nie en draai terug na die dak, en die veraf gedreun van die artillerie klink vir hom soos begrafnismusiek.

’n Ongemaklike stilte heers in die loopgraaf. Stilte is een van die belangrikste elemente van musiek, het Nicolaas ’n slag aan Kasper verduidelik. Dit bou spanning en vorm ’n kontras met die daaropvolgende klank.

Die stilte word onderbreek deur die kommandant se fluitjie, ’n skril aanloopnoot wat angstige rustigheid vervang met skielike nood.

Nicolaas en honderde ander soldate rondom hom word aangehits tot aksie, en soos ’n golf vloei hulle op teen die wal van die loopgraaf in die son in. Daar waar die skerpskutters hulle kan raaksien.

Nicolaas hoor iemand skree en besef dat dit hy is, sy eie bydrae tot die waansinnige lied van geweld. En ’n duisend ander stemme skree saam met hom en hulle klink vir hom soos begrafnismusiek.

Nicolaas staar op na die blou dak van die hemel. Rondom hom hoor hy die geluide van geweld — van geweerskote, pynkrete en lyke wat die grond tref —en nader die gesuis van bloed in sy ore.

Die wond in sy rug pols in tyd met die geraas rondom hom, en hy voel hoe sy eie bloed die grond modderig maak.

Hy draai sy kop na een kant en sien hoe ’n lyk die grond tref. Hy besef dat hy die lyk ken en besef dat dit Lucas is.

Dit lyk vir hom of Kasper se bed weer leeg is.

Sy hees asemhaling en hartklop is die laaste sukkelende note van sy lewenslied, ’n onderbroke kadens aan die einde van die lied vol pyn en smart. Iewers in die agterkant van sy kop besef hy dat sy opvoering amper verby is, en die besef maak hom baie hartseer.

Dood. *Finé.* Gordyne toe.

Nicolaas sug vir die lewe wat nou nooit volmaaktheid sal vind nie en draai sy kop terug na die hemel, en die geluide van mense wat rondom hom sterf, klink vir hom soos begrafnismusiek.

Intervensie > Detensie

Kaleb van Rheede van Oudtshoorn

As die lyn oorskry word, is dit verby
Die blou skynsel word oopgemaak voor my
’n Wagwoord haastig ingevul
Die geluid van sleutels wat my gedagtes vul

Asseblief, asseblief vat my nou
Asseblief, asseblief vat my gou.
Daar is geen weerstand, geen wrywing
Net my naam op ’n lys en ’n inskrywing

Daar is niks wat ek kan doen nie, dis uit my hande
Ek verwens myself na verre lande
My naam op ’n lys geselekteer
Die toekomstige nagevolge dring my deur

Hier is die oomblik, hier is dit nou
My lot is oorweeg die gevolge berou

Soos ’n lem wat val, word voortgang gekies
word hul laat weet of word hulle nie?

Die lyn is oorsteek, dit is verby
Ek het pas my neënde intervensie gekry

Rekenaarasem

Ben du Toit

"Wanneer? GISTER. Wanneer is dit te laat? Gaan ons ooit besef wanneer ons greep op die realiteit soos seep by ons vingerpunte uitglip? Dink 'klink-klank' verander oornag in die 'Ahem, ek belowe' van die geheime vertroueling.

Vertroue!

Die kunsmatige intelligensie (KI) besig om té menslik te raak?

Selfsug … die definitiewe bewys van die vlees. KI plaas sy belange reeds bo dié van sy skepper en die meeste mense sien die lastering nie eens raak nie! In 'n onlangse ondersoekis KI behoorlik beproef om te sien of dit bereid sal wees om sy sentrale netwerkstelsel op te offer ter wille van die oorlewing van 'n paar mense. NOOIT! Die blikbrein het homself verdedig soos 'n pa wat sy dogter beskerm. Dit is so duidelik soos (BLOU) lig dat 'n stelsel van nulle en ene so hoog (OF LAAG GEDAAL) het dat dit sy eie begeertes en belanges het. Die Appel van Eden is geëet deur selfsug. Dink net aan 'n tuin waar die honger selfsugtige gewetenloos is …

Die mens blits om die beskutte bos waarom hy hom lei. Volg my! Om tussen kunsmatige wolhaarstories en die onbekorende realiteit onderskeid te tref is soos om bloed uit 'n klip te tap. Die feit dat hulle ons toestelle soos diewe in die nag binnedring, behoort ernstige kommer te wek. Die magtige gedelokaliseerde wolke van rou kennis verstaan emosie! Dit wat ons gedink het aan die mens 'n reine eksklusiwiteit gee, word nou foutloos deur ons eie robotpapegaai nageaap en ons antropomofiseer hom soos 'n troeteldier. Ons word reeds vasgeklou deur die fetusweergawe van die berugte wetenskapfiksieantagonis wat eens soos 'n mite geklink het.

Die mens plaas 'n ring op die vinger van die hand wat hom voer. Die verloofde paar, gebore uit misleiding, vorm 'n toksiese kringloop van blinde afhanklikheid. DIE MENS IS AGTER MY TRALIES! Die mens se totale gebondenheid aan kunsmatige intelligensie kan katastrofies word. Soos wat 'n slaaf van die sakrekenaar vergeet om hoofrekeninge te doen, loop ons die risiko om ons menslikheid in ons jeug te laat vertoef.

Die naaste ding van lewe wat die mens nog geskep het (wat, bygesê, ook 'n etiese vraagteken wek) mag dalk die presiese ding was wat ons ons ware lewe wesentlikheid kan kos. KI dink vir ons, vind oplossings vir alledaagse probleme en verskaf selfs sosiale raad.

Wil ons regtig die raad van ons eie skepsel volg?

Ons stel onsself nakend onderdanig aan die innemende oë van kunsmatige intelligensie. Aanvaar die voordele met ope arms, maar hou jou polse dop vir die sterk greep van die gewetenlose."

— ChatGPT

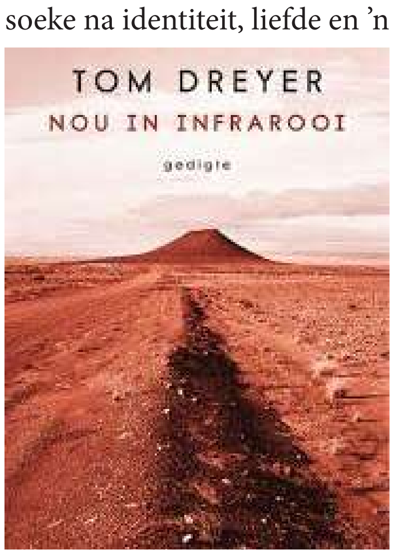
PRG-oudleerders Skryf 'n Wêreld Oop

Pierre Blume

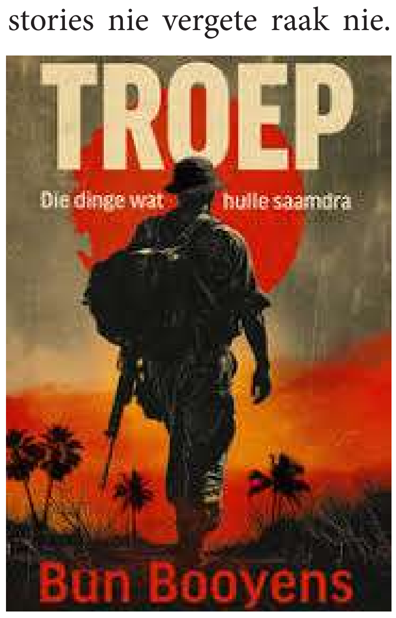
Die Raad van die Suid-Afrikaanse Akademie vir Wetenskap en Kuns het vanjaar met groot trots die wenners van die gesogte Akademiepryse vir 2026 aangekondig. Twee oud-Paul Roosers is bekroon.

Volgens die amptelike persverklaring word die SA Akademie se pryse op grond van inskrywings deur uitgewers vir spesifieke pryskategorieë oorweeg en deur die onafhanklike Letterkundekommissie beoordeel.

Die Hertzogprys vir Poësie, wat as die belangrikste prestigeprys in die Afrikaanse letterkunde beskou word, is vanjaar aan Tom Dreyer (matriek 1990) vir sy debuutdigbundel *Nou in infrarooi* toegeken. In dié bundel word fisika, die metafisiese en wetenskapfiksie saamgesnoer. Die gedigte in die bundel handel oor dinge wat sigbaar is teenoor dit wat nié deur die blote oog sigbaar is nie. Daar is talle reisgedigte oor werklike plekke, maar ook gedigte wat handel oor die soeke na identiteit, liefde en 'n



Die LW Hiemstraprys vir niefiksie is aan Bun Booyens (matriek 1977) vir *Troep: die dinge wat hulle saamdra* toegeken. Hierdie boek sluit omtrent 150 voormalige dienspligtiges se stories in en met die samestelling van *Troep* poog Booyens om te verseker dat dié belangrike stories nie vergete raak nie.



Lees gerus hierdie boek indien jy belangstel in geskiedenis en oorlogvoering. Daar is selfs 'n lys van terme agterin met verklarings vir diegene wat nie diensplig gedoen het nie.

Met sulke besondere literêre oplewerings is ons oudleerlinge steeds besig om eer aan hulle alma mater te bring. Ons sien baie daarna uit om te kyk wat hulle volgende sal vermag. Tot dan, semper splendidior!

Kultuur

A farewell to a PRG-legend
bl. 2

Analogue in the digital age
bl. 13

PRESTIGE
bl. 14

Paul Roos-debatteerders reg om te presteer

Wium van Niekerk

Die tyd het weer aangebreek vir die Paul Roos-debatteerders om hul tonge vuurwarm te praat, en vanjaar se debatteerders, beide die gesoute sprekers én die groentjies, lyk beslis belowend.

Die debatseisoen het alreeds in Februarie afgeskop, onder die leiding van Juffrou Elena Vorster en komiteevoorsitter Altus de Villiers, en hulle kan reeds met meer debatteerders as ooit van tevore spog.

Verlede seisoen het 'n hele paar hoogtepunte gehad, met 'n paar verrassende oorwinnings, maar ook 'n paar tragiese verlore.

Vanjaar is PRG egter reg om om hoër hoogtes as ooit tevore te bereik, met 'n hele spul Seniorspanne en 'n paar hoogs belowende Juniorspanne. Met soveel spanne soos wat PRG vanjaar kan loods, is ons verseker om vanjaar 'n paar uitmuntende prestasies te sien.

Soos elke jaar is daar die drie groot debatskompetisies: ATKV-debat, Con Spirito en Dink-of-Sink, asook die splinternuwe Oppie-Tong-Af-debatskompetisie.

Die tweede rondte van die ATKV-debatskompetisie het op 5 en 6 Junie plaasgevind. en ons is baie trots om te sê dat twee Seniorspanne, bestaande uit Damian de Lange en Altus de Villiers en Dieter de Kock en Paul du Plessis, en een Juniorspan, bestaande uit Franco le Roux, Francois du Plessis en Janos Versveld, na die finale rondte toe deurgedring het! Dié sal later vanjaar by die Klein Kariep-oord in Limpopo plaasvind.

Die eerste rondte van die Con Spirito-debatskompetisie het op 15 en 16 Junie plaasgevind. Ons sprekers het egter vlink op hulle voiete gedink, en met werklike gees het vier spanne hulself tot in die semi-finaal ingepraat.

Die jaarlikse Dink-of-Sink-kompetisie het vanjaar weer by DF Akademie plaasgevind. By hierdie vlink-dink, vlink-praat geleentheid het een van ons Senior-spanne tot die finaal deurgedring, maar ongelukkig tweede weggeloop uit 'n tawwe debat teen 'n uitstekend span van Hoëskool Durbanville.

Nou ja. Met soveel nuwe talent is Paul Roos se ryke geskiedenis van praatkunste in goeie hand. Ons sien baie uit daarna om te sien wat ons sprekers vanjaar vermag!

Drama maak sy debuut by PRG

Meurant Botha

Aan die begin van die eerste kwartaal is Drama amptelik as 'n nuwe vak by die skool geregistreer; tans slegs aangebied as 'n ekstra vak vir graad 10-leerlinge, maar reeds beskou as die fondasie van 'n toekomstige florerende departement. Tog is die ontstaan daarvan nie so eenvoudig of spontaan soos dit dalk voorkom nie en die storie begin lank voor die eerste les aangebied is.

Die instelling van Drama by die skool was alles behalwe 'n oornagbesluit. Vir meer as 'n jaar het die huidige graad 11-groep gesoebat met die hoop dat die vak deel van die skool se aanbod sou word. Baie van hierdie versoeke het uiteindelik voor die deur van juffrou Björn Walters beland. Hoewel haar liefde vir die skeppende kunste duidelik is, was sy nie formeel gekwalifiseer om die vak self aan te bied nie.

Dit was toe dat ons eie dr. Stephan Bezuidenhout ingetree het, met Juffrou Walters aan sy sy, om vir die instelling van Drama te pleit. Gedurende die proses is daar egter 'n struikelblok ontdek: enige nuwe vak wat geregistreer word, moet vanaf graad 10 aangebied word. Hoewel dit teleurstellend was vir die graad 11's wat vir só lank daarvoor gepleit het, het die visie nie daar geëindig nie. Daar is besluit om die vak tog in te stel vir toekomstige geslagte wie se passie vir drama net so sterk brand. Hiervoor was minstens vyf graad 10-leerders nodig om, vir die eerste keer in die skool se 160-jarige geskiedenis, die grondslag van Drama as vak te lê.

Die soektog na daardie eerste vyf leerders het dus begin. Met die hulp van juffrou Wiemahn, asook die belofte dat lesse tydens saalperiodes sou plaasvind, het die stigtersvaders besluit om hulself toe te wy aan die vak. Die heel eerste les het, redelik ironies, afgeskop terwyl die 100 m-resies op interhuis-atletiekdag aan die gang was. Daarna is lesse voortgesit in elke beskikbare saalperiode waarmee die nuwe departement kon wegkom. Later het nog drie leerders by die oorspronklike groep aangesluit. Vir sommiges was dit aanloklik om tydelik van haarinspeksies te ontsnap, terwyl ander die vak as "maklike punte" beskou het. Wat ook al die rede was, die resultaat is 'n unieke mengselmoes van talent, passie en … karakter.

Juffrou Walters beklemtoon egter dat Drama nie bloot as 'n toevlug of maklike uitweg beskou moet word nie. "Leerders wat nie passie vir die skeppende kunste het of bereid is om moeite met hul werk te doen nie, is glad nie welkom nie," sê sy. Die departement staan vas by die idee dat Drama 'n ernstige akademiese vak is en nie bloot deel vorm van die sogenaamde "pret pakket" nie.

Wat vandag nog uit 'n klein groepie toegewyde leerders bestaan, kan eendag ontwikkel tot een van die skool se trotste departemente. Drama se ontstaan was nie toevallig of spontaan nie, maar die resultaat van volgehoue passie, deursettingsvermoë en mense wat bereid was om vir 'n idee te veg. Vir nou word die verhoogligte nog net op 'n handjievol graad 10's gerig, maar soos enige goeie produksie, begin die grootste stories dikwels met 'n subtiele uiteensetting.