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Basic Education
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NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

FEBRUARY/MARCH 2013

MARKS: 150

TIME: 3 hours

This question paper consists of 17 pages.

INSTRUCTIONS AND INFORMATION

1. ANSWER ONLY THE QUESTIONS ON THE DRAMATIC TEXTS YOU HAVE STUDIED.
2. You have been allocated FIFTEEN minutes reading time before the start of the examination.
3. This question paper consists of THREE sections:

SECTION A (30 marks)

SECTION B (60 marks)

SECTION C (60 marks)

4. SECTION A consists of TWO questions:

QUESTION 1: Epic Theatre

(*Caucasian Chalk Circle*, *Mother Courage* or *Kanna Hy Kô Hystoe*)

QUESTION 2: Theatre of the Absurd

(*Waiting for Godot*, *The Bald Primadonna* or *Bagasie*)

Answer only ONE question from SECTION A.

5. SECTION B consists of EIGHT questions:

- QUESTION 3 (*Boesman and Lena*)
- QUESTION 4 (*uNosilimela*)
- QUESTION 5 (*Woza Albert!*)
- QUESTION 6 (*Sophiatown*)
- QUESTION 7 (*Nothing but the Truth*)
- QUESTION 8 (*Groundswell*)
- QUESTION 9 (*Siener in die Suburbs*)
- QUESTION 10 (*Missing*)

Answer any TWO questions from SECTION B.

6. SECTION C consists of THREE questions:

QUESTION 11 and QUESTION 12 are COMPULSORY.

With QUESTION 13, answer any ONE of the three questions, QUESTION 13.1 OR QUESTION 13.2 OR QUESTION 13.3.

7. Number the answers correctly according to the numbering system used in this question paper.
8. Pay attention to the number of marks allocated to each question.
9. Use your classroom knowledge, as well as relevant independent and creative thinking, to answer the questions.
10. Write neatly and legibly.

SECTION A: UNDERSTAND AND ANALYSE

Answer EITHER QUESTION 1: EPIC THEATRE OR QUESTION 2: THEATRE OF THE ABSURD.

QUESTION 1: EPIC THEATRE

Answer this question if you have studied *Caucasian Chalk Circle* OR *Mother Courage* OR *Kanna Hy Kô Hystoe*.

Brecht wished to provoke his audience into thinking about what it was viewing. He used various theatrical techniques, such as interrupting the flow of the story so that the audience had the opportunity to consider more carefully what it was seeing.

Explain in a detailed essay how Brecht's techniques provokes the audience to think critically about what is presented on stage.

Your answer may include the following:

- Brecht's philosophy
- Alienation ('Verfremdungseffekt')
- Historification
- Epic conventions/techniques

Your answer must include examples of how the techniques were used in the play text that you studied this year.

[30]

OR

QUESTION 2: THEATRE OF THE ABSURD

Answer this question if you have studied *Waiting for Godot* OR *The Bald Primadonna* OR *Bagasie*.

'Absurd' literally means 'out of harmony'. To the Absurdist, truth consisted of chaos and lack of order, logic or certainty. The playwrights of this genre wished to show how meaningless man's struggles were in a universe which lacked any purpose.

Discuss in an essay, using the clues provided and examples from the Theatre of the Absurd play text you have studied.

Your answer may include the following:

- Features of Absurdism
- Structure of the play
- Themes

[30]

TOTAL SECTION A: 30

SECTION B: UNDERSTAND AND ANALYSE

Answer any TWO questions from this section.

QUESTION 3: *BOESMAN AND LENA* BY ATHOL FUGARD

Read the extract from *Boesman and Lena* below and answer the questions that follow.

BOESMAN:	<i>(Urgently packing up their belongings ... rolling blanket, etc.)</i> Are you coming? It's the last time I ask you.	
LENA:	No. The first time I tell you. No. I've walked with you a long way, ou ding! It's finished now. Here, in the Swartkops mud. I wanted to finish it this morning sitting there on the pavement. That was the word in my mouth. No! Enough! I wasn't ready for it yet. I am now. <i>(Boesman is staring at her.)</i> Don't you understand? It's over. Look at you! Look at your hands! Fists again. When Boesman doesn't understand something, he hits it. You didn't understand him <i>(pointing to the dead man)</i> did you? I chose him! A kaffer! Then he goes and buggers up everything by dying. So you hit him. And now me. No, Boesman I'm not going with you! You want to hit me, don't you? <i>(Barely controlling his panic now, Boesman goes on packing.)</i> Run! It's trouble. Life's showing you bullets again. So run. But this time you run alone. When you think you're safe don't rest and wait for me to find you. I'm not running the other way that leads me back to you. I'm not running at all. I'm moeg (tired) When you're gone I'll crawl in there and sleep. <i>(Boesman stops packing and looks up at Lena.)</i>	5 10 15 20
BOESMAN:	That's what you think! <i>(Boesman starts to smash the shelter with methodical and controlled violence.)</i>	25
LENA:	<i>Hotnot</i> bulldozer! Hey, hey! <i>Dankie, baas</i> Boesman! Smash it to hell! This is my laugh. Run, you old bastard. Whiteman's chasing you.	

3.1 Refer to lines 3–7 to answer the questions below:

3.1.1 Why does Lena refuse to go with Boesman? (3)

3.1.2 Is this typical of her character? Motivate your answer. (4)

3.2 In line 4 Lena says: 'I've walked with you a long way.'

Describe her physical and emotional journey with Boesman and what it reveals about their relationship. (6)

- 3.3 Consider the statement, 'When Boesman doesn't understand something, he hits it' (line 10). Explain whether this is an accurate description of his character. (4)
- 3.4 Explain why words such as 'kaffer' and 'hotnot' would not have shocked the audience when the play was first performed in 1969. (4)
- 3.5 What advice would you give an actor in the use of the face and body to show Boesman's increasing panic and frustration in the above extract? (6)
- 3.6 Discuss how lines 17–21 suggest a reversal/change in the relationship between Boesman and Lena. (3)
- [30]**

QUESTION 4: *uNOSILIMELA* BY CREDO MUTWA

Read the extract below and answer the questions that follow.

The dancers come together in the Inkundla and face the trees and houses of the king's umuzi, which is set on the iThala. It is the Great Place of Magadlemzini, King of the amaQhashi. The storyteller enters dramatically.

- STORYTELLER: Bantabami, hlalani phansi! [My children, sit down!]
In the name of the great gods of our fathers, in the name of 5
Dumakade, the far thunderer, and Somnganise, the friendly one,
god of peace, and also in the name of Mvelinqangi, first-born of
the almighty and the great mother of creation, we must this night
do something so beautiful it will delight the ancestral spirits in the
village and bring fear into the hearts of evil wizards that prowl in 10
the bush! Niyezwa? [Do you hear?]
- DANCERS: [Too quietly]: Yebo, baba. [Yes, father.]
- STORYTELLER: [Angrily]: Niyezwa, ndlebe zenu? [I said, do you hear?]
- DANCERS: [Much louder this time]: Yebo, baba!
- STORYTELLER: Ever since Man first began to think, he began to wonder about the 15
origin of many things. He wondered about the origin of the stars,
the sun, the mountains, the seas and the miracle of life in them
and he wove shining legends about all this. In the land of the
Barotse there are those that say that Man originated from a great
tree that grew in the middle of the desert, while in the land of the 20
Batswana they say that Man and the animals crawled out of a
great hole in the ground which is still to be seen today ...
- DANCERS: [Chattering among themselves]: Hawu, bathi saphuma emgodini!
[Hawu, they say we came out of a hole!]
- STORYTELLER: And there in our own country, KwaZulu, we believe that Man 25
originated from a great reed, uHlanga, that grew on the bank of a
mighty river ...

- 4.1 Why is uNosilimela not introduced at the beginning of the play? (2)
- 4.2 What theatrical effect does uNosilimela's entrance later in the play have on the action? (2)
- 4.3 The dancers take their positions, readying themselves to perform (lines 1–2). Why do they face the king's umuzi/palace instead of turning their backs on it? (2)
- 4.4 How does the storyteller prepare the audience to 'get into character' so as to listen to and participate in the story? (4)
- 4.5 Indigenous performance forms use specific performance devices.
- 4.5.1 Choose ONE of these performance devices and explain its function and effectiveness in the play. (4)
- 4.5.2 What theatrical effect would the dramatic entrance of the storyteller have on the performance? (4)
- 4.6 What kind of reaction might be expected from the audience when the storyteller calls on the many names of God in lines 6–9? (3)
- 4.7 What does the name *uNosilimela* mean and what is its connection to the play as a whole? Refer to lines 17–19 in the extract provided. (3)
- 4.8 If you had to direct lines 16–23, what advice would you give to the actor playing the role of the storyteller, in terms of the use of space, voice and physical action? (6)
- [30]

QUESTION 5: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

- 5.1 Discuss how the play *Woza Albert!* was able to educate and entertain audiences about social issues during the apartheid era. (6)
- 5.2 Give THREE reasons why the play *Woza Albert!* is still a popular choice for a school production. (6)
- 5.3 *Woza Albert!* is a political satire set in apartheid South Africa and is based on the idea of the Second Coming of Christ.
- 5.3.1 What is your understanding of the term *political satire*? (2)
- 5.3.2 Explain how the reactions of any TWO characters to the second coming of Christ/Morena highlight the theme of inequality/injustice. (6)

Study SOURCE A below and answer the questions that follow.

SOURCE A



The original cast of Mbongeni Ngema and Percy Mtwa in a production of *Woza Albert!*

- 5.4 Name the acting technique used by the actors in SOURCE A. (2)
- 5.5 Describe TWO other examples of how this technique is used elsewhere in the play. (4)
- 5.6 Explain why directors may choose not to use elaborate costumes for a production of *Woza Albert!* (4)
- [30]**

QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Refer to SOURCE A and SOURCE B below and answer the questions that follow.

SOURCE A

MINGUS: Listen Jakes – if you're making trouble again ...

JAKES: There's going to be no trouble. This young lady has bravely stepped into the unknown. Jumped in where angels even fear to tread. Answered an unusual advert – and here she is. We are going to do everything we can to make life easy for her. I assure you, Ruth – you have the best protection in the neighbourhood. Mingus here is an American. 5

RUTH:	An American!	
MINGUS:	An American. Nobody troubles an American's friends. But I choose my friends very very carefully!	
MAMARITI:	Lulu! <i>(Lulu crosses to her mother, who whispers in her ear, gesticulating furiously.)</i>	10
LULU:	My mother wants to know if you can pay a good rent.	
RUTH:	A good rent? I'm sure I can. <i>(Whispered exchange)</i>	15
LULU:	My mother wants to know if you can pay £2 5s a month?	
RUTH:	It's a bit steep.	
LULU:	So?	
RUTH:	Well, I can do it ... <i>(Whispered exchange)</i>	20
LULU:	My mother says you can stay.	
RUTH:	Thank you.	
MINGUS:	Hold it! Hold it! I'll decide. <i>(He takes a long walk around her, evaluating her.)</i> Alright, she can stay.	24

- 6.1 Refer to line 2: 'There's going to be no trouble.'
Explain why Mingus expects trouble if Ruth stays in the house. (4)
- 6.2 Discuss why Mamariti doesn't speak to Ruth directly when they discuss the financial aspects of her staying in the house. (4)
- 6.3 Mingus 'evaluates' Ruth before deciding whether she can stay (lines 23–24).
Discuss the character of Mingus and show how these lines indicate his attitude and behaviour to women in general. (6)
- 6.4 The Junction Avenue Theatre Company found a story about an advert for a Jewish girl to live in Sophiatown; this sparked the creation of the play *Sophiatown*.
Explain the process used by Junction Avenue Theatre Company in the creation of this play. (8)

SOURCE B

Sophiatown – a colourful, vibrant, violent and sometimes sordid place that was to become both a name linked with a flourishing period of creativity in writing, music and politics, and a powerful metaphor for the destruction brought about by the Nationalist government's policy of 'separate development'.

(Pat Schwartz)

- 6.5 In SOURCE B, Sophiatown is described as a 'violent and sometimes sordid place'.

Discuss how the above statement reflects the reality of life in Sophiatown and show how this is portrayed through the character of Mingus.

(8)
[30]

QUESTION 7: *NOTHING BUT THE TRUTH* BY JOHN KANI

Read the following extract from *Nothing but the Truth* and answer the questions that follow.

MANDISA: What are you saying about my father? Are you saying he was a total fake? He was no hero?

SIPHO: No. He was involved. He was in the Struggle, but on his terms. He got what he wanted from the Struggle – money, women, fame.

THANDO: Then why did he leave the country? Everybody says if he stayed the police would have killed him. So what are you saying? 5

SIPHO: Themba left because I ... we had a fight.

THANDO: What?

MANDISA: Yes. My father once told us about a terrible fight you had with him.

THANDO: Yes. I also had something like that from my aunt. She said my mother knew what the fight was about. What happened, Daddy? Why did she leave? 10

SIPHO: I told you. She stopped loving me, that's all. She had to leave.

THANDO: She had to leave? What do you mean? Why? No one in my family ever wanted to talk about my mother. Everyone always says, 'Oh your mother, Thando, she was very beautiful. Your father loved her very much,' and nothing more. I was eighteen months old when she left. No mother can forget her baby forever. Not a letter, or a message from her to me. Durban is not in another country. Do you know where she is? Do you know why she left me? Me, Daddy, not you! Why she left me! I want to know. Now. 15 20

- 7.1 Explain what Sipho means when he says that Themba 'was in the Struggle but on his terms' (line 3). (4)
- 7.2 The essence of realistic drama is conflict. It drives the plot and characters forward to a climax and conclusion.
- Discuss any TWO issues of conflict between the characters Sipho and Themba that drive the plot forward to a climax. Refer to the extract above and the play as a whole. (8)
- 7.3 Read and consider lines 14–21.
- 7.3.1 Thando has always been a loving, dutiful daughter who followed the traditions and culture of her family and gave her father the respect he deserved as head of the home.
- Discuss how lines 14–21 reveal a change in Thando's character. (4)
- 7.3.2 How might Stanislavski's actor-training techniques assist an actress portraying Thando to represent her character realistically? (8)
- 7.4 *Nothing But the Truth* is a play which uses realistic design elements to create the illusion of reality.
- Explain how the costumes of the three characters reflect the realistic style of the play as well as their personalities. (6)
- [30]**

QUESTION 8: *GROUNDSWELL* BY IAN BRUCE

Read the following source and answer the questions that follow.

SOURCE A

SMITH: *And under the oppression of the silent fog
The tolling bell
Measures time, not our time, rung by the unhurried
Groundswell –
(Thami enters from the kitchen. He is wearing a white shirt, his best dark 5
trousers and apron; his manner is that of a hotel steward.)*

THAMI: Did you call, Mr Smith?

SMITH: No. No, just thinking out loud.

THAMI: Would you like some other music?

SMITH: Thank you, no. There was nothing wrong with the music. I just wanted to 10
listen a while to that bell. Brings to mind a poem I had to memorise when I
was a schoolboy.

THAMI:	<i>(Notices the empty wine glass.)</i> Super. Maybe you'd like to have some more wine?	
SMITH:	Thanks, I'll help myself. It's not bad ... what is it? <i>(Picks up the bottle. Reads the label.)</i> Rubicon. Now that's interesting. Do you know how this wine came about?	15
THAMI:	<i>(Misunderstands the question.)</i> What does it say on the bottle?	
SMITH:	This wine, I believe, was cultivated to commemorate PW Botha's famous speech in 1985. He promised to 'cross the Rubicon'; his way of saying he intended to dismantle apartheid, or so we all thought. The wine's probably the only good that ever came of it.	20

8.1 Smith is recalling a poem he learnt as a schoolboy.

How would you assist the actor portraying Smith to speak lines 1–4 so that the audience would know that he is reciting a poem?

(4)

8.2 Explain how the following symbols are used symbolically in the play:

- Fog
- Time

(6)

8.3 Explain how the name of the wine (Rubicon) reflects the sociopolitical background of the play by referring to lines 20–24 in the extract.

(4)

8.4 Explain how the title, *Groundswell*, suggests to the audience some of the issues they will encounter in the play.

(6)

Read the source below and answer the question that follows.

SOURCE B

'*Groundswell* is a play that will have resonance way beyond now because it doesn't offer a glib solution. By telling things as they are, Bruce's play says that coming to terms with ourselves and our past in South Africa is inevitably a protracted (drawn out) process requiring courage and honesty and which leaves little room for facile (simplistic) complacency.'

(From Wilhelm Snyman's review *Brutal, honest journey through the tortured soul of contemporary SA*)

8.5 Show how the character of Johan tries to 'come to terms with himself and his past in South Africa' by focusing on the themes of **belonging and identity** and **guilt and redemption** in the play.

(10)
[30]

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Read the extract below and answer the questions that follow.

TJOKKIE:	Daar's die eerste man nou weer. Hy's jonger as die ander een. Hy soek weer in die akkertjie. Waar hy geplant het, is die grond gelyk. Waar die ouer man geplant het, groei daar iets. Ja, daar sien hy dit. Hy's bly. Hy dink seker dis syne ... dit word dof ... dis nou weg.	
TIEMIE:	Is nie, Boetie! Is nie.	5
JAKES:	Wie's die ou? (<i>Hy's baie gespanne.</i>)	
GIEL:	Sjuut, magtig.	
JAKES:	Wie's die ou?	
TIEMIE:	Hy lieg, Jakes!	
GIEL:	Bly stil! Ek wil van die perde vra.	10
JAKES:	Wie's die ou?	
MA:	Jakes, dit beteken dalk iets anders!	
JAKES:	(<i>Staan terug</i>) Ek sal hom uitfigure. Die shaister het gesê hy sal lieg, maar ek sal vir hom uitfigure.	
TIEMIE:	Hy lieg, Jakes. Regtig, dit was net jy.	15
JAKES:	Ek sal hom uitfigure.	
GIEL:	Bly stil! As hy weer opkom, gaan ek hom vra van die perde.	
MA:	Jakes, onthou nou, dit beteken dalk iets anders.	
JAKES:	(<i>Vir Tiemie</i>) Ek sal hom uitfigure, my girlie, ek sal vir hom uitfigure.	
GIEL:	Hier kom hy weer op. Bly stil.	20

- 9.1 In lines 1 and 2 Tjokkie says that two men 'planted' in a small piece of land ('akkertjie').
What is the significance of Tjokkie's statement in the broader context of the play? (4)
- 9.2 Jakes repeats 'Wie's die ou?' three times (lines 6, 8 and 11).
How would an actor perform these lines vocally in order to create suspense? (5)
- 9.3 In *Siener in die Suburbs*, it is unclear whether Tjokkie's vision is true.
Do you agree with this statement? Motivate your answer by referring to Tjokkie's vision as a whole in the play text. (4)

- 9.4 Discuss how Tjokkie experiences his gift of being able to 'see'. Motivate your answer by referring to TWO examples from the play. (6)
- 9.5 Love manifests itself in different ways in the relationships between the characters of *Siener in die Suburbs*.

Discuss the truth of this statement by referring to the relationship between Tjokkie and Tiemie. (5)
- 9.6 Give a description of the costumes that would be suitable for both Tjokkie AND Tiemie and motivate your choice. (3 x 2) (6)
[30]

QUESTION 10: MISSING BY REZA DE WET

- 10.1 Read the quote below and answer the questions that follow.

A solar eclipse is an absolutely normal, natural phenomenon, but in the words of Constable it takes on a strange, magical quality.

(Cornelia du Preez)

- 10.1.1 Why is Constable telling the women about the solar eclipse in *Missing*? (2)
- 10.1.2 Explain Constable's account of the solar eclipse. (4)
- 10.1.3 Discuss the symbolic meaning of the solar eclipse in the play. (8)
- 10.2 The title of *Missing* can be interpreted on more than one level.
- 10.2.1 Give FOUR possible meanings of the title. Refer to the Afrikaans translation of the title, namely *Mis*. (4)
- 10.2.2 Discuss how TWO of these meanings are applied in the text. (2 x 3) (6)
- 10.3 Discuss how the following props are used symbolically in *Missing*:
- The bags of manure (3)
 - The apple (3)
- [30]**

TOTAL SECTION B: 60

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

SECTION C is COMPULSORY.

QUESTION 11Read the poem *Land* by Antjie Krog and answer the questions that follow.**Land – Antjie Krog**

under orders from my ancestors you were
occupied
had I language I could write for you were land
my land

but me you never wanted 5
no matter how I stretched to lie down
in rustling blue gums
in cattle lowering horns into Diepvlei
rippling the quivering jowls drink
in silky tassels in dripping gum 10
in thorn trees that have slid down into
emptiness

...

now you are fought over
negotiated divided paddocked sold stolen
mortgaged 15
I want to go underground with you land
land that would not have me
land that never belonged to me

land that I love more fruitlessly than before 19

11.1 Imagine that you have to present this poem for assessment.

Explain how you would prepare for a presentation of this poem. Keep in mind the lack of punctuation. (3)

11.2 Explain how you would use your voice to perform lines 5–12 to create a picture in the minds of the audience. (4)

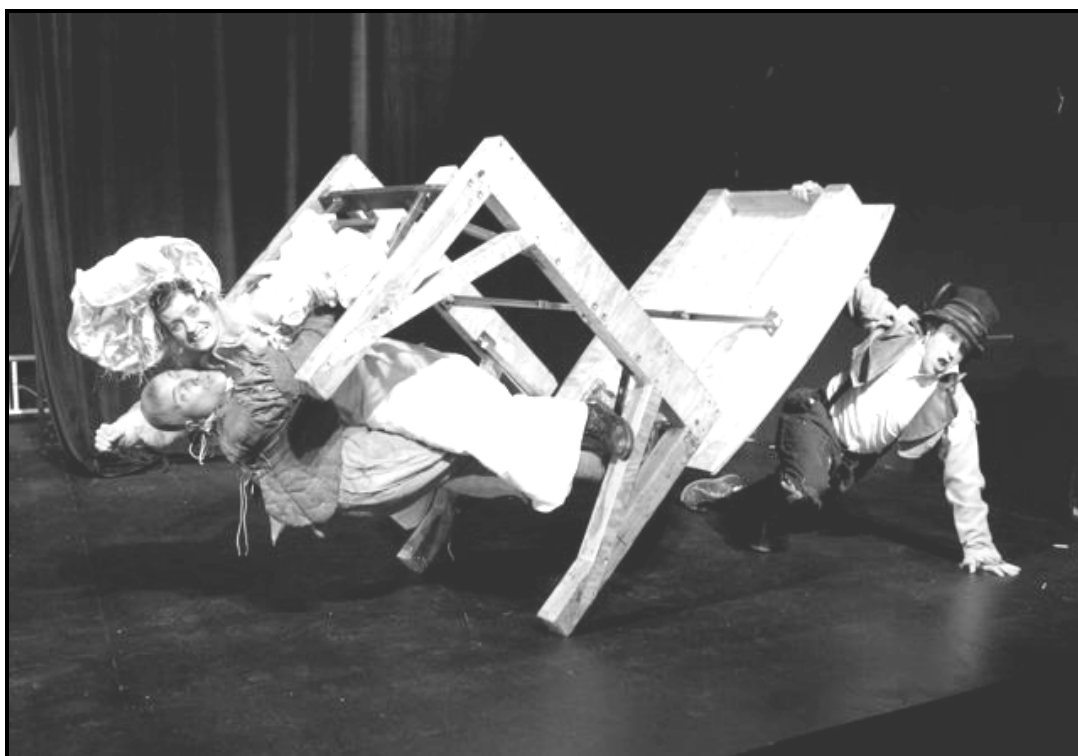
11.3 How would you present lines 13–16 physically to effectively highlight the meaning of the poem? (4)

11.4 Explain, giving an example, why it is necessary to do a vocal warm-up before a performance. (4)

[15]

QUESTION 12

Refer to the sources below and answer the questions that follow.

SOURCE A

- 12.1 Explain whether you think the performance above is a comic or a serious piece of physical theatre. (4)
- 12.2 How would the size and shape of the prop influence the performers and the way they move in the above performance? (4)
- 12.3 Does the use of costumes enhance (add to) or hinder (get in the way of) the movement in SOURCE A? Motivate your answer. (4)
- 12.4 Describe THREE skills that actors would require to participate in the above performance. (6)
- 12.5 If you could have used ONE prop in your own movement piece, what would it be? Also state how you would incorporate this prop into your piece without distracting the audience. (4)

SOURCE B

After studying the subject Dramatic Arts for three years, the performance skills a learner has acquired and developed can be seen by the examiner and audience during his/her final practical exam. What is not that noticeable, is the journey of personal development that the learner has been on since Grade 10.

- 12.6 Discuss in a paragraph how the practical lessons developed your personal growth as a Dramatic Arts learner since Grade 10. Refer to the quote in your answer.

(8)
[30]

QUESTION 13

Answer ONE of the following three questions, QUESTION 13.1 OR QUESTION 13.2 OR QUESTION 13.3.

Your answer should be a minimum of ONE page in length.

13.1 LIVE PERFORMANCE (CHOICE QUESTION)

I find that's one of the great things about acting – you have the opportunity to stand in somebody else's shoes. Each character faces a dilemma in her life, and as an actor you're able to step into that character's skin, look through her eyes. You leave transformed, a different person, because once you live a little bit of someone's life, it changes you.

(Sally Field, *Ability Magazine*, Feb. 2009)

Evaluate the truth of the above statement by focusing on the following points:

- Your own experience of acting
- Watching actors perform
- Performance skills that you have gained

[15]

OR

13.2 MEDIA STUDIES (CHOICE QUESTION)

'We are always trying to find visual ways to tell the story. We don't want talking heads. We're always looking for a 'television moment' – what will people be talking about after the show.'

(Patty Neger)

Discuss how producers and directors try to capture a 'television moment' by discussing any ONE talk show, game show or reality show. Use the following pointers to develop your answer:

- Information on the specific genre (Which skills are used?)
- Techniques used to create the 'television moment' (How are audiences engaged?)
- Target audience (Who would it appeal to?)

[15]

OR

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

A rite of passage which marks a time when a person reaches a new and significant change in his/her life is something nearly all societies recognise and often hold ceremonies for. These ceremonies include births, reaching puberty, weddings and funerals. Most of these ceremonies or rituals contain theatrical elements.

Choose ONE ceremony or ritual from any culture and discuss the following:

- Theatrical/Performance elements (for example the use of space, costumes et cetera) evident in the ceremony or ritual
- The role of the 'audience' or participants
- Your own cultural experience of participating in ceremonies or rituals

[15]

TOTAL SECTION C: 60
GRAND TOTAL: 150