



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DRAMATIC ARTS

FEBRUARY/MARCH 2010

MARKS: 150

TIME: 3 hours

This question paper consists of 19 pages.

INSTRUCTIONS AND INFORMATION

1. Reading time of FIFTEEN minutes has been allocated before the start of the examination. This is necessary to provide candidates with the opportunity to make the required choices.
2. This question paper consists of THREE sections:

SECTION A (30)
SECTION B (60)
SECTION C (60)
3. SECTION A consists of TWO questions focusing on LO3:

QUESTION 1: Epic Theatre
(*Caucasian Chalk Circle* OR *Mother Courage* OR *Kanna Hy Kô Hystoe*)
QUESTION 2: Theatre of the Absurd
(*Waiting for Godot* OR *The Bald Soprano* OR *Bagasie*)
4. Answer ONE of the two questions.
5. SECTION B consists of EIGHT questions focusing on LO3 and specific plays from the South African theatre movement:
 - QUESTION 3 (*Boesman and Lena*)
 - QUESTION 4 (*uNosilimela*)
 - QUESTION 5 (*Woza Albert!*)
 - QUESTION 6 (*Sophtiatown*)
 - QUESTION 7 (*Nothing but the Truth*)
 - QUESTION 8 (*Groundswell*)
 - QUESTION 9 (*Siener in die Suburbs*)
 - QUESTION 10 (*Missing*)
6. Answer TWO of the eight questions.
7. SECTION C consists of THREE questions focusing on LO1 and LO4. This section is COMPULSORY.

SECTION A: UNDERSTAND AND ANALYSE**ANSWER ONE QUESTION:****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*.

- 1.1 'Brecht believed that theatre should have a social function. Whilst entertaining, it should also educate its audience.' – Ray Speakman

Discuss, in a well-structured essay, how the playwright of the epic play you have studied, was able to educate and encourage the audience to critically evaluate what they were watching on stage.

Make specific references to the text that you have studied to support your discussion. (Your essay should be a minimum of TWO pages in length.)

(20)

- 1.2 Complete the following paragraph by using the words in the list below. Write only the word next to the question number (1.2.1 – 1.2.10) in the ANSWER BOOK. Each word may be used only ONCE.

lights; demonstrate; episodic; scenery; historification; alienation; objectively; audience; storyline; distance

Epic Theatre focuses on the (1.2.1 ...) rather than character development. The plays are (1.2.2 ...), so it changes from one short scene to another. The actors (1.2.3 ...) their role rather than use a realistic style of performance. Verfremdungseffekt is an (1.2.4 ...) technique to (1.2.5 ...) the audience from the action so they are able to think (1.2.6 ...). The playwright/director allows all stage devices to be seen by the audience. The (1.2.7 ...) are exposed and the (1.2.8 ...) changed in full view of the (1.2.9 ...). (1.2.10 ...) is the technique of setting the play in the non-specific past.

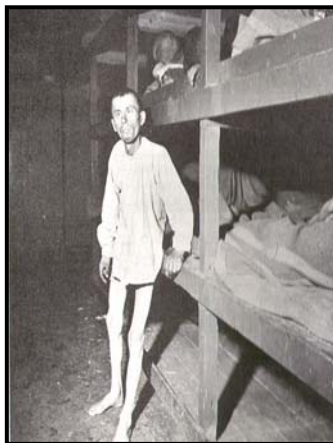
(10)
[30]

OR

QUESTION 2: THEATRE OF THE ABSURD

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

Absurdism was a theatrical response to the times. The photos below illustrate this statement.



Notice the strong thematic resemblance between the photo on the left showing characters from Samuel Beckett's play, *Endgame*, and the photo on the right of a concentration camp survivor.

- 2.1 Use the information above to discuss how the Theatre of the Absurd reflects the social and political context (background). Refer to the themes in the play you have studied. Support your answer by referring to the play as a whole. Your essay should be a minimum of TWO pages in length. (20)
- 2.2 Briefly explain the influence of existentialism on the Theatre of the Absurd. (2)
- 2.3 State which significant historical events gave rise to the Theatre of the Absurd. (3)
- 2.4 Briefly comment on the use of characters in the Theatre of the Absurd. You may refer to the play you have studied this year. (5)
- [30]

TOTAL SECTION A: 30

SECTION B: UNDERSTAND AND ANALYSE

**THERE ARE EIGHT QUESTIONS IN THIS SECTION.
ANSWER ONLY TWO QUESTIONS THAT RELATE TO THE TWO PLAYS THAT
YOU HAVE STUDIED.**

QUESTION 3: BOESMAN AND LENA BY ATHOL FUGARD

Read the extract below and answer the questions that follow.

LENA	[Offering the bottle] Water. Water! Manzi!	1
	[She helps him to get it to his lips. He drinks. In between mouthfuls he murmurs away in isiXhosa. Lena picks up the odd phrase and echoes it ... 'Bhomboloza Outa, Bhomboloza' 'Mlomo, ewe Mlomo' ... 'Yes, Outa, dala' ... as if she understood him. The whole monologue follows this pattern: the old man murmuring intermittently – the occasional phrase or even sentence quite clear – and Lena surrendering herself more to the illusion of conversation.]	5
LENA	Safa ... Safa ...	
	[Pause]	10
	What's all that mean?	
	[He hands her back the bottle.]	
	If Outa's saying ...	
	[She stops, takes another quick look to make sure Boesman is out of sight, then returns to the old man's side. She speaks secretively and with intensity.]	15
	It's true. You're right. [He is still murmuring.] Wait now. Listen to mine. I had a dog. In Korsten. Just a brak. Once when we were sitting somewhere counting our bottles and eating he came and looked at us. Must have been a Kaffer hond. He didn't bark. I left some bread for him there on the ground when we went. He ate it and followed us all the way back to Korsten.	20
	[Another look over her shoulder to make sure Boesman isn't near. She continues her story in an even lower tone.]	
	For two days like that around our place there. When Boesman wasn't looking I threw him things to eat. Boesman knew I was up to something. I'm a bloody fool, Outa. Something makes me happy I start singing. So every time Boesman saw the dog, he throws stones. He doesn't like dogs. They don't like him. But when he wasn't looking I threw food.	25
	[Laughs secretively]	30

- 3.1 Why is Lena so desperate to understand what Outa is trying to say? Motivate your answer.

(5)

3.2 In isiXhosa the word 'ukubhomboloza' means 'to wail or to cry out loud' and 'Bhomboloza' may also be a command or the name of a person.

3.2.1 Based on the above explanation, what do you think Outa was trying to communicate? (3)

3.2.2 Suppose you have been cast to play the character of Outa. How would you physically and vocally portray the character to communicate meaning? (Refer to lines 2 – 8.) (4)

3.2.3 Explain how Outa's fate would have changed if he had been able to communicate clearly with them. (2)

3.3 Lena informed Outa that she once had a dog that she threw food to when Boesman was not looking. She also gives Outa liquor when Boesman is out of sight.

3.3.1 Comment on the above statement by referring to lines 17 – 30. In your answer, focus on the similarity of her actions. (3)

3.3.2 When Lena said the dog 'followed us all the way back to Korsten', do you think she wishes that Outa should join them to where they are going? Motivate your answer. (3)

3.4 Suppose you are a theatre critic for a community newspaper. Write a short article about the performance of the scene on the previous page. Use the following headings as a guide to write your article:

- Class
- Gender
- Culture
- Costume
- Economic status

(10)
[30]

QUESTION 4: uNOSILIMELA BY CREDO MUTWA

Read the extract below and answer questions that follow.

	<i>Two more Gods appear, Thor and Dumakade, both carrying a hammer, move slowly across Inkundla and exit.</i>	1
uMVELINQANGI	You recognise the black God as Dumakade the Thunder-God, who carries the hammer of thunder to combat the ogres of the storm, but do you know who the white God next to him is?	5
uNOSILIMELA	No, my Lord. That is Thor of the Vikings, a golden-haired people from the Northernmost regions of Europe. Nosilimela, long before the first missionaries set foot upon Africa's golden shores, black people already believed in a Godhead of three. Look at this necklace <i>[raising the massive bronze necklace with the three large pendants, which he wears about his neck]</i> God the Father, God the Mother and the sign of God the Child, which the Egyptians also had but used as a symbol for life. And your people already believed in a saviour born of a virgin, a saviour who died that man may be saved. Look over there and see if you recognise any of those women.	10
uMVELINQANGI	<i>Four women appear on iThala, each carrying a tiny baby in her arms.</i>	
uNOSILIMELA	Only Mary, the mother of Jesus, and uNomkhubulwana, your mother.	20
uMVELINQANGI	Next to my mother stands Isis of Egypt and next to her, Sita of India. My child, all those women represent different versions of one great story, the story of the Son of God, born of a woman, a story which was first told in Africa when men still lived in caves. Need I show you more? Need I tell you more?	25

4.1 Credo Mutwa uses the characters of uNomkhubulwana, Mary, Isis and Sita to value and affirm women. He challenges the perception that women should not participate fully in society because this is the duty of only men; only men can save the world.

- 4.1.1 Name the FOUR cultures that are represented by uNomkhubulwana, Mary, Isis and Sita. (4)
- 4.1.2 Briefly explain how uNomkhubulwana/Mary/Isis/Sita saved the world. (2)
- 4.1.3 With reference to the extract above, explain how apartheid disempowered (disadvantaged) all races (white people included) in South Africa in terms of their understanding and appreciation of African religion. (5)

- 4.2 The African Trilogy, which is the Godhead of three, represents God the Father and Mother, the Daughter and Son (God the Child), as well as the Sacred Spirit. The Trinity concept, as in the African Trilogy, can be found in most religions, including Christianity and Hinduism.
- 4.2.1 Name the Son of the Mother-God that was born to save the world. Refer to any culture or belief system of your choice that is relevant. (2)
- 4.2.2 Name the 'son of Soweto' who was the first victim to die at the hands of the apartheid security system during the Soweto uprisings. (2)
- 4.2.3 Explain how Credo Mutwa helps to get rid of patriarchal influences in society that continue to oppress women today. (4)
- 4.3 Suppose you are the director of the above extract. Where on stage would you place the character of uMvelinqangi (God the Mother) while she communicates with uNosilimela? Give reasons for your answer. (3)
- 4.4 As a theatre critic of a community newspaper, write a short review of the scene on the previous page, focusing on the following guidelines:
- Costume
 - Characterisation
 - Language
 - Props
- (8)
[30]

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

5.1 Read SOURCE A and SOURCE B.

SOURCE A: Extract from *Woza Albert!*

Percy Hey Morena! (*Clapping hands.*) I saw your picture in the paper. Morena, I 1
could not believe you're coming. I thought you're coming back by the
clouds. (*He sits on the floor.*)

Mbongeni The clouds are too hot now. It's summer. He flies air-conditioned.
Excuse, Morena, this is Bobbejaan. Bobbejaan, shake hands with 5
Morena. (*Percy stands, embarrassed, backs away.*) Shake hands with
the son of God! Shake hands, Bobbejaan! (*Percy ducks behind Zuluboy
on the box. Zuluboy laughs.*) Bobbejaan is shy! We are working together
here, Morena. When I say, 'Morena, come to Coronation Brickyard', I 10
mean you must make bricks like you make bread and wine long ago. I
mean you must make bricks to fall down like manna from heaven.
There's no jobs.

Percy Like you made fried fish!

SOURCE B: Peter Brook on *Woza Albert!*

'Plays about social injustice generally adopted a serious tone. Athol Fugard, for his part, saw that it wasn't through anger, but the cruelty of laughter that the hardship of life in the townships could best be evoked (created.) Barney Simon continued in this path, encouraging the actors, black and white, to include as many elements of real life as possible in their work.'

- 5.1.1 Give THREE examples of how comedy (humour) is used in this extract to increase the audience's appreciation of the play. (3 x 2) (6)
- 5.1.2 Using your knowledge of the scene and the play as a whole, explain which issues the creators of *Woza Albert!* are highlighting in this extract. (5)
- 5.1.3 Discuss how Mbongeni Ngema, Percy Mtwla and Barney Simon went about creating convincing yet stereotypical characters. You may refer to workshop theatre techniques used. (6)
- 5.1.4 Explain the importance of the Biblical reference in lines 10 and 11. (3)
- 5.2 Having studied this play, would you prefer to read it or watch it in performance? Motivate your answer. (5)
- 5.3 How might an audience in the 1980s have benefited by watching this play? (5)

[30]

QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

6.1 Study the source material below and then answer the questions that follow.

SOURCE A: Introduction to *Sophiatown*

Crime and violence were a characteristic (feature) of the area which became known as the Chicago of South Africa as gangs like The Americans, The Russians, The Berliners terrorised residents and sometimes, each other. One well-known resident, Dr Nthato Motlana, described the youth gangs as 'out and out killers ... Sophiatown had been turned into the killing fields of Vietnam. I mean, they just killed. It was dangerous living in Sophiatown'.
– Pat Schwartz

SOURCE A highlights an aspect of life in Sophiatown.

- 6.1.1 Do you agree with the writer that Sophiatown was the 'Chicago' of South Africa? Motivate your answer by referring to examples from the text. (6)
- 6.1.2 Which character in the play represents the gangs and violence evident at that time? (1)
- 6.1.3 Discuss TWO examples from the play where this character uses violence to get what he wants. (4)
- 6.2 6.2.1 What is Jake's profession? (2)
- What is the function of Jakes's character and role in the play and what are the differences between Jakes and Mingus. (3 + 2) (6)
- 6.3 Suppose your school has decided to stage the play *Sophiatown* and you are portraying the role of Jakes.
- 6.3.1 Describe the type of costume you would wear, and explain why. (3)
- 6.3.2 Where would you position yourself on stage when delivering lines 1 – 10? Give reasons for your answer. (You may use a simple diagram to illustrate your answer.) (3)
- 6.4 Write a short paragraph explaining why black and white people meeting together in Sophiatown would have been a problem for the government of that time. (5)

[30]

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

Study the extract below and then answer the questions that follow.

	<i>Mandisa comes back into the living room and gives Sipho a photograph of her father.</i>	1
Sipho	<i>(looking at the photograph):</i> Is that him now?	
Mandisa	Yes. <i>(Pause.)</i> So, what are you going to do on Monday? Are you going back to work again?	5
Sipho	Yes.	
Thando	As the Assistant Chief Librarian?	
Sipho	Oh no. To collect my things and my early retirement package of course. They can have the job. I've got other things to do now. I am going to write a letter to President Mbeki. I want to remind him that I voted for him. I put them in power. I paid for this freedom. I paid with my son's life. My brother died in exile. They must never forget the little people like me. The little Assistant Chief somethings who make up the majority that has kept them in power and will still do so for a long time to come. We have dreams too. We have our needs too. Small as they may be they are important to us. We want the 'Better life for all' now! Today! It's our time now.	10 15

- 7.1 Explain why Mandisa gives Sipho a photograph of her father. (2)
- 7.2 Give reasons for the change in Sipho's attitude to his situation from the beginning of the play to his speech (lines 8 – 16) in this scene. (5)
- 7.3 Explain why the subject material and context of this scene from *Nothing but the Truth* falls clearly into the category of post-apartheid theatre. (5)
- 7.4 *Nothing but the Truth* has been termed a realistic play. Describe TWO typical features of the realist genre present in the play. (6)
- 7.5 'A deeply felt portrait (picture) that delicately weaves the extraordinary and the ordinary in its characters' lives.'

Discuss the validity (truth) of *The New York Times* comment above on *Nothing but the Truth* by using the following headings in your answer:

- The ordinary lower middle class characters finding themselves in an extraordinary time in South Africa's history (Why? What was extraordinary? How did events impact on them?)
- The relationship/conflict between brothers

(12)
[30]

QUESTION 8: GROUNDSWELL BY IAN BRUCE

8.1 Read the extract below and answer the questions that follow.

Johan:	Somebody has to come up with the compensation.	1
Thami:	Him?	
Johan:	Yes. He had shares in diamond mines.	
Smith:	For heaven's sake, I can't be responsible for a whole industry's mistakes, because I had a few shares ...	5
Johan:	I'm teaching you something. Something important. How to put wrongs right ... Redemption.	
Smith:	I don't need redemption.	
Johan:	You think you don't, you mean. And that's why I have to teach you.	
Smith:	I ... good heavens. Look, my wife, Marjory, was a member of the Black Sash throughout the seventies and eighties, the most dangerous time for that sort of thing. I sent my daughter to a multiracial school in Swaziland for two years, in the eighties. Hell, I've shaken the hand of Desmond Tutu, I supported Buthelezi during his campaign in the seventies to shake up the conscience of big business in this country. And I gave to charity because I wanted to help, not for bloody tax benefits.	10 15
Johan:	Who did these charities help?	
Smith:	Poor people.	
Johan:	What were their names?	
Smith:	Don't be ridiculous, there were thousands. Thousands and thousands.	20
Johan:	Who other people dealt with face to face. Other people looked into your charity cases' eyes, heard their voices, knew their names ... I was one of those people, because dealing face to face is part of a policeman's work ...	
	<i>(He opens the cheque book and hands it to Thami.)</i>	25
	There, where it says, <i>pay to</i> , write your full name.	

8.1.1 If you were directing this play, how would you stage the above extract? Consider the following and give reasons for your answers:

- Characters' positions/placing on stage
 - Characters' movements and gestures
- (8)

8.1.2 Read lines 10 – 16. What advice would you give the actor to play these lines convincingly? Support your answer with a character description of Smith.

(8)

8.1.3 Explain the function of the ellipses (indicated by '...') in line 10 and in line 22 and say how it would be interpreted and performed by:

- (a) Smith in line 10
- (b) Johan in line 22
- (4)

8.1.4 Analyse the THREE characters in the extract and the play as a whole in terms of their:

- Purpose
- Relationship
- Attitude

(6)

8.2 Do you think the title of the play is appropriate? Motivate your answer in a short paragraph.

(4)

[30]

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

- 9.1 Imagine you are a drama student invited to launch *Siener in die Suburbs* overseas, at an Afrikaans arts festival like *Ukasie*.

Give an explanation of your presentation of the play under the following headings:

- 9.1.1 How the socio-political background is reflected in the text of the characters (10)

- 9.1.2 Important themes in the play (8)

- 9.2 **Acting in *Siener in die Suburbs* is characterised by emotional truth.**

Discuss the relevance (correctness) of this statement from the viewpoint of the actor preparing a scene from the play. Use examples from the text to motivate your answer.

(12)
[30]

QUESTION 10: *MISSING* BY REZA DE WET

10.1 Read the description of the style in the play *Missing* below.

At first, *Missing* looks like a realistic play: the text's dialogue, set description and story details point to social realism.

Under the surface of realism the play is an investigating flight of fancy, a play on ideas and images in which the audience should lose themselves.

10.1.1 Do you agree that *Missing* is a purely realistic text? Motivate your answer in a short paragraph. (4)

10.1.2 Discuss THREE images or metaphors in the text to motivate the statement below.

... an investigating flight of fancy, a play on ideas and images in which the audience should lose themselves. (12)

10.2 In a review of *Missing* the reviewer says:

Trix Pienaar plays Miem, the archetype of a town auntie. Very narrow-minded, but still just human.

[Source: Johann Botha, *Die Burger*, 18 March 1993]

Imagine you had to help the actress Trix Pienaar to prepare for this production. Describe Miem's character to her. Expand on:

- The nature of her character
- Her function in the play

Keep the review above in mind to guide you in your answer. (10)

10.3 Would you say the play *Missing*, also available in Afrikaans as *Mis*, speaks to the broad South African public in the year 2010? Explain your answer by referring to examples from the text. (4)
[30]

TOTAL SECTION B: 60

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE**QUESTIONS 11 and 12 are COMPULSORY.****QUESTION 13 offers a CHOICE of THREE questions.****QUESTION 11**

Read the extract from *Nongeni, the Rhino and the Cannibal* by Michael Williams and answer the questions that follow.

Cannibal	Do you see the bones of your sister? Bring me her bones. (<i>One of the maidens rushes back into the cave and collects some sticks and hands them to the CANNIBAL.</i>) She was hmmm ... haaa ... soft, tender and very juicy.	1
Maiden 2	Oh, have pity on us, most ugly cannibal. We will not fail you this time. Our own lives are too important to us.	5
Maiden 3	You have to believe us, we will not fail you a third time. Last time we were too soft, and could not bear to share our fate with another maiden.	
Maiden 1	We could not lead her to your cave to be eaten, and so our fourth sister died because of our stupidity.	10
Maiden 2	But it will not happen again.	
Cannibal	Good, because if it does, I will enjoy you first, my lovely – and your flesh will be sweet and succulent (juicy) like the sugar fruit. Do not fail me, and do not try to escape either, for you know that the necklaces you wear will always lead me to you. You can never escape from me. Never! Now, go!	15
Cast member 6	And so the unhappy maidens left the cave to perform their terrible task. They had to scour (search) the countryside for pretty maidens, and lure (trick) them back to the cannibal's cave to be eaten.	18

- 11.1 Explain, with reasons, which tone the Maidens would use in their response to the Cannibal in lines 5 – 11? (4)
- 11.2 How would the actor portraying the Cannibal use pace and pause when he threatens the maidens in lines 12 – 15? Motivate your answer. (4 x 2) (8)
- 11.3 Explain how Cast member 6 should speak lines 16 – 18 to make it clear that this performer is now a narrator. (3)
- [15]**

QUESTION 12

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

SOURCE A

Jomba! is a contemporary all-African dance event presented every year. In which 'we dance, stamp and leap to the rhythms of contemporary dance work being done by our fellow South Africans'. The programme is designed to attract audiences to attend the shows, dance workshops and conferences.

- 12.1 *Jomba!* is a dance event that focuses on contemporary dance. There are many other dance forms taught and performed in South Africa today.

Choose ONE other dance/movement/cultural performance form that you have studied or are familiar with and explain why that dance form should be considered for a major dance event.

(7)

- 12.2 What purpose is served by *Jomba!* being an 'all-African' dance event?

(3)

- 12.3 Discuss how effective this poster is in attracting people to attend the workshops and performances.

(5)

12.4 The success of your individual performance as part of the final Grade 12 practical assessment is essential.

12.4.1 Briefly explain the context (background and circumstances) of ONE individual item you performed as part of your final practical examination. (3)

12.4.2 Describe the process you followed to prepare this individual item for performance.

Your answer could include:

- What you did
- How you did it
- Why you chose certain theatrical skills/techniques (8)

12.4.3 Evaluate your own final performance in the practical examination.

Your answer could include:

- What worked theatrically?
 - How and why was it engaging?
 - If you could improve on it, why and how would you do so? (4)
- [30]**

QUESTION 13**CHOOSE ONE OF THE FOLLOWING THREE QUESTIONS:****13.1 LIVE PERFORMANCE****13.2 MEDIA STUDIES****13.3 CULTURAL PERFORMANCE AND RITUAL****13.1 LIVE PERFORMANCE (CHOICE QUESTION)**

In the heyday (peak) of South African protest theatre, plays such as *Woza Albert!* and *Asinamali* were entertaining while carrying an uncomfortable message. 'They grabbed you – you were engrossed, you laughed, you cried, you thought a lot ... Where are the new writers? ...' Alan confesses to being 'very worried' about the future of the 'straight play' in South Africa, with audiences spending most of their entertainment budgets on going to see big musicals – Alan Swerdlow interviewed by C Kennedy

Refer to Alan Swerdlow's interview above. Write a paragraph by referring to the context (situation) and content of at least ONE performance you have seen to support a discussion of his comment on the changes in South African theatre.

You could state what theatrical skills have been used, how and why they have used it and their effectiveness.

[15]**OR****13.2 MEDIA STUDIES (CHOICE QUESTION)**

Describing why he doesn't like the film *Tsotsi* and that he is fed up with white directors like Gavin Wood telling black stories, Teddy Mattera (director) says, 'I think anybody is allowed to tell stories and any stories they want to, but once you do that, you open yourself up for commentary about it.'

Write a paragraph discussing the validity (truth) of Teddy Mattera's comment on the South African film industry.

[15]**OR****13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)**

'If you are to act out the narrative voice in an indigenous culture performance, for example praise performer (praise singer), chief negotiator during indigenous wedding processes and products, you have to be part of the community the indigenous performance and ritual is about.'

Write a paragraph discussing the validity (truth) of the above statement concerning the narrator's voice in an indigenous cultural performance.

[15]**TOTAL SECTION C: 60****GRAND TOTAL: 150**