Category 3: Multimodal presentations (Apartheid)

Criterion 2: Artwork with accompanying rationale

For Category 3 assessment responses, the syllabus states that any performance involving the visual or performing arts include a “rationale and key items of evidence” (p. 51). Both the artwork and the rationale form the final response. The rationale is not an additional assignment. This document should be viewed with the document annotated to show the match to Criterion 3 descriptors.

In the response to an historical question, a student at B standard:

- **uses primary and secondary sources to:**
  - comprehend explicit and implicit meanings
  - analyse to identify explicit patterns and allocate information to categories
  - interpret values and motives and identify perspectives
  - corroborate secondary sources

- **evaluates the relevance, likely accuracy and likely reliability of sources**

- **synthesises evidence from primary and secondary sources to make reasoned decisions.**

### Comments

**Presentation concept:** old book repurposed as an art book to record a teenager's impressions of events

**Uses primary and secondary sources to comprehend explicit and implicit meanings**

**Evaluates the relevance, likely accuracy and likely reliability of sources**

**Rationale**

As Nelson Mandela said, “No one is born hating another person because of the colour of his skin, or his background, or his religion. People must learn to hate, and if they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposite.”

A child’s perspective is not often explored, yet it can hold many interesting insights, therefore my artwork is an artist’s book showing a 16-year-old’s point of view. It records the teenager’s feelings about the Apartheid system, what happened in Soweto, and gives a sense of the injustice that explains the significant effects of the Soweto uprising. This artist’s book shows why the Soweto riots drew attention to the suffering of the majority of South Africans and caused international outcry and more resistance to Apartheid.

The evidence I used to develop my artist’s book included a range of secondary texts, which were written by historians and adopted a neutral stance and included supporting evidence from a range of primary sources. The primary sources were also used to understand the different perspectives. These included government sources, leaders of the resistance movements, and students who were involved. I found interviews with teenagers who took part in the uprising and used these to develop the character of the teenage boy who produced this book. Some of the most useful sources were photographs taken during the protests and these corroborate the factual information and impressions gained from the written sources. These are the pictures that the rest of the world saw at the time.
Comments

The whole artwork demonstrates synthesis of evidence from primary and secondary sources to make reasoned decisions — this background section shows the decisions made about the impact of Apartheid, i.e., felt imprisoned by the system.

The organisation of the artist’s book shows analysis of sources to identify explicit patterns of information and categorise evidence about:
- backgrounds
- contrasting perspectives
- events
- significance

Comprehend explicit and implicit meanings

The use of photographs provides primary and secondary sources to corroborate (Standard A)

The next page shows historical context, as it returns to the beginning of Apartheid. Particular laws have been written into the book, which are evidence of the restrictions during Apartheid. I’ve particularly contrasted perspectives by painting the background of one page black and the other page white. A key piece of evidence is the quote from the Prime Minister of the time, which attempts to justify the Apartheid laws. It begins with “It is not that we hate you, but …” and is written in the centre of the page. The boy conveys his anger about this quote by etching the word LIAR next to it, showing his distaste for the statement …

The collage of images presented on this page relates to the Soweto riots. Other images and quotes were painted over the collage. It is not possible to present all the pages of the collage due to copyright restrictions.

The next page is a collage of photographs taken during the Soweto riots. These primary source images show the death and violence described in all the sources. Government figures said about 600 died, but it could have been 1000, and more were wounded in the events that began on June 16, 1976 in the Soweto township and ended one year later …
Comments

Interprets values and motives and identifies perspectives to produce artwork

Values, motives and perspectives identified and represented on this page include:
- comments by the teenager (youth values and motives)
- a quote from Winnie Mandela (perspective of key figures, motives of youth)
- the word “sorry” (perspective of white South Africans who condemned the police actions)

Synthesised evidence from primary and secondary sources to make reasoned decisions

The synthesis of evidence represented in the artwork justifies the hypothesis

The hypothesis is represented visually in the final page (bloody footprints moving forward) and is reiterated in the rationale

On the next page, the bloody handprints of children are used for the background of the following page of the diary as it depicts the Soweto riots. The word “sorry” is across the middle of the page, representing the white South African citizen’s regret for the actions against children. The boy has left a last message for the reader stating, “They died 70 years too young.” Above the message he has scrawled the words, “They died in the Soweto riots, fighting for the right to an education.”

The rationale assists the teacher and audience to see the historical argument presented in the artwork.

The last page of the diary shows bloody footprints, representing the boy and the struggle moving forwards. The words “Sorry isn’t enough” have been added as an answer to the previous page representing the need for a major change. Two quotes from Nelson Mandela appear on the final page … The entire artist’s book is the perspective of one teenager, but it shows why the Soweto riots drew attention to the suffering of the majority of South Africans and caused international outcry and more resistance to Apartheid.