Category 3: Multimodal presentations (Apartheid)

Criterion 3: Artwork with accompanying rationale

For Category 3 assessment, the syllabus states that any performance involving the visual or performing arts includes 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 preceding document annotated to show the match to Criterion 2 descriptors.

In a multimodal presentation at B standard, a student:

- **usually communicates accurately** selected definitions, key historical concepts, terms, events, developments and people
- **presents coherent, credible** historical arguments that:
  - refer to the causes and consequences of changes and continuities over time
  - use vocabulary effectively
  - accord for the most part with the style and conventions applicable to the task
  - incorporate direct and indirect reference to relevant historical evidence
  - use appropriate conventions of a recognised system of referencing
- **meets stipulated or negotiated requirements of tasks in most instances.**

<table>
<thead>
<tr>
<th>Comments</th>
<th>Rationale</th>
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<tbody>
<tr>
<td>While the response matches on-balance with the Standard B, some A-standard qualities are evident: the response <strong>meets</strong> stipulated or negotiated requirements of tasks for length, format or scope of responses. The response <strong>presents</strong> coherent, credible historical arguments. The hypothesis is represented in the artwork and rationale.</td>
<td>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.</td>
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A set of notes would have been an alternate way to evidence what was presented to the class.
Comments

While the response matches on-balance with the Standard B, some A-standard qualities are evident: the artwork accords closely with the style and conventions of the chosen presentation format. The response uses collage and mixed-media materials and techniques to communicate historical perspectives and arguments.

Response refers to the causes and consequences of change and continuity over time. For example, the first pages establish the historical background and also communicate accurately selected definitions, key historical concepts, terms, events, developments and people. Examples include:

- Collage shows selection of organisation of images and added reflections
- Rationale supplements with some key details

Rationale

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 …

This page was a collage of images related to the Soweto riots. Other images and quotes were painted over the collage. It is not possible to reproduce this page due to copyright restrictions.

The next page is a collage of photographs taken during the Soweto uprising. 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 …
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 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.

A bibliography was presented with the final response.