

# The Basotho Blankets



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## 1. PREFACE

### **Welcome to the Aldo Papone winning school case study in South Africa.**

This case study on **Cultural Tourism** was developed by Witteberg Secondary School in Bethlehem, in the Free State province of South Africa and won the 2006 Aldo Papone Award Competition in South Africa.

The Aldo Papone Endowment, in honour of a former president of American Express, has provided the opportunity to all the secondary schools in the Global Travel and Tourism Partnership Countries to learn how to research, write and present a case study on a tourism related topic.

This year's (2006) topic was: **Cultural Tourism**. Representatives from Brazil, Canada, Hong Kong, Hungary, Ireland, Jamaica the UK, Russia, USA and of course South Africa, will have the opportunity to present their case study at the 2006 International Student/Teacher conference. In November 2006, the conference meeting is held in Frankfurt, Germany, and will be hosted by **Amadeus** at its Frankfurt training centre. The sponsors and global partners must also be thanked for this unique experience.

## 2. ACKNOWLEDGEMENT

We highly acknowledge the following Global partners for their contribution and support to Cultural Tourism. It is their direct involvement that has created this opportunity and we accept this in humility.



**Amadeus**  
**American Express**  
**Hogg Robinson Group**  
**Hertz**  
**KLM**  
**Lufthansa**  
**World Travel and Tourism Council (WTTC)**



Thank you for being leaders in the Travel and Tourism industry and your valuable contribution to Global Travel and Tourism education.

**Institutions in South Africa:**

- **National Business Initiative (NBI):**  
For their tremendous support and sponsorship on the whole project.
- **Free State Tourism Authority:**  
For their financial support.
- **Free State Department of Tourism:**  
For organizing the Free State competition.
- **Free State Department of Education:**  
Showing their acknowledgment in our project.
- **The Basotho Cultural Village:**  
Hospitality, information and help.
- **Aranda Textiles:**  
Sharing a lot of valuable information with us and the donating of blankets.

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## 4. PROFILE

Welcome to the 2006 Aldo Papone winning school case study in South Africa. This case study on **Cultural Tourism** was developed by Witteberg High School in Bethlehem, in the Free State province of South Africa.

### Introduction

The following case study was conducted in the Bethlehem - Clarens area, situated in the Free State province of South Africa that borders Lesotho. South Africa is a land of diversity and unforgettable beauty. All the landmarks, both natural and manmade tell a story of a country with a fascinating heritage, richly endowed by nature and only partially tamed by man.

For the tourist, South Africa offers a dazzling variety of attractions: from sunshine beaches to lush green mountains, from tropical wetlands to arid deserts. Whether you wish to enjoy the warm, sunny weather, experience the Big Five, the unique fauna and flora, taste South African wines and food, or experience a country with a rainbow of cultures, South Africa has something special to offer!

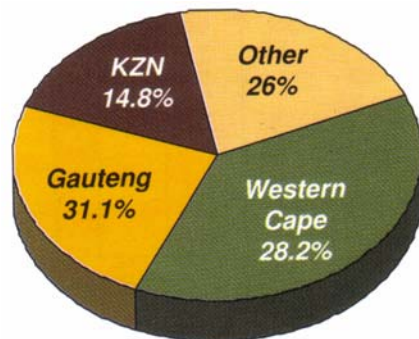
South Africa has 9 provinces with 11 official languages. The rich cultural diversity, which tourists can experience, makes it an unforgettable real African experience. The true African hospitality, warmth and friendliness leave a lasting impression to visitors - an experience you will never forget!

The Eastern Free State, with sandstone cliffs and overhanging rocks, majestic mountain scenery, ancient rock art and so much more is the best kept secret in South Africa. As you explore this region of scenic tapestries, which change dramatically with each season, the beauty and tranquillity that surrounds you is almost overwhelming. Fertile valleys of crops that stretch as far as the eye can see, fields of Cosmos and the yellow hues of Sunflowers, are just a few of the enchanting sights that are awaiting to greet you, but there is so much more ....

Battle sites, ancient footprints from a prehistoric era, a wealth of art and craft and the renowned Golden Gate National Park make the Eastern Free State an exceptional destination to explore.

The Free State and then especially the Eastern Free State receives a very low income from tourism and can't compete with the three most popular provinces in terms of tourism.

The pie chart clearly demonstrates the most popular provinces visited by international tourists during 2005. (SAT)



The Western Cape is the most popular tourism destination and has the majority of tourism attractions in South Africa:

- The Victoria and Alfred Waterfront (SA's number one attraction)
- Table Mountain
- Robben Island- A World Heritage Site
- Kirstenbosch Botanical Garden
- The Wine Route
- The Garden Route
- The Cape Floral Kingdom – A World Heritage Site

Gauteng is the powerhouse of the South African economy and therefore has the higher concourse of tourists due to the O. R. Tambo International Airport.

Kwazulu Natal offers the sunny beaches, cosmopolitan cities and the Zulu Kingdom.

The Free State does not qualify for any of these, but we can market our diversity of cultures, the hospitality of our people and the friendliness make this an unforgettable experience for the tourists.

The Eastern Free State offers a diversity of tourism products that make it a worthwhile experience:

- **Natural beauty:** like the Clarens - Golden Gate surroundings.
- **Culture:** the rich Basotho culture, especially the unique phenomenon of their blankets, the role it plays in everyday life and symbolic meaning.
- **Adventure:** river-rafting on the Ash river, Quad biking, Abseiling in Lesotho
- **Sport:** Skiing in Lesotho at a mountain resort.

- **Wildlife:** The Golden Gate National Park and private game reserves.
- **Cuisine:** Excellent restaurants with excellent value for money.
- **Discovery:** Archeological sites preserve the oldest fossils of the prehistoric era.
- **Hiking:** In the mountains at Golden Gate

**The impact of tourism on the community:**

- Creates job opportunities in an area where the local community depends mainly on agriculture for an income, e.g. guides and jobs such as administration, food preparation and accommodation;
- Creates and promotes cultural pride;
- Entrepreneurial opportunities;
- Economically empowers the local underprivileged and disadvantaged communities;
- Addresses poverty;
- Stimulates development in the area and
- Conserves the rich Basotho culture as part of the Eastern Free State.

Once you have visited the Eastern Free State, you will want to come back again and again because of the heart-warming experience.

**Reasons why tourists would like to return:**

- The beauty and tranquillity of the area;
- Excellent value for money;
- Safety and low-crime area;
- Friendliness of the Basotho and other cultural groups;
- Diversity of attractions;
- Hospitality

**The Basotho people:**

Lesotho and the Eastern Free State are home to the peaceful and music loving Basotho people who have lived here close to nature for generations. They have a deep appreciation for the environment.

Lesotho is a whole 11 716 square miles of land surface that is unrestricted to discovery. The uniqueness of Lesotho is not confined to its scenic beauty alone, but the people of Lesotho add an inimitable flavour to your experience.

The Basotho people are very, very friendly. They are helpful, although adults usually can't speak English. You can find true Basotho people dressed in the traditional style in small villages in the central highlands. They wear the traditional Basotho blankets and usually wear a grass-made hat **mokorotlo** that

is in a conical form and a special adornment at top. It looks like the **Qiloane** mountain in a pinnacle shape, the national symbol you can find near **Thabo-Bosiu**, the fortress of **King Moshoeshoe**. The Basotho people have a unique system of knowing where to shop; a red flag means meat, white for beer and green for vegetables.

The Basothos are spread all over the Free State, especially in the Eastern Free State. The traditional Basotho blanket still plays a very important role in the daily life of the Basotho people and despite urbanisation they remain loyal to their tradition and treasure it.

Tourism is the 'new gold' for South Africa and became one of the biggest earners of foreign exchange. The tourism industry is the fastest growing industry in South Africa. Therefore, it creates job opportunities and improves the social and economical standard in South Africa. While South Africa is still a developing country, it is important that all developments are managed responsible and sustainable. As much as we have to conserve and protect our environment, we have to protect our culture - an experience that you can only have in South Africa.

It is of great importance that the culture and traditions of the Basotho is treasured. The uniqueness of the blanket nation and the special messages of the blankets to the world, make the Basothos a culture colourful and most interesting. We have to promote this uniqueness, bring them alive and show it to the outside world. The only way to secure this tradition is through tourism.

## 5. CASE STUDY

## THE BASOTHO BLANKETS -

This case study contains the following:

- 5.1 A glossary explaining key terminology
- 5.2 Introduction
- 5.3 Background
- 5.4 The role of the Basotho Blankets
- 5.5 Traditional Blankets and their meaning
- 5.6 The manufacturing of the Basotho Blankets
- 5.7 The importance of the blanket tradition for tourism
- 5.8 Conclusion

### 5.1 Glossary

Culture:	The values and lifestyles, heritage, visual and performing arts, industries, traditions and leisure pursuits of the local population or community in a specific area, environment or country.
Cultural Tourism:	<p>It is based on the mosaic of places, <u>traditions</u>, art forms, celebrations and <u>experiences that portray a nation and its people, reflecting the diversity and character of the country.</u></p> <p>It is a genre of special interest tourism based on <u>the search for and participation in new and deep cultural experiences, whether aesthetic, intellectual or emotional.</u></p> <p>It is the subset of tourism concerned with a country or region's culture.</p>
Tourist	A person travelling away from home for a period longer than 24 hours, but shorter than one year. He has a purpose for travelling and experience something different than home.
Community	Urban or rural area consisting of a few or many people visited by tourists.

### 5.2 Introduction

The wearing of blankets by the Basotho as part of daily life intrigues visitors to Lesotho and the surrounding Eastern Free State. It seems to be a form of westernisation but, with further probing, it unfolds as a socio-cultural phenomenon with its own historical route. To the Basotho, besides the practical value of the blankets, there are definite social and symbolic values inherent in the blanket; That of national identification has become one of the most important, announcing: "I am a Mosotho".

### 5.3 Background

Lesotho has one of the most inspiring landscapes on earth. It is often referred to as the "Kingdom in the Sky" because of its elevated situation - the altitude never drops below 1000 m above sea level.

The traditional usage of animal skin coverings has been transferred to the blanket, so the tradition continues. It has been said by a Basotho that you should always carry a blanket and a pocketknife with you, then 'you can sleep and you can eat'.

The Basotho blanket is such a common sight in our area that one tends to assume that it was a local invention. However, its beginnings can be traced with some accuracy to the contact between the Basotho and Europeans during the nineteenth century. A European presence existed in Lesotho as early as the 1800's. From 1833 onwards Christian missionaries and European traders settled in Lesotho. The pastoralists, travellers, missionaries and traders brought their culture, religion and different enterprises with them. Thus the blanket was part of a wide spectrum of European cultural goods introduced to the Basotho.

The very first blankets were white, smeared with red ochre. Once they were introduced to the patterned blanket, it became such a status symbol that the **Victoria** blanket was manufactured in 1899 in honour of the Jubilee Year of Queen Victoria. The manufacturer, Frasers Limited, played a leading role when they seized the opportunity of designing blankets to comply more with the Basotho social stratification. Blankets like the "**King's**" blanket, the initiation blanket and the thick mountain rug, called the **Sandringham**, initiated this subtle change.

In the late 1980's the popularity of the blanket took an upward swing; it was never to be ignored again. The impetus given to the blanket cult, came from the Basotho themselves.

#### 5.4 The role of the Basotho blankets

Most of the present day Basothos remember the blanket as part to "growing up with" and that it was totally integrated into the life of the Basotho. The blanket was ever present at home, on the road, in country shops and at meetings. Parents and grandparents wore it alike.

The most important reason for wearing a blanket is the obvious one of warmth during the cold winter months when snow lies on the mountains. All blankets have high pure wool content (up to 90%), which keeps the body at an even temperature and is useful even in the heat of summer. During rain the wearer stays comparatively dry, as wool does not readily absorb water. It is also fire-resistant, which is useful since open fires are still used on a wide scale by the Basotho. Traditionally women carry their babies on their backs, fastened by a blanket to the mother's body. For this task at least two blankets are used, one to fasten the child to the mother's body and the other as a covering over the child and the shoulders of the child. It is also used to protect the mother and child against the elements.

When wearing a blanket a person should also walk slowly and gracefully. Men fasten the blanket on the right shoulder, leaving the right arm free for movement or action.

The Basotho blankets reveal a diversity of information to the community. A young bride constantly wears a shawl wrapped around her hips and "must stay warm" until the first child is conceived. At birth the child is also ritually wrapped in a special blanket. It is also proper for a woman to cover her shoulders, especially in the presence of her father-in-law or on public occasions such as funerals and church gatherings. A husband usually presents the bride with a wedding blanket. For initiation boys wear a special blanket and another blanket as proof that he has reached manhood. A blanket may also form part of **bohali**, the gifts given to the bride's parents as part of the agreement of marriage between the two families.

Other memorable events mediated by a blanket are the coronation of the king, the induction of a chief or herbalist or when an important person visits the country, like Pope John Paul II, a blanket gift is given to him. The old custom of wrapping a corpse in a blanket was 'to stay warm' and is still meaningful today.

## 5.5 Traditional Basotho blankets and their meaning

### **Mbalo Mattross**



This could well be the oldest traditional Basotho blanket used in a ritual. Sailors off the Natal coast could have traded with the Zulu people, swapping their blankets for other goods. The blanket filtered through from Zululand to Lesotho, but exactly how is uncertain. The Basotho used it for ceremonial burials, for example, to wrap the corpse of a king before putting him into his grave. The size of the blanket could also play a major role in its utilisation. It is nearly the size of a double bed blanket and could cover a corpse with ease. Although the deceased are buried in coffins these days, they are often also still wrapped in a blanket before being placed in the coffin, or if a coffin is not available, the blanket suffices.

### **Sandringham**



Named after the royal palace at Sandringham in England. It is manufactured with loops, which were only cut afterwards, producing a thick and heavy blanket. The finish of this blanket reminded the Basotho of the inside of the stomach of a slaughtered lamb.

Stripes, similar to those on the very first blankets on the market, were used and referred to in the trade as the '**basic Basotho design**'. It is a very thick and heavy blanket and it is worn especially in the snow-covered highlands of Lesotho. It became a geographical indicator for fellow Basotho who called it the '**mountain rug**'.

### **Seana Morena / Victoria England**



This blanket was exclusively for the king and chiefs. The word means, "to swear by the king". This blanket has the most status of all Basotho blankets. Lately the **Seana Morena** has been noticed at initiation ceremonies for the sons of the affluent. The wives of the king and chiefs also wear this blanket. From the beginning, the trade purposefully manufactured only a certain number per year, which increased people's desire to possess such a blanket.

**Pitseng Moholobela**



This is an old saying which a person after travelling a long journey on foot or on horseback says: "**Moholobela woa di thota**", implying 'after this journey I am not sure which direction I am going'. It is a very traditional blanket and was used for the **Lebollo**, the initiation ceremony for Basotho boys. The blanket is very thick. There is a red and blue blanket on the market of which red is the more popular.

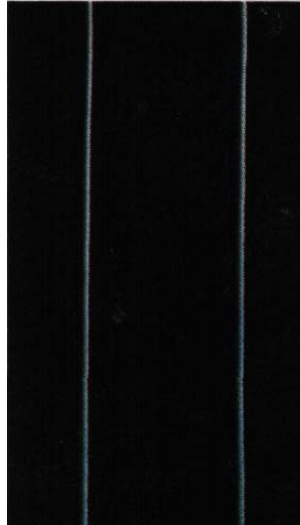
#### **Leopard skin / Victoria England Skin Pattern / Sesecha**



This blanket resembles in use and looks the traditional leopard skin kaross, which symbolised royalty, strength, courage, victory and wisdom. Therefore it was reserved for those of a royal descent. It is also popular for the initiation of a new herbalist or of people to other important positions.

Young Basotho asks for the '**Tiger**' nowadays, which creates the impression that initiation ceremonies may be calling for this design. Basotho warriors were fond of the leopard skin because of its obvious connotations of courage and victory. The affinity the Basotho feel with the animal kingdom could also have added to the popularity of this design.

### **Pitseng / "Armband of the chiefs"**



It was traditionally worn at funerals and the blanket implies customary respect, not only for the bereaved and the dead, but also intertwined with the surname of royalty. Whether there is a connection between the European custom of the black armband worn by men during mourning and the name of this blanket could not be ascertained.

### **Crest / Victoria England**



Any blanket with the label name **Victoria England** is "traditional" because of the obvious association with Queen Victoria of England who '**spread her blanket**' of protection over the Basotho during a time of turbulence and danger between the Basotho and Free State. This resulted in Lesotho becoming a British sovereignty in 1868. The **Crest** motif appeared after the Prince of Wales visited Lesotho in 1925 and symbolises royalty. The Basotho refer to this blanket as **lesiba** meaning '**feathers**', when buying it. The first **Victoria** blanket was manufactured in England. After 1920 it was manufactured in South Africa and the small writing 'made in England' on the label posed a problem. To exclude it would mean to remove half of the tradition from the blanket label. The words 'made in' were taken out and the word 'England' left. It became the **Victoria England**. Although it was manufactured in South Africa most people still believed that it was manufactured in England. The **Victoria England** was eventually manufactured in seven different designs of which the **Crest** is only one!

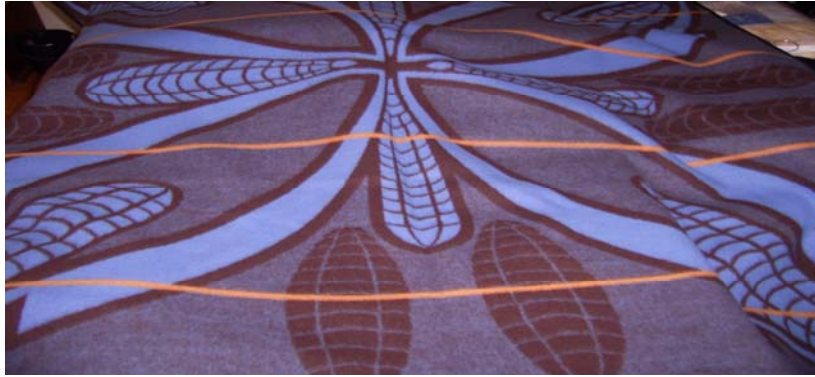
### **Magician Monkeynut**



This blanket has a very soft finish and is of high quality. This did not escape the attention of the Basotho. They refer to this finish as **Serope**, meaning "as soft as a pregnant woman's thigh". A husband traditionally gives this blanket to his wife on the birth of their first child.

The name of the blanket may be the motifs that reminded the Basotho people of a monkeynut. It is very popular in the mountainous areas because of the soft, warm quality.

### Poone / Mealie blanket



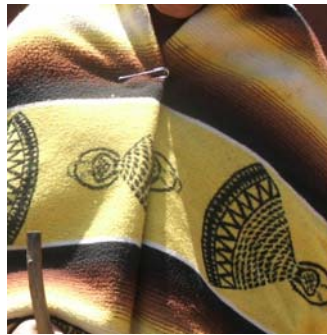
It symbolises good crops, wealth and fertility.  
The **Poone** is given as a present to honor an important visitor.

### Badges of the Brave



After World War II motifs such as aeroplanes and bombs appeared on the blankets and became symbols of bravery, power and conquest for the Basotho. This blanket is also to honor the Basotho's who lost their lives in World War II. After the British royal visit to Lesotho, 1947, the crown appeared on blankets and reflects a certain "touch of royalty" in the wearer.

## Setate



This is a blanket to show you are only an ordinary person. It is for the ordinary people.

This blanket is worn at all national days and traditional festivities of the Basotho. The blanket carries the national symbols like the crown, crocodile and spears. The crocodile is the totem of the royal **Kwena** tribe, and also a national emblem of Lesotho.

### 5.6 Design, manufacturing and technology

Since the Basotho blanket is unique in its patterns and colours, some understanding of the complexity of designing and manufacturing is needed.

At present it is estimated that 140 000 blankets or more are still produced annually, with a market that can still not be fully supplied.

**Aranda** is the only manufacturer of the Basotho blankets. They allocate each year a certain amount of blankets for certain shops to sell.

It would mean a lot of opportunities for the people of Lesotho if they can have their own factory or have shares in the manufacturing and selling of their blankets.

The quality is still ninety percent wool in most of the cases, with a smooth, soft finish. The finish of the **Sandringham** blanket is exceptional as it was woven almost like towelling, creating loops. These loops were then cut by hand using a razor blade attached to a stick. Unbelievable skill was necessary. This time-consuming task made this blanket very expensive and nearly unobtainable. From the outset the Basotho would not accept glossy, shiny finishes.

The solid stripe at both edges was apparently a mistake of a factory worker in the earlier days, after which the Basotho preferred a blanket with this stripe and the manufacturers had to comply. At present, using Dornier looms running at 400 picks per minute, the Jacquard principle is still adhered to in manufacturing the Basotho blanket. Modern technology is not able to handle a virtually unlimited range of colours like the old, slower machines. Added to this fact is that all colour changes add expense to the item. For this reason producing traditional designs and patterns could be problematic and have to be handled wisely and sensitively so as not to create a decline in the market. Although it is not possible to discuss the technological process in detail, it is true that producing the Basotho blanket has become a highly technological manufacturing business today.

Manufacturing by computer-aided design took off early in 1993. This has opened doors for designing, manufacture and supply. New forms, colours and methods are being experimented with, and techniques of modern technology are being exploited in ways unknown before. A sophisticated market is developing, surpassing those, which were possible with the old skin clothing.

With modern trends it is important that Aranda in Randfontein, Gauteng, manufactures blankets that have vibrant colours and exquisite designs. These modern, but already traditional designs also convey messages of wealth, exuberance, festivity or uniformity.

## **5.7 The importance of Basotho blankets for tourism**

South Africa needs to be continuously developing new tourism products in order to attract visitors repeatedly to the country. There is no other nation that wears blankets with the same symbolic meaning as the Basotho, and therefore this is an excellent tourism product.

The Basotho blankets, as a phenomenon is such a unique attraction that it should be seen as a new product in cultural tourism. The blanket-phenomenon only appears in South Africa, and then especially as it is part of the Basotho's social life with the symbolic values inherent in the blankets.

Tourists are uninformed of this rich cultural tradition which must be kept alive as part of our heritage.

### **Our proposal:**

We can promote and market it by:

- Advertising: Billboards;  
Cultural TV-programmes;  
Articles magazines.
- A fashion parade every year to show the blankets to visitors. (The fashion parade held during September 2006, in Maseru, Lesotho was an enormous success!)
- Promoting and advertising the **Basotho Cultural Village** - a huge source of information about the Basotho's lifestyle, traditions and a showcase of different blankets.
- By promoting shops like **De Mezza Blanket Shop** in Clarens that sells blankets and has a lot of knowledge and information on Basotho blankets. **De Mezza** has been selling blankets for more than 50 years!
- By including the blanket experience as part of a historical route with Basotho guides explaining the symbolic of the different blankets.
- Incorporating it with touring the Eastern Free State as well as Lesotho with the beautiful natural attractions.
- Stars a special gallery where the blankets can be seen and where visitors can get information and buy blankets.

Due to the uniqueness of this blanket phenomenon, it is important to:

- Promote this cultural attraction as part of the Eastern Free State and Lesotho;
- Promote tourism in the local area;
- Install a pride amongst the youth of this unique cultural attraction;
- Take pride in our heritage, because it builds cross-cultural relations and is a vital force for peace.

Tourism is only for the last few years an important source of income for the Eastern Free State and surroundings. Lesotho is a poor country with limited tourists. The whole area can only benefit from cultural tourism, viz

- It creates job opportunities;
- Entrepreneurial opportunities;
- An economical benefit (school, hospitals);
- It improves living standards;
- Improves education and cultural pride;
- It creates tourism awareness;
- Attracts international tourists to the area and
- They become part of international cultural tourism experiences.

## 5.8 Conclusion

The ingenuity of the creation of the Basotho blanket is unique. That certain names, patterns and colours have certain symbolic meanings that are decoded by wearers, is an absolute marvel. The blanket tradition is entering spheres unimagined before. In the words of an important Basotho leader: "The blanket has also moved from a functional to a decorative item." The prediction of an informant that 'the blanket will not stop' has come true. The entrenchment of the blanket into the everyday life of the Basotho seems to be a fact as it is at present interwoven with every aspect of the social and public life of its wearers. It cannot be denied that the blanket has a tradition in itself and is an indicator of the Basotho identity and nationality. As expressed by one informant, "**Bochaba ba Mosotho ke kobo**", meaning that the blanket is the binding force of the Basotho. "The nationality of the Mosotho is the blanket".

Over decades the Basotho have added style, fashion and new meanings to the qualities of an ordinary utility item. It is borrowed, but indeed, in its essence, traditional.

**"Tlo bone" - "Come and see"**

## **6. TEACHER'S NOTES**

### **Introduction**

The teacher's notes are based on a case study on cultural tourism, the Basotho blanket and its meaning. It was conducted in the Eastern Free State, surrounding Lesotho where this tradition originated.

### **The case study will develop the following skills:**

- Source information through the Internet, libraries, newspapers, magazines, brochures and verbally.
- Improve verbal and non-verbal skills
- Develop a sense of responsibility towards the community and the maintenance of a sustainable environment.
- The ability to build cross-cultural relations and to broaden skills and knowledge.
- Develop and present a proposal
- Develop critical thinking skills
- Develop organization skills
- Evaluation and problem solving skills

### **How to use the teacher's notes:**

#### **Lesson plans**

- Stating the teacher and learner activities
- Different types of assessment sheets that can be used
- Rubrics as well as equipment needed

### **Learners should be assessed on their ability to display the following attitudes and values:**

- Ability to work in a team or group
- Self-confidence and self-image: personal appearance and conduct and professionalism
- Respect and tolerance for cultural diversity and different opinions or viewpoints.
- Conservation of resources (tourist destinations, diversity)
- Promotion of a healthy or clean and safe environment
- Pride in one's culture and country (keeping indigenous cultures pure)
- Responsibility and accountability as a tourist.

## Activity 1

**Design a poster to illustrate the role that the Basotho blanket plays in the social and everyday life of the Basotho.**

### **What to do:**

1. Learners are to work in groups.
2. They should identify the different roles the blanket plays in the Basotho's life.
3. Create a poster showing the importance of the blanket.
4. Display the poster in the classroom.
5. Explain to their classmates what they chose and the meaning of the blankets.
6. Peers evaluate the posters and explanations using the evaluation table.

## Assessment rubric for Activity 1: Group assessment form

**Group:** \_\_\_\_\_

**Group members: 1.** \_\_\_\_\_

**2.** \_\_\_\_\_

**3.** \_\_\_\_\_

**4.** \_\_\_\_\_

**Learner reporting back: --** \_\_\_\_\_

**Theme:** \_\_\_\_\_

Criteria	1 - 3	4	5 - 6	7 - 8	9 - 10	Mark /10
1. Design	Little appeal, poor use of colour	Untidy elements, some appeal	Average appeal, some use of colour	Neat, good use of colour	Excellent design, neat, striking use of colour	/10
2.Information	Incorrect	Incomplete	Insufficient but in/accurate	Accurate and sufficient	Accurate, information and sufficient	/10
3. Legibility	Not legible	Legible in places	Legible	Legible from distance	Highly legible	/10
4. Relevance	No relevance	Very little relevance	Relevant to attraction	Relevant and links to target market	Specific relevance, directly appeals to target market	/10
<b>TOTAL MARK</b>						<b>/40</b>

## Activity 2

### **What to do:**

Explain the following:

1. Culture
2. Cultural tourism
3. Responsible tourism
4. Sustainable tourism
5. Tourist
6. Cut out from magazines, newspapers or brochures TWO pictures that you associate with culture / cultural tourism. Explain why you associate the pictures with cultural tourism.

### **Assessment rubric for Activity 2: Self-assessment form**

**Name of learner:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Activity:** \_\_\_\_\_

<b>I can explain</b>			
1. Culture			
2. Cultural tourism			
3. Responsible tourism			
4. Sustainable tourism			
5. A tourist			
6. Pictures: illustrate cultures / cultural tourism			

7. The following are interesting facts that I learned from this activity:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

8. I want to know more about the following aspects:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Activity 3

Write a one-page article to your local travel magazine that could be published. The topic of the article must be Cultural Tourism.

**What to do:**

The article must include the following:

- An explanation of Cultural Tourism;
- The uniqueness of the Basotho blanket phenomenon;
- How we can sustain and treasure it;
- How we can promote it as part of tourism in the area;
- The benefits for the community and
- the explanation of Heritage tourism and the importance of it.

**Assessment rubric for Activity 3: Peer assessment form**

- \* Evaluate your partner's **work** and do not compare it to your own.
- \* Be honest and fair!

**Name of learner you evaluate:** \_\_\_\_\_

**Evaluated by:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Activity:** \_\_\_\_\_

<b>Criteria: linked the following to your article</b>	<b>Mark</b>	<b>Total</b>
Explanation of Cultural Tourism		/5
Information on the uniqueness of the blankets		/5
Ideas to sustain and treasure it		/5
Ideas to promote and how the community can benefit		/5
The benefits for the community		/5
The importance of Heritage tourism		/5
	<b>Total</b>	<b>/30</b>

1. Points about your partner's work that was good:

\_\_\_\_\_

2. In which areas can your partner improve?

\_\_\_\_\_

3. Evaluate your partner's language and journalistic ability.

\_\_\_\_\_

## 7. EXAMPLES OF TRADITIONAL BASOTHO BLANKETS

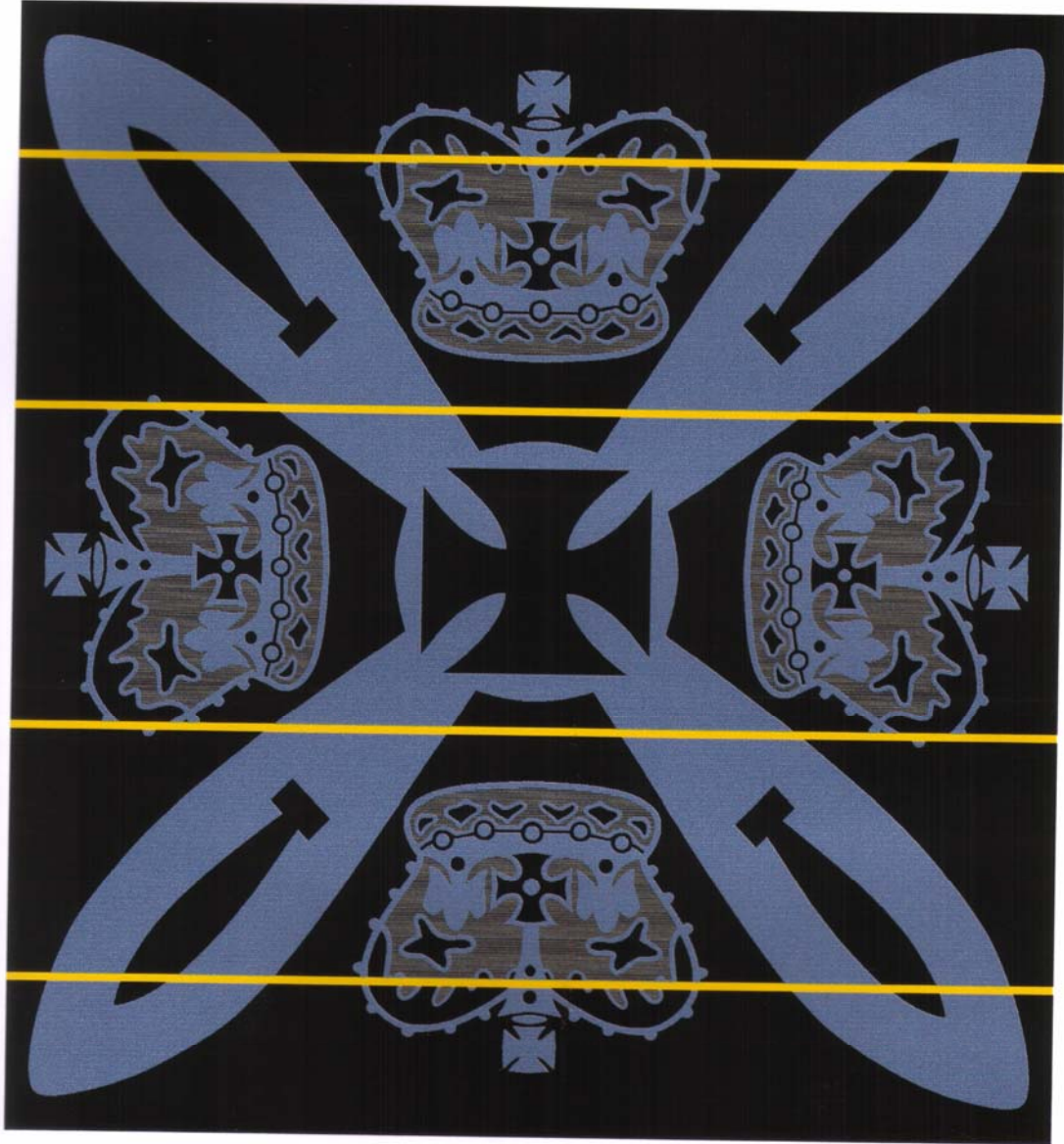
Seana Morena Poone



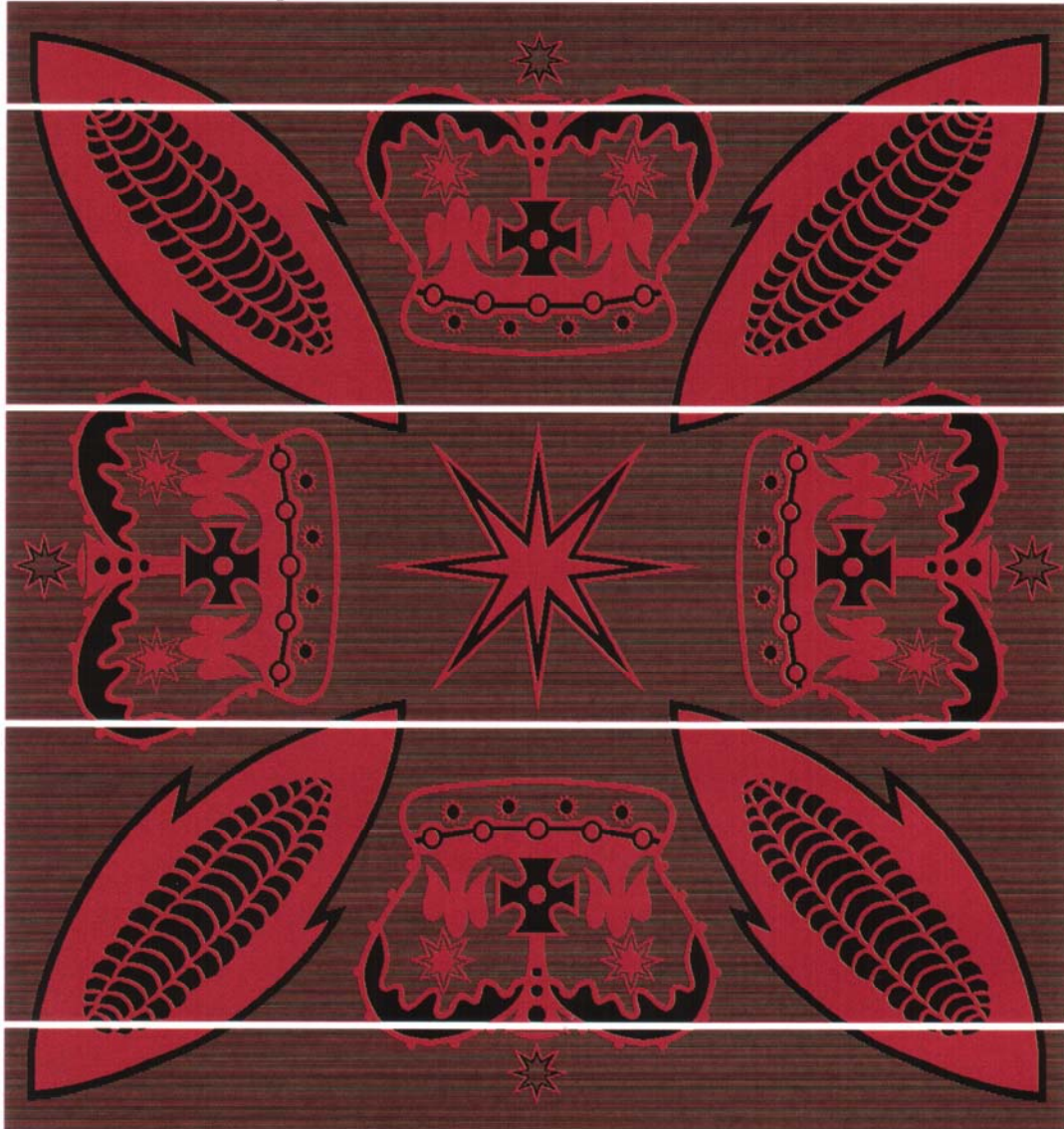
## VE Flames



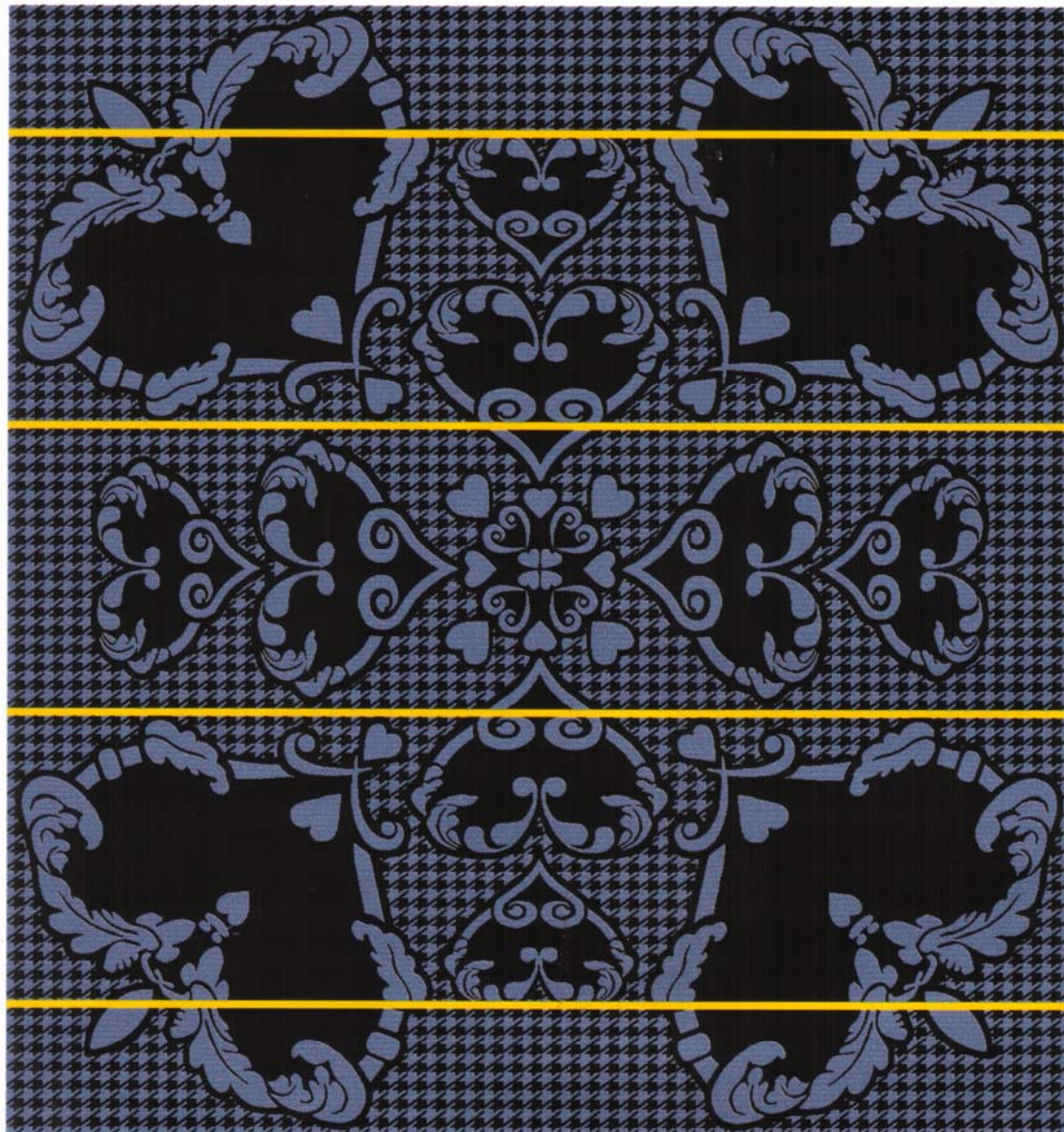
# VECrown



# Khotso Mojalefa



M006.10 MOTLATSE



# VE Pelo ha morena



## Seana Morena Chromatic

