

## TEACHING HERE AND ELSEWHERE



## MATERIALS FOR INTERCULTURAL EDUCATION

### IMPRINT

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# TEACHING HERE AND ELSEWHERE

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## PREFACE TO PART 2

In *Teaching Here and Elsewhere* Part 1 we are mainly concerned with topics that are immediately connected with schools and teaching in Bolivia, Bosnia, Estonia and South Africa. Part 2 now deals more with topics that are central to the children's and teenager's everyday lives while still being of relevance to schools and teaching, e. g. games, stories, food and meals etc.

The aim of this teaching material is to eliminate prejudices and to promote understanding and tolerance of others. This is to be achieved by two methods:

- 1) The material strives to make clear that there are many common experiences and sensations in children's and teenager's everyday lives, no matter where they come from. It is those things in common that connect us.
- 2) It strikes us as equally important to point out the differences between cultures as well. As these differences are often the cause of conflicts it is important to know them in order to be able to be tolerant. However, "our" culture should not be regarded as the measure of all things; other cultures must not be disregarded as inferior or poor. This seems particularly important when it comes to the so-called Third World countries: in presenting them, we must go beyond showing how poor these countries and people are. It is essential to point out the everyday and cultural achievements of these people as well!

Just like the material in Part 1, the material of Part 2 can also be used in a very flexible way. Not all tasks have to be done, even individual exercises within a worksheet can be left out. The various tasks can easily be adapted according to individual needs and classroom situations.

For each topic, the starting point is one of the four countries that have *SOS-Kinderdorf* villages (Bolivia, Bosnia, Estonia, South Africa). However, each topic also goes beyond these four countries. For your classroom work it might be useful also to take those countries into consideration that the children in your class come from – including Austria, of course.

I hope that this material will prove helpful for preparing your lessons and – knowing that intercultural education can often be lengthy and is constantly in danger of suffering setbacks, but also knowing what wonderful experiences and good progress it can offer – I wish you great success with your teaching!

### A SPANISH LESSON IN BOLIVIA

#### What you need

- Copies of the picture from the Spanish textbook: either copy the picture on an OHP transparency or provide colour copies for at least every other pupil
- optionally materials you need for playing the games portrayed in the picture (pupils may also provide these)
- a folder for putting together a games collection

#### Procedure

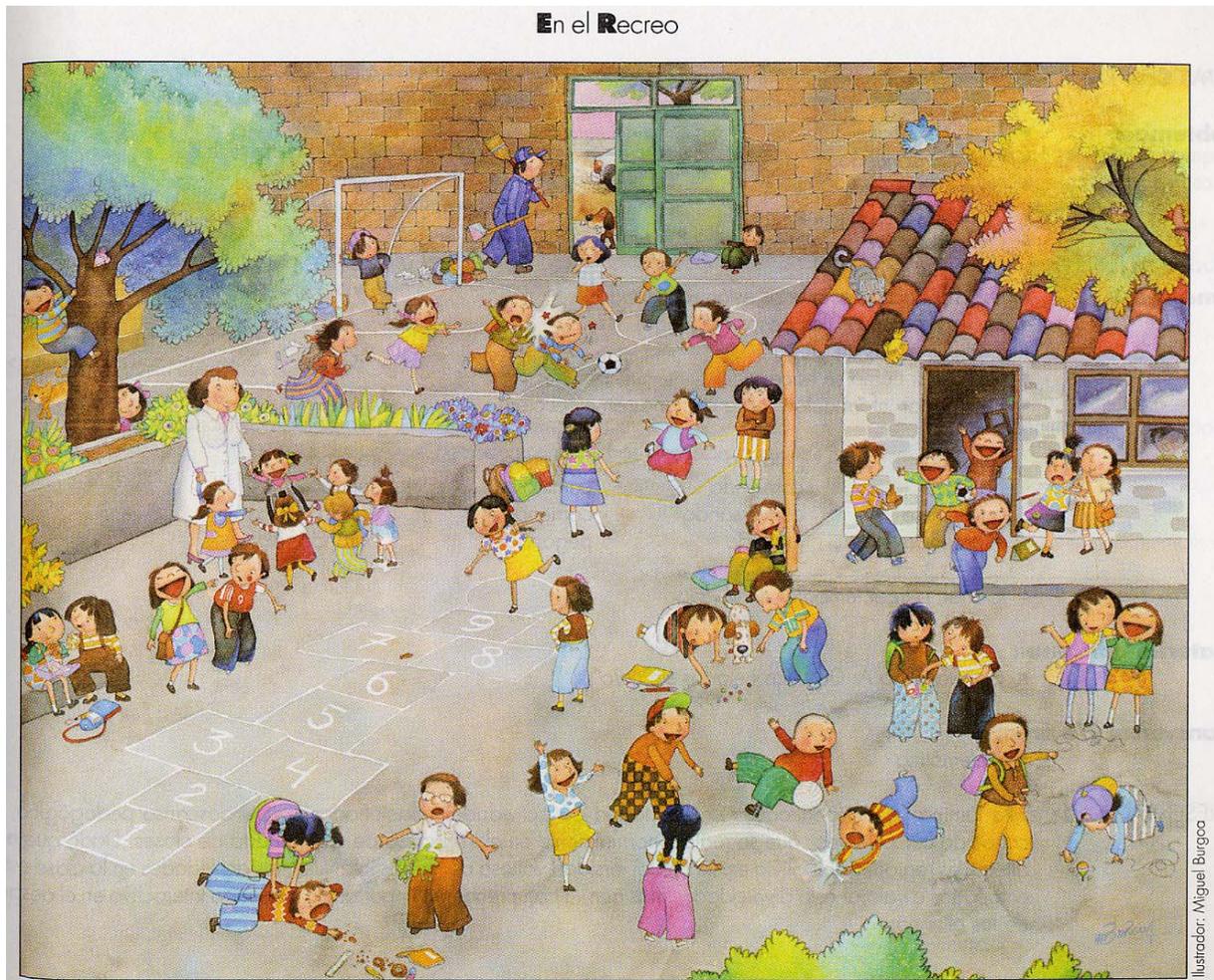
1. In pairs, the pupils closely examine the picture and note down how many and which games they recognise. They also make a note of those situations that possibly portray games unknown to them.
2. Each pair now chooses two games and they note down the respective rules playing these games – or procedures (in case there are no rules, as e.g. for climbing trees).
3. Then they share their results with the rest of the class; open points or questions – if any – are discussed.
4. Now pupils can try out the games that they see in the picture and for which they have written down the rules (possibly in the school yard, sport field or the gym).
5. Finally, the pupils put together a collection of games. This collection should contain games from all the native countries of the pupils in your class. The games should not only be collected, but should also be played.

#### Aims

The pupils understand that many children's games are international. At the same time they learn new games. Euro-centric views may be put into perspective as it becomes obvious what a big range of games Bolivian and other children know.

**A SPANISH LESSON IN BOLIVIA**

**In a break**



This picture is from a Bolivian textbook for Spanish. In this picture you can see numerous games which Bolivian children play in the school yard during breaks.

<sup>1</sup> Guía para el Trabajo. Con laminas de L2. Para Castellano como segunda Lengua. Reforma Educativa. Meco Bolivia.

**FROM A BOLIVIAN MATHS TEXTBOOK**

**What you need**

- 1 copy of the page from the Maths book per two pupils
- 1 copy of the word- and sentence strips per two pupils

**Procedure**

1. The pupils try to figure out what this page from the Maths book is about and they try to guess the meaning of some of the sentences.
2. Hand out the English word- and sentence strips. The pupils now try to match them with their Spanish equivalents.
3. Finally compare the results and correct them, if necessary.

**Aims**

Bolivian Maths exercises do not differ from Austrian ones other than in language. This insight may very easily help to put into perspective feelings of superiority over other cultures (which some pupils might have, especially towards the culture of a so-called Third World country).

## Elementos del paisaje



- ¿Cuántos  ,  ,  ,  , hemos visto en el paisaje?  
 ¿Todos tienen la misma forma?  
 ¿En qué se diferencian?



- Hagamos un cuadro con todas las figuras que ya conocemos.

Figura		Número de lados
Nombre	Dibujo	
Cuadrado		4 lados
Triángulo		3 lados
Círculo		No tiene lados



- Discutamos.

¿Cómo es el paisaje en tu región?  
 ¿Tiene mucha vegetación?

<sup>2</sup> Matemática 4. Módulo 4. Primer Ciclo. Primera Edición. La Paz Bolivia 1997. El libro que ayuda. Reforma Educativa.

## TEACHING HERE AND ELSEWHERE

### Landscape and shapes

- How many , , ,  can you find in your environment?

Do they all have the same shape?

Where do they differ?

A square has four sides of equal length.

A rectangle has a different shape.

- Let's draw a picture of all the shapes we already know.

shape		number of sides
name	drawing	
square		four sides (quadrilateral)
triangle		three sides
circle		no sides

- Discuss.

What does the landscape in your area look like?

Are there many plants?

**STRIPS WITH WORDS AND PHRASES  
TO BE CUT OUT AND MATCHED TOGETHER**

<b>A square has four sides of equal length.</b>
<b>How many <math>\Delta</math>, <math>\square</math>, <math>\bigcirc</math>, <math>\square</math> can you find in your environment?</b>
<b>What does the landscape in your area look like?</b>
<b>Are there many plants?</b>
<b>Do they all have the same shape?</b>
<b>three sides</b>
<b>A rectangle has a different shape.</b>
<b>no sides</b>
<b>Let's draw a picture of all the shapes we already know.</b>
<b>drawing</b>
<b>number of sides</b>
<b>name</b>
<b>drawing</b>
<b>square</b>
<b>triangle</b>
<b>circle</b>
<b>shape</b>
<b>Discuss.</b>
<b>four sides (quadrilateral)</b>
<b>Where do they differ?</b>

## FROM A BOLIVIAN MATHS TEXTBOOK - KEY

Elementos del paisaje	Landschaftsformen
Cuántos $\triangle$ , $\square$ , $\circ$ , $\square$ hemos visto en el paisaje?	How many $\triangle$ , $\square$ , $\circ$ , $\square$ are there in your environment?
Todos tienen la misma forma ?	Do they all have the same shape?
En qué se diferencian?	Where do they differ?
El cuadrado tiene 4 lados iguales.	A square has four sides of equal length..
El rectángulo es diferente.	A rectangle has a different shape.
Hagamos un cuadro con todas las figuras que ya conocemos.	Let's draw a picture of all the shapes we already know.
Figura	shape
Numero de lados	number of sides
Nombre	name
Dibujo	drawing
Cuadrado	square
Triángulo	triangle
Círculo	circle
Discutamos.	Discuss.
4 lados	four sides
3 lados	three sides
No tiene lados	no sides
Como es el paisaje en tu región ?	What does the landscape in your area look like?
Tiene mucha vegetación?	Are there many plants?

## HAJDE KATO

### A TRADITIONAL BOSNIAN SONG

#### What you need

- copies of the song and its translation
- a piano or other suitable musical instrument
- brown paper for posters

#### Procedure

- Read the lyrics of the traditional Bosnian song in the original (Bosnian children can help with the pronunciation) and in translation.
- Sing the song together.
- Discuss traditional songs and their usual subjects
- Ask your pupils to bring along lyrics and music of traditional songs from their native countries. Alternatively, you bring the songs from your pupils' countries of origin (don't forget Austria!).<sup>3</sup>
- Make enlarged copies of the lyrics and music and put them together as posters. Add illustrations and sing the songs. You could also organise a public performance of the songs for a parents' night.

#### Aims

This is an assignment which allows ALL children in the group to make contributions from THEIR respective cultural roots on an equal footing. Accordingly, it is very suitable to promote a better understanding for one another and for different cultures.

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<sup>3</sup> A very good source for songs and stories from different cultures is the following book: Ulich, Michaela: Der Fuchs geht um ... auch anderswo. Ein multikulturelles Spiel- und Arbeitsbuch. Beltz, 2004.

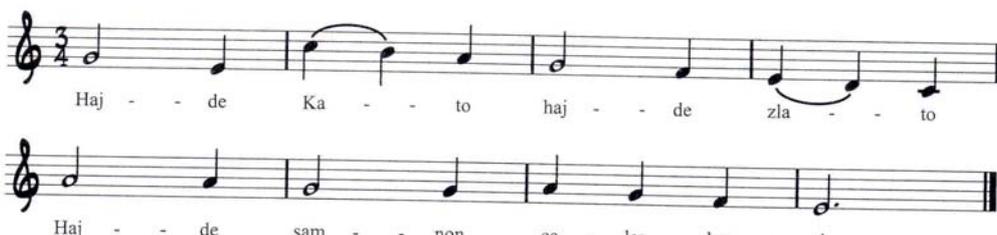
## TEACHING HERE AND ELSEWHERE

### Contents of traditional songs

Traditional songs deal with various aspects of everyday life: there are e. g. love songs, nursery rhymes, dance tunes or farewells. These folk songs usually had been passed on from mouth to mouth for generations before they were finally written down. That's why there are often several different versions of a song. Traditional songs have usually been widely popular for ages. Authors and composers are often unknown.

The effect of the following Bosnian traditional<sup>2</sup> song is largely due to the humorous, but seemingly arbitrary lyrics.

*HAJDE KATO* *Narodna pjesma*



Haj - - de Ka - - to haj - - de zla - - to

Haj - - de sam - - non ce - - ler bra - - ti.

Ne mogu ti gospodine, nema sjajne mjesečine.	U celeru vel'ka suša, ti si Kato moja duša.
Upaliću tri fenjera, vodiću te do celera.	U celeru vel'ko blato, ti si Kato moje zlato.

4

### Translation

**Come, Kato** (Kato is an Bosnian girl's name: in English, it would be "Kate")

Come Kato, come with me, my darling,  
Come with me to pull the celery from the soil.

I cannot, my lord,  
There is no moonlight to see.

I will light three oil lamps,  
And I will lead you to the celery field.

The celery field is dry,  
And you, my Kato, are my soul.

The entire field is muddy,  
And you, Kato, are my darling.

<sup>4</sup> Bakir Kulenovic: Muzicka-glazbena kultura VII. Sarajevo Publishing 2003.

## DVA OLACKE – TWO CLOUDS A STORY FROM BOSNIA

### What you need

- one copy of the story per pupil
- a folder for a collection of stories
- optionally material for OHP- shadow show, puppet show or the like

### Procedure

- Read and discuss the story together with your pupils. Not only the plot of the story should be discussed, but also its background and deeper sense. The author quite obviously makes direct references to Bosnia's recent history.
- There are modern or traditional stories about the sun, the moon and the stars, the sky, rain, snow etc. in every culture's literature. The pupils' task is to find such stories coming from their respective native countries. They do research in books or on the Internet and put together a collection of stories.
- Now you can organise a storytelling afternoon, where these stories are read and performed ( e.g. as OHP shadow show or as a puppet show). Parts of the stories could also be read in the pupils' native languages (provided they had sufficient time for preparation).

### Aims

This is an assignment which allows ALL children in the group to make contributions from THEIR respective cultural roots on an equal footing. Accordingly, it is very suitable to promote a better understanding for one another and for different cultures.

## DVA OBLACKE – TWO CLOUDS<sup>5</sup>

This story was written by Zeljko Ivankovic (born in 1940), a popular Bosnian author, storyteller and translator.

### Two Clouds

Once they were able to stand on their own, still weak little legs, the twin clouds told their mother, "We want to play with the other children!" The mother gazed at the endless blue sky meadow on which with great noise other little clouds were playing.

"My boys, can't you see that they're bigger and stronger than you? You'll be lost, you'll stray. How will I find you? You see we're heading east, and those roads not even we grown-ups know yet." "We won't go far, mother, let us go," they were urging.

Before she would, like every mother, give in, she told them, as if threatening: "But don't forget not to play too much in the sun and not among the big dark clouds. Stay away from fire, stay away from water."

Like any other mischievous child, the little clouds ran to the meadow and played with the other children. Time passed, and the worried mother looked to see if her boys were coming back. She was well worried and upset when a thunder roared through the sky. Here comes their father, she thought, he's angry and there'll be trouble. She hadn't finished the thought when the father appeared back home, all dark, grumpy and angry.

"We will be among the first to leave. The Cloud Council had decided. Get the children ready!" "They're outside playing." The father lighted and roared, "They are playing, you say? That's all I needed!" The mother frowned, tried hard not to say anything, but her worried look also lightened westwards. She quickly ran out to search for the children. Boys will be boys. They haven't even noticed that the Sun is setting and that it's time to go home. But the mother properly rebuked them: "We should go and you're still jumping around! And when we are leaving, you'll be crying: 'take me, I'm tired, carry me!'" "We're sorry, Mum. We got carried away." "I forgive you, but Dad ... he's angry as he's never been before. Shoots thunders through his eyes."

It all ended well. Mothers and fathers get angry quickly, and lose their anger more quickly still. If only grandma were around ... and the little clouds did have a grandma. Good, old, grey-haired grandma, who told stories all day long. "Grandma, when will we go the sea again?" "My boys, as angry as you father is now, this could well be the last vacation we've had together."

"But why, grandma? Why the last, we just ..." "Clouds don't live long. Some disappear while playing in the sun and those are the lucky ones. We call that heaven. Others are eaten up by black wandering clouds which come in herds in the autumn like predators. At the end, still, we all fall into the abysses which no one knows. The elderly guess. Some say we come back from the abyss, not remembering who we once were, others think that's the end ... But, see, I think we'll all meet again in the South Seas where we started from and in the heights where rays of most wonderful colours stray."

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<sup>5</sup> From: Zejcir Jasic: Citanka 5. Bosanska Rijec. Tuzla, 2001.

## TEACHING HERE AND ELSEWHERE

“Grandma, it’s so mellow.” “Parting is sad, but don’t worry. I remember other partings. We’ll still be travelling a great deal and see much of the world. You will see your brothers in the north, carrying big baskets of snow on their backs. You’ll see some strange birds, too, that can thunder like your father ...”

“What’s snow, grandma ... is it a bird?” “You’ll see it all. Our life is, like I said, short, but beautiful. I believe that the things that await us in the abyss are beautiful as we... Maybe that’s the heaven we need to know? Don’t take the grown-ups’ anger and roaring too seriously. See, your father roared so loudly to scare us all, and look how he is now peacefully asleep on the breeze.”

“Tell us more, grandma, tell us more ...” “Tomorrow! Now you need your rest. Tomorrow. A long way awaits us. We should rest to be refreshed and strong. And everyone knows when boys go to rest.”

(Zeljko Ivankovic: Dva Oblacke. from: Zejcir Hasic: Citanka 5. Bosanska Rijec. Tuzla 2001)

## COMPARING SCHOOL RULES

### What you need

- copies of the own school (and class) rules
- copies of the SOS H. Gmeiner School Keila (Estonia) school rules as well as copies of rules from schools (be they Austrian or from other countries) for working in groups
- prompt cards or sheets of paper in DIN A5 or A6
- brown paper

### Procedure

1. First discuss the rules for your class in and in your school with all your pupils. Then have the pupils read the school rules of the SOS H. Gmeiner School in Keila (Estonia). They will notice points in common as well as differences. Now ask your pupils to collect school rules from other Austrian schools. Children with a migration background might want to bring school rules from their native countries. If children have (pen) friends, family or acquaintances abroad, they could also ask them to provide school rules from those countries (either explicitly written down rules or quoted from memory ...). It might take a while to get all this information, especially if you have to write to friends or relations abroad.
2. Group assignment. In teamwork, the pupils study the different school rules and note down differences and common features. Then they present their results to the whole class (e.g. on OHP transparencies or on posters).
3. Together, the pupils draft their "ideal" school rules. First they work together in small groups, where they note down on prompt cards (or sheets of paper in DIN A5 or A6), which points they think should feature in school rules. Within each group, the team should come to agree on 10 to 15 points at the most. The next step for the groups is to pin all their cards onto a board. Now they try to find points in common. Finally the class decides on the 10 to 15 most important points. These points are then written down on a poster entitled: "Our ideal school rules".
4. As a final task, the pupils discuss the following points:
  - a) Why do we need school rules (and other regulations or laws)?
  - b) Which rules make sense and which don't? Why?

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- c) Are there differences in the rules of different countries? If so, what could be the reasons for such differences?
- d) Would our “ideal” school rules be applicable in real life? Why or why not? Which points might cause problems? Which improvements would the “ideal” school rules bring?

### **Aims**

The pupils learn about different school rules from different schools and countries. Different attitudes to discipline and order may become evident.

Working on “ideal” school rules requires an understanding of how necessary some common ground is for peacefully and harmoniously living together as a group. The task of having to agree on a common set of rules helps pupils to appreciate democratic principles.

## **The rules in SOS H. Gmeiner School in Keila, Estonia**

### **The pupils at our school respect the following rules:**

2. I'm not late for school.
3. I'm polite to fellow pupils and adults. I always greet everyone and I'm helpful and friendly.
4. I wear slippers (inside the building).
5. I'm attentive and I work hard and carefully in my lessons.
6. I obey the rules.
7. I spend my breaks in the school yard, in the hall or in the library.
8. No running and screaming in the school building.

### **I respect the following three principles:**

- Treat others the way you want them to treat you.
- Work during work time and leave the chatting for free time.
- Think before you speak.

### **Good and excellent pupils are officially recognised by:**

1. verbal compliments
2. written compliments
3. merit award for pupils
4. thank-you letter to the parents
5. public praise
6. prizes (stickers, books, sweets)
7. praise in school publications
8. publishing the name in a local newspaper
9. a trip as a treat, if possible

### **Consequences for not following the rules:**

- verbal warning
- a serious talk with the pupil
- written notice
- discussing the problem together with the parents
- discussing the problem with the headmaster
- lower mark for conduct
- exclusion from school events
- discussing the violation before a board of teachers
- suspension from school for a certain period
- expulsion from school

## JUNIPER

### AN ESTONIAN LEGEND

#### What you need

- copies of the story “Juniper“
- brown paper
- colour pencils
- books on plants (flowers, bushes, herbs ...)
- Internet access

#### Procedure

1. Read and discuss the story together with your pupils. Then discuss, which trees, bushes and other plants in Austria are said to have healing powers or protect against evil (such as the “Palmbuschen” bouquets, which have to consist of seven different herbs or oak trees, which are said to protect against lightening ...).
2. Research project: different climates and soils produce different kinds of vegetation. Various domestic plants have always played an important role in the popular tradition, health care and cultural rites in many countries – e.g. mistletoes in England and catkins in Austria. The pupils now ask their families and do research in books and on the Internet to find out which kinds of plants are ascribed healing powers in certain countries (could be their native countries, but also any other country they like). They look for stories and legends on these plants (cf. the Estonian Juniper story).
3. Herbal agents: The pupils now gather information on the relevant plants (with the help of a biology teacher). Which herbal agents does the plant hold? What connections are there between cult and agent?
4. In groups, the pupils design posters on the chosen plants. They prepare an attractive presentation from the gathered information and the stories.

#### Aims

The pupils identify connections between the natural vegetation of a country and the origin of local legends and cults. Through learning stories and legends from other cultures and understanding the connections between climate, agents, cult and legend a greater understanding for “the other” may be achieved.

## **JUNIPER LOCAL LEGEND (FROM ESTONIA)**

In former times, Estonians used to consider the juniper a blessed tree and a medium of good powers.

They used to lay down their sleeping babies underneath junipers to protect them from all dangers. Branches of juniper trees were nailed onto doors, because they would protect the houses from the devil's eye. On Thursdays, the rooms were fumigated with branches of junipers to keep diseases and evil powers away.

One day, a man ran against a fir tree and had his eyeball plucked out by the branch. The man took his eyeball, anointed it with juniper oil and put it right back into the socket. Unfortunately, he had put it in the wrong way round: "I can't see!" he said, took the eyeball out of the socket again, dipped it into juniper oil one more time and put it back where it belonged. This time the eyeball was readjusted the right way and the man was able to see again!

Juniper berries have a cross on their top. Legend has it that Virgin Mary put the cross there to show the high value of the juniper berry.

## UMNGQUSHO

### A TYPICAL SOUTH AFRICAN DISH

#### What you need

- school kitchen
- copies of the recipe
- ingredients according to recipe
- a folder for a recipe collection

#### Procedure

1. The pupils cook the typical South African dish (together with a housekeeping and dieting teacher).
2. They collect recipes that are typical for their respective countries of origin (including Austria!) and put together a collection.
3. The pupils ask their families or search on the Internet, which table manners are typical of the various countries, which food and drink preferences there are and whether there are explanations for these preferences (as in the case of the South African recipe). The results of this research are presented in class.
4. Try out some of the (easier) recipes in the collection together with your pupils at a special feast (perhaps including the parents or within the context of a school party).

#### Aims

The pupils learn about different national dishes. As learning should not stop at a mere culinary event, we find the research about table manners and eating habits an important complement to the project.

## UMNGQUSHO

Village: Umtata Children's Village

Teacher : Ms N. Mnyaka

Learning Area: Technology (Home Economics)

Topic: Typical South African Dishes

Contents: Samp and Beans

### Explanation

This is the typical South African dish popular amongst the Xhosa in the Eastern Cape: Samp and Beans, known as Umngqusho, is their staple food. It is their main protein dish though it gives incomplete proteins. It is usually served with meat and gravy to give the complete proteins. Different kinds of beans are used even the ground peanuts can be added. It is the most delicious dish amongst the Xhosas.

### Recipe: Samp and Beans

2 cups samp (stamped mealies)

2 cups sugar beans

Boiling water

Salt for seasoning

Wash samp and beans, pour them in a pot and pour over some boiling water.

Put it on a stove to boil, lower the heat so that it simmers. After a while check if the water has not gone down and fill it with some more water. This water must always cover samp and beans until it gets tender and turns brown.

It takes up to 3 hours of cooking in a low heat. When tender let the water go down and season it with some salt. Serve it hot with some meat and gravy.

Serves 8 people.

**NKOSI SIKEL' I AFRICA  
THE SOUTH AFRICAN NATIONAL ANTHEM**

**What you need**

- work sheet "Nkosi Sikelel'i Afrika"
- CD with the South African anthem (if possible)
- big sheets of paper for making posters

**Procedure**

1. The pupils get the work sheet on the South African anthem. They read the text. Discuss any open questions with them. If possible, listen to the anthem. Then discuss the effect of the anthem with the pupils.
2. Ask your pupils to bring along lyrics and recordings of national anthems, flags (or pictures thereof) and coat of arms of their respective countries of origin (including Austria!).
3. Now they look for information on the anthems in books or on the Internet and compile an information sheet (based on the model work sheet on the South African anthem). Then the pupils design posters with the lyrics of the anthems and all the gathered information, the (pictures of) flags and coat of arms. Enough time provided, pupils could also look for pictures and information on the respective countries themselves. Perhaps you would like to play or even sing the anthems in class.

**Aims**

In the media as well as in the minds of many pupils national anthems and flags mostly feature in times of big sport events such as Olympic games or world cups. To deal with the origin and contents of some anthems increases the knowledge about the respective countries and may contribute to a better understanding and more sympathy.

## Nkosi Sikelel'i Africa The South African National Anthem

Nkosi, sikelel' i Afrka;  
Malupakam 'upondo lwayo;  
Yiva imitandanzo yetu  
Usisikelele.

Chorus:  
Yihla Moya, Yihla Moya,  
Yihla Moya Oyingcwele.

These are the first verse and the chorus of the original version of the South African anthem in the language of Xhosa.<sup>6</sup>

The South African anthem was composed and written by Enoch Sontonga, a teacher at a Methodist school in Johannesburg. In 1899, the song was first sung in public by a church choir. It soon became the anthem of the black population. "Nkosi Sikelel' i Afrika" is a prayer for hope and peace.

In 1925, the ANC (African National Congress) made the song the official close to all their events.

### The system of Apartheid in South Africa

From 1948 to 1990 there was Apartheid in South Africa. The word is Afrikaans<sup>7</sup> and means a politics of complete segregation of the white and the non-white population. The members of the three groups were not allowed to live together. There were separate buses, stores, schools and prescribed living areas for each group of the population. Even though the great majority of the population is black, the black people were oppressed by the white minority, who were in power. Only the white population enjoyed civil rights in full, the rights of the other groups depended on their colour of skin.

Sexual relationships or marriages between black and white people were prohibited. Black people were only allowed to be in white neighbourhoods as long as they worked there.

Black people should only be educated "according to their needs", which meant they were excluded from higher education.

When black people protested against being discriminated, the police in several instances shot at the demonstrators. There were many casualties among the black population, including children and teenagers.

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<sup>6</sup> The Xhosa are a native South African people. Their probably most famous member is Nelson Mandela.

<sup>7</sup> Afrikaans is the language of the Boers in South Africa; they are the descendants of those emigrants who came from the Netherlands in the 17th century.

## TEACHING HERE AND ELSEWHERE

The ANC (African National Congress) and other black groups that fought against race discrimination were forbidden. Their leaders were imprisoned. One of the most famous victims of Apartheid was Nelson Mandela, an ANC leader, who was sentenced for life and forced to heavy labour in 1963.

On 11 February 1990, national and international pressure on the South African regime had become so great that Nelson Mandela was released from prison after 27 years. In October 1990, the law for racial segregation in public institutions was abolished. In 1994, Nelson Mandela became South Africa's first black president.

South Africa's population speaks many different languages. That's why the national anthem also exists in a number of different languages. Below you find the Afrikaans version (Afrikaans is the language of white Africans whose predecessors emigrated from the Netherlands to South Africa):

Seen sons Here God, seen Afrika,  
Laat sy mag tot in the hemel reik,  
Hoor ons as ons in gebede vra,

Seen ons in Afrika,  
Kinders van Afrika.

And this is the English version:

Lord, bless Africa;  
May her horn rise high up;  
Hear Thou our prayers and bless us.

Descend, O Spirit,  
Descend, O Holy Spirit.

### National anthems

A national anthem is a piece of music with lyrics, which was made a national symbol by governmental legislation. Together with the national flag and the coat of arms the anthem represents a country's national independence.

The national anthem is sung and/or played at official state, sport or other public events. Some broadcasting organisations play the anthem at the end of their programme and in some countries the anthem is even played at the end of theatre performances or film showings.

The wide-spread use of national anthems was decidedly influenced by the French "Marseillaise" and the English "God Save the King/Queen". It is reported that the English anthem was first played in 1745.