

https://dspace.org/

Why Vygotsky? : A look at alternative methods of teaching and learning in the English classroom

Pinheiro, Michelle

2008-12-09T11:07:06Z
http://hdl.handle.net/10539/5878

Downloaded from a DSpace repository. https://dspace.org/

APPENDICES

INDEX – APPENDICES

1	:	**Teaching styles**
2	:	**Curriculum document**
3	:	**Learning outcomes for the NSC phase**
4	:	**Grammar pre-questionnaire**
5	:	**Grammar pre-test**
6	:	**Grammar – Jabberwocky poem**
7	:	**Grammar homework exercises**
8	:	**Grammar post-test**
9	:	**Grammar post-questionnaire**
10	:	**Literature topics and task breakdown**
11	:	**Literature collage and jigsaw activity**
12	:	**Literature 'model' introductions and conclusions**
13	:	**Literature essay topics**
14	:	**Literature post-questionnaire**
15	:	**Summaries – group work activity**
16	:	**Summaries – model answer**
17	:	**Summaries – questionnaire**
18	:	**Completed collages**
19	:	**Completed motivations**

20 : **Group Literature essays**

21 : **Essay checklist – students**

22 : **Essay checklist – mine**

23 : **Literature essay plans**

24 : **Examples of Literature essays**

25 : **Summary method and checklist**

26 : **Summaries – two completed examples**

APPENDIX 1

GRADE 10 QUESTIONAIRRE
TEACHING STYLES

This questionnaire should be answered anonymously. Please give detailed answers and be as honest and critical as what you can.

1. **You have now been exposed to many different styles of teaching and learning within my classroom. Describe the lessons you have enjoyed the most, which have been most successful in terms of what you learnt and which ones made an impression on you – if any. Please provide a detailed answer.**

2. **Define what makes a 'good' teacher. You may use examples from your own experience. Include things such as their organization, their conduct / behaviour, their treatment of you, their respect for themselves and others, their commitment and dedication to their jobs etc.**

3. **Describe one or two of your favourite teachers and why they deserve their place of honour in your affections.**

4. **Which type of teacher does not gain your respect? You need to be specific, please.**

5. **If you had to suggest a teaching style to Ms Bothma and Mrs Benning, what would you tell them about how you like to learn?**

6. **If you had the opportunity to give one vital piece of information to your teachers, what would it be?**

7. **Any concluding thoughts or ideas that I have not covered here?**

APPENDIX 2

education

Department of Education
REPUBLIC OF SOUTH AFRICA

NATIONAL CURRICULUM
STATEMENT GRADES 10 – 12
(GENERAL)

LANGUAGES

ENGLISH HOME LANGUAGE

APPENDIX 3

APPENDIX 4

GRADE 10
GRAMMAR SKILLS QUESTIONNAIRE

Please answer these questions in as much detail, and with as much honesty as you can. You may keep your answers confidential.
Note: 'Grammar' in all questions refers to parts of speech.

1. **Do you think there is any relevance to the studying of Grammar? Why do you think we have to study it at all?**

2. **How do you feel personally about studying and using English Grammar? Do you feel confident that you know what is required of you in this area of the syllabus? Please provide reasons for your answer.**

3. **How have you been taught grammar thus far in high school (Grades 8 and 9)?**

4. **Do you feel confident in your ability to identify and discuss the usage of parts of speech in tests and examinations? Please give reasons for your answer.**

5. **What kinds of lessons do you find help you to learn the best? Do you like group work and learning with your peers, lessons where the teacher just explains something, or a combination of the two methods? Provide a reason for your answer.**

6. **Are there any other comments you would like to make concerning the teaching and utilizing of grammar skills that have not been covered in the questions above? (Do you think it is necessary, for example, to study grammar at all?)**

7. **Is there a grammar lesson you can remember that made an impression on you and that helped you to 'learn' the work better? Describe the lesson.**

APPENDIX 5

GRADE 10 GRAMMAR
PARTS OF SPEECH EXERCISE

Identify the underlined parts of speech in the sentences below:
Each answer is /2.
Make sure you write down a complete answer e.g. demonstrative adjective.
You may answer on the sheet.

a) I know that this exam is going to be easy because I studied.

b) I know this is easy but I'll be careful anyway.

c) Later, you can come round.

d) Later, you can walk round the house.

e) Later, we'll drink a round of drinks.

f) Later, we'll stand in the round.

g) Which car did you buy?

h) Which did you decide to buy?

i) Who is still waiting for the exam results?

j) This is the man who told me to wait.

k) This is the paper that I found to be rather simple.

l) This is the box which you need for packing.

m) I stood quietly watching her battle to survive.

n) She stands quietly watching while I battle to complete the paper.

o) This is a confusing exam.

p) This exam is confusing me.

q) I know that it is no good to become confused.

r) I am confused by this question in the paper.

s) I need some pens.

t) Give me three pens.

u) Lend me a few pages.

v) It takes much money to live.

w) This is my exam.

x) The pen is mine.

TOTAL: /50

APPENDIX 6

THE JABBERWOCKY

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogroves,
And the mome raths outgrabe.

'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the jubjub bird, and shun
The frumious bandersnatch!'

He took the vorpal sword in hand;
Long time the maxome foe he sought –
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as he came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

'And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogroves,
And the mome raths outgrabe.

APPENDIX 7

BRESCIA HOUSE SCHOOL
ENGLISH DEPARTMENT
GRADE 10 LANGUAGE REVISION EXERCISES

SECTION A : PARTS OF SPEECH

Complete the exercises below, some of which have been taken from or adapted from the X-Kit. You may answer on the sheet, in the spaces provided.

Exercise 1:
Identify the nouns in this sentence and state what kind of noun each one is:

The stars of 'Egoli' pledged their love at a ceremony attended by the cast of the show and many guests.

1: _____ 2: _____
3: _____ 4: _____
5: _____ 6: _____
7: _____

Exercise 2:

Find and name the pronouns in this paragraph. Provide a reason for your answer.

Shakespeare, himself, is renowned for his tragic plays, which have been performed and filmed so that everyone is aware of his stature. His insight into the human condition leads me to ask myself important questions: what is the purpose of my life and who takes responsibility for this?

1: _____ 2: _____
3: _____ 4: _____
5: _____ 6: _____
7: _____ 8: _____
9: _____ 10: _____

Exercise 3:

Identify and define the pronouns and adjectives in the following sentences:
(Underline the pronouns and write next to the sentence)

1: I always do my homework.
2: The loyal dog saved his master.

3: You should do your homework to avoid punishment.
4: He received a well-deserved sentence for his crime.
5: This was my house, but now it is hers.
6: The September sun beats down on my skin.
7: James cut himself with a razor.
8: Neither student completed the homework.
9: Who came to tea?
10: There are several reasons as to why I am angry.
11: Which one stole the biscuits?
12: I only have a half-ripe avocado for the salad.
13: To whom does this child belong?
14: He came first in class.
15: Which hotel did you recommend?
16: This house belongs to Jane and her family.
17: This has to go!
18: I enjoyed reading that book about flowers.
19: That is not the correct answer.
20: I am going to take these kittens to the pet shop.
21: One has to enjoy reading!
22: I want you to put those toys away.
23: The man who took it, was arrested.
24: Which boy did you say spoke in class?
25: The dog that bit him, was teased.
26: What I like about that boy is his honesty.
27: What day is it today?
28: This is my sister whom I am visiting today.
29: Whose lesson do you go to next?
30: Mom baked a feather-light chocolate cake for us.

Exercise 4:

Pick out the interjections in the following passage and state the emotion each is expressing:

Dentist:	Do you brush your teeth regularly?
Patient:	Of course!
Dentist:	Really? Well, open wide.
Patient:	Eina! You're hurting me.

Exercise 5:

Underline the conjunctions in this passage and state what kind of conjunction each one is. State also, the kind of sentence each one is.

Blake was a poet and a visionary. Critics either love or hate his poetry, but all agree that he deserves careful study. Although his poems seem simple, they are complex and symbolic. While he was writing his poetry, Blake sometimes fell into a trance and forgot his surroundings. Blake is probably best known for, "Songs of Innocence and Experience" and for the poems 'The Tiger' and 'The Lamb' which are found therein.

Answers:

Exercise 6:

Underline the prepositions in the following passage and state which two items are related to each one.

On a hot dreamy afternoon, when everything except the shouting cicadas seemed to be asleep, Roger and I set out to see how far we could climb over the hills before dark. We made our way through the olive groves, striped with white sunlight, and eventually we clambered above the trees and, in front of a bare, rocky peak, we sat down for a rest. The island dozed below us, shimmering like a water picture in the heat haze.

Exercise 7:

Read the following paragraph and answer the questions that follow.

1. The match was in the second half. 2. My side was trailing Desert Rats by an odd goal. 3. Gloom enveloped the Swallows' camp. 4. Rhee dribbled past two opponents and passed the ball to Differ. 5. Unleashing a cannonball from outside the penalty box, Differ left the opposing goalkeeper as flat-footed as a duck. 6. In the closing stages of the game, Carlton, intercepting a loose ball, dished it to Differ who, unmarked, was standing inside the eighteen-yard area. 7. Differ tried to pass to Baboon but was brought down with a tackle that would have been discouraged even in rugby. 8. The referee unhesitatingly awarded a penalty.

Each question number refers to the sentence with the same number.

1: Find the linking verb. Why is the verb finite?

2: Identify the verb and name its components.

3: Write down the verb in this sentence.

4: What is the tense of the two verbs?

5: Is 'unleashing' a finite verb? Justify your answer. What is the function of 'opposing'? State the part of speech.

6: Give the function of the three present participles.
Find the past participle and state its function.

7: Write down the auxiliary verbs and the infinitive in this description.

Exercise 8:

Underline the adverbs in the passage below. State what kind each one is. State which word it modifies.

JM Haggar, founder of the Haggar Company, was brilliantly inspired by Henry Ford's idea of the production line. If automobiles can easily be mass-produced, why can men's trousers not be mass-produced everywhere and sold reasonably at popular prices? He was told categorically that he would never make it. Rather cleverly, using the ends of suit fabrics instead of denim, Haggar very inventively made a new kind of dress pants called,'slacks', and in the process dramatically revolutionized the clothing industry.

1: _____ 2: _____
3: _____ 4: _____
5: _____ 6: _____
7: _____ 8: _____
9: _____ 10: _____
11: _____ 12: _____

Exercise 9:
Parse the following sentence:

Wow! If learners master this simple guide, they will pass easily in the matric exam.

1: _____ 2: _____
3: _____ 4: _____
5: _____ 6: _____
7: _____ 8: _____
9: _____ 10: _____
11: _____ 12: _____
13: _____ 14: _____
15: _____

APPENDIX 8

GRADE 10 GRAMMAR TEST

Answer ON this sheet.
Identify the underlined parts of speech in EACH example below. You must state what KIND / TYPE each part of speech is.

1. The book is mine. (2)

2. This is my book. (2)

3. It takes much patience to be a mother. (2)

4. I read a few pages. (2)

5. Give me twelve copies please. (2)

6. I would like some ideas. (2)

7. I am upset at the news I have just heard. (2)

8. I know that it is not good to become upset. (2)

9. This news is upsetting me. (2)

10. This is an upsetting incident. (2)

11. I struggled to complete the paper. (2)

12. This is the box which you need for packing. (2)

13. This is the idea that I found to be effective. (2)

14. This is the man who stole the jacket. (2)

15. This is the girl who broke my heart. (2)

16. Who is invited to the party? (2)

17. Which did you decide to buy? (2)

18. Which dress did you buy? (2)

19. Later, we'll stand in the round. (2)

20. Later, we'll drink a round of drinks. (2)

21. You can walk round the house. (2)

22. You can come round later, if you like. (2)

23. This essay is easy! (2)

24. Mary and I are both ill. (2)

25. I am upset, while I understand that she is fine. (2)

TOTAL : 50

APPENDIX 9

GRADE 10 QUESTIONNAIRE
GRAMMAR SKILLS

You may choose to remain anonymous if you so wish. Please be extremely honest in your answers.

1: **How do you think you coped with the grammar test (parts of speech) that you wrote? Provide a detailed explanation as to why you think you coped as you did.**

2: **When your test was returned to you, were your 'fears' justified? Explain your feelings at this point.**

3: **Has your understanding of this section of the syllabus changed after the grammar lessons you have had? Provide reasons for your answer.**

4. **Has your confidence in identifying and using different parts of speech grown at all from these lessons? What is the most important thing that you gained from these lessons?**

5. **Do you think that you need more practice to improve these skills, or are you sure of yourself in this area?**

APPENDIX 10

GRADE 10 LITERATURE
THE KILLING BOTTLE - Jane Fox

COLLAGE ACTIVITY

1. You are to work in the following groups and present the topics given below:

The relationship between Puni and Mott.

A: Jasmine Coyle
Aimee Caulfield
Danielle Alley

The relationship between Ash and Meggie.

B: Jade Hugo
Natalie Harten
Antonella Giuricich

The relationship between Mott and his father

C: Natalie Smyth
Sammy-Jo Killian
Nicola Hickman

The theme of entrapment / The Killing Bottle

D: Claire Staples
Marina Maliaka
Sarah-Jane McStay

The theme of guilt and redemption

E: Bronwyn White
Sinead Mansfield
Roxanne van der Venter
Kirsten Ritchie

The theme of love and responsibility

F: Rosanna Scott
Paula Seegers
Ashley Wainwright
Claire Robinson

REQUIREMENTS:

1: You are to work in the groups assigned and present the topic you have been allocated.
2: You are to collect words and pictures from newspapers and magazines that illustrate the topic you have been allocated. There must be a balance on your collage of words and pictures.
3: You may use the computer to generate words that are important and that you cannot find anywhere else.
4: You must produce an A3 collage. A sheet of A3 paper will be provided for you.
5: You must write approximately a page motivating what you included on your collage and why it has relevance. Your motivation must include references to the actual text.
6: You will be allocated two lessons in class to complete your collage and one lesson to write your motivation. What you do not manage to complete during these lessons, will have to be completed in your own time. Make sure therefore, that you are VERY organized for these lessons. Part of your mark will be for your

organization and contribution to the group. Each group member must bring their words and pictures already trimmed. You must have scissors and glue and you cannot waste your class time.

ASSESSMENT:

1: COLLAGE

Use the following checklist to make sure that your collage is completed correctly:

1:	Is your collage on A3 paper?		/2
2:	Does your collage have a balance of words and pictures?		/10
3:	Does your collage show clearly, the topic you have been allocated?		/10
4:	Is your paper completely full of words and pictures?		/3
5:	Are your words and pictures neatly trimmed and pasted?		/5
6:	Was your group organized?		/10
7:	Did each member of the group contribute to the collage?		/10
8:	Did you use your time effectively?		/10
9:	Were all the pictures and words brought to class trimmed and ready to use?		/10
10:	Is the collage neat and carefully planned?		/10
		/80	**(40)**

2: MOTIVATION

Use the following checklist to make sure that your motivation is completed correctly:

1:	Is your motivation approximately a page in length?		/5
2:	Does your motivation link your collage to the novel?		/10
3:	Does your motivation explain your collage?		/10
4:	Does your motivation make reference to the text?		/10
5:	Is your motivation neat and carefully planned?		/5
6:	Are all your group member's names on your motivation?		
7:	Is your motivation written as a long paragraph?		/5
8:	Have you checked that your motivation is error free?		/5
		/50	**(25)**

APPENDIX 11

GRADE 10 LITERATURE
'THE KILLING BOTTLE' – Jane Fox

LITERATURE ESSAYS – WORKSHOP 2

STEP 1:

1. You are to work in your original groups – as outlined on your first worksheet for this unit of activity.
2. The person whose name appears first on the list – Jasmine, Jade, Natalie, Claire, Bronwyn and Rosanna, must swop groups and then rotate.
3. You must keep your group's collage with you and take it to each one of the other groups.
4. You have to visit all five of the groups with whom you have not yet worked. You have ten minutes with each group.
5. The purpose of this task is to discuss and clarify the work done by your group on your collage and the accompanying motivation.
6. Should any additional points or ideas be raised during these discussions with the other groups, please make notes and add these points to your original motivation as you will need them for the next step.

STEP 2:

1. 'Home' groups must re-form. You must use your original motivations as well as the additional ideas generated in your discussions and write a long paragraph – or a couple of shorter ones - about your topic. (approximately 350 – 400 words)

2. You may not mention your collage in this paragraph. You may only refer to the text of 'The Killing Bottle'.

3. You must support your ideas with quotations from the text. Ideally, you should follow the following format:
   - Make a point about your topic.
   - Justify or support your point with a reference to the text.
   - State what relevance it has to your topic / link it back to your topic.

   For example:
   William's father has the selfish and unrealistic expectation that William must continue his work as a lepidopterist when he has died. William is told by his father that, "the collection will be in your care one day. You must carry on the work when I'm gone. You know that, don't you?" This extremely unfair assumption causes William to lose any hope of establishing his own identity and makes it clear that the nature of their relationship is not that of a father and his son.

APPENDIX 12

STEP 3:

1. As a group, examine the following paragraphs:
2. As you work through these paragraphs, draw up a list of rules that you could use when you write literature paragraphs or literature essays.
3. Once you have drawn up a list of 'do's and 'don't's', check your own paragraphs for any errors and correct them.
4. As a group, write your own introductions and conclusions for the 'essay' that you have written.

Introduction: (What you SHOULD aim for)

In the novel, The Killing Bottle by Jane Fox, there are many relationships between characters that are explored and contrasted, such as that between William and his father, Magnus Henry Mott. This particular relationship serves to provide the reader with insight into the central themes of entrapment, guilt and responsibility that pervade the novel, as well as broaden and deepen the understanding of the potential control a parent can exert over a young, impressionable child. When William's father tells him that, "the collection will be in your care one day. You must carry on the work when I'm gone. You know that, don't you?" it becomes clear that William's father is manipulating him and destroying any hope that he might have of living his own life.

Introduction: (What you SHOULD NOT aim for)

I think, that in this book about the killing bottle, that William's father is very unfair to him. Henry doesn't allow Mott to have his own life. All Henry cares about is a bunch of dead moths and he makes William into one of his moths as well when he makes him take over the collection. William never finds a wife and he never has a life and he grows old with only Puni for company and Puni is not much use because he can't even speak. So, in this essay I am going to show you how bad William's relationship is with his father and how I think the situation happened.

Conclusion: (What you SHOULD aim for)

The relationship between Magnus Henry Mott and his son, William has been shown to be extremely one-sided. William is clearly manipulated by his father and gives up his own future in order to fulfill his father's dream. William, in his father's eyes is simply a "worthy successor," whose sole purpose is to preserve "the collection". The themes of guilt and responsibility are illustrated in William's desire, even as an old man, not to disappoint his father. There seems to be no love, understanding or communication between them and William's fear of his father's anger has tragic consequences which haunt him his entire life.

Conclusion: (What you SHOULD NOT aim for)

So, in this essay, I have shown you how William's father doesn't love him and how William is used by his dad to look after his room full of dead moths. William should've told his dad no, but he didn't and because he was so scared of his dad who told him that he couldn't go up Rooikop, he caused Puni to be injured and this caused him to be guilty his whole life. So, if William's dad had loved him like a dad should, William would have ha a better life and I quote, "You must carry on the work when I'm gone. You know that, don't you?"

APPENDIX 13

GRADE 10 LITERATURE
THE KILLING BOTTLE – Jane Fox

Complete the following exercises.

Choose ONE of the following essay topics and write a well-structured essay of 500 – 600 words. (30 marks)

TOPIC 1:
"The last thing he remembered was feeling the weight of his friend's blanket as it was spread carefully across his shoulders, embracing them both."
The relationship between Puni and Mott can never be fully restored. Do you agree with this statement?

TOPIC 2:
'There are things you can do,' she said, 'to bring babies on too soon, so that they don't live.'
To what extent does Jane Fox persuade us as to the decision Meggie should make regarding her pregnancy? Discuss Meggie's choices and how they are highlighted throughout the novel.

TOPIC 3:
"William cannot stop looking at the moth. It spreads its wings and jumps against the side of the bottle. It falls sideways. It jumps again and falls. It stops moving. Its antennae slide forward, then back. It crawls again, its antennae questing the smooth glass."
Discuss the symbolism and significance of the killing bottle as it appears in the novel.

TOPIC 4:
" 'I left him,' said Mr Mott. 'There's no getting away from that. I could have told them.'
'Sorry – what?' said Ash.
'Sins of omission,' said the old man. 'D'yer know what they are? In the prayerbook. Every Sunday. Sins of omission. You know.
Much of this novel focuses on guilt and the consequences of one's actions. To what extent is this statement true?

TOPIC 5:
" 'Of course,' he says, 'the collection will be in your care one day. You must carry on the work when I'm gone. You know that, don't you?'"
William has a responsibility to his father and to his life's work. Do you agree?

TOPIC 6:
How do the parallel images used in *The Killing Bottle* add to the reader's understanding of its issues and themes?

APPENDIX 14

GRADE 10
QUESTIONAIRRE – LITERATURE SKILLS

Please answer these questions in as much detail as possible.
You may remain anonymous should you so wish.

1. **Do you feel confident that you have grasped the basics of how to write a literature essay after this unit of lessons? Provide reasons for your answer.**

2. **Was there any part of the process that did not make sense to you?**

3. **Do you think that the process was effective? Why? If not, how could it have been made more effective?**

4. **Do you think that using group work aided or hindered the process?**

5. **Did you enjoy the lessons? Provide reasons for your answer.**

Thank you for your co-operation.

APPENDIX 15

GRADE 10
SUMMARY WRITING SKILLS
ACTIVITY 1

1. **You are to work in the following groups for this unit of study:**
2. **Ignore the number after your name at this stage of the process.**

A:
Jasmine Coyle (1)
Natalie Harten (2)
Antonella Giuricich (3)
Kirsten Ritchie (4)
Paula Seegers (1)

B:
Jade Hugo (4)
Aimee Caulfield (3)
Danielle Alley (2)
Claire Robinson (1)
Sinead Mansfield (2)

C:
Natalie Smyth (2)
Marina Maliaka (1)
Sarah-Jane McStay (4)
Bronwyn White (3)
Ashley Wainwright (4)

D:
Claire Staples (3)
Sammy-Jo Killian (4)
Nicola Hickman (1)
Rosanna Scott (2)
Roxanne van der Venter (3)

3. **In your groups, read the passage below and decide how you would summarise it into a paragraph of 65 words.**
4. **One member of the group is to keep notes about the process you use, as well as decisions you make as to HOW you are going to go about the process.**
5. **At the end of this exercise, you are to draw up a checklist that you would use when you write a summary.**
6. **You are also to draw up a method you would use when writing a summary.**

Summary passage:

The various methods of advertising used by the media can have effects that are highly undesirable. When manufacturers try to make the ordinary man and woman in the street associate particular products, such as a soap-powder, a shampoo, a box of chocolates or a make of sports-car, with a particular kind of success – success on the dance floor or in marriage or promotion of one's business – they are spreading a very poor set of values. On every side, through every mass medium, on television screens, in our newspapers and magazines, on ugly billboards in the streets, in every shop-window, we are being told repeatedly, over and over again, that buying things, owning things, purchasing new things, will bring us happiness, will solve all our personal problems, will guarantee success. People begin to take it for granted that, if they spend more and more, they will become happier and happier. They assume, for instance, that an overseas holiday is bound to be happier than one spent at home, or that a large, expensive car is more desirable than a cheaper one. In fact, however, the effect of all this advertising, urging us to buy more and own the newest and the latest, be it an I-Pod or a cellular telephone, is to make us increasingly discontented with ourselves, our homes and our incomes.

APPENDIX 16

GRADE 10
SUMMARY WRITING SKILLS
ACTIVITY 2

1. **In your groups, examine the 'model' summary presented below. Compare this summary to the one written by your group in the previous exercise.**
2. **As you make your comparison, modify the checklist drawn up by your group and the summary method that you drew up in the first part of the process.**
3. **Your summary does not have to be an EXACT replica, but it should read more or less like this one.**
4. **Make sure that you have a 'checklist' and a 'method' by the end of this exercise.**

The effects of mass media

Advertising methods used by the media can have a detrimental effect on us. Advertisers attempt to manipulate ordinary people into connecting specific products with different kinds of success, which leads to a breakdown of values in society. Advertisers tell us that buying new things will make us successful and will ensure our happiness and prosperity. Unfortunately, the reverse is true and this results in unhappiness. (65)

ACTIVITY 3

1. **Use the numbers next to your name on the group list provided for Activity 1.**
2. **All girls with the same number must form a new group.**
3. **The girl with the number '1' (Jasmine, Claire, Marina and Nicola) must ensure that she has her group's checklist and method with her.**
4. **In your 'new' groups, summarise the passage below, using the checklist and method you have been assigned.**
5. **As you work through the method and the checklist, modify and change it until it suits all members of your group.**
6. **Try and think of an innovative way to present the checklist and the method in order to make it more interesting. (Perhaps as a diagram, cartoon etc)**

Summary passage (70 words)

In what was an experiment of considerable interest which was conducted by some psychologists, they gave a man a pair of glasses which made everything appear to be inverted or upside down, and these the man wore for a period of fourteen days and nights. For the first part of the time, the man who was wearing the spectacles was not able to walk without someone to help him; and, when he tried at this stage to do some fencing, he would lift the weapon he was using up, when he should have been lowering it down, if he was going to defend himself. But, by slow and gradual degrees, his brain did learn

slowly to see everything in the world around him the right way up. So the result was that, in the end, when the psychologists who were conducting the experiment removed the man's spectacles, for the first little while he had the feeling that the world was once more inverted, so that everything seemed to be upside down again, as it did when he first wore the spectacles.

ACTIVITY 4

1. **Read the passage below and summarise it according to the set method. You are going to write it as if it were a speech being presented to a group of interested parties at a conference. This means that you must think about your tone and your register.**
2. **Your summary should not exceed 90 words.**

Firstly, the speaker argued that compulsory uniforms denied the adolescent his rightful freedom of choice. Indeed, he added, such freedom was vital to the young man or woman's developing personality. Compulsory uniforms denied the pupil the opportunity of exercising his own discretion in choosing what he should wear from day to day. The pupil might make mistakes, but it was essential that he should be free to exercise responsibility. The speaker argued that uniforms were a regimentation, forcing everyone to be the same; that seemed more appropriate to a totalitarian state, and quite out of place in a democracy where people valued personal freedom and allowed for individualists. Moreover, in Britain's variable climate, there was the practical point that the same uniform was likely to be comfortable for two weeks together – it was bound to seem too hot or too cold and have to be varied by the addition or subtraction of sweaters or cardigans. Even those schools which relaxed the rule about wearing ties in hot weather invariably seemed to do so just after the only heat wave of the summer was over. But this most serious attack was not on its impractical sameness, but on the quite unfashionable nature of the traditional school uniform for boys and girls. The dull colours, the clumsy cut, the coarse, cheap materials, the complete lack of style – all were fiercely attacked. For instance, he said, girls were at that time absolutely forbidden to wear the currently fashionable black stockings, while their mothers had been equally forbidden to wear any other colour of stocking at school.

APPENDIX 17

GRADE 10
QUESTIONAIRRE – SUMMARY WRITING SKILLS

Please answer these questions in as much detail as possible.
You may remain anonymous should you so wish.

1. **How were you 'taught' summary writing skills in Grade Eight or Nine?**

2. **Did your Grade Eight or Nine experience make you confident that you could write any summary that was required of you? Please provide reasons for your answer.**

3. **Was this unit of work on summary writing that we have just completed different to what you have encountered in the past?**
   If it was, explain how it differed.

4. **Did this unit of work increase your confidence in the area of writing summaries? Please provide reasons for your answer.**

5. **What are your feelings about the way in which you were 'taught' summary skills in Grade Ten? Please include a comment about the effectiveness of the group work process here.**

6. **Was there anything about the series of lessons that you did not find useful or productive? Please provide details.**

7. **If you were the teacher, what aspects of the process would you revise or change? Please explain the changes you would make and how you would make them.**

Thank you for your co-operation.

APPENDIX 18


communication
expert
COVER UP
looking f
future
Love?
DECISION
NO
Respect
YES.
Talk
fake it
Just ask
trapped
FOSSIL
Flawless
scar
different
BROKEN
common
DUMMIE
PURE POISON
control
dependence
butterflies
sucked into a cult


KISS
HUG
DREAMS
Beautiful inside
Decisions
passion
Unbreakable
What a girl wants
RESPECT
TOLERANCE
Dealing
thinking?
Consideration
NOW
upfront
options
CRUSH
Love
TRUTH
you
friends forever
CONFESSIONS
Consultation
UNDERSTANDING
care
HAPPY
REAL PEOPLE:
REAL SOLUTIONS
GEM
TIME
SECRET
LOVE
desire

Step back in time
Dark
tell the truth
WHY
TRUTHS
SO, WHAT'S IT LIKE
kind
Crazy
Close
genuine
secrets
cutting to the core
puzzled
MIND GAMES
STEPS
problem
Drop off and GO
Takeaway
Sharing
team
real
scrambling
Have more fun in more
Kids
therapy
smooth
WANT A SPOTLESS REPUTATION?
problems
Special
Confidence
Curious
THE
IONS IN MOTION
facing the finish

APPENDIX 19

23 March 2006
Motivation Collage
The Relationship between Mott and Puni.
Danielle Alley, Aimee Caulfield and Jasmine Coyle 10A

Background: Checkered black and white squares, depicts Mott and Puni. It is also significant as Mott and Puni were constantly moving around each other, as done on a chessboard. It represents the two races together without any sort of discrimination or racial hatred.

Before Section: This expresses how Mott and Puni's relationship was beforehand. The words used on this side illustrate their loving friendship before Puni's accident. Words such as "team", "protection", "confidence", "sharing", "happiness, "fun" and "crazy" tell us that they were carefree and had a typical, young boy friendship. Bright colours have been used and you get a joyous feeling when looking at this side. The "M" and "P" represent Puni and Mott. Their relationship was real as they had a "genuine" friendship and didn't care about race, despite what South Africa was going through at the time. In the book in was in 1904. "Have fun in more places" this shows us that they went on new adventures daily and were "curious" to see the world and be daring. The picture of the ear represents how they listened to each other and the many stories they told each other. I quote from the book " Rooikop? I am not afraid: says Puni. "I have searched for nests up there many times." The teddy bear with the word "kids" shows us how they were young at heart and were still children who liked to have "fun". The picture of the white man and black man illustrate Mott and Puni.

After Section: This side shows us how different their relationship became after Puni's accident. The word "why?" shows Mott's view to what happened on Rooikop. Puni was always looking for the "truth" trying to understand what happened. "Lies" spanned from young Mott who was scared and didn't know how to come to terms with everything. "Oh, one last thing, William – was Bettie's boy with you yesterday? He has also disappeared, it seems." "No; says William. "I didn't see him. I didn't see him at all." The accident "cut to the core" changing Puni – outside and within forever. He was "puzzled" and couldn't comprehend. Mott decided to "carry baggage" through his entire life – the guilt of what he had done. He wanted Puni back however: "Our Father, which art in heaven, bring Puni back..." He was so ashamed and I quote from the book "I'm sorry" said Mott. He had to take "steps" to ensure Puni's well-being and acceptance, as well as his own. Mott can't just "Drop off and go" he can't live his own life and move on, nor does he feel that he can. The accident "Took away talking" and Puni's ability to communicate. "Shockwaves" from that day spread right through Mott, it made the guilt problem trigger as the days and years went on. Mott wished for a "spotless reputation" so he could live with himself. The picture of the watch represents all the time they had lost. Mott eventually "faced the finish line" and found some sort of acceptance and peace of mind. The eye shows how Mott was always looking out for Puni, he felt he had to. The spider web depicts the web of lies that came out of that terrible accident on Rooikop. The black mouth illustrates that Puni no longer has the ability to talk. The picture of the Chinese symbol on the right corner means beauty – Puni is still beautiful even with his disfigurement.

Our collage shows how different their relationship and friendship was before and after the accident. We hope we conveyed and depicted this message well.

23 March The Killing Bottle

Natalie Smyth 10A
Nicola Hickman
Sammy-Jo Killian

Relationship between Mott and his father

Is being different all we have in common?

The relationship between Mott and his father is more complicated than it seems. There is no compassion but there is discipline. The eye represents being watched, never blinking and never turning away, always upon Mott, they eye is his father. One of the biggest ingredients to a good, healthy relationship is communication, which this one lacks a lot. They never talk about their emotions, they hide them of as we say, 'cover them up'. Mott always seems to be saying, "Yes sir" even when his father is dead. Cages, ropes, chains, these represent what people use to constrict or to control things or animals which is exactly what Mott's father is doing to his son and his future. Mott's future was decided and controlled from an early age, he has to carry on his father's work with the collection of butterflies and he does responsibly and without complaints, as if he was 'sucked into this cult' believing it was the only thing he can do. The cell phone is what voices come out of and keep in contact with a person. Mott's father's voice holds Mott; he can't 'escape', like he is stuck with his father like pins are to a 'magnet'. He can't make his own life decisions. Mott's life has almost been poisoned, and Mott is a 'dummy' to his father and is stupid to himself, he is blind, unable to see through the sunglasses, covering his eyes, with the furious fire lurking behind. His life is fake, he is not 'free to follow his heart' and do what he wants to do in his life, therefore he has no identity that fits his true self, but his father's which he inherited with the butterfly shed. Mott is 'lifeless'. Though there is love in the relationship, but it is constricted and is not shown, which Mott, himself does question unconsciously, when he thinks of his dead mother he thinks of the love he used to receive from her, and which he now sorely misses. In a way they are both fearful of each other, Mott shows his fear in a way of respect, as he counts the seashells leading to his father's haven trying to take his time as he dreads meeting up with his father, when he stresses over the killing bottle, Mott's fear is shown but his father is too fearful, but he shows his fear in disciplining Mott, and hiding away in his work, also as if he was caged, roped and chained there instead of spending father/son time. These two people are very different, though they are still attracted to each other like a magnet, because of the great loss they have had in their lives.

Mott looked up to his father.
Fire, burning relationship away.

Rosanna Scott
Paula Seegers
Claire Robinson
Ashley Wainwright

Our collage is divided into sections: Love and Responsibility. These are two very important elements that are explored in the novel. Words have illustrated these themes in some of the following ways:

Desire (love) This symbolizes the physically attraction between Meggie and Ash. It also shows the desire to enhance their relationship in a positive way. Desire is also relevant in Mott's life in the way that there is a desire to show Puni that he cares. Puni may have the desire to express the feelings that he cannot tell Mott, such as the anger and bitterness resulting from the accident on Rooikop.

Making Choices (Responsibility) The ability to make a choice that is beneficial and constructive in the long term, shows the responsibility in a person. Making choices determines the out comes of situations. For example "its not a thing you forget..." said by ash in the novel. Meggie forgetting her pill is a choice that has very life changing outcomes. Choice is very relevant in Mott's life and early in his life he is faced with a choice. Meggie and Ash are faced with a crucial situation of whether or not to keep the baby

Unfortunately, he did not have the initiative to take charge: "his nerve snaps. He turns tail, and runs." This describes how Mott acted after Puni's accident, causing him to regret his past and not developing as a person. The are positives and negatives to either decion- linking to another word we have chosen- Errors (Responsibility). Most of the characters in the novel have made errors in judgment and in their actions. Unfortunately not all the characters have corrected and found a way to learn from them, such as Mott's relationship with Puni.

Important (Responsibility) This is a word that is associated with priorities. In the novel many situations are explored which revolve around priorities and the organization of them. This is obvious in Ash's relationship with Meggie.

Secrets (Love) We felt this was a very important word in the novel. In the early stages of the book Meggie has not told Ash that she is pregnant. This is a secret that changes Ash's life considerably when he finds out.

Mott also chooses to keep the truth about Puni a secret. He, unlike Meggie, does not tell anybody. He faces the difficulty of keeping the secret to himself. He will probably never forgive himself and continue to be absorbed in his own guilt. If he didn't reject the choice of telling he most probably will have developed and been forgiven.

Dealing (Responsibility) "Dealing" is a key theme in each relationship. It may be associated with sacrifice and tolerance. Often it may be difficult and bitterness is common- such as how Puni must deal with not being able to express himself to Mott. This is something that he must deal with in his own way. He deals with this by acting irrationally and expressing erratic emotions.

Beauty (Love) The novel helps allow the reader to explore beauty in a way that is not physical, but internal. Puni may be initially seen as somebody with a frightening appearance. Although the novel helps the reader to understand his personality in a way that is unique and non-superficial, revealing his inner beauty.

APPENDIX 20

Guilt and Redemption

Guilt is the central theme in Jane Fox's novel, The Killing Bottle. The guilty party in question is Mr. William Mott, who is haunted by his past actions towards his friend, Mapunye. William's sense of guilt is heightened by his fear of his father, Magnus Henry Mott, as well as his belief that he has disappointed his deceased mother, Serena – a mindset his father inadvertently encouraged. Throughout the novel, Jane Fox explores the concept of guilt, and the consequences of our actions, following through to William's redemption at the novel's denoument.

After William leaves Mapunye buried in the rockslide, he cannot escape his guilt. It is always weighing down on him – "it is as though a dog has leaped upon his back." He feels pinned down, overwhelmed by what he did ("he lets himself slide down the wall...hiding his head in his arms"). But, as much as he wants to escape his guilt, it is ever-present.

William can no longer face Mapunye. When Mapunye is first buried and William tries to find him, his fear gets the better of him. "Filled with horror for the thing lying at his feet...his nerve snaps. He turns tail, and runs." Later, after Bettie's funeral, William sees Mapunye and runs away again: "William turns and runs, hearing the strangled call behind him, hearing his own screams." Thereafter, William is too scared and guilty to approach Mapunye, leaving him "waiting at the gate day after day while he, William, locked himself in his room." Mapunye, feeling abandoned once more, gave up on their previous friendship ("thereafter, Puni had never come to the flat stone"). William lost two chances to find redemption by constantly running away, and spent sixty years of his life wracked by guilt.

Mapunye is very angry with Mott, and cannot express his anger in words. He uses actions to express his feelings. "Mapunye suddenly thrust past him and ripped off the bedcover, scrunching it in his arms and throwing it down. He pounded at the pillows with his good hand and hurled them at the floor. Then he was round the room, sweeping flat the objects on the dressing table, overturning the little velvet stool, pulling the curtains savagely back and forth until they hung askew." By making a mess of the room Mott had tidied and prepared, he portrays his feelings of anger, which sets him on his path to redemption.

Mott's guilt forces him to think about his actions towards Mapunye. By trying to help Mapunye we can see that he is sorry and wants to make up for what he did – abandoning Mapunye, turning his back on his friend. "Mott stooped down in the doorway and held up the lantern. Mapunye was crouched in the furthest corner, his back against the row of old nesting boxes. Rain drummed on the roof and shining drops were finding their way in and hissing onto the floor. "Supper's nearly ready," said Mott, lowering the lantern. "We're having beans and bacon." No response." Mott desperately wants to help Mapunye, as he should have done sixty years ago. Mapunye is not ready to forgive, but he will accept Mott's help and eventually redeem him.

Guilt is the window through which the reader can observe the relationship between William and his friend Mapunye. Through William's actions towards his crippled tenant, Jane Fox explores the different stages of her character's guilt, from fear and denial to acceptance and redemption. Finally, William and Mapunye begin to rebuild their broken relationship and attempt to make up for lost time. As William says, "it's all been such a long time," and lost years can never be relived, but that life of friendship that nearly slipped away from them has, in a way, been started anew – and that is redemption.

Bonny White
Sinead Mansfield
Roxanne van der Venter
Kirsten Ritchie

The relationship between Mott and Puni
Danielle Alley
Aimee Caulfield
Jasmine Coyle

The killing bottle written by Jane Fox exhibits William Mott and Mapunye's altering relationship. It cleverly uses the image of the killing bottle to demonstrate the remorse and entrapment experienced by William. "Our father who art in heaven, bring Puni back..." this clearly depicts these feelings. This relationship is a potent pillar in the novel.

Mott and Puni had a loving relationship before Puni's accident. Jane Fox illustrates this by showing the interaction, daring and telling each other stories. "Of course, says Puni, if you are afraid, I will go alone. I will take you when you are older..." after Puni's accident their relationship diminished. They go onto Rooikop where Puni has a severe accident. Mott does not know how to react, "His nerve snaps. He turns tail, and runs." Here he leaves Puni and damages their relationship forever. Mott would not accept what had happened and lied to his father and Aunt Rachel. "Oh, one last thing William- was Betty's boy with you yesterday? He has also disappeared it seems." "No, says William. I didn't see him. I didn't see him at all." As he could never admit to himself what had happened he could never reconcile with Puni, until he could face his guilt. Their relationship became strained. Puni comes back, presenting William with a visual reminder of his wrongdoing. "... There is no eye, no ear, and the flesh looks like the open heart of a red flower. And William knows... William runs." This shows that he is still unable to come to terms with his feelings, and seeing Puni shook him considerably. He feels the fatigue as a result of the burdens he carries around with him, and he feels trapped by his guilt. Jane Fox makes you aware of this by saying, "William cannot stop looking at the moth. It spreads its wings and jumps against the side of the bottle. It falls sideways. It jumps again and falls. It stops moving. Its antennae slides forward then back. It crawls again, its antennae questioning the smooth glass." The moth represents William trapped in his own feelings about Puni and the accident. Mott finally confesses to himself. "We have done these things we ought not to have done and left undone things we ought to have done." He quotes his prayerbook here and comes to terms with what has happened. This allows him to reconcile with Puni. Mott tries to apologise in the best way he knows how. "We make that first mistake and a whole peacock's tail of things come trailing after... it is greenish and greyish and dirty because he is always dragging it in the dust, but here and there, there is a little bit of colour, and one day he gives it a shake and it opens out into a big fan and you can see the whole pattern." Puni and Mott's relationship becomes one of acceptance and understanding.

The affinity of William and Mapunye has been explored, showing how it has evolved. They acknowledge each other and resolve past conflicts, but we are aware, as a reader, of the time lost and the great pains of the two characters.

2006/03/30
Nicola Hickman
Natalie Smyth
Sammy-Jo Kilian

Anger,fear,guilt,control. These are what should not be in a father-son relationship. In the novel, The Killing Bottle by Jane Fox there is a relationship between William and his father,Magnus Henry Mott, that can be described using these words.When Motts father says " Just remember there is one who can see inside your heart.See every thing you do and everything you think.

Motts's father never paid much attention to his son or communicated with him.He did not know much about his son like a father should."How old are you?Nine?Ten?" This not only states hat he does not much about his son but also that he is not ashamed of no knowing much about his son.It is as if h does not care.

Mott is very fearful of his father.This shows when he panics about the broken killing bottle. "William watches and tries to swallow past dryness of his mouth. His mind is running like a rat in a tunnel" He is also afraid of disappointing his mother and father especially with the burdens Mott's father has laid on him.

Even though his father had died quite a while back, he still has a kind of control o his son.He still follows his father schedule even though he does not have to. "He looked at his watch.He should have been there an hour ago"It is as if he believes his father is watching him,like he is an employer and mot is the employee. "and he had nothing to eat.Oh well.He hurried out" He does not believe that he is his own boss, that he can make his own choices now.

Mott is afraid to explore and experience a proper, playful childhood for he fears the disappointment that he will make his dead mother feel."Standing beside God with tears flowing down her cheeks for every wrong that you perform,is you mother.Juts remember William ,that your behavior can wipe those tears, bring a smile to that face" William is afraid to make mistakes for he feels he has a shadow that is constantly hovering over him. His father uses this as a way to control William.

"The collection will be in your care one day. You must carry on the work when I'm gone.You know that,don't you? William does not have a decision as to what he will be or what he will do his future, His father controls him and the choices he makes.He does not want to follow in his fathers footsteps yet he feels obliged to, in respect and fear of his father.

"William cannot stop looking at the moth.It spreads it's wings and jumps against the side of the bottle.It falls sideways.It jumps again,and falls,it stops moving.It's antennae questioning the smooth glance." Mott is this moth.He is trapped by his father's controlling manner. He is afraid he can't escape, he will die in his fathers clutches.

Claire Staples, Sarah Jane McStay, Manna Maliaka

The Theme of Entrapment and the "Killing Bottle"

In the novel *The Killing Bottle* the focus is on the various ways in which the characters are trapped in their own situations. Their circumstances are compared to that of the butterfly when it is trapped and then killed in the killing bottle.
"What is that?" he says, his eyes on the killing bottle.
"It's for the moths I have to find for my father."
"It lives in that bottle?"
"Actually, it dies in this bottle. You catch it, you put it in, you shove in the cork and – Zam Zam!"
This indicates how the characters feel that there is no escape from their problems until they are finally faced and resolved.

William Mott is trapped in a sphere of guilt. Ever since he left Mapunye for dead in the landslide, he has been suffering from severe guilt of how he betrayed his friend. His true feelings are shown when he says
"We have done those things which we ought not to have done and we have left undone those things which we ought to have done."
By saying this, he reveals his guilt and the feelings that he should have taken a different route in regards to Mapunye's accident.

Mott's whole life, he has been trapped on the farm, bound to look after his father's butterfly collection.
His father told him "You must carry on the work when I'm gone."
This statement was seen as a command by William, and he feels he has no other options but to obey his father as a result of this comment.

Meggie has found herself trapped in a situation that came about by accident and that she did not want to begin with. She is pregnant and does not know whether she should keep the baby, or terminate her pregnancy.
"She thought about Anna, who had been faced with the same choice. Had Anna done it right? Was it enough?"
This shows Meggie's doubt about the choices that she has to make. She has conflicting emotions and does not know which decision she should make in order for things to turn out for the best.

Mapunye has been maimed for life, and this has severely limited his options and choices in life.
"Did he die?"
"No." Mr Mott was shaking all over now, his hands up over his ears. He staggered lower, bowed over his knees. "Horrible," he whispered, "alive."

By saying this, William is indicating how badly Mapunye was hurt, but still managed to survive. He is alive but has almost no quality of life and is unable to really live his life to his full potential.

Ash feels like he is trapped in his options regarding his relationship with Meggie. He does not know whether to leave her and live the life he wanted, or stay with the woman he loves and their baby.
"In any case, sir, you're right. No husband would."
This comment on Ash's part indicates the decision he has made. He is prepared to cherish and care for Meggie as a husband would his wife.

All the main characters have been shown to feel trapped by their situations.
"It spreads its wings and jumps against the side of the bottle. It falls sideways. It jumps again, and falls. It stops moving."
Meggie, Ash, William Mott and Mapunye all feel as if they are struggling with their individual scenarios. They must keep up the fight and not give in, for if they do, their problems will overwhelm them and they will fall prey to the killing bottle just like the moth.

29-03-06
Literature Essay

Rosanna Scott
Ashley Wainwright
Claire Robinson
Paula Seegers 10A

In the novel, The Killing Bottle, by Jane Fox, love and responsibility are paramount themes that are explored and developed in different ways depending on the nature of the particular character. The importance and depth of these themes vary in the novel and are built upon early and later in the story. As it is continuously developing, it allows for the reader to be continually active in relating to, and understanding the text. "Everything is okay love..." is said by Ash to Meggie in relation to Meggie loosing the baby. This shows the unconditional love, but the responsibilities and complexities relating.

Meggie was irresponsible about her method of contraception. This is made clear when Ash says: "This is not a thing you forget, why didn't you warn me?" This shows that responsibility is a key factor in the relationship. Her mistake will affect Ash and Meggie and their relationship together for the rest of their life. "Christ, Meggie, I trusted you. We had an agreement." This quotation by Ash proves that Meggie may have been testing boundaries of their love unintentionally. The risk is whether their love is strong enough to endure and be committed to solving unexpected difficulties. Dealing with these difficulties illustrates another form of responsibility.

William had a responsibility towards having the initiative to dealing with Mapunye's accident. He was irresponsible and could not cope with the sudden stress brought onto him. "Oh, one last thing, William – was Bettie's boy with you yesterday? He has also disappeared, it seems." Was said by William's father, to which William replies denying and keeping his secret, "No, I didn't see him. I didn't see him at all." This shows how William could not cope with what he had the responsibility to do. "...he stops and whimpers with fright at the drop beneath but the terror behind is driving ham and he lets himself down feet first..." This shows how William is struggling with the situation. Had he had more sense of responsibility as tacit knowledge, he could have been able to react in a more constructive way.

William's father feels the responsibility of taking care of his butterfly shed and that it gets left to someone who knows what they are doing to look after it: "His father had placed the key of the butterfly shed on his palm and said: "I am giving the collection over into your charge. As you know, it is priceless. Don't fail me." This places direct pressure onto William and enforces, as apposed, to encourage full responsibility over the field. Although this does illustrate responsibility that William's father should have over making sure William has job options and is well set for the future. William needed encouragement for choice and a well balanced education. "If the collection caught fire, then he would be held responsible – they

would never forgive him." This is William's thoughts about his father's collection. It reiterates the point of pressure of responsibility imposed on him.

It is proven that relationships and the theme of love are large issues in the novel. "I told you not to take them off. And look at your feet." Ash, saying this, proves that there is much responsibility from him towards her. By saying this he is showing that he cares about her well being. Thus showing a powerful element of love.

APPENDIX 21

LITERATURE ESSAY CHECKLIST:

Style
Formal
No colloquial language
Well structured
Concise
Sentences simple and to the point
Logical order
State your opinion with facts to back it up
Do not use contractions
Avoid using the first person
Be convincing in your argument
Give explanations for your quotes
Be sophisticated, but understandable
No underlining, exclamation marks or rhetorical questions
No abbreviations
Keep to the present tense
No clichés
Only make a point once – clearly and succinctly
Underline, italicize or give single inverted commas to titles
Do not tell the story
Use relevant quotes

Quotations
Never say "and I quote"
Quote must link to and be relevant to the point being made
Explain the quote
Must flow naturally as a part of the sentence

Paragraphing
Short
One point per paragraph
Well structured
No headings
Paragraphs self-explanatory
Start each with a theme sentence
Well planned
Supports argument
Introduction explains topic without giving it away
Interesting
Start essay with "In the *Killing Bottle* by Jane Fox"
No subheadings
Flowing
Linking

Introductions
Mention the title and author of the novel
Must grab reader's attention
Allude to the argument that you are going to present

Key quote

Conclusion
Summarise your argument
Do not introduce any new ideas
Concluding quotation
Round off argument

APPENDIX 22

LITERATURE ESSAY CHECKLIST

Use the following checklist to help you write literature essays.

CRITERIA	ESSAY 1	ESSAY 2	ESSAY 3	ESSAY 4	ESSAY 5
1 : Style					
1 . Have you used formal style?					
2 . Have you used no underlining, exclamation marks or rhetorical questions for emphasis?					
3 . Have you used contractions? They are unacceptable.					
4 . Have you used abbreviations? They are unacceptable.					
5 . Did you use ONLY present tense?					
6 . Did you avoid clichés?					
7 . Did you avoid verbosity? (Did you make a point clearly and not repeat any ideas twice?)					
8 . Is your presentation clear and legible? The marker cannot mark what she cannot read.					
9 . Have you underlined the title of the novel or the play? Macbeth indicates the name of the play, while Macbeth Is the hero of it.					
10. Did you tell the story or did you take a stance and argue a point? Essays that re-tell the story obtain very poor marks.					
11. Did you avoid following a chronological order of events as they happen in the text? This will cause you to tell the story.					
12. Did you correct any grammar or spelling errors?					
2 : Quotations					
1 . Have you introduced quotations smoothly into the flow of your writing?					
2 . Did you write an introductory sentence, clause or phrase leading up to the quotation and did you link the two with suitable punctuation?					

3 . If you quoted two or more lines, did you write them out exactly as they are written in the play? Shakespeare wrote blank verse – which is poetry -- so your quotation must look like poetry!					
4 . If you quoted only one line, did you make it part of your sentence, but enclose the actual words in quotation marks?					
3 : Paragraphing					
1 . Did you use block form and leave a line open between paragraphs?					
2 . Did you use sub-headings? They are not allowed.					
3 . Did you start each paragraph with a theme sentence? This removes the need for sub-headings.					
4 . Is each paragraph well-planned? Does it carry your argument forward?					
5 . Does each paragraph flow into the next? Have you developed your argument in a logical manner?					
6 . Does each paragraph link to the next? Have you included a linking sentence for each one?					
7 . Does each paragraph follow the following plan: - A key sentence to introduce the paragraph topic. - An expansion of your topic sentence to explain your argument. - A referral to the text to justify your argument. This may be a quotation, a detail, an example, a definition, a reason. - A link back to the topic of your essay ?					
8 . Do you have a good introduction? - A good introduction rewords the question, uses a relevant quotation and describes how the body of the essay will continue. - Does your introduction clearly define your topic? - Does your introduction make your stance on the topic absolutely clear? This is the most vital point on this table! If you do not argue the topic correctly, you will					

fail the essay. - Never start an essay by saying, "In this essay I will ...". Use third person.					
9 . Do you have a good conclusion? - A good conclusion has a sense of finality. - A good conclusion refers back to the essay topic. - A good conclusion re-states your argument and offers a final comment on it.					
4 : Planning					
1 . Did you decide on your argument first?					
2 . Did you do a spray diagram plan and brainstorm? Did you order your thoughts from your brainstorm in a logical sequence? Did you include quotations?					
3 . Did you write out a rough draft?					
4 . Did you edit and re-work your rough draft?					
5 . Did you link each point back to the topic?					
6 . Did you give your essay a title?					

APPENDIX 23

"If she was going to have to choose between ash and the baby, the valley was desolate indeed."

Here meggie feels, or at least realises, that having this child would be going against ~~Ashs~~ what Ash wants. This may bring in the feeling of "choosing". Much of the time she would have spent with Ash- would go towards looking after the baby.



Meggie is progressing emotionally with regards to the baby. She is acepting that it was a terrifying unwanted idea, but now, perhaps, she is being more optimistic.

"There was no room for a third person," ~~her relationship with Ash was still nourishing like a fertile frond~~ Here meggie is exploring the facts that having another child means sacrife. She is having a negative approach. She may feel that her time may be taken up, and other parts of her life.

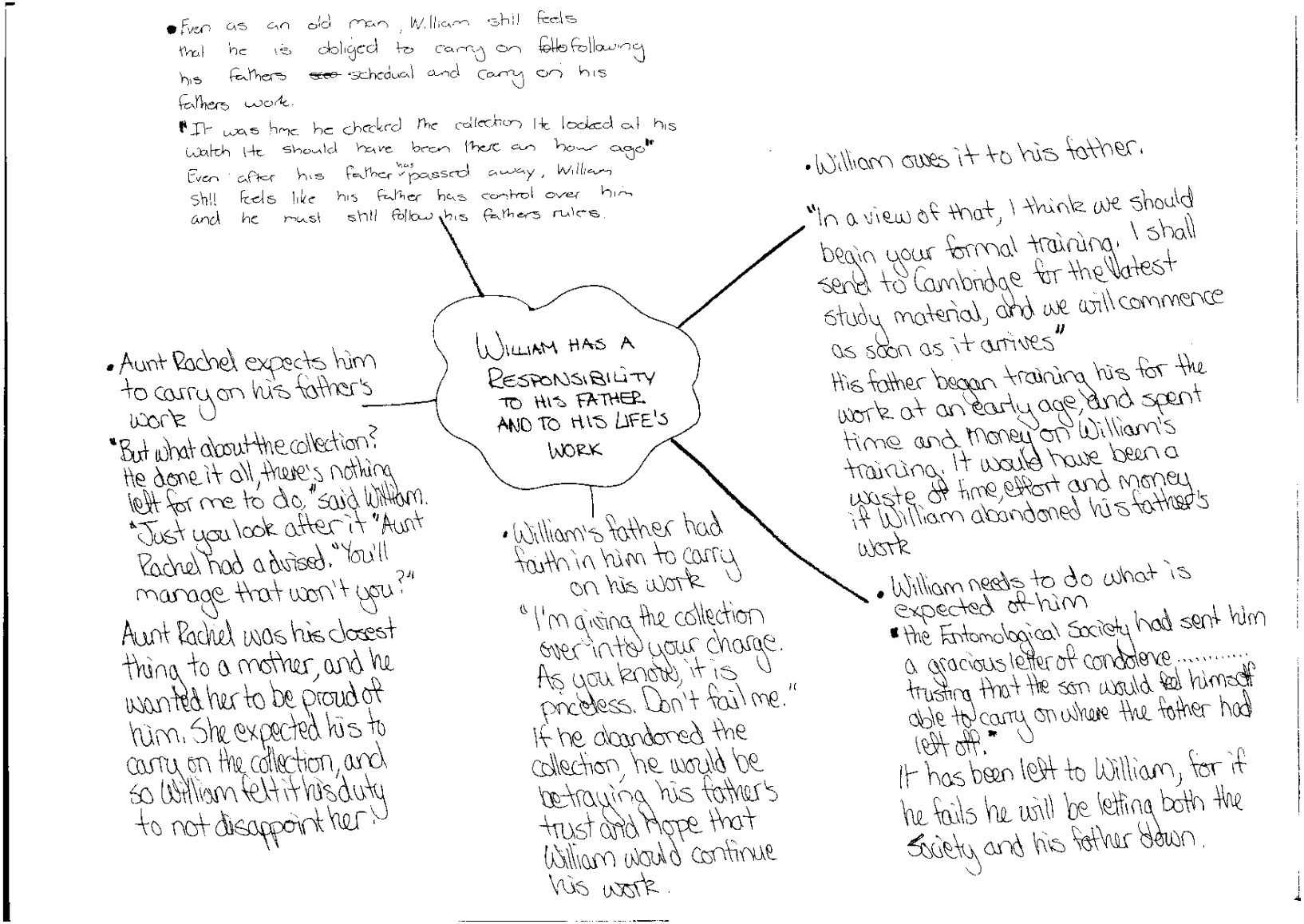
Meggie is ~~indecisive~~ indecisive about the baby. She doesnt see it as a "person" yet, as such, but just a section of a biological process.

"I am all there is. And the child."

Meggie is thinking of the child as a real 'person' instead of a 'lump of potential cells'.

Meggie has reached the idea that she is not the same person that she used to be before the baby was ~~conceived~~ conceived.

Meggie is takening the emotional side of when she says. "feel different". She is becoming attatched and used to the idea of the baby.


WILLIAM HAS A RESPONSIBILITY TO HIS FATHER AND TO HIS LIFE'S WORK
• Even as an old man, William still feels that he is obliged to carry on ~~follo~~ following his fathers ~~sche~~ schedual and carry on his fathers work.
"It was time he checked the collection. He looked at his watch. He should have been there an hour ago"
Even after his father has passed away, William still feels like his father has control over him and he must still follow his fathers rules.
• Aunt Rachel expects him to carry on his father's work
"But what about the collection? He done it all, there's nothing left for me to do," said William.
"Just you look after it" Aunt Rachel had advised. "You'll manage that won't you?"
Aunt Rachel was his closest thing to a mother, and he wanted her to be proud of him. She expected his to carry on the collection, and so William felt it his duty to not disappoint her.
• William's father had faith in him to carry on his work
"I'm giving the collection over into your charge. As you know, it is priceless. Don't fail me."
If he abandoned the collection, he would be betraying his father's trust and hope that William would continue his work.
• William owes it to his father.
"In a view of that, I think we should begin your formal training. I shall send to Cambridge for the latest study material, and we will commence as soon as it arrives"
His father began training his for the work at an early age, and spent time and money on William's training. It would have been a waste of time, effort and money if William abandoned his father's work
• William needs to do what is expected of him
"the Entomological Society had sent him a gracious letter of condolence..... trusting that the son would feel himself able to carry on where the father had left off."
It has been left to William, for if he fails he will be letting both the Society and his father down.

APPENDIX 24

CAN THE RELATIONSHIP BETWEEN MAPUNYE AND MOTT EVER BE FULLY RESTORED? (TOPIC 1)

The relationship between Mapunye and William Mott, which Jane Fox explores in detail in her novel, The Killing Bottle, can never be fully restored. As children, William and Mapunye have a friendship that is unusually close and very special. It is one of those things that, once lost, cannot be retrieved.

William turns his back on Mapunye. Spooked by the rock fall and terrified by the sight of his friend's bleeding face, William's "nerve snaps. He turns tail, and runs." It is not the only time he does so – when Mapunye returns after his mother, Bettie's, funeral, William is scared his secret will come out now that his friend has returned, as if from the dead. "William turns and runs, hearing the strangled call behind him, hearing his own screams." Mapunye's pleas cannot bring him back.

Then Mapunye is denied a third time. He is left "waiting at the gate day after day, while...William locked himself in his room," too scared to face his friend. Mapunye eventually abandons the relationship – just as William abandoned him at the accident. "Thereafter, Puni had never come to the flat stone," tired of being rejected.

Mapunye simply wants William to leave him alone. By now, he feels it is too late for forgiveness. All William's efforts are met with anger. "Intending to help, he had been greeted with a flung stone," literally and figuratively. William is warned to keep his distance, and grows used to living alone. When Mapunye disappears to the town, "two days of complete solitude went by before [William] had woken up to the situation." William is also in denial of the injustice that took place. It becomes obvious when he asks, "There's a hole in your boot, Puni...How did it get there?" After all, William knows perfectly well that because of the disaster at Rooikop, Mapunye walks with his foot turned in, and that this wears away the boot. The fact that William has to be drunk before he can face up to his guilt and think about the subject is not a particularly reassuring sign.

Their friendship is just like Mapunye's boot. After the rockslide, a hole is punched through it, and then plugged up with a flimsy piece of cardboard. Their relationship is fragile and unstable. William ruins it completely by refusing to be reconciled with his friend. In a metaphorical sense, "he poked his finger through the hole and the plug fell out." The killing bottle traps so many of Jane Fox's characters, yet the relationship between Mapunye and William is shattered like the bottle Mapunye breaks on the expedition up Rooikop ("You broke the bottle..."). These two people are left untethered by the emotional bonds of friendship, yet are so restricted by the lack of it.

A relationship depends on time. Both William and Mapunye are old. The only thing that can restore their friendship to half of what it was before is the one thing they have not got. When William says, "it's all been such a long time," he is absolutely right. It has been a long time since Mapunye was left for dead, since William left their relationship hanging like an unfinished question. They have found forgiveness, and acceptance, but not closeness – because such things take not moments or minutes, but years. Time. William and Mapunye are too old to hold it back for long enough.

BONNY WHITE

This is great in showing many of the key points

18/20 + 9/10 = (27/30)

Grace Mbazima 10A
Topic 3

In the ***Killing Bottle*** by Jane Fox, the feeling of entrapment is beautifully signified through comparing the killing bottle to the lives of the characters in the novel. "William cannot stop looking at the moth. It spreads its wings and jumps against the side of the bottle. It falls sideways. It jumps again and falls. It stops moving. Its antennae slide forward, then back. It crawls again, its antennae questing the smooth glass." Not only does this quote describe the agony and struggle the moth is experiencing, it also symbolizes the lives of most of the characters of the novel. Whatever the situation, the characters are like the butterfly; they are gasping for air and are trapped, struggling for freedom.

As the butterfly's life is taken in the killing bottle, William's life has been taken. This is due to the fact that William is living a life that is predicted by his father. " 'Of course,' he says, 'the collection will be in your care one day. You must carry on the work when I'm gone. You know that, don't you?'" When William's father says these words, William feels obligated to continue the butterfly collection in honour of his father. Throughout his childhood, William lives according to his father's wishes and according to the way his father was brought up. William has no sense of freedom and is trapped in a world of rules, trying to please his controlling father with every action he performs.

Following the accident at Rooikop, William is trapped inside himself, basting in his own guilt. "When was it? Yesterday? No, surely not yesterday. Why doesn't he know – when everything else is so sharp in his mind that it is cutting him up inside?" As much as William tries to overwrite his mind with ordinary thoughts, he cannot forget about the heinous crime he is responsible for. The significance of the killing bottle in this situation is that William is trapped in a killing bottle of guilt. He is trying to escape from all his thoughts but his emotions are overpowering him, choking him with every breath taken.

Trapped in his guilt, William feels obliged to care for Puni. Coincidentally, Puni is also trapped in a killing bottle. "Between them is a small, hunched creature with a face that is not a face. On one side there is no eye, no ear, and the flesh looks like the opened heart of a red flower". Puni is trapped in the killing bottle of his body. Mulled and disfigured, Puni is engulfed by his new figure, which only brings back painful memories and sadness to his life. Unable to articulate his words, Puni is filled with anger, confusion, shock and disbelief of which he is only able to release through a muffling cry.

At the same time, Meggie and Ash are trapped in a different kind of killing bottle. Being young, Meggie is in a predicament, having to choose between aborting the newly discovered child living inside of her or abandoning what seemed to be a perfect relationship with Ash. "There was no room for a third person; her relationship with Ash was still uncurling like a fern frond, tender and green." Meggie is trying to escape, as she is uncertain about whether she wants to keep the baby or not, and she is not getting any guidance or comfort from Ash.

Like Meggie, Ash has come along a fork in the road. He too, is responsible for Meggie falling pregnant. With his life still ahead of him, Ash is not sure whether he is ready to take on the responsibility of a father. "He could not believe that after all the times they had discussed it, Meggie should go and let this happen. After all, he was one of the responsible ones, wasn't he?" Ash is trapped inside a killing bottle of confusion causing his relationship with Meggie to slowly deteriorate. He wants to break free and to continue living the free-spirited life he had before the baby came about but at the same time cares for Meggie too much and feels partly responsible for their expected baby.

Entrapment is the eye through which every reader of this novel can look at the characters' lives. In every situation, the killing bottle signifies a quandary in which the character has been ensnared, leaving the characters helpless, trying to figure out how to overcome their problem. "Actually, it dies in this bottle. You catch it, you put it in, you shove in the cork and – Zam-Zam!"

APPENDIX 25

SUMMARY WRITING

A: METHOD

Use the following method when you wish to plan and write a summary:

1. Read through the passage until you understand it. This may mean that you have to read it more than once. If you don't understand the passage, you will not be able to write a successful summary, so don't rush the process.
2. When you understand the passage, underline or highlight the key points.
3. Do not include examples or repeat ideas.
4. Write a rough draft, using the ideas of the original, but your own words.
5. Count the number of words.
6. Edit your rough draft until the word count is EXACT.
7. Read the original paragraph once more.
8. Read your summary and make sure that you follow the logical progression of ideas contained in the original and that you have not left out any important points.
9. Write your summary out in neat.
10. Give it a title (not included in the word count).
11. Write down the word count in a bracket at the end of your summary.
12. You must hand in your rough drafts with your final draft.

B: CHECKLIST

Use the following checklist to make sure that you have completed your summary correctly:

	Criteria	*	*	*
1	Did I read the passage until I understood it properly?			
2	Did I underline the key points? Did I make sure that I did not leave out any points that were important?			
3	Did I make sure that I left out all examples and unnecessary repetition?			
4	Did I use my own words?			
5	Did I edit my rough draft?			
6	Did I follow the logical order of the original passage?			
7	Are my sentences short and concise?			
8	Is my style appropriate to what I have been asked to do – for example write my summary in the form of a speech or a letter to the editor?			
9	Have I avoided slang and colloquial language if it is not appropriate?			
10	Have I avoided using adjectives and adverbs?			
11	Is my summary purely factual unless I have been asked to manipulate register?			
12	Did I provide a title?			
13	Did I provide a word count?			

APPENDIX 26

Grace Mtagwa 10.a

Compulsory Uniforms in British schools

22-05-06

~~Compulsory~~ Wearing uniforms ~~are~~ is seen to be impractical by pupils in Britain ~~But~~ Apart from the uniforms unfashionable appearance, it denies adolescents their own freedom of choice Pupils are subjected to look the same when wearing a uniform, depicting the point of the democratic system of Britain Pupils argue that they require responsibility, which can be projected through choice of what to wear and suffering the consequences thereafter. School uniforms do not always account for cold or hot British temperatures reached. They are seen as a negative segmentation, breaching a pupil's rights.

(90)

8/10 + 8/10 = 16/20

Well done!

21.05.2006 Kim Oliver

10A

A Uniform Rebellion

In an attempt to remove the current school uniform, a speaker stated that the uniform restricted the adolescent's freedom of choice which was essential for the development of his or her personality. The speaker argued that teenagers should practice responsibility by deciding what to wear. Uniforms were out of place in a democracy as they created identical appearances. The speaker pointed out that uniforms have to be altered to suit Britain's weather and are unfashionable as well as uncomfortable. Overall, the speaker felt uniforms should be removed from the school. (90 words)

Well done!

8/10 + 8/10 = 16/20

11 May 2006 Natalie Smyth 10A

Summary Writing

Unsuitable Attire for our Modern Day

Uniforms do not allow teenagers their right to freedom of choice, by denying them to choose what they prefer to wear. Freedom of choice is very important for maturing. It allows them to practise the responsibility of making their own mistakes. In a democracy individuality is promoted and valued, therefore a uniform does not belong ~~it~~ where people appreciate personal freedom. Wearing a uniform in Britain's climate, which is always changing would be impractical as temperatures change. Uniforms are unfashionable aswell.

(83 words)

$^{8}/_{10}$ + $^{8}/_{10}$ = $^{16}/_{20}$ gp

Excellent!