

**Expected
Writing in KS2**

**2017-18
Standardisation**

Exercise 1

Pupil A

The collection includes the following pieces:

- A) an argument
- B) an informative article
- C) a story
- D) an interview
- E) an account of an encounter with a dragon

All of the statements for 'working towards the expected standard' and 'working at the expected standard' are met. The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of first person in a diary; direct address in instructions; and persuasive writing).

Piece A (argument): This piece establishes its intention from the start: the brief reference in favour of the motion (children believe that there is no valid reason) is swiftly dismissed through a series of points, which focus on the negative effects of television on young people (become withdrawn...a lack of exercise...violence). Questions that directly address the reader attempt to secure the argument (Do we want our children to grow up in an environment like this?), whilst the final question defies the reader to oppose the writer's stance (So do you think that TV is good for children?).

Piece B (informative article): This explanatory text aims to engage the reader and sustain their interest throughout (I would now like to share with you...Are you aware...?). The writer draws on a variety of techniques to impart information, for example, the integration of facts within questions (Did you know that wood is strong...?), occasional asides (You can actually watch glass blowers), and scientific facts (Plastic will not allow electricity to pass through), conveying their knowledge of what has been learnt.

Piece C (story): This story, driven by dialogue, succinctly captures the emotional reaction of each family member as they strive to find out what has happened to their lost dog. Despite the minimal third person narrative, the dilemma is clear, and the reader is provided with a simple, fitting conclusion.

Piece D (interview): This written transcript of an imagined interview with David Attenborough conveys a clear sense of purpose: the writer strikes an appropriate balance between the brief, but polite, enquiries of the interviewer, and the detailed responses of their celebrated guest. The words of the interviewee are convincing, revealing an array of facts about his life and work (my parents fostered two girls...I won a scholarship...interestingly I had only ever seen one television programme).

Piece E (account): This brief account describes the writer's imaginary encounter with a dragon. The opening sentences establish the time, setting and circumstances of the confrontation (Late last night, while I was hunting for food, out of nowhere...in my way), whilst the predominantly first-person narrative, and use of powerfully descriptive language, paints a vivid picture for the reader.

The pupil can, in narratives, describe settings, characters and atmosphere.

Piece C (story): Despite the simplicity of the plot, there is some attempt to capture the emotional turmoil of a family crisis. Snippets of narrative portray Sammy's sense of responsibility (he knew that he'd be disappointed in him...he put his head down...He really had tried), whilst dialogue captures Tony's barrage of questions, indicative of an impetuous younger brother (Did you report this...? Who's out looking?). As the family reach the beach, the tension becomes more palpable (he might be trapped...You were the one who lost him...the sea might pull him away), culminating in one final challenge (that huge crab...the sharp pincers).

Piece D (interview): Threaded through this interview is a comprehensive insight into David Attenborough's character, depicting his studious nature (referred to books to find out more); his love for his family (she was a really kind and patient person...I really enjoyed having a younger brother); his enthusiasm (my passion for collecting fossils); and his determination (I wanted to do something more...finally given the chance).

Piece E (account): This descriptive piece draws on the writer's knowledge of vocabulary, deploying the language of myths and legends to portray both creature and setting (the bright, luminous glow...Lunging...battle scarred wings...laced with pointed spines). At times, the choice of language is less precise, detracting slightly from the purpose of the piece (epic...nose... yanked...gnashers).

The pupil can integrate dialogue in narratives to convey character and advance the action.

Piece C (story): The extensive dialogue places the reader in the midst of the action, creating a sense of pace and immediacy. Tony's initial blusterous enquiry (Where's Rusty?) turns swiftly to interrogation as the facts of Rusty's disappearance come to light (what's been done...? Who's out looking for him? Is it only me who's worried here?). As the decision is made to return to the beach, dialogue drives both action and reaction, highlighting the growing friction between the two brothers (Why should I trust you...?). In a similar fashion, resolution is verbalised through Sammy's elated announcement (I see paw marks...), and plan (I'll use a stick...you grab Rusty). Despite earlier frustrations, Tony's final words betray an underlying admiration for his brother (I can't believe how brave you were).

The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility).

Piece A (argument): This argument endeavours to convey a relatively formal tone, for example, through the use of agentless passive constructions (should be banned...to be banned); the present perfect (there have been a huge amount of debates...have not been focused); and selective modals (should...might). However, intermittent use of contracted forms (isn't...they're...that's...don't); abbreviation (TV); and less precise choices of vocabulary (huge amount...coming out...end up) results in a loss of the required formality. There is some variation in clause structure to expand on the points made, for example, through the use of co-ordination (or meeting up with friends...and children might see this); relative clauses (fun activities that children should be taking part in); and multi-clause sentences, (It is the opinion of most teachers that...because they become...that all they talk about is...they're watching...that's coming out).

Piece B (informative article): Despite the occasionally conversational tone of this explanation, grammatical constructions and choices of vocabulary support – for the most part – an appropriate level of formality. Passive verb forms help to foreground process (glass is made...can be bent...can be sawed and carved...can be hammered). Modal verbs are varied, conveying certainty (people will choose...wood will really easily burn), ability (it can be bent), and possibility (it can easily break). Co-ordination and subordination support the expansion of detail, whilst multi-clause sentences serve to compress related facts (you should be very careful because wood will really easily burn when it catches fire and this is irreversible because the wood turns into ash and smoke). Vocabulary, including subject-specific terminology, is appropriate and often precise (extremely high temperatures...tinted...fragile... irreversible... flexible...structures...conductors...magnetic).

Piece D (interview): Varied grammatical structures and vocabulary convincingly create the impression of dialogue between interviewer and guest, reflecting the latter's status and education (Even from a very young age...they were dearly loved...although he did encourage me...I obtained a degree...at that point in my life...interestingly had only ever seen one television programme...I think that's astonishing!). There is some attempt to adopt the passive voice for greater formality, but this is not wholly successful (stones that I found was collected and studied by me).

The pupil can use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs.

Piece A (argument): Paragraphs support the organisation of ideas, whilst cohesion is achieved through the use of fronted adverbs (Recently...However...Furthermore...Also), chains of reference, including pronouns (young people...children...friends... they), and determiners, which move the argument from the general to the specific (Most children.....our children).

Piece B (informative article): Writing is coherently organised through the use of subheadings, which signpost the reader to an explanation of each material. The use of patterned questioning creates a common thread across the text (Did you know...? Are you aware...?), and points of information are linked through subject-specific vocabulary (glass...tinted...fragile), and fronted adverbs (Furthermore...Originally...Additionally ...Also).

Piece E (account): The chronology of events is supported through the use of adverbials of time and place (Late last night...In the bright, luminous glow of the epic moonlight...Before I knew it...All of a sudden...Above me). Pronouns and subject references support overall coherence (the Red Dragon...he...his...the dangerous beast...him).

The pupil can use verb tenses consistently and correctly throughout their writing.

Piece C (story): Verb tenses are well managed, for example, the use of the simple present in the opening dialogue (Where's Rusty?), contrasts with the simple past third-person narrative (he stomped sadly). Past events, whether spoken or narrated, are depicted through an appropriate range of verb forms, for example, the simple past and past perfect convey past actions (He ran away...He really had tried), the past progressive indicates actions in progress (we were walking), and future time is signalled through use of the modal verb 'will' (We will).

Piece D (interview): As is appropriate to reflection, past tense verb forms are predominant throughout this piece; however, where appropriate, for example in the 'echo' question (What do I remember...?) and the final comment (I think that's astonishing!), the present tense is effectively deployed.

Piece E (account): The simple past and past progressive forms are used appropriately and consistently throughout this recount (was hunting...came...noticed...was flexing).

The pupil can use the range of punctuation taught at KS2 mostly correctly (e.g. inverted commas and other punctuation to indicate direct speech).

- Commas to clarify meaning:
 - Recently, there have been a huge amount of debates... [Piece A]
 - Shaking her head in sadness, mum whispered... [Piece C]
 - Even from a very young age, I was very interested... [Piece D]
 - Taking him hold by the snaky scales, I yanked him... [Piece E]
- Punctuation to indicate parenthesis:
 - (You can actually watch glass blowers...) [Piece B]
 - (usually this piping is made from copper) [Piece B]
 - My dad, Fredrick, was the principal... [Piece D]
 - his long, barbed tail – laced with pointed spines – whipped through the air [Piece E]
- Dashes to mark the boundary between independent clauses:
 - ...it is quite useful for making toys for children – the plastic forms... [Piece B]
 - ...but he's not lying – Rusty escaped... [Piece C]
 - ...I won a scholarship...in 1945 – that's where I obtained a degree... [Piece D]
- Colons to mark the boundary between independent clauses and to introduce items in a list:
 - children's TVs should be banned: people think that the TV is bad... [Piece A]
 - Many of the different uses...include the following: windows, glasses... [Piece B]
- Semi-colons to mark the boundary between independent clauses:
 - "Sammy stepped backwards away from his little brother; he knew that he'd be disappointed..." [Piece C]
- Speech punctuation:
 - "Where's Rusty?" bellowed Tony... [Piece C]
 - "He ran away...with mum," cried Sammy, with a guilty look on his face, "and we looked everywhere..." [Piece C]
- Hyphens to avoid ambiguity:
 - crimson-stained gnashers [Piece E]

The pupil can spell correctly most words from the year 5/6 spelling list, and use a dictionary to check the spelling of uncommon or more ambitious vocabulary.

Words from the statutory year 5/6 spelling list are correct: programme, environment, temperature(s), vehicle(s), embarrass(ment), muscle(s). The spelling of more ambitious vocabulary is mostly correct suggesting possible use of a dictionary: irreversible, conductors, specimens, luminous, gnashers.

The pupil can maintain legibility in joined handwriting when writing at speed.

Handwriting is joined and legible.

Piece A – Argument

Context: As preparation for a class debate, pupils were asked to present an argument for, or against, banning television for children. Pupils discussed their own opinions in small groups prior to writing.

Is TV good for children?

Recently, there have been a huge amount of debates regarding whether all children's TVs should be banned: people think that the TV is bad for young people. However, most children believe that there is no valid reason for the TV to ^{be} banned.

It is the opinion of most teachers that the TV isn't any good for children because they become so obsessed by it that all they talk about is the latest programme they're watching or the new cartoon that's coming out.

Furthermore, they then become withdrawn from the fun activities that children should be taking part in: playing outside, walking the dog or meeting up with friends.

Most children are now unhealthy from a lack of exercise by sitting in front of the TV all day. Parents also think that children don't get enough fresh air and they end up not enjoying activities outside because of the TV. Also, even before 9 O'clock there is a lot of violence on the TV and children might see this. Do we want our children to grow up in an environment like this?

Did you know that children have not been focused on learning because of ^{the} TV?

So do you think that TV is good for children?

Piece B – Informative article

Context: Following work in science on materials and their properties, pupils were asked to write an informative article for a children's science publication, which would support others' understanding of the subject, and summarise their own learning.

An explanation about materials and their properties

In our science learning we have been working with a science teacher to find out more about materials and their properties.

Did you know that depending on the properties of materials, people will choose to use them for different purposes? I would now like to share with you what I have found out about the different materials.

Glass

Are you aware that glass is made by melting sand and other minerals at very temperatures? (You can actually watch glass blowers make and bend glass at extremely high temperatures in glass workshops.) Glass is normally a transparent material, unless it has been tinted, which we use for windows, and it can be bent into many different shapes before it is cooled. Furthermore, thick glass is mostly strong, but thin glass is really fragile and it can easily break. Many of the different uses for glass include the following: windows, glasses, glass cups, ornaments and many more!

Wood

Did you know that wood is strong, long lasting and that amazingly it can also be a little flexible? Originally wood comes from long, thick and strong trees and it can be sawed and carved to make products such as beds, dolls, desks, table and garden furniture. Furthermore, you should be very careful because wood will really easily burn when it catches on fire and this is irreversible because the wood then turns into ash and smoke.

Plastic

Plastic are another form of material that we use in our daily lives but they are not natural materials. Usually, plastic is strong and waterproof, and it can be made into any shape so it is quite useful for making toys for children - the plastic forms into a new shape when you apply heat and you must bend it while it is flexible before it cools. Additionally, plastic will not allow electricity to pass through it.

Metals

Metals are very strong, they can be heavy and they are shiny. Did you know, metals can be hammered into different shapes without breaking? This is due to their inner strength and for this reason they are great for constructing houses and large structures. Also, metals are good conductors of heat and electricity therefore they are used in our homes to create pipes for electric to travel through (usually this piping is made from copper). Some metals are magnetic metal of all of the magnetic metals. The properties of metals make them useful for objects such as cutlery, vehicles and money.

Piece C – Story about a lost dog

Context: As part of their themed work on Battersea Dogs and Cats Home, the class explored the emotions they might feel if a precious pet went missing. Pupils were then asked to write a short story about a missing pet of their choice.

"Where's Rusty?" bellowed Tony, one Saturday morning, as he stomped sadly into the kitchen, "I've been looking everywhere for him and can't find him."

"He ran away when I took him to the beach with mum," cried Sammy, with a guilty look on his face, "and we looked everywhere for him but there was no sign of him, honestly. Sammy stepped backwards away from his little brother; he knew that he'd be disappointed in him so he put his head down... He really hard tried to find the dog but it seemed as though it was no use."

"Is this true mum?" asked Tony, "Did you report this to the police? Come on, what's been done about the situation? Who's out looking for him? Is it only me who's worried here?"

Shaking her head in sadness, mum whispered, "Sorry Tony, but he's not lying - Rusty escaped from his harness whilst we were walking him along the beach."

Tony opened his mouth to speak but he was speechless.

"Let's go to the beach again and find our dog, Tony bravely sobbed as big tears rolled down his face. I will not rest until he is found."

They all drove to the beach to find Rusty.

"What happens if we can't find him?" Tony questioned negatively, "I don't think we will find him as he might be trapped somewhere!"

"We will ... don't worry bro," Sammy exclaimed with a frown on his face, "trust me!"

"Why should I trust you?" Tony shouted, "You were the one who lost him in the first place!"

Impatiently, Sammy bellowed, "Mum can you hurry up please because the sea might pull him away!"

They all ran onto the beach and split up until Sammy exclaimed, "I see paw marks on the sand! He must be in that cave. Quick, come and help me!"

As they entered the cave, they noticed that Rusty looked a little scared.

"Look mum, he's afraid of that huge crab," shouted Sammy, eyeing the sharp pincers, "I'll use a stick to distract this huge monster," he gulped, "as you grab Rusty..."

After that, the family were on their way home with Rusty in their arms. "I can't believe how brave you were, Sam and I'm really sorry for shouting at you," whispered Tony in embarrassment.

Piece D – Interview

Having revisited the features of biographical and autobiographical writing, pupils linked this to their science topic on the work of David Attenborough to create an imaginary interview, which would draw out details of his life and work.

Question Time with David Attenborough

Tell me about your life as a child.

What do I remember about my childhood? The most important event is the day that I was born - 8th May 1926. My parents were living in London then and already had a son named Richard. Even from a very young age, I was very interested in natural history. Even fossils and interesting stones that I found was collected and studied by me. Unfortunately, I did not have anything like Google to find out more about my specimens and then resorted to books to find out more about my discoveries.

Tell me more about your family.

Well, my mum's name was Mary and she was a really kind and patient person - during World War 2, my parents fostered two girls (Helga and Irene) and they were dearly loved and cared for by my mum.

I really enjoyed having a younger brother, John, who looked up to me. My dad, Frederick, was the principal of an university then and was rather strict, although he did

encourage me to pursue my passion for collecting fossils and any other natural specimens. My parents sent me to Wyggeston Grammar School for Boys. All my hard work and encouragement from my parents paid off when I won a scholarship to Clare College of Cambridge University in 1945 - that's where I obtained a degree in natural sciences.

How did you begin working with the BBC?

Well, after completing my degree I had to complete two years of National Service in the Royal Navy. Then I began editing children's science textbooks - although I enjoyed it, I knew I wanted to do something more. That's when I decided to train as a television producer for the BBC. Some of my friends thought that it was really funny as at that point in my life, I did not own a television and interestingly had only ever seen one television programme! In 1952 I was finally given the chance to become a presenter. Working with a man called Jack Lester, we filmed the series with live animals in the wild and in the zoos, the series was called Zoo Quest. Personally, my most memorable programme has to be 'Life on Earth' which has been watched by 500,000,000 viewers. I think that's astonishing!

Piece E – Account of an encounter with a dragon

Context: As part of a topic on the Vikings, pupils watched video clips of the film 'How to Train Your Dragon' before producing their own narrative about a chance encounter with a dragon, with a focus on descriptive writing.



Late last night, while I was hunting for food, out of nowhere I came to an abrupt halt! In the bright, luminous glow of the epic moonlight, in front of me stood the Red Dragon in my way. Quickly, I noticed he was grunting at me with no care at all.

Lunging, he slapped his gigantic, battle-scarred wings with belching steam coming out of his mighty nose while I was flexing my bulky muscles. Before I knew it his long, barbed tail - laced with pointed spines - whipped through the air showing me that he was ready for battle. All of a sudden, we darted at each other.

Meeting eye to eye, he stood, his whip for a tail, and tried to lasso me but of course, I was too quick for the dangerous beast. Taking him hold by the snaky scales, I yanked him into the air. Above me, he began to chomp and bite with his crimson-stained gnashers however it was too late as I powerfully threw him down the hill. So that was the end of it!

Exercise 1

Pupil C

The collection includes the following pieces:

- A) a diary
- B) a letter
- C) an additional scene
- D) a narrative flashback
- E) a promotional leaflet

All of the statements for 'working towards the expected standard' and 'working at the expected standard' are met. The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of first person in a diary, direct address in instructions, and persuasive writing).

Piece A (diary): This diary maintains the first person throughout, apart from some appropriate use of the second person to address the reader directly, revealing the distress of a night in a London underground shelter, during a WW2 bombing raid. The candid opening sets the scene (Last night was one of the worst nights of my life), whilst the overcrowding and discomfort of a night in the shelter is convincingly portrayed for the reader (squashed between my family and other people).

Piece B (letter): This letter from a young evacuee to their parents conveys a clear sense of purpose and audience. Emotion (I'm fighting back my tears), reassurance (it's alright...I'm not alone), factual information (Their house is a cottage) and a touch of humour (apparently I need some improvement) combine to create an engaging account of recent events.

Piece C (additional scene): This first-person narrative depicts an imaginary scene from Thomas Peaceful's childhood. The reader is swiftly immersed in the everyday life of the children as the narrator presents their opinions (another treacherous day), anxieties (a worried turn in his voice), actions (Charlie broke into a brisk walk...Molly had a real go at Grandma Wolf), and alliances (All of us were trying to find Big Joe's cries...I was proud of my Molly).

Piece D (narrative flashback): Throughout this piece, the writer depicts the misery and suffering of a soldier's life during WWI. Interaction between use of the first and third-person enables the writer to paint a convincing picture whilst positioning himself in the midst of it (It's an awfully wet and cold day...I'm shin-high in water and mud), whereas the apt change to the second person in the aside (if you weren't blind) draws the reader into the horror of the war.

Piece E (promotional leaflet): This promotional leaflet, with its opening list of attractions and experiences, entices the reader from the start. The persuasive, semi-formal direct address is appropriate to purpose, inferring that the opportunity on offer is simply too good to miss (Wake up happy...you'll feel at home...You are spoilt...The fun never stops).

The pupil can, in narratives, describe settings, characters and atmosphere.

Piece A (diary): The subdued atmosphere and feeling of confinement in the underground shelter (squashed between...the room was hushed...you're not allowed out...) combines with the thoughts and emotions of the young narrator, as they divulge their initial sense of panic (I was petrified), their heightened state of anxiety (I just lay there wondering when it would all be over), and their eventual feeling of relief (I have never been so happy).

Piece B (letter): Snippets of information provide an insight to the writer's character, as well as glimpses of others, revealing an outgoing personality (we instantly became best friends), a sense of humour (the awful Andersons), a love of animals (my favourite is the cow), and a hint of stoicism (At least it's a home). Expanded noun phrases are used to good effect, painting a picture of the child's temporary home (a cottage with a grand garden...an everlasting lake, flowing from field to field).

Piece C (additional scene): The opening sentence sets the scene, indicating the children's sense of freedom as they return from school (another treacherous day... "Uh!" moaned Molly). As the scene unfolds, the writer creates a growing sense of unease (a worried turn in his voice...something twitchy...a distressed frantic grunt or sob), which culminates in the urgency of Charlie's actions (Charlie broke into a brisk walk, into a run, and then into a race). The distressed state of Big Joe is captured by the descriptive noun phrase 'the screams of those wretched, puckered lips', and by his habitual actions, depicted by the use of the -ing verb form, as he attempts to comfort himself (rocking, singing). The final sentence effectively concludes the scene, implicitly hinting at the unforgiving nature of Grandma Wolf, and the children's irrepressible defiance.

Piece D (narrative flashback): A sense of cheerless despondency threads its way throughout this piece as the writer recalls the harsh reality of endless days spent in the trenches (awfully wet and cold...shin-high in water and mud...extremely uncomfortable...whopping blisters...the days rattled on...an awful sight). Literary language is effectively deployed to describe the gas attack (snaked over to us...closer and closer...nearer and nearer...a beast of silence...As deadly as a viper...The devil's daughter); however, the overall effect is weakened through less precise choices of vocabulary in the final sentence (a blue face...as if somebody had thrown paint over him).

Piece E (promotional leaflet): The sights of Paris, and the delicacies on offer, create a holiday atmosphere designed to tempt even the most reluctant of travellers (exhilarating waterparks...fresh seafood...breath-taking sights). Expanded noun phrases promote the setting, tempting tourists to experience the delights of the Explorers Hotel (freshly-made beds...a stunning view...our glorious buffet restaurant...foods from all over the world).

The pupil can integrate dialogue in narratives to convey character and advance the action.

Piece C (additional scene): Dialogue is used for a range of purposes. Molly's words, accentuated by the exclamative 'Uh!' hint at her contempt for Mr Munnings, whilst her condemnation of Grandma Wolf portrays a feisty attitude of defiance (Your going to go to hell you wicked lady.). By contrast, Charlie's protective stance towards Big Joe is captured through his perception that all is not well (Something's wrong), and this, along with Tommo's response (Yeah, you're right. There's something twitchy going on around here) neatly alerts the reader to the impending situation – played out by Grandma Wolf's typically aggressive outburst (Who let that disgusting mut in my house!). In addition to conveying character, these timely interjections support the development of the narrative, and help to advance the action.

The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility).

Piece A (diary): The concise opening sentence, typical of a diary entry, summarises the night's traumatic events (Last night was one of the worst nights of my life). The writer adopts a relatively informal tone which draws upon the language of everyday speech, for example, the use of contracted forms (didn't... you're...there's), the second person (there's nothing you can do), repeated adverbs for emphasis (really, really scared), and colloquialism (You know when...). There is some variation in grammatical structures, such as the use of the perfect form to create time frames (had been longing...have never been so happy); modal verbs to convey ability (could hear) and possibility (might get bombed); fronted subordination (Even though there were more than...); and multi-clause sentences, although these are not wholly successful (You know when you're squashed...). Despite some apt choices of vocabulary (wailing...petrified...hushed... wondering ...longing), occasional less precise selection weakens the overall effect of the piece (squashed...smells...jumped up).

Piece B (letter): This first letter home balances the emotions of a young evacuee with the desire to reassure their parents that all is well. Limited subordination provides explanation (When we arrived...because apparently 'I need some improvement'), whilst multi-clause sentences connect the writer's thoughts and feelings (Right now I'm fighting back my tears but it's alright because there are millions of us so I'm not alone). The use of single clause sentences and fragments are, to some extent, in keeping with the writer's fragile state of mind (At least it's a home. For now.); however, at times, they result in a slightly disjointed narrative (Then, we instantly became best friends...It wasn't that bad after all...For now...The smell though, puey!).

Piece D (narrative flashback): Single clause statements and sentence fragments dominate this piece, presenting the narrator's memories in a series of clipped individual frames. The exclamation sentence in the first paragraph emphasises the narrator's despair at the sight of his boots (What an awful sight they are), whilst the aside at the end of the second paragraph drives home a consequence of war (- if you weren't blind). Structural repetition is sometimes used to good effect (always in mud, always in cold); however, there is some lack of variety in the use of vocabulary (cold...mud...muddy...brown) and choices are not always appropriate (a blue face as if somebody had thrown paint over him).

Piece E (promotional leaflet): A range of simple persuasive language techniques is used to convince the reader that a visit to the Explorers Hotel is not to be missed, for example, the use of the second person to directly address the reader (will enable you to see...so that you can sleep...); elliptical rhetorical questions (Tired of your kids?...Thirsty?); emphatic statements (We assure you...there's everything you need...the fun never stops); expanded noun phrases (a city like no other...the breath-taking sights...a very reasonable cost); and the use of imperative clauses to invite the reader to participate in the delights on offer (tuck them away...Fill up....Find a mouth-watering three-course meal). Some apt choices of vocabulary support the purpose of the piece (exhilarating...crammed...elaborate souvenirs...continental palate...mouth-watering...delicious desserts).

The pupil can use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs.

Piece B (letter): Adverbials of time support the chronology of events, distinguishing between present (Right now) and past events (At first...Then...When we arrived). Pronouns and synonymous noun phrases work in tandem to provide coherence and avoid repetition (there are millions of us...Lots of them...the awful Andersons...They...Mr and Mrs... Their house). There is some use of repetition for effect (no one picked me, no one except), although this is not always entirely successful (It's lovely. I wish they're lovely).

Piece C (additional scene): Exchanges of dialogue interact effectively with the voice of the narrator, supporting cohesion across the piece (Charlie and I felt it. "Something's wrong,"). Adverbials support the pace of events and enable the reader to follow the action (After a couple more steps...Instantly...Soon after...Around us...into the garden), whilst pronoun references link clauses and sentences to support coherence (we heard a noise...It was...We had to come to Big Joe...He was).

Piece D (narrative flashback): Paragraphing supports the shift from the initial flashback to the series of subsequent reminiscences. Lexical cohesion establishes links within and across paragraphs through the use of determiners, pronouns and subject references (My boots...They're horrendously muddy...Our boots), although at times the latter become overly repetitive (wet and cold day...rain...water and mud).

Piece E (promotional leaflet): The text moves from the general introductory paragraph to specific aspects of the hotel, signposted by subheadings. Cohesion across the text is achieved through the use of ongoing reference chains (freshly-made beds...sleep...bunkbed room...Every room; glorious buffet...foods from all over the world...currys to nuggets), pronouns (enable you to see...we provide...tuck them away), and determiners (your own kettle...Every room...Our rooms).

The pupil can use verb tenses consistently and correctly throughout their writing.

Piece A (diary): The writer effectively manages the use of tense throughout the piece, shifting between past and present forms as appropriate (saw my mother and father look at one another and grab my brother). The shift to the present tense in the opening of the fourth paragraph supports interrogative comment as the diary is addressed directly (You know when...), prior to the apt switch back to the past tense in the final sentence (That's how I was feeling then). The use of the simple past (heard), the past perfect progressive (had been longing), the present perfect (have [never] been), and the past progressive (were sounding) in the final paragraph support clarity of meaning for the reader.

Piece B (letter): The simple present and present progressive convey the writer's current and ongoing emotions to the recipients (I miss you...I'm fighting back my tears). Shifts between present and past tense within sentences are well managed, for example, the use of the simple past to convey the Anderson's decision is juxtaposed with the use of the simple present to explain their current opinion of the new arrival (They only chose me...I need some improvement). The consistent use of the present tense to describe the setting (There is an everlasting lake) and the current state of affairs (I love school), is wholly appropriate.

Piece C (additional scene): As befitting this first-person narrative of childhood events, the past tense is predominant and consistent; however, where appropriate, a range of past and present verb forms is selected according to context (were walking...remember when we had to all do...you're right...Who let...There would be).

Piece D (narrative flashback): Consistent use of the present tense in the opening flashback places the narrator in the midst of the scene (The clouds are...I hope), whereas past tense forms are used consistently to recall memories of life in the trenches (We were always in mud...I was writing a letter...I didn't know).

The pupil can use the range of punctuation taught at KS2 mostly correctly (such as inverted commas and other punctuation to indicate direct speech).

A range of punctuation is used mostly correctly:

- o commas mark fronted adverbials and clauses
- o Eventhough there were more than 150,000 people in the station, the room was hushed. [Piece A]
- o At first, I was sitting alone... [Piece B]
- o Soon after, Charlie broke into a brisk walk... [Piece C]
- o I didn't know what it was, but I knew it wasn't good. [Piece D]
- o If you have a more continental palate, enjoy our lovely breakfast... [Piece E]
- o commas and brackets for parenthesis
- o ...a nice girl, Mary, sat next to me. [Piece B]
- o (but she is a bit lonely...) [Piece B]
- o (if requested) [Piece E]
- o dashes to mark independent clauses
- o You are spoilt...from pasta to chips – there's everything you need! [Piece E]
- o colons to introduce items in a list:
- o ...choose any drink you'd like: orange juice, pepsi, milk, water and more! [Piece E]
- o speech punctuation
- o "Something's wrong," Charlie said... [Piece C]

hyphens

o breath-taking sights [Piece E]

o mouth-watering three-course meal [Piece E]

The pupil can spell correctly most words from the year 5/6 spelling list, and use a dictionary to check the spelling of uncommon or more ambitious vocabulary.

Words from the statutory year 5/6 spelling list are correct (apparently...unconsciously... restaurant).

The spelling of more ambitious vocabulary is mostly correct (wretched...precious...exhilarating), suggesting possible use of a dictionary.

The pupil can maintain legibility in joined handwriting when writing at speed.

Handwriting is joined and legible.

Piece A – Wartime diary

Context: As part of a theme on World War 2, pupils discussed what it must have been like to shelter in a London underground station overnight to escape an air raid; they then wrote a diary entry, detailing how they might have thought and felt.

Dear diary,

Last night was one of the worst nights of my life...

I didn't hear the sirens wailing. I just saw my mother and father look at each other and grab my brother and I.

I ^{was} petrified! I was squashed between my family and other people in the underground. All I could hear was my breathing. ^{even though} there were more than 150,000 people in the station, the room was hushed. Some people were sleeping against each other and some were reading but I just lay there wondering when it would be over, waiting for the all clear sirens to sound.

You know when you're squashed between people you don't know and it really smells but there's nothing you can do because you're not allowed out till morning and you're really, really scared that you might get bombed. So you pray to God, Neville Chamberlain, and Winston Churchill? That's how I was feeling then.

Suddenly I heard the sound I had been longing for. The sound I have never been so happy to hear in my life. The all clear sirens were sounding. At once all the people in the station jumped up and it was over.

Piece B – Letter home

Context: As part of a work theme on World War 2, extracts from 'Goodnight Mister Tom' (Michelle Magorian) and 'Carrie's War' (Nina Bawden) were shared with the class to explore how it must have felt to be an evacuee. Pupils then wrote a letter in role, with the remit of reassuring their parents that all was well.

Dear Mum and Dad,

I miss you so much! Right now I'm fighting back my tears but it's alright because there are millions of us so I'm not alone.

The train journey was quite daughtning. Lots of them were already wearing their gas masks already. At first, I was sitting alone but a nice girl, Mary, sat next to me. Then, we instantly became best friends. It wasn't that bad after all.

When we arrived, no one picked me, no one except the awful Andersons. They only chose me because apparently I need some improvement. They only respond to Mr or Mrs and they treat me like dirt. At least it's a home. For now.

Their house is a cottage with a grand garden. There is an everlasting lake, glowing from field to field. It's lovely. I wish they're lovely. It smells like a summers day. The smell though, pwey!

The farm is wonderful. All of the animals are great fun but my favourite is the cow, Maisy. She's so lovely and sweet (but she is a bit lonely because she has no other cow friends.) It's so great and all, but I still long for you and Mary.

I love school. Miss Honey is my teacher. Well more like a second mum to me. I think she likes me too because I stay after hours so that I stay away from the Andersons. I love you so much and miss you really. All my love,

♡xO XXXXXX . ♡xO

Piece C – Additional scene ('Private Peaceful' by Michael Morpurgo)

Context: Having read the first few chapters of 'Private Peaceful' (Michael Morpurgo), pupils were asked to write an additional scene based on Tommo's recollections of his childhood.

Charlie, Molly and I were walking to home from another treacherous day with Mr. Murrings.

"Yeah, and remember when we had to all do our times tables. Uh!" moaned Molly.

We were just turning into our cottage and then, Charlie and I felt it.

"Something's wrong," Charlie said with a worried turn in his voice.

"Yeah, you're right. There's something twitchy going on around here," I said. After a couple more steps, we heard a noise. It was a distressed frantic grunt or sob. Instantly I knew it was Big Joe. Soon after, Charlie broke into a brisk walk, into a run, and then into a race. Molly and I followed too.

We opened the creaky door to hear...

"Who let that disgusting mutt in my house!"

It was Grandma Wolf, and it was not good. All of us were trying to find Big Joe's cries and shrieks. Around us we heard the screams of those wretched, puckered lips.

We had come to Big Joe sitting in the corner, holding his precious box. He was rocking, singing trying to comfort himself. But this time Oranges and Lemons didn't work. It was the Harvest Mouse.

Molly had a real go at Grandma Wolf.

"You're going to go to hell you wicked lady." I was proud of my Molly, but she had made everything much worse. We grabbed Joe's hands and ran into the garden with Grandma screaming after us.

There would be no tea tonight.

Piece D – Flashback

Context: Pupils were asked to create a narrative, incorporating a flashback, based on the final chapters of the novel 'Private Peaceful' (Michael Morpurgo).

A flashback to the trenches

It's an awfully wet and cold day, as usual. Typical for England. The clouds are viciously splattering throwing down all its rain. Not to mention the mud. It's gooey and cold. I'm shin-high in water and mud. My boots are battered. They're horrendously muddy and covered in brown. What an awful sight they are. I hope I get some new ones.

Our boots in the trenches were extremely uncomfortable and gave us Tommy's whopping blisters. We were always in mud, always in cold but as the days rattled on, we got used to it. The trenches were an awful sight to see - if you weren't blind.

I was writing a letter home. Never finished it. There was always something stopping me. That one night, just was about to sign off. I heard a sergeant shouting madly. I didn't know what it was, but I knew it wasn't good. All these men forced a gas mask on me. Instantly I knew.

Gas. A great gas attack. It snaked over to us getting closer and closer, nearer and nearer.

It was a beast of silence. No sound, but great damage. There was no escape, no way out. It slithered towards us sniggering us out, scenting fear. As deadly as a viper. The devil's daughter for sure. I was trapped in its cage. I was a prisoner.

Piece E – Promotional leaflet

Having revisited the features of persuasive writing, pupils explored holiday brochures before producing a leaflet to promote their own, imaginary hotel.

Eiffel Tower, Mona Lisa, Disney Land, exhilarating waterparks and markets crammed with fresh seafood, garlicky snails and elaborate souvenirs. Paris is a city like no other!

A week's stay in the Explorers Hotel will enable you to see all of the breath-taking sights above at a very reasonable cost.

Rooms and facilities

At the Explorers Hotel, we provide freshly-made beds every day so that you can sleep happily every night. Tired of your kids? Well, tuck them away in their own bunkbed room. Wake up happy to the your own kettle and gun decor. Every room is an on-suite with a toilet, sink, bath/shower and hairdryer. Our rooms are spacious with comfy carpets and a stunning view. We assure you that you'll feel at home in our rooms! You have lots of room for your clothes and belongings in our wardrobes and drawers.

Self-Service food & drink.

Fill up your appetite with our glorious budget restaurant! Enjoy all goods from all over the world. You are spoiled for choice with currys to nuggets, from pasta to chips - there's everything you need! If you have a more continental palate, enjoy our lovely breakfast cakes, hot crossiants,

and a wide range of ~~melons~~ fruit and cereal. If you are out and about for the day, we provide a packed lunch, (if requested). Enjoy our appealing jungled-theme restaurant fit for the family. Thirsty? If so, come and choose ~~to~~ any drink you'd like: orange juice, pepsi, milk, water and more! Find a mouth-watering three-course meal, starters, mains, and delicious desserts. The fun never stops at the Explorers Hotel!

Exercise 2

Pupil B

The collection includes the following pieces:

- A) a set of instructions
- B) a story
- C) an informative article
- D) a narrative
- E) a letter

All of the statements for 'working towards the expected standard' and 'working at the expected standard' are met. The pupil can: write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of first person in a diary; direct address in instructions and persuasive writing).

Piece A (a set of instructions): This somewhat unusual sequence of instructions clearly fulfils its purpose: reader expectation is raised from the outset through the opportunities that await (a romantic dinner date...the perfect partner...a wonderful life). The use of the second person (Are you planning...? What you will need...) combines with a series of commands which leave the reader in no doubt as to what they must do to attract the Unicornz (discover a wide open space...construct the stage...pose in front of the special guest).

Piece B (a story): This entertaining short story follows the exploits of its young protagonist as an everyday errand leads to an unexpected encounter (An octopus!). The third-person narrative successfully captures the typicality of family life (cooking home-made chicken nuggets...Gran's coming for lunch...her dad was watching football), providing an authentic backdrop which many readers will identify with.

Piece C (an informative article): This informative piece maintains its form throughout, adopting a formal tone to introduce the reader to a range of facts about the howler monkey. The writer's authoritative stance is complemented by the additional opinions of scientists (Scientists believe that...) and naturalists (Many naturalists consider...).

Piece D (a narrative): This retelling of a scene from Shakespeare's 'Macbeth' takes the form of a third-person narrative, which is maintained throughout. Occasionally drawing on the language of the play, the reader is placed amidst an atmospheric scene of impending tragedy (fellow citizens of Glamis...three ghastly hag sisters...this terrible deed).

Piece E (a letter): This subtly persuasive letter extols the benefits of a marriage between the son and daughter of two families, historically bound by feud. There is some attempt to replicate language befitting a formal letter of the period (many similarities...the same authority...I assure you...I may have the honour); however, at times the narrative slips into that more reminiscent of speech (We're all people...should get married...he'd forever...what we did).

The pupil can in narratives, describe settings, characters and atmosphere.

Piece A (a set of instructions): Small details suggest the importance of both setting and atmosphere to optimise a successful outcome (two pairs of ripened drumstick trees...as the cotton candy clouds have covered the sun...illuminate the sky with the bright multicoloured rainbow).

Piece B (a story): Character and atmosphere are depicted effectively: the frantic atmosphere of the kitchen is indicated through Paige's obvious agitation (screached Paige...mum looked flustered), contrasting with the seemingly apathetic attitude of her spouse (her dad was watching football). Clover's own lack of focus, initially portrayed by her mother's words and thoughts (doubting what she had said would even pass through Clover's brain), is epitomised through her actions as she abandons any sense of urgency (she stopped to listen...It reminded her of the time...joyfully skipped over to the sea). Expanded noun phrases support description of the tranquil seaside setting (the aqua-marine ocean that glistened in the rays of sunlight...a crab which dizzily drifted away, side by side, on the sand in the sun) and the lurking foe (a slimy, sticky scarlet creature).

Piece D (a narrative): The opening paragraph of this narrative draws on a richness of vocabulary to create an atmospheric scene (Night fall was slowly casting over the once aqua-marine sky...A still breeze floated...the dark heavy clouds). Despite the overly-protracted depiction of Macbeth, his standing is clear (shimmering armour – noble built...pure silver helmet), as is his vulnerability, revealed through the scorn of his wife (If you were a man...), his self-doubt (questioning his own thoughts), and fearful demeanour (as pale as snow). By comparison, Lady Macbeth's actions expose her ambition: her exasperation (practically pulling her own hair out), her scheming nature (slyly placed them in front of Macbeth), and her steely determination (forcing Macbeth), contrast with the somewhat inapt description of her girlish attire (baby-blue gown...as fluffy as a newly bought pillow).

Piece E (a letter): Throughout this letter, Lady Montague reveals much of her own character, in addition to extolling the virtues of her son (courageous...humorous...sensible). Her ability to flatter (I think it a marvellous suggestion), to mediate (an opportunity to turn these bad situations and our history around), to motivate (You will obviously get a share of the money), and to collude (remember...what we did) contribute to her art of persuasion.

The pupil can integrate dialogue in narratives to convey character and advance the action.

Piece B (a story): Dialogue is interwoven throughout this short story, capturing the personalities of its characters and advancing the action. The pressures on Paige, captured through her pleas to her daughter, repeatedly state her various needs (I need you down here now!...to go straight to...to bake a cake...We need eggs, flour...), generating a reason for the errand and moving the story forwards. Clover's tendency to become distracted is emphasised by her mother's words (No fussing, no daydreaming and no stopping to watch crabs walk back and forth!...Straight there and straight back), later repeated to prompt a fitting conclusion to the piece (I had a lucky escape!).

Piece D (a narrative): Following on from the descriptive opening, the limited dialogue accentuates the conflict between Macbeth and his wife, portraying Lady Macbeth's ability to manipulate Macbeth's initial resolve (I shan't do this...If you were a man, you'd be fearless!). The words of Macbeth, based on the original play script, advance the action and move the scene forwards to its inevitable conclusion (Is this a dagger I see...I shall do it!).

The pupil can: select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility).

Piece A (a set of instructions): The opening rhetorical question sets the tone for this semi-formal set of instructions, offering guidance to the reader as one might to an acquaintance (Are you planning a romantic dinner date...?). Commands, incorporating imperative verbs, typically softened by adverbials, (To begin with, discover...Making sure not to damage the nature around, construct...patiently linger), combine with statements, offering helpful asides, within multi-clause sentences (this process could take up to seven to eight weeks...this is an extra part that was added to the tradition). Despite the occasional use of contracted forms (haven't...that's), an appropriate level of formality is sustained through the use of passive constructions (which is surrounded...has been built...was added), the present perfect (has arrived...have covered), and some apt choices of vocabulary (linger...process...tradition...diverted...construction). Expanded noun phrases, including those containing a relative clause, help to present information concisely (a wonderful life which lies ahead of you...the bright multicoloured rainbow hidden inside), whilst modal verbs indicate certainty and possibility (will lead you to a wonderful life...this process could take...you could be).

Piece C (an informative article): This informative report adopts a tone befitting its intended purpose, with edits made during proofreading to ensure consistency (will not...It is). A range of grammatical structures supports the intended formality, including use of the passive (was discovered...is endangered), the present perfect (have claimed to have caught...have had to adapt), and choices of modal verbs (One may...Common sense

would predict) and pronouns (Those who...One may...It is possible). Vocabulary is often precise, with some confident use of subject-specific terminology (Alouatta...glimpse...infested...omnivores...Predators...communicate...intriguing...deforestation).

Piece D (a narrative): Varied sentence structures, incorporating subordination (although it was getting dark), adverbials (Out of nowhere...about the air...through the dark, heavy clouds) and expanded noun phrases (a midnight-black bat...a miniature ray of light...The tranquil silence) contribute to the atmospheric setting, whilst the use of the conjunction 'if' in the conditional clause (If you were a man...) effectively emphasises Lady Macbeth's ability to manipulate her husband. Contracted forms, used only in dialogue (shan't...you'd), demonstrate some awareness of register; however, the exclamative phrase (What a spectacular sight!) and rhetorical question (What were they arguing about?) are slightly out of place in this third-person narrative.

The pupil can use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs.

Piece A (a set of instructions): The chronology of the text supports the reader, providing a clear introduction, a list of requirements, and a numbered sequence of instructions. Cohesion is primarily achieved through the use of fronted adverbials (To begin with...Now that...Once...As soon as...Standing outside...Then) and pronouns (these will build...this will mean...it should gradually). The concluding paragraph links back to the initial promise that, if the instructions are followed, the reader will go on to lead 'a wonderful life' (We hope...that you lead a good life).

Piece B (a story): A range of devices builds cohesion throughout the narrative, including chains of reference (downstairs...up the corridor...up the stairs; Paige...mother...Mum; eggs, flour, milk and icing sugar...Sweets Treats...the shop...the shopping), pronouns (I need you...she moaned...It reminded her...It was a crab...), and adverbials (For the third time...Lastly...As she walked...however...Suddenly). The reiteration of Paige's words in the penultimate paragraph skilfully links Clover's overdue return to her mother's earlier words of warning (no daydreaming and no stopping to watch crabs walk back and forth!).

Piece E (a letter): The relatively narrow focus of this letter prompts the use of multiple chains of reference, delivering cohesion across the text as a whole (fights and arguments...bad situations...our history...our two families; Romeo...a good person...courageous...Loyal...sensible...a good choice), whilst the use of pronouns (My husband...and I...We know...You do want...We hope) and adverbials (Here...Another) establish linkage within and across paragraphs.

The pupil can use verb tenses consistently and correctly throughout their writing.

Piece A (a set of instructions): Throughout this piece, verb forms are well-managed: the simple present adds immediacy (Today is the day...which lies ahead...this is the warm up); the present perfect, including a passive construction, assumes the recent completion of events (has been built...has arrived...have covered); and the past passive within the relative clause details a previous decision (an extra part that was added).

Piece C (an informative article): The predominant use of the simple present, sustained throughout the piece, is appropriate for the presentation of factual information (Many people believe...they weigh...Once they reach...naturalists consider). The present perfect (have claimed to have caught...have had) conveys past actions which remain relevant to the reader, whilst a past passive construction foregrounds the historical discovery of the species (was discovered).

Piece D (a narrative): Use of the past tense is sustained throughout the narrative, including use of the past progressive to signal the approaching darkness (Night fall was slowly casting...it was getting dark), the simple past to capture fleeting moments (a midnight-black bat speedily flew...it dodged...A still breeze floated), and the passive to foreground the scene and main character (The tranquil silence was broken...He was accompanied). There is an appropriate shift to the present tense in dialogue (Is this...I see...?) which includes use of modal verbs to indicate Macbeth's fluctuating intent and eventual decision (...should I or should I not?...I shall do it!).

The pupil can use the range of punctuation taught at key stage 2 mostly correctly (e.g. inverted commas and other punctuation to indicate direct speech).

- Commas to clarify meaning:
Once a Unicornz has arrived, let out a blinding glow... [Piece A]
As she walked further up the beach, she stopped... [Piece B]
...although it was getting dark, a miniature ray of light just about pushed... [Piece D]
...and to live a memorable life, don't you? [Piece E]
- Punctuation to indicate parenthesis:
(which is surrounded by most of the resources needed) [Piece A]
...screached Paige – her mother – from downstairs [Piece B]
...she grabbed the ten pound note – given to her by her dad – and sprinted... [Piece B]
My husband, Lord Montague, and I... [Piece E]
- Dashes to mark the boundary between independent clauses:
Clover...dipped her feet into the still, salty water – however, the smile on her face soon turned into a frown. [Piece B]
- Colons to mark the boundary between independent clauses and to introduce items in a list:
...she watched...animals swim in the aquarium: whales, dolphins, seals... [Piece B]
...however that is not the case: they have many skin colours... [Piece C]
- Semi-colons to mark the boundary between independent clauses and to introduce items in a list:
...discover a wide open space in the village; this will mean that... [Piece A]
...his shimmering armour – nobley built by the fellow citizens of Glamis; his pure silver helmet...molded...in the east of Scotland; and his metal shoes... [Piece D]
...remember...what we did when we were young; remember when the window was accidentally broken... [Piece E]
- Speech punctuation:
"You'll have to get some money from your dad," said Mum. [Piece B]
"What shall I do?" gasped Clover. [Piece B]
"I shan't do this terrible deed!" exclaimed Macbeth... [Piece D]
- Hyphens to avoid ambiguity:
step-by-step instructions [Piece A]
aqua-marine ocean [Piece B]
twenty-two to thirty-six inches [Piece C]
midnight-black bat [Piece D]
stone-cold walls [Piece D]

The pupil can spell correctly most words from the year 5 / year 6 spelling list, and use a dictionary to check the spelling of uncommon or more ambitious vocabulary.

Words from the statutory year 5/6 spelling list are correct: marvellous, frequently, environment, communicate, accompan(ied), profession(al), suggest(ion), opportunity, recognise(d), stomach.

The spelling of more ambitious vocabulary is mostly correct suggesting possible use of a dictionary: illuminous, doubting, glorious, intriguing, miniature, tranquil, exhausted, honour.

The pupil can maintain legibility in joined handwriting when writing at speed.

Handwriting is joined and legible.

Piece A – a set of instructions

Context: As part of their work on myths and legends, pupils invented their own mythical creature and selected the form of writing they wished to use to portray it. The pupil chose to write a set of instructions which would help the creature to find a partner.

How to attract a female Unicorn

Are you planning a ^{romantic} dinner date for two but haven't yet found the perfect partner? Then don't hold back. Today is the day of all days that will put a ^{magic} smile on your face. This set of easy step-by-step instructions will lead you to a wonderful life which lies ahead of you.

What you will need:

- A wide space in the open (which is surrounded by most of the resources needed).
- 4 ripened drumstick trees - these will build the outline of your construction.
- A white chocolate river glowing around the structure area.
- A blinding glow in your horn.
- An illuminous rainbow.
- Patience.
- Passion.

1. To begin with, discover a wide open space in the village; this ^{will} means that there will be more females around to attract.

2. Making sure not to damage the nature around, construct the stage by putting two pairs of ripened drumstick trees into the format of a square, remembering to put the ends facing each other.

3. Now that the structure has been built, patiently linger for a female to spot the structure and fly over; warning this process could take up to 7-8 weeks to eight weeks.
4. Once a Unicornz has arrived, let out a blinding glow of light; this is an extra part that was added to the tradition because it should gradually make her like what she is seeing more.
5. As soon as the cotton candy clouds have covered the sun, gesture to the guest with a heart warming smile; this will stop the visitors attention from getting diverted.
6. Standing outside the structure, beckon the beautiful Unicornz towards it; so that she has a better view of how divine the performance will be.
7. Then, pose in front of the special guest (for example: place one hand in front of her and blow a kiss); this is the warm up before the big show.
8. A wave that the construction is fragile, illuminate the sky with the bright multicolored rainbow hidden inside; then wait for the female to make her decision.

We hope you enjoyed (very much) searching for a partner and that you lead a good life. Remember you could be the Unicornz that's instructing someone else how to find a partner.

Piece B – a story

Context: Pupils were given the task of writing a short story based on an everyday errand. Planning time was provided to consider the types of errand they might be asked to undertake, and the possible dilemmas they might face.

A Lucky Escape

"Clover!" screeched Paige - her mother - from downstairs in the kitchen cooking home-made chicken nuggets. "I need you down here now!"

Clover froze for a few seconds trying to make out what her mum had just shouted before rapidly racing down the stairs, up the corridor and into the kitchen.

"Yes Mum?"

Her mum looked flustered. "I need you to go straight to 'Sweets Treats' shop across the beach. Gran's coming for lunch and I need to bake a cake. We need eggs, flour, milk and icing sugar."

"And I can get everything I need for my sleepover," said Clover.

"You'll have to get some money from your dad," said Mum. "And hurry up please," she moaned. "No fussing, no daydreaming and no stopping to watch crabs walk back and forth!" exclaimed her mum, doubting what she had said would even pass through Clover's brain. "Straight there and straight back, OK!"

"OK," responded Clover.

Clover daintily jogged up the stairs, put a change of clothes on and picked up her toy shark that she had had since she was born. For the third time in less than an hour, she scampered back down the stairs and into the living room where her dad was watching football. Greedily, she grabbed the ten pound note - given to her by her dad - and sprinted outside into the open, where the air was fresh and salty.

Clover stared at the scenery she saw every day and realised just how fortunate she was. There was the aqua-marine ocean that

glistened in the rays of sunlight. There were also the glorious pinky-peach sunsets she watched in the evenings out of the balcony doors in her bedroom. Lastly, there were the shops, owned by the most lovely people in the world, that gathered around the beach in the shape of a horse shoe.

As she walked further up the beach, she stopped to listen to the waves wash up on the shore. It reminded her of the time she watched all these different animals swim in the aquarium: whales, dolphins, seals, stingrays and many more. Clover joyfully skipped over to the sea and dipped her feet into the still, salty water - however, the smile on her face soon turned into a frown. She felt a sudden pinch of pain on her toe.

"Ow!" she squealed, pushing her legs out of the water. It was a crab which dizzily drifted away, side to side, on the sand in the sun.

Suddenly, a pair of grey clouds floated above her. Walking beside the sea, she felt something grab onto her ankle. It was a slimy, sticky scarlet creature. An octopus! "What shall I do?" gasped Clover. Then she remembered from her science lesson that octopus were scared of sharks. She frantically grabbed at her pocket and took out her toy shark. Then, she stuck it out in front of her. Squeezing her eyes shut, she squished the toy which let out a powerful gust of wind. The octopus lay in the bed of water and whimpered. Clover ran away as fast as she could, towards the shop.

"Where have you been?" asked Paige with a frown on her face. "I thought I said no day dreaming and watching the crabs walk back and forth."

Clover gave her mum the shopping. "I had a lucky escape!" she said happily.

Piece C – an informative article

Context: As part of their science work on animals and their environment, pupils researched a creature of their choice. Having revisited the features of non-chronological texts, they then produced an informative article suitable for inclusion in a year 6 class science journal.

Alouatta is the formal name of the Howler Monkey. This species was discovered by Arabella Whitcomb in 1872 on the coast of Madagascar (a country full of rainforests and greenery). Many people believe that howler monkeys are dangerous. However, they won't harm anyone in any sort of way because of their shy personalities towards humans.

Appearance

Scientists believe that they are approximately twenty-two to thirty-six inches tall; they weigh around 15-22 lbs, and have a long flexible tail that helps them balance. Those that have claimed to have ~~claimed~~ caught a glimpse of this animal say that they have wide gaping mouths. Once they reach maturity, their eyes become a deeper black midnight-black ^{than} with the young and their nose forms a button shape. In addition to this, their fur is as soft as silk but ingested with miniature creatures. One may think they all have the same skin colour however that is not the case: they have many skin colours such as golden-tan, black and snow white.

Diet

Their most preferred goods are fruits and plants (like: lime-green canopy leaves, ripe mangoes, ivory-white coconut milk, bananas that are golden and many more). Common sense would predict that these mammals are omnivores. They frequently raid birds' nests and chicken coops for the eggs, in the dense rainforests and jungles. Predators of the howler monkey are jaguars, snakes and birds.

Behaviour

It is possible that the howler monkeys have had to adapt to the environment they live in today. Travelling in troops is a habit they have. Fascinatingly, they communicate by different pitched sounds. There are over 50 species of monkey and the howler monkey is one of them. They have mostly been sighted by tourists visiting the area.

Many naturalists consider the howler monkey as an intriguing warm-blooded animal that is endangered because of the increasing amount of deforestation happening across its territory.

Piece D – a narrative

Context: As part of their work on Shakespeare, pupils explored the main events in 'Macbeth', acting out the scene in which Lady Macbeth persuades her husband to kill Duncan. Pupils then wrote a narrative based on the scene, with a focus on character and atmosphere.

from here
Night fall was slowly casting over the once aqua-marine sky above the scenery below. What a spectacular sight! Out of nowhere, a midnight-black bat speedily flew through the night as gracefully as a hawk, loudly shrieking, making sure it dodged every obstacle and not foolishly crashing. A still breeze floated about the air and although it was getting dark, a miniature ray of light just about pushed through the dark, heavy clouds. The tranquil silence was broken only by squawking.

from here
In a grey castle plotted in the middle of nowhere, stood Macbeth - a handsome knight wearing the clothing he wore when he first met the three ghastly hag sisters not long ago: his shimmering armour - nobly built by the fellow citizens of Glamis; his pure silver helmet which shimmered in the sun's rays, molded by some hardworking factory workers situated in the east of Scotland; and his metal shoes - mudstained since he was had been sprinting about in the heath.

He was accompanied by Lady Macbeth who was currently in her bed time attire: a long baby-blue gown - which fell to the ground in ribbons; her scarlet slippers as plucky as a cat newly bought pillow; and her hair tied up in a professional professional bun. They were loudly arguing in a dim-lit room surrounded by stone-cold walls. What were they arguing about?

"I shan't do this terrible deed!" exclaimed Macbeth with his temper rapidly rising higher and higher every second.

"If you were a man, you'd be fearless!" Lady Macbeth answered practically pulling her own hair out. Suddenly, Lady Macbeth pulled out two glistening daggers and slyly placed them in front of Macbeth.

"Is this a dagger I see before my eyes?" questioned Macbeth - stealing glances of the dagger which lay before him.

A number of thoughts rapidly raced through his mind; Should I or should I not? He began questioning his own thoughts. "I shall do it!" he eventually spluttered looking as pale as snow.

Lady Macbeth was exhausted after encouraging, motivating and forcing Macbeth to kill King Duncan. Hush fell upon the land once again.

Piece E – a letter

Context: As part of their work on Shakespeare, pupils explored the ongoing feud between the Capulets and the Montagues before considering what might have happened if they had been persuaded to make their peace. As part of this process, pupils wrote an imaginary letter from Lady Montague, in an attempt to persuade Lady Capulet that a marriage between Romeo and Juliet

Dear Lady Capulet,

I am writing to you about my son and your daughter's relationship. My husband, Lord Montague, and I, think it a marvellous suggestion for Romeo and Juliet to get married - since they love each other. Romeo is always mourning about how much he adores Juliet.

We know that for many years we have had fights and arguments but this maybe an opportunity to turn these bad situations and our history around.

There are many similarities between our two families which we think you may not have recognised yet. We're all people/human beings who live in the same location (Verona) under the same authority - Escalus

Here are just a few reasons why Romeo and Juliet should get married and how Romeo is indeed a good person.

Romeo is courageous and for an infinite number of years would defend Juliet. One piece of evidence is that he killed Tybalt, Juliet's cousin, only because Mercutio had a sword brutally plunged into his stomach by Tybalt. Poor Mercutio and Tybalt; may God bless them.

Loyal is another specific word to describe Romeo's humorous but sensible personality.

Never would Romeo ever leave your angel-like daughter. I assure you that he'd forever more stand by her side.

Another benefit of Romeo and Juliet's marriage would be more wealth and power. You will obviously get a share of the money - which gives you more power than you already have!

You do want Juliet to be happy, healthy and lively, as always, and to live a memorable life, don't you? Just remember - Lady Capulet - what we did when we were young; remember when the window was accidentally broken by the two of us.

We hope you make a good choice. Please write back to me so that I may have the honour to tell Romeo the good news we hope for.

We will wait as long as it takes to receive the final answer.

Yours sincerely

Lady Montague