

Greater Depth Writing in KS2

2019-20

Standardisation

Exercise 2

Pupil B

This collection includes:

- A) a diary entry
- B) a mystery story
- C) a survival guide
- D) a letter
- E) a set of instructions
- F) a story

All of the statements for 'working towards the expected standard', 'working at the expected standard', and 'working at greater depth' are met.

The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure)

The collection includes effective writing that incorporates a range of purposes, audiences and forms and which draws upon a wide range of influences from reading material.

A lively and engaging monologue, written as a diary entry (piece A), draws upon the pupil's historical knowledge (corner of a cramped cage... the registration office... gloomy and shrinking tunnels... that's what I spent 12 hours doing, pullin an eavy cart) and knowledge of dialects (I wo left stood by mi 'sen... It wo a tall man and e ad a wooden stick). The strong dialect, represented through non-standard spelling and phrasing, supports vivid characterisation. The humility and stoicism of the narrator wins the hearts of readers (Exhausted. I'm absolutely exhausted... In the dark. Alone. Petrified... Do I really have to do it all again tomorrow?). Narrated from the miner's viewpoint, the pupil has drawn upon a range of influences to imagine a detailed, honest and personal description of one miner's experience (scared I'd be shouted at if anyone heard). Varied sentence structures are often concise, incorporating verbal commentary (Everyone piled out, and yet again) and poignant observation (Worry engulfed me as darkness did too) and the account brings to the reader's mind archive interview material.

The short story (piece B), draws upon the pupil's knowledge of narrative generally and of suspense and mystery stories specifically. By moving between first person (at the start and end of the story) and third person (in the middle), the pupil achieves a complex narrative structure. Not only is this a sad tale of the unexplained collapse of a mine, it is also a ghost story. We learn at the very end that the theatrical narrator who invites us to hear 'A horrific, but true story', is himself a victim of the events, which he tells us posthumously. The survival guide to Antarctica (piece C), is adapted for a well-informed reader with a specific interest in the hostile Antarctic environment – an adventurer prepared to take on extreme expeditions. The readers' intelligence is acknowledged through precise, technical language (Southern Hemisphere... vast, desolate tundra... Classed as a desert... lacks fresh water and vegetation) and their courage is flattered through emphasis upon the 'uninhabitable' character of the place, fit for exploration 'by the greatest adventurer'. The pupil draws upon familiarity with information guides and knowledge of the topic to select and organise information carefully to suit an explorer's research and preparation needs. Information is delivered concisely using efficient sentences within well-organised paragraphs (Katabatic winds and herbies – which reach between 60-100 miles per hour – makes it feel colder... To prevent these problems, explorers must wear many layers).

In order to write piece D, the pupil draws upon knowledge of the source material to convincingly mimic the distinctive voice of the BFG (I is the BFG (Big Friendly Giant) and I and my tiny friend Sophie is needing your asifitance). This adopted style is used skilfully to write a respectful (Our Spegctacular Queen), jocular (Your Majesty, our Monarch, the Ruler of – Er – straight lines), frank (we is needing as much help as we is able to obtains), detailed (colossal, gro-esque giants is gobbling up childrens, defouring them whole) and persuasive (These awful beings is needing to be stopped... I hope you is going to assists us in our plan) letter to the queen. Playful devices, beloved of Roald Dahl, are used throughout the letter and form a shared joke between the writer and anyone else familiar with the author who has inspired the piece. These include intentional mis-spellings and grammatical idiosyncrasies, which resemble the character of the BFG (Ingurland... armed fork-ies... key-ate... iso-lollied island... Your Humbug Servant). Kennings and alliteration provide imagery to enrich description (the Flesh-Lump Eater, the Bone Crusher, the Child Chewer, the Meat Dripper and the Butcher Boy). The pupil also draws upon wider reading to organise the letter logically, first explaining the issue (Ingurland is in dan-ger) and elaborating upon the problem (Every nights, colossal, gro-esque giants is gobbling up childrens) before reassuringly offering a solution (I is having a plan to defeat these evil, child-munching monsters) leading to the absurd suggestion of 'securings them in a considerables sized net'. Though the solution is stated in earnest, the reader shares in the underlying joke.

Simple instructions to make a reinforced carrier bag (piece E) are clear and unambiguous, drawing upon knowledge of instruction texts. Beyond this functional knowledge gained from reading similar texts, the pupil also uses techniques that resemble those used within sales literature or promotional videos. By directly addressing the reader (Have you ever been walking back from the shops and – OH NO – your weak carrier bag has broken?) and elaborating upon hypothetical scenarios (Your shopping rolling away from you as you frantically try to pick up your hard-earned, newly bought items) the purpose of the text is broadened. Customers may be persuaded by exaggerated claims (you will never have to buy another bag again) and empathy for their struggles (Isn't it time you put a stop to this nightmare fiasco?) to read the instructions and then make a product that they didn't know they needed.

In writing the story (piece F), the pupil demonstrates secure control over the story form as well as broad knowledge of fantasy writing. Drawing closely upon the source material, the story launches into an action scene (Racing through the dense forest) and within the first paragraph, details about the setting (the dense forest of Gnarled Branch... tall trees stood like soldiers... bent twigs reached out like crooked fingers) including the weather and season (snow glistened in the winter sun... His hair billowed in the wind) combine with character references (Blaze scanned his surroundings... pain from his heavy backpack... sense of determination... save his sister (Lexi) from the dreaded Ice Sorceress), to establish this story firmly within the fantasy genre.

Blaze is methodical (scanned his surroundings) and determined in his quest to overcome hardship (The pain from his heavy backpack was almost unbearable) and rescue his sister. He is ably assisted in this quest through the help of an animal companion (a small head appeared – it was a fox cub... The cub's hair stood on end) and magic, which is more or less reliable (Blaze took out a leaf. It was fiery red and the stem was a bright orange... Had Blaze's magic failed?... Before long, a trail of nature spread across the room). The story follows Blaze through a series of problems, part-resolutions and further complications. This culminates in the cliff-hanger ending, which suggests that this is not the end of the entire story and that the reader must read on to find out how Blaze, Circe, Star and Lexi will escape their impossible predicament (Well, Blaze would see Lexi but now he needed someone to save him too).

Descriptive imagery (tall trees stood like soldiers with their leaves thrashing violently in the howling wind... bent twigs reached out like crooked fingers... the only darkness that haunted the land – Eval Palace... a pool of shadows... pulsing a blood-red light) provides the reader with detailed references. A carefully paced narration, which incorporates pauses (They were close... Darkness. Nothing else could be seen... a silhouette. A person.), rapid action (Going as fast as he could, he attached the crampons to his boots and launched the rope up to the nearest balcony), reflection (Finally, his plan to save his sister was in action... He didn't have the time but), flashback

(Ever since Lexi had been captured, Blaze spent most of his time... This happened at the same time every day) and dilemma (he was here to save his sister but this girl needed him) also help to provide variety and support cohesion for the reader.

The pupil can distinguish between the language of speech and writing and choose the appropriate register

Throughout the collection, the pupil can distinguish between the language of speech and writing, choosing the appropriate register to suit the context.

In the diary account of a miner (piece A), the pupil uses secure knowledge of a spoken dialect to record the narrator's thoughts in his own words (While I wo lookin' round... He led me to a load of long, gloomy and shrinking tunnels). The piece deliberately uses spoken, informal, emotive language (I wo grabbed and shoved... like bein imprisoned... Absolutely rammed) and non-standard choices (it wo Deputy... when me shift wo over) to create a convincing character. The diary form also allows the narrator to share sensitive details without fear of consequence (It made me feel so alone... I wept silently). A speech-like register is combined with a written diary form, resulting in an effective recount of one miner's experience.

An informal register is also used for the set of instructions (piece E) as a persuasive device to suggest warmth and empathy towards the reader. The direct address and use of rhetorical questions make a general set of instructions appear directly relevant to individual readers (Have you ever been walking back from the shops and – OH NO... Well, my product is the answer to your prayers). Once the reader's attention is caught, the instructions revert to a more conventional, formal register that uses impersonal phrases (it is essential) and imperatives (Firstly, individually wrap each piece of cardboard... Next, stack the now wrapped pieces of cardboard) in order to be precise and unambiguous.

A more formal and impersonal tone is struck within the survival guide (piece C) in which the language of speech is absent and formal, written grammar is utilised to convey information reliably and efficiently (Located near the Southern Hemisphere, Antarctica is bitterly cold... Dehydration, a common problem which adventurers face, is deadly).

The pupil can exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this

Throughout the collection, levels of formality are consciously controlled according to context, audience and purpose. Grammatical structures and vocabulary are manipulated to convey different levels of formality – from the relative informality of the diary entry (piece A) and the linked story (piece B), which use language very close to speech, to the more formal survival guide (piece C), written in a more academic style.

The diary entry (piece A) deliberately uses informal vocabulary and grammatical constructions to support the writer's stylistic intentions, effectively mirroring regional dialect to create an authentic account of working in a coal mine (I had to get up at 4 to get ready to go down pit... I wo left stood by mi 'sen... He told me I wo a hurrier and e'd come back and get me when me shift wo over). Contractions and asides are used effectively (scared I'd be shouted at if anyone heard... well, trying to – the only light was from the registration office) to establish a conversational style, supported by the use of short sentences and elliptical sentence fragments (Exhausted. I'm absolutely exhausted... Soon it wo full. Absolutely rammed... Then e left me! In the dark. Alone. Petrified), with the piece almost resembling a stream of consciousness. The overly informal closing statement (Chat soon), whilst inappropriate, does not detract from the piece as a whole.

The opening of the companion piece, a story (piece B), deploys informal vocabulary and grammatical constructions, including contracted forms, second person direct address and ellipsis (I'm here today to tell you a story. A horrific, but true story... Are you still reading?) to create a light-hearted, conversational tone and a rapport with the reader. This is mirrored at the end of the story as the narrator moves from telling his story to commenting on it (So, that's how the story ends. I told you this tale was terrible... But, no-one can see me). The writer moves confidently between levels of formality as the story is told, using contracted forms and regional dialect within the dialogue to reflect the regional context ("we're off down pit..." "Ey up, Lewis..."), and more standard forms for the narration (A few moments later, Lewis said goodbye to Tom and Chris as they went to their stations and he went to sign in).

In the survival guide (piece C), subject-specific terminology (Southern Hemisphere... tundra... Katabatic winds... ice floes... ice shelves... Global warming) and precise vocabulary choices (vegetation... hypothermia... Dehydration... hallucination) create a knowledgeable and authoritative tone and add weight to the writing. Expanded noun phrases (vast, desolate tundra... many potentially dangerous problems... lack of clean water sources... sufficient supply of liquids) support the concise provision of detail. Information is conveyed succinctly through well-managed use of parenthesis (Dehydration, a common problem which adventurers face, is deadly). The assured use of fronted adverbials (Classed as a desert, Antarctica lacks fresh water... Reaching as low as -51 C, the average temperature... To prevent these problems, explorers must), coupled with the use of the passive, including the impersonal construction 'it', (Antarctica is only explored by... The cold is caused by... It is caused by), help to convey the objective voice of an expert in the field.

The letter to the queen (piece D), adopts a level of formality fitting to the character of the BFG. Apt and considered vocabulary choices, written in character (therefore we is needing as much help as we is able to obtains... I hope you is going to assists us in our plan), help to sustain the measured and polite tone, with the writer clearly holding the queen in great esteem (Our Spegtacular Queen... Your Humbug Servant). Well-controlled multi-clause sentences are used effectively to present information succinctly (Afters that, I is going to leads the army to Giant Country and, once the giants is dreamings, they is going to swoops down, securing them in a considerables sized net). The writer's ability to deliberately misspell words for effect demonstrates the writer's ability to manipulate vocabulary and language.

In the set of instructions, (piece E), the pupil moves confidently between an informal style in the introduction and conclusion of the piece and a more formal style when detailing specific instructions for making a 'bag for life'. Sympathising with an everyday gripe, the use of second person direct address and an aside successfully engages the reader (Have you ever been walking back from the shops and – OH NO – your weak carrier bag has broken?). In similar fashion, the reader is given an assurance that the issue is now resolved (Now – hey presto – you are ready to go shopping without the worry that your shopping bag will break). Ellipsis of expected words at the beginning of sentences adds to the informal tone of the piece (Your shopping trolley rolling away from you as you frantically try to pick up your hard-earned, newly bought items). In the introduction, verb forms, including the perfect and progressive and simple present (has broken... Your shopping rolling away from you... Isn't it time... you will never have to buy), are manipulated to succinctly summarise the issue under discussion, its solution and the impact this will have in the future. Precise and emotive vocabulary choices are used to persuade the reader of the need to make their own 'bag for life' (as you frantically try... nightmare fiasco... handy gadget). More formal and impersonal grammatical constructions and vocabulary choices are used to detail the instructions (It is essential... so they remain fastened... as stated), which are concisely and logically structured using adverbials and imperatives (Firstly, individually wrap... Finally place the contraption).

The second story in the collection (piece F), confidently reflects the style of the source text. Within sentences, the pupil combines relatively formal grammatical structures, including passives, with imagery and precise vocabulary choices to add substance and depth to the narrative (The pain from his heavy backpack on his shoulders was almost unbearable, but this was overtaken by a sense of determination that he would save his sister (Lexi) from the dreaded Ice Sorceress.... In the distance stood the only darkness that haunted the land). Tension and suspense are built up effectively by the use of repetition and short sentences (It got louder and louder, faster and faster. Then suddenly, silence. Footsteps) and by using chains of reference as a new character is slowly revealed (a pool of shadows... Darkness... gloom... something there... darkness... a silhouette... A person... a girl). More informal structures, such as contracted forms in dialogue ("Don't worry, Lexi. I'm going to save you."... "My name's Circe..."... "You're going to the dungeon!") bring a contrasting tone.

The pupil can use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity

A range of punctuation is used correctly, for example:

- commas to clarify meaning
 - Suddenly, I wo grabbed and shoved into a corner of a cramped cage (piece A)
 - As it slowly lowered, there wo creaking (piece A)
 - A few moments later, Lewis said goodbye to Tom and Chris... (piece B)
 - To prevent these problems, explorers must wear many layers (piece C)
 - Every nights, colossal, gro-esque giants is gobbling up childrens, defouring them whole (piece D)
 - Yet again, you must join them together in the same manner as stated in instruction one (piece E)
 - A ball of white fur wriggled inside his hood, then a small head appeared... (piece F)
 - Dashing towards the palace, Blaze ran up the bridge (piece F)
- punctuation to indicate parenthesis
 - It was the 12th June 1976 (one or the hottest summers the men had experienced)... (piece B)
 - Dehydration, a common problem which adventurers face, is deadly (piece C)
 - I is the BFG (Big Friendly Giant)... (piece D)
 - Your Majesty, our Monarch, the Ruler... (piece D)
 - Now – hey presto – you are ready to go shopping without the worry that your shopping bag will break (piece E)
- Colons, semi-colons and dashes to mark the boundary between independent clauses
 - It wo a tall man and e ad a wooden stick in is hand – it wo Deputy. (piece A)
 - Panic and terror rained down: boulders and rocks fell, dust filled the air and people ran to weak safety (piece B)
 - Global warming is also making the ice more of a risk; it is melting it (piece C)
 - But, you needs not fret: I is having a plan to defeat these evil, child-munching monsters (piece D)
 - Blaze's mind was racing; he was here to save his sister but this girl needed him (piece F)
- colons to introduce items in a list
 - These severe conditions cause many potentially dangerous problems: hypothermia, frost bite, blisters, numbness and even death (piece C)
- speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas
 - "I knew this weather wun't last," said Tom, feeling disappointed (piece B)
 - "It's alright, men, keep working!" yelled Dan – another worker (piece B)
 - "Who's there?" Blaze called into the blackness. (piece F)
 - "I can help you," began Circe, "I have information on the palace" (piece F)
 - "What's that?" asked Circe, "Is it a – a flower?" (piece F)
- hyphens to avoid ambiguity
 - body-parts... (piece C)
 - Flesh-Lump Eater... (piece D)
 - hard-earned... (piece E)

When necessary, punctuation is used precisely to enhance meaning and avoid ambiguity. For example, commas are used to avoid miscues in piece A (I wo freezin, hungry and injured), piece C (Located near the Southern Hemisphere, Antarctica is bitterly cold... Extremely dangerous, Antarctica is only explored by the greatest adventurer) and piece F (Even though she couldn't move her body, Circe's eyes). Nouns are used in apposition in piece D (Your Majesty, our Monarch, the Ruler of – Er – straight lines) and to indicate where relative clauses provide additional, non-essential detail in piece B (Finally, the lads stepped into the lift, which soon descended) and piece C (The cold is caused by the lack of clouds, which makes it easier for the heat to escape).

The pupil uses commas confidently to control long, multi-clause sentences in piece D (Afters that, I is going to leads the army to Giant Country and, once the giants is dreamings, they is going to swoops down, securings them in a considerable sized net) and piece F (This happened at the same time every day, so, before long, the same routine began, and the protectors marched through the white carpet of snow and disappeared round the corner). They also work in tandem with colons, semi-colons and dashes to enhance and clarify meaning in piece A (While I wo lookin' round (well, trying to – the only light was from the registration office), I wo interrupted by a hand on me shoulder) and piece F (Racing through the dense forest of Gnarled Branch, Blaze scanned his surroundings: tall trees stood like soldiers with their leaves thrashing violently in the howling wind, the snow glistened in the winter sun and bent twigs reached out like crooked fingers).

The use of the semi-colon to mark the boundary between independent clauses is well managed in the survival guide (piece C), where the clause that follows the semi-colon elaborates the information in the clause that precedes it (Global warming is also making the ice more of a risk; it is melting it). Colons are used effectively to a similar effect in the mining story (piece B) (Panic and terror rained down: boulders and rocks fell, dust filled the air and people ran to weak safety) and in the letter (piece D) (But you needs not fret: I is having a plan to defeat these evil, child-munching monsters).

Pupil B – Piece A: a diary entry

Context: during a cross-curricular topic, pupils learned about the jobs performed by children and others working in mines of the past. Pupils went on to write a diary entry, based on the experiences of their chosen mine-worker.

Down the mine

Dear Diary,

17th December, 1896

Exhausted. I'm absolutely exhausted. I had to get up at 4 to get ready to go down pit. As if that wasn't bad enough, I then had to walk 5 miles to get there. 5 miles! When I finally arrived, I noticed how packed it was. Families were stood together and chatting. It made me feel so alone.

Suddenly, I was grabbed and shoved into corner of a cramped cage. It was like being imprisoned. Soon it was full. ~~Absolutely~~ ~~Absolutely~~ Absolutely cramped. As it slowly lowered, there was creaking. I wept silently (scared I'd be shouted at if anyone heard). Soon, the cramped space thudded to floor. Everyone piled out, and yet again, I was left stood by mine's. Worry engulfed me as darkness did too.

While I was looking round (well, trying to - the only light was from the registration office), I was interrupted by a hand on my shoulder. It was a tall man and he had a wooden stick in his hand - it was Deputy. He led me to a load of long, gloomy and shrinking tunnels. He told me I was a hurrier and he'd come back and get me when my shift was over. Then he left me! In the dark. Alone. Petrified.

So that's what I spent 12 hours doing, pulling an easy cart with rocks hitting me back. I was greasy, hungry and injured! Do I really have to do it all again tomorrow?

Chat soon, Cole

Pupil B – Piece B: a mystery story

Context: following a local history topic, pupils wrote a 'mystery' story incorporating their knowledge of mining alongside techniques to build suspense.

Hi. My name is Lewis Smith, and I'm here today to tell you a ~~story~~ story. A horrific, but true story. So, if you're interested in happy endings, this is not the book for you, and I recommend you close it immediately. Are you still reading? Well, I will begin this terrible tale. The catastrophe began as I arrived at work...

Lewis, Tom and Chris stood in the queue for the lift, chatting away. It was the 12th June 1976 (one of the hottest summers the men had ~~experienced~~ experienced). So it was unusual when clouds engulfed the sky. "I knew this weather wasn't last," said Tom, feeling disappointed. "Doesn't matter," replied Chris, "we're off down pit." Finally, the lads stepped into the lift, which soon descended.

A few moments later, Lewis said goodbye to Tom and Chris as they went to their stations and he went to sign in.

"Ey up, Lewis. You're on the coal face today," greeted the Deputy.

"Alright," said Lewis as he began walking through the labyrinth of gloomy tunnels to his station. As he arrived, he put on his ear defenders and began drilling at the coal, however, he did not work for long. BANG!

Silence. BANG! There it was again, but even louder. "It's alright, men, keep working!" yelled Dan - another worker. No one moved. Lewis stood still, frozen with fear.

He looked up. Cracks spread around the ceiling and supports as a louder rumble echoed around the winding tunnels. Panic and terror rained down: boulders and rocks fell, dust filled the air and people ran to weak safety. "Run!" yelled Lewis. Suddenly, the roof caved in, and as it did, Lewis blacked out.

So, that's how the story ends. I told you this tale was terrible. I should have known to run while I had the chance. Now I sit here every day, watching the mine. But, no one can see me...

Pupil B – Piece C: a survival guide

Context: during a cross-curricular topic about Antarctica, pupils read articles and researched the region before writing 'a survival guide' using what they had learned.

Antarctica Survival

Located near the Southern Hemisphere, Antarctica is bitterly cold. This vast, desolate tundra is extremely isolated (it is 10,384 miles from the UK). Classified as a desert, Antarctica lacks fresh water and vegetation, making it uninhabitable. Extremely dangerous, Antarctica is only explored by the greatest adventurers.

Freezing Temperatures

Reaching as low as -51°C , the average temperature makes Antarctica extremely cold. Katabatic winds and herbies - which reach between 60-100 miles per hour - makes it feel colder. The cold is caused by the lack of clouds, which makes it easy for the heat to escape. These severe conditions cause many potentially dangerous problems: hypothermia, frost bite, blisters, numbness and even death. To prevent these problems, explorers must wear many layers. Also wear hats, ~~scarves~~^{scarves}, earmuffs, gloves and goggles to protect body-points at risk (eyes, nose, fingers, ears and toes).

Dehydration

Dehydration, a common problem which adventurers face, is deadly. It is caused by not drinking enough fresh fluids and not keeping ~~xx~~ hydrated. Due to the lack of ~~fresh~~^{clean} water sources, explorers are at risk. There are many symptoms to dehydration: headaches, ~~hallucinations~~ hallucination, dry skin, dizziness, fast heart rate and breathing, confusion and fainting. To resolve these

problems, bring a sufficient supply of liquids.

Dangerous Ice

This vast land mass is mostly made of ice but not all of it is stable. There are many dangerous ice floes and unstable ice shelves that could easily put explorers at risk. If an ice floe or shelf broke off you were stood near it, they could become separated from their group and become stranded at sea. Global warming is also making the ice more of a risk as it is melting it. To keep safe, stay ~~away~~ away from the edge of ice, ice floes and weak ice.

① and an explorer ~~more~~

Pupil B – Piece D: a letter

Context: pupils were asked to write a formal letter to the queen, from a fictional character of their choice, asking for her help. The pupil chose to write as Roald Dahl's 'BFG'.

The BFG
The Cave in The Mossy Mountains
Giant Land
Giant Country
GC9 1MM

Queen Elizabeth II
Buggingham Palace
London
BP8 QE11

Our Spegtacular Queen,

I is the BFG (Big Friendly Giant) and I and my tiny friend Sophie is needing your asiftance. Your Majesty, our Monarch, the Ruler of - Er - straight lines, Ingurland is in dan-ger, therefore we is needing as much help as we is able to obtains.

Every nights, colossal, gro-esque giants is gobbling up childrens, defouring them whole. I is believing there is five of these criminals: the Flesh-Lump Eater, the Bone Crusher, the Child Chewer, the Meat Dripper and the Butcher Boy. These awful beings is needing to be stopped. But, you needs not fret: I is having a plan to defeat these evil, child-munching monsters.

Firstly, I is needings you to contact the armed fork-ies. Next, I is going to key-ate a dream so the giants sees what foul beasties they is. Afters that, I is going to leads the army to Giant Country and, once the giants is dreamings, they is going to swoops down, securings them in a considerables sized net. They then is going to banish them on an iso-lollied island, where they is never goings to bothers any more innocent childrens again.

Your Majesty, I hope you is going to assists us in our plan. We really is needings your help.

Your Sincerelys,

Your Humbug Servant,

The BFG

Pupil B – Piece E: a set of instructions

Context: for National Science Week, pupils investigated carrier bags with the aim of finding the bag that could hold the most tomatoes. Using their findings, pupils were asked to write instructions for adults to make a 'carrier bag for life'.

How to solve the never-ending Carrier bag nightmare

Have you ever been walking back from the shops and -OH NO - your weak carrier bag has ~~broken~~ broken? Your shopping rolling away from you as you gratefully try to pick up your hard-earned, newly bought items. Isn't it time ~~to~~ ^{you} put a stop to this nightmare scenario? Well, my product is the answer to your prayers. It is quick, cheap and easy to make. If you create this handy gadget, you will never have to buy another bag again!

Equipment:

- 4 identical pieces of cardboard (big enough to fill the bottom of your bag).
- Duck tape
- Plastic sheets (similar to plastic wallets).
- A carrier bag
- A pair of scissors

How to make this fabulous invention:

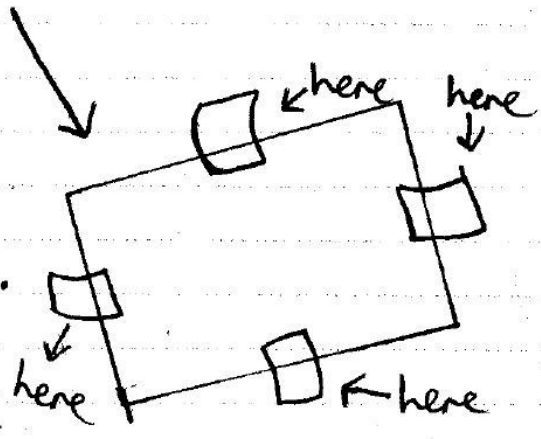
Firstly, individually wrap each piece of cardboard tightly in ~~the~~ ^a plastic sheets. It is essential you sellotape the sheets together with the duck tape, so they remain fastened.

Next, stack the now wrapped pieces of cardboard and fold a plastic sheet over them. Yet again, you must

Join them together in the same manner as stated in instruction one.

After that, you will need to fasten a piece of duct tape to each side like so.

Finally, place the contraption into the bottom of your bag and secure it ~~in place~~ by sticking the tape to the sides.



Now - hey presto - you are ready to go shopping without the worry that your shopping bag will break. Your bag knuty is a bag for life.

Pupil B – Piece F: a story

Context: as part of their learning about Antarctica, pupils read 'Sky Song' (Abi Elphinstone). Pupils wrote their own stories linked to the book, selecting characters, the setting and a problem, based on the original.

Strange Magic

Racing through the dense forest of Gnarled Branch, Blaze scanned his surroundings: tall trees stood like soldiers with their leaves thrashing violently in the howling wind, the snow glistened in the winter sun and bent twigs reached out like crooked fingers. His hair billowed in the wind as he ran faster and faster. The pain from his heavy backpack on his shoulders was almost unbearable, but this was overtaken by a sense of determination that he would save his sister (Lexi) from the dreaded Ice Sorceress.

Suddenly, Blaze stopped.

"There it is Star! Can you see it?"

A ball of white fur wriggled inside his hood, then a small head appeared - it was a fox cub. In the distance stood the only darkness that haunted the land - Eval Palace. They were close.

Soon, Blaze was stood below the castle. He hid behind an iceberg so he would not be seen by the guards. The bridge, that led up to the fortress, was near. Ever since Lexi had been captured, Blaze spent most of his time studying the defenders. The guards changed post every hour and went to protect a different part of the palace. This happened at the same time every day, so, before long, the same routine began, and the protectors marched through the white carpet of snow and disappeared round the corner. The new guard would be there soon. He had to act fast.

Dashing towards the palace, Blaze ran up the bridge. He reached into his backpack and pulled out a pair of crampons and some strong rope. Going as fast as he could, he attached the crampons to his boots and launched the rope up to the nearest balcony. Finally, his plan to save his sister was in action.

"Don't worry, Lexi. I'm going to save you." he whispered to himself. Blaze rapidly climbed up the rope and soon found himself somersaulting into a pool of shadows.

Darkness. Nothing else could be seen. Blaze slowly picked himself up and dusted himself off.

"GRRR!" growled Star as he leapt down from Blaze's hood.

The cub's hair stood on end as he stared into the gloom. There was something there. By now, Blaze's eyes had adjusted to the darkness and were beginning to make out a silhouette. A person.

"Who's there?" Blaze called into the blackness.

There was no response. He crept cautiously towards the thing. Blaze's jaw dropped. Encased inside an ice sculpture was a girl

"My name's Circe. You have to help me!"

Even though she couldn't move her body, Circe's eyes were alive. They were full of desperation and hope.

Blaze's mind was racing; he was here to save his sister but this girl needed him. He didn't have the time but there was something about this girl's voice that was persuasive

"I can help you," began Circe, "I have information on the palace."

This was all Blaze needed to hear. Information on the palace would be a great assistance to help get Lexi out. And he knew how to free Circe - magic! From his backpack, Blaze took out a leaf. It was fiery red and the stem was a bright orange. He crumbled it up and blew the pieces onto the statue. Suddenly, a burst of flames snaked its way around the ice sculpture, melting it. The girl was free.

Circe slumped to the ground. Because she was released, Blaze could see her more clearly: locks of long, brown hair sat on the shoulders of her flowy dress, her cheeks were rosy red and her lips were an icy blue.

The thing that stood out the most to Blaze were her eyes - they were a sparkling green.

She sat up against the wall and began to speak, "Thankyou, thank you so-"

All of a sudden, an ear-splitting siren sounded. Lanterns began sparking alight around the room and pulsing a blood-red light. A chant began. 'What are you doing? The Ice Sorceress is coming.' It got louder and louder, faster and faster. Then suddenly, silence. Footsteps.

They were trapped. There was no way out. The only exit was blocked by unknown footsteps. Desperately, Blaze pulled out a green leaf, crumbled it and sprinkled it on the floor. Nothing happened. Had Blaze's magic failed?

"What's that?" asked Circe, "Is it a - a flower?"

Appearing from the floor was a daisy. Then another appeared and another and another. Before long, a trail of nature spread across the room. The two followed it and were lead to a wall. Blaze pushed against it and tumbled into a tunnel. A secret passage. They swiftly scrambled through and were taken to a large room.

"Stop right there!" bellowed a voice as they entered. Surrounding them was a group of guards. The Ice Sorceress had caught them. They were grabbed and taken down a corridor .

"You're going to the dungeon!" shouted the guard.

Well, Blaze would see Lexi but now he needed someone to save him too.

Exercise 3

Pupil B

This collection includes:

- A) a film review
- B) a narrative
- C) a theatre review
- D) a balanced argument
- E) a narrative retelling

All of the statements for 'working towards the expected standard', 'working at the expected standard' and 'working at greater depth' are met.

The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure)

Across the collection, the pupil demonstrates the ability to write effectively for a range of audiences and purposes, selecting and maintaining the appropriate form. The pupil draws upon a wide range of influences from both fiction and non-fiction reading material to inform their writing.

An engaging film review (piece A) demonstrates a strong awareness of the audience and their feelings. The measured and persuasive voice of a film critic is evident throughout the piece (reassures the audience, leading them to believe... As Alma crosses the division between the two very different worlds, audiences can see... the director plays with the colour to emphasise). An appropriately formal tone is achieved through the use of the third person, and occasional use of the passive voice (Viewers are initially presented with), which creates a distance between writer and reader.

Language which is appropriate to both the form and the content of the writing is used confidently (Viewers are initially presented with a vast cityscape... animation... As the camera pans round... how the director) as the writer explores aspects of film direction in a cohesive and engaging way. Apt and precise choices of language and vocabulary, successfully convey the sense of menace portrayed in the film (the ominous, mouth-shaped window... looking almost as if it had already swallowed Alma) and the effect this has on the viewer (The camera pans down into the narrow street, making viewers feel claustrophobic. The audience feel a hint of danger for the first time... The music becomes unsettling). The structure of the piece skilfully captures the juxtaposition of the 'two very different worlds' of the doll and Alma as it moves between them. This highlights the stark contrast between the 2 and builds a vivid picture for the reader.

In piece B, the pupil demonstrates effective narrative technique by building up suspense slowly throughout the piece, drawing the reader in. A variety of sentence structures are used to good effect to engage the reader. Short sentences, including rhetorical questions, are used effectively to create a sense of tension (Creaking, the door slid open... Desperate, Alma reached for the doll... What had happened?). In contrast, multi-clause sentences are used to add detail, with precise language choices effectively creating a sinister scene (lifeless and still... frantically ran to the door... Bewildered, Alma jumped back... Any hopes of freedom were defeated) and maintaining the reader's interest.

The veiled reference to the doll's character right at the beginning of the piece introduces tension (Behind her rose what appeared to be a miniature doll. Alma couldn't help but feel like she was being watched). This heightens as the piece develops, through the characterisation of Alma and her actions and reactions as she encounters the world of the doll (She felt an overwhelming sense of emptiness as she smelt the stale air... She ignored the increasingly insistent voice in her head warning her to leave... Alma ignored the sense of foreboding closing in around her) and by her obsession with it which seals her fate (So keen to reach the doll... She felt dizzy as she tumbled into the portal... Alma was just another soul added to the collection and would now spend eternity regretting curiosity). Repetition is used deliberately at the end of the piece (If only she had not been... if only she had noticed...if only they had been able to) to emphasise Alma's plight, reinforcing the sense of finality. Overall, these techniques maintain pace and cohesion across the narrative.

The theatre review (piece C) demonstrates a strong awareness of audience, with the pupil skilfully structuring the piece to explore aspects of performance, stage direction and visual effects. Reflecting wider reading, the confident use of journalistic language presents an entertaining and informative analysis of the production in an authoritative voice (Icarus by the Unicorn theatre is a true first-rate contemporary parable... No tale is as old as the tale of Icarus; no show is more fresh and action-packed than Icarus at the Unicorn theatre... Slight disappointment comes with the female characters... Despite this, the show is clearly not one to miss... The show's set is without a doubt). The pupil justifies their views of the theatrical production of Icarus with succinct and pertinent examples (Beginning with only expansive concrete slabs... Jaw-dropping scenery and colour changing neon lights mesmerise the young audiences). Assured and thoughtful use of literary devices such as alliteration (engage, excite and entertain... sofa wars and sibling squabbles) add depth to the piece. Apt and emotive vocabulary choices serve to persuade the reader to visit the theatre to see the production. These culminate in a direct appeal to the reader to close the piece (if you would like your children to be entertained, but also educated... is sprinkled with educational opportunities. If you decide to visit, then I can guarantee that you will not be disappointed).

In the balanced argument (piece D), control and understanding of this type of writing's structure and purpose is evident. The pupil methodically presents arguments for and against zoos, beginning by introducing the topic, before moving on to consider one point of view and then the other, concluding with a summary. Appropriate discourse markers are used to achieve cohesion and coherence (As we all know... This, of course... On the other hand... Having carefully considered). The piece is written predominantly in the third person using an impersonal voice which creates a formal tone (zoos have been around... In the wild, animals can be hunted and eaten... zoos are morally wrong... Zoos are meant to help them), before moving to the first person to provide a personal opinion in the final paragraph (I have concluded that zoos should not be kept open... these places are not educational because we do not see animals in natural environment so we can't witness their natural behaviours). The use of subject-specific terminology (natural habitats... captivity... extinction... zoochosis... endangered) adds authority to the piece.

The narrative retelling (piece E) successfully mirrors the source text, drawing on the literary language of 'Where the Wild Things Are' to good effect, enabling the reader to recognise the 'Wild Things' with their 'dreadful jaws', their 'terrible claws' and their 'deafening roars'. The piece demonstrates a strong awareness of purpose and audience, entertaining the reader with its rhythmical style. Written in the third person, the piece explicitly draws on the familiar patterns of storytelling, with the pupil drawing on their reading to inform grammatical, language and structural choices. Apt and considered choice of vocabulary adds to the overall effect (rocky coastline... what seemed like years... voyaging across... in awe).

The pupil can distinguish between the language of speech and writing and choose the appropriate register

Throughout the collection, the pupil consistently demonstrates the ability to distinguish between the language of speech and writing, choosing the appropriate register according to context. For example, within the film review (piece A), the pupil presents an informed perspective, confidently describing cinematic qualities such as camera angle (As the camera pans round), lighting (the director plays with the colour to emphasise) and the soundtrack (The music becomes unsettling). The tone is that of a serious expert offering analysis to fellow enthusiasts (The Juxtaposition between Alma and the doll emphasises the difference between the words).

Within the theatre review (piece C), the pupil also adopts the position of a knowledgeable critic and, as in piece A, the tone is formal and precise (Originally written in German by Kathrine Lange, Icarus was translated into English for British audiences). The writer reaches out to a family audience with direct advice (I definitely do not recommend this to you if you're expecting the original story of Icarus... I can guarantee that you will not be disappointed) and contemporary, unpretentious language (sofa wars and sibling squabbles... hook the audience... 'star of the show').

In the narrative pieces, language is selected to present younger characters with more informal traits. For example, in piece B, the frustration of Alma is felt when she 'stomped away' because the door 'wouldn't budge'. In the extended episode from 'Where the Wild Things Are' (piece E), the pared back, formal style of narration (At last he had arrived, after what seemed like years to him of voyaging across the sea of rolling waves) is complemented with less formal references which suggest Max's viewpoint (These weren't just any monsters - these were Wild Things... They partied all day and celebrated all night).

The pupil can exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this

Throughout the collection, levels of formality are consciously controlled according to context, audience and purpose. Grammatical structures and vocabulary are manipulated to create levels of formality in non-narrative and narrative writing.

The measured and persuasive tone of the film review (piece A) is established in the first sentence through the passive verb used at the start (Viewers are initially presented), which immediately presents the writer as an objective and authoritative commentator. The description of the opening scene, contained within a controlled multi-clause sentence, succinctly notes the layers of techniques deployed by the film-maker to create atmosphere (a vast cityscape: pearl-white snow and gushing wind, accompanied by music from a tinkling piano, reassures the audience, leading them to believe that this is an everyday animation).

Precisely chosen vocabulary (tinkling... reassures... playfulness) establishes the false sense of security that characterises the opening of the film. These grammatical and vocabulary choices, along with carefully selected industry-appropriate words (animation... pans down... the girl's form) and emotive description (claustrophobic... hint of danger... ominous, mouth-shaped window) establish the writer as an authority in this topic. Tense also supports an assured and conscious control over the formality of the piece. Consistent present tense frames the analysis (When audiences first watch the film... As Alma crosses the division... Alma realises the resemblance between the doll and herself) but the pupil also accurately uses past perfect in order to comment on effects (looking almost as if it had already swallowed Alma).

Using the same stimulus material, piece B recasts a screen text as a narrative. The pupil uses grammatical and vocabulary choices to recreate the tense and mysterious atmosphere that has been originally conveyed through animation. Adverbials and non-finite clauses emphasise sinister forces at work (Behind her rose... vanished without a trace... Creaking, the door slid... Bewildered, Alma jumped back... Frantically searching for the doll). Vague or imprecise references add to the intrigue (what appeared to be... couldn't help but feel like... overwhelming sense of emptiness... almost as if... sense of foreboding).

Characterisation and atmosphere, in piece B, are supported by the pupil's controlled use of rhetorical devices. For example, a well-placed question gives the reader a moment to understand the significance of Alma's curiosity (What had happened?) and repetitive patterning draws the events together into a conclusive judgement (If only she had not been so curious, if only she had noticed the small pedalling boy trying to escape, if only they had been able to move, then her life would be very different today). Sentences are varied and controlled throughout the story. Extended, multi-clause sentences allow the pupil to narrate essential details in the plot (Alma darted across the street and was wiping the frost off the window, when it finally dawned on her that the doll bore a remarkable resemblance to her... So keen to reach the doll, Alma hardly noticed the small, pedalling boy, until she tripped) and concise, efficient sentences vary the pace, emphasise points and heighten tension (Creaking, the door slid open... However, the shop was empty... She was the doll).

The discussion about zoos (piece D) adopts a semi-formal register. This is supported through formal discourse markers (As we all know... On the other hand... Current figures suggest... In addition), generalised, impersonal phrasing (zoos have been around for... these places are not) and passive verbs (animals can be hunted and eaten... zoos are morally wrong and should be closed... they are forced into an unnatural environment). The neutral and objective discussion offered by the writer is enhanced with precisely chosen vocabulary, indicating a conscientious approach to the topic (controversy... replica... natural behaviours... prevent extinction... zoochosis).

The predominantly formal tone is tempered, however, with a somewhat conversational style. This can be seen in the use of the rhetorical question to directly engage readers with 2 sides of the argument (Are zoos really educational or are animals only kept in zoos for the purposes of entertainment?) and the direct, assertive sentences used to present views (This, of course, has helped prevent extinction... The more scientists study animals, the more they can guarantee safety for them... Zoos are meant to help them, particularly endangered species).

The pupil can use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity

A range of punctuation is used correctly, for example:

- commas to mark fronted adverbials and clauses
 - When audiences first watch the film, they bypass... (piece A)
 - As Alma stepped in, the bell rang as if to announce... (piece B)
 - Frantically searching for the doll, Alma's eyes... (piece B)
 - If you decide to visit, then I can guarantee that you... (piece C)
 - As we all know, keeping animals in a replica of... (piece D)
 - On the other hand, many people believe... (piece D)
 - As he approached the island, a sea of monsters... (piece E)
- commas to clarify meaning and avoid ambiguity
 - Originally written in German by Kathrine Lange, Icarus was translated into English... (piece C)
 - Nyanhete expertly portrays Icarus, creating a deep connection... (piece C)
 - In the wild, animals can be hunted and eaten... (piece D)
- punctuation to indicate parenthesis
 - She glanced back, finally realising that a doll, lifeless and still, was staring at her (piece B)
 - His father Daedalus (played by Selva Rasalingam) had travelled away on a mysterious construction job for the tyrannical King Minos... (piece C)
 - Lucy Sierra – the show's very own 'master builder' – along with Ziggy Jacobs... (piece C)
 - This, of course, has helped prevent extinction (piece D)
- colons, semi-colons and dashes to mark the boundary between independent clauses
 - Alma couldn't help but feel like she was being watched: however, there was nobody there! (piece B)
 - She ignored the increasingly insistent voice in her head warning her to leave; it seemed almost as if the dolls were staring at her (piece B)
 - No tale is as old as the tale of Icarus; no show is more fresh and action-packed than Icarus at the Unicorn theatre (piece C)
 - These weren't just any monsters – these were Wild Things. (piece E)
- speech punctuation, inverted commas and other punctuation, for example a comma after a reporting clause, end punctuation inside inverted commas
 - "And now," Max smiled, "let the wild rumpus begin!" (piece E)
 - "Enough!" Max yelled beginning to tire. "Off to bed at once!" he roared and sent the beasts to bed. (piece E)
- hyphens to avoid ambiguity
 - mouth-shaped window (piece A)
 - action-packed... (piece C)
 - Jaw-dropping scenery... (piece C)
 - moon-lit eyes (piece E)

When necessary, punctuation is used precisely to enhance meaning and avoid ambiguity. For example, commas are used to avoid miscues, as in piece C (As the show begins, sofa wars) and piece D (In the wild, animals can be hunted and eaten). The pupil uses commas confidently to control long, multi-clause sentences, for example, in piece A (As the camera pans round facing the window, it captures the girl's form in its reflection, looking almost as if it had already swallowed Alma.) and piece B (If only she had not been so curious, if only she had noticed the small pedalling boy trying to escape, if only they had been able to move, then her life would be very different today.).

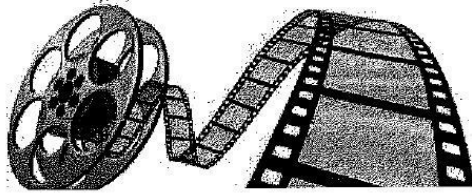
Commas work in tandem with colons, semi-colons and dashes to enhance and clarify meaning in piece A (Viewers are initially presented with a vast cityscape: pearl-white snow and gushing wind, accompanied by music from a tinkling piano, reassures the audience, leading them to believe that this is an everyday animation of playfulness and adventure, when in reality, it is anything but... As Alma crosses the division between the two very different worlds, audiences can see how the director plays with the colour to emphasise the two very opposite worlds: light for Alma; dark for the doll.).

Colons are used to good effect in piece B to highlight Alma's predicament (Several seconds passed before she finally realised where she actually was: inside the doll) and in piece D to emphasise Max's anger (He was furious: furious because his mother sent him up without his supper). Similarly, in piece C, the colon is used well to introduce further information (This is a fine example of what Unicorn does best: engage, excite and entertain). In the balanced argument (piece D), a colon is used effectively to define zoochosis (Current figures suggest that 80% of animals suffer from zoochosis: the disturbing or aggressive behaviour of animals when they are forced into an unnatural environment). The use of the semi-colon to mark the boundary between independent clauses is well managed in the theatre review (piece C), where the idea within the clause that follows the semi-colon is in juxtaposition to that within the clause that precedes it (No tale is as old as the tale of Icarus; no show is more fresh and action-packed than Icarus at the Unicorn theatre.).

Pupil B – Piece A: a film review

Context: pupils watched the short, animated film 'Alma'. They studied a range of film reviews and then wrote their own, having opportunities to edit and revise their work before finally publishing it. A series of images from the film have been removed from the right-hand side of both texts.

Alma Film Review



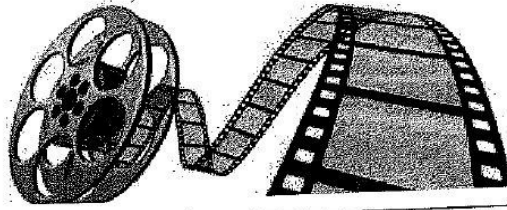
Viewers are initially presented with a vast cityscape: pearl-white snow and gushing wind, accompanied by music from a tinkling piano, reassures the audience, leading them to believe that this is an everyday animation of playfulness and adventure, when in reality, it is anything but. The camera pans down into the narrow street, making viewers feel claustrophobic. The audience feel a hint of danger for the first time.

When audiences first watch the film, they bypass the "missing" posters on the wall, and the ominous, mouth-shaped window. As the camera pans ~~on~~ round facing the window, it captures the girl's form in its reflection, looking almost as if it had already swallowed Alma.

As Alma crosses the division

Alma

Film Review



between the two very different worlds, audiences can see how the director plays with the colour to emphasise the two very opposite worlds: light for Alma; dark for the doll. The music becomes unsettling as Alma realises the resemblance between the doll and herself. The juxtaposition between Alma and the doll emphasises the difference between the words 'life' and 'lifeless'.

Pupil B – Piece B: a narrative

Context: pupils watched the short, animated film 'Alma'. After considering techniques to create suspense, they wrote a narrative to accompany the clip. Pupils were given opportunities to edit and revise their work before finally publishing it. An image of Alma has been removed from the top of the text.

Alma

Behind her rose what appeared to be a miniature doll. Alma couldn't help but feel like she was being watched: however, there was nobody there! She glanced back, finally realising that a doll, very lifeless and still, was staring at her. Alma darted across the street and was wiping the frost off the window, when it finally dawned on her that the doll bore a remarkable resemblance to her. The more Alma stared at the doll, the more she wanted to hold her close. Alma peered back through the window, but the doll had vanished without a trace. She frantically ran to the door, but it wouldn't budge. Petulant, she folded her arms and stomped away. Creaking, the door slid open. Alma

As

Alma stepped in, the bell rang as if to announce her arrival. However, the shop was empty. She was felt an overwhelming sense of emptiness as she smelt the stale air. Alma gasped as she realised that the shop was filled with dolls. She ignored the increasingly insistent voice in her head warning her to leave; it seemed almost as if the dolls were staring at her. Once again, she spotted the doll on the table in the middle of an intricate red mosaic tiled floor. So keen to reach the doll, Alma hardly noticed the small, pedalling boy, until she tripped. Bewildered, Alma jumped back. She righted the doll and turned round only to find that her doll had once again disappeared.

Frantically searching for the doll, Alma's eyes finally locked on a high shelf containing hundreds of other dolls. Alma ignored the sense of foreboding closing in around her and pushed past the other dolls in her way. Desperate, Alma reached for the doll...

Alma's fingers connected with the cool porcelain. She felt dizzy as she tumbled into the portal taking her, or rather, making her the doll. Alma breathed in heavily. What had happened? Several seconds passed before she finally realised where she actually was: inside the doll. She was the doll. It was as if her soul was being ripped from her body into a strange and unfamiliar new one. Alma was just another soul added to the collection and would now spend eternity regretting curiosity. Any hopes of freedom were defeated as she saw the next victim's doll rise up in the frosty window. If only she had not been so curious, if only she had noticed the small pedalling boy trying to escape, if only they had been able to move, then her life would be very different today.

Pupil B – Piece C: a theatre review

Context: following a 2-week unit on Greek myths, pupils attended a modern retelling of the Greek myth 'Icarus'. They read several theatre reviews and then wrote their own, analysing the performance they had seen.

UNICORN ICARUS

Icarus by the Unicorn theatre is a true first rate contemporary parable. Being a 2000 years-old classic, the ~~the~~ Unicorn theatre has made this production with a modern twist. Originally written in German by Kathrine Lange, Icarus was translated into English for British audiences. ~~This is~~ ^{I definitely do not} ~~fo~~ ^{recommend this to you if} ~~for you if your expect~~ ^{you're} expecting the original story of Icarus. No tale is as old as the tale of Icarus; no show is more fresh and action-packed than Icarus at the Unicorn theatre. This is a fine example of what Unicorn does best: engage, excite and entertain.

As the show begins, sofa wars and sibling squabbles immediately hook the audience in. Nyanhete expertly portrays Icarus, creating a deep connection with the audience. His father Daedalus (played by Selva Rasalingam) had travelled away on a mysterious ~~constur~~ construction job for the tyrannical king Minos - a man who rules with an iron fist. Slight disappointment comes with the female characters, particularly in contrast to the central relationship between Daedalus and Icarus. Despite this, the show is clearly not

UNICORN ICARUS

one to miss.

The show's set is without a doubt the 'star of the show'. Lucy Sierra - the show's very own 'master builder' - along with Ziggy Jacobs for the lighting and John McLeod for the sound, have created a truly wonderful set. Beginning with only expansive concrete slabs, they morphed into the inevitable labyrinth to the king's palace and even a familiar urban family home. Jaw-dropping scenery and colour changing neon lights mesmerise the young audiences.

New Paragraph

To summarise, if you would like your children to be entertained, but also educated, Icarus by the Unicorn Theatre is sprinkled with educational opportunities. If you decide to visit, then I can guarantee that you will not be disappointed.

★★★★★ 5 stars

Pupil B – Piece D: a balanced argument

Context: pupils read and analysed an article about the advantages and disadvantages of safari parks. They identified key arguments for and against zoos and collated evidence to support them as the basis for their own writing. An image has been removed from each page.

Zoos: Educational or Entertaining?

From concrete floors and metal bars, to man-made yet natural habitats, zoos have been around for more than a century, causing a controversy over the years. Are zoos really educational or are animals only kept in zoos for the purposes of entertainment? This report will cover the pros and cons of keeping animals in captivity.

As we all know, keeping animals in a replica of their natural habitats has helped scientists study them and their natural behaviours. This, of course, has helped prevent extinction.

In the wild, animals can be hunted and eaten by a predator that could threaten their existence. The more scientists study animals, the more they

can guarantee safety
for them.

On the other hand, many
people believe that zoos
are morally wrong and should be closed
down. Current figures suggest that
80% of animals suffer from zoochosis:
the disturbing or aggressive behaviour
of animals when they are forced into
an unnatural environment. Zoos are meant
to help them, particularly endanger-
ed species. However 98% of animals
in zoos aren't endangered.

Having carefully ~~got~~ considered
both sides of the
argument, I have conclu-
-ded that zoos should
not be kept open. No-one
can deny that many
zoos do not provide a

good home for animals. They are prison-like places where the owner is only worried about making money and the creatures have no freedom. In addition, these places are not educational because we do not see animals in natural environment so we can't witness their natural behaviours.

Pupil B – Piece E: a narrative retelling

Context: pupils were familiar with the picture book 'Where the Wild Things Are' (Maurice Sendak). They were invited to select an episode from within the story for inclusion in a new edition of the book aimed at older children. Pupils were asked to develop their section, adopting the narrative style of the original picture book. Two images have been removed from the bottom of the text.

The further Max sailed, the closer he got to the rocky ~~coast~~ coastline of the island. At last he had arrived, after what seemed like years to him of voyaging across the sea of rolling waves. He was furious: furious because his mother sent him up without his supper. As he approached the island, a sea of monsters 'welcomed' him with their dreadful jaws, their terrible claws, but worst of all their deafening roars. These weren't just any monsters - these were Wild Things.

"Be quiet!" Max bellowed, "be still!" he stared right into the Wild Things' saffron, moon-lit eyes. The wild things' growls slowly slid into silence. They stared back at him in awe.

"You are the wildest of Wild Things, in fact you shall be our king!"

"And now," Max smiled, "let the wild rumpus begin!"

They partied all day and celebrated all night.

"Enough!" Max yelled beginning to tire.
"Off to bed at once!" he roared and sent
the beasts to bed. How he longed to be
home in his warm cosy bed.