

**Expected
Writing in KS2**

**2021-22
Standardisation**

Exercise 2

Pupil C

This collection includes:

- A) a continuation of a narrative**
- B) a setting description**
- C) an information podcast**
- D) a setting description**
- E) a character monologue**
- F) a narrative**

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 (for example, the use of the first person in a diary; direct address in instructions and persuasive writing)

Across the collection, the pupil writes effectively for a range of purposes and audiences. In the narratives (pieces A and F), third-person narration successfully conveys a sequence of events, developing plot and building up tension and anticipation for the reader. In piece A, the sudden and multiple interactions between the human characters and creatures (pig, raptors, dinosaurs) are presented in rapid fashion, reflecting the action sequence from the film that is the source material for the scene (He dived to the ground, rolled underneath the metal bars and found himself face-to-face with the three hissing raptors on the other side.). Owen (the main character) and Joe (one of the workers/keepers) are highlighted among the human participants, and the interaction between them again suggests quick-fire action and reaction (Whilst looking out for the fierce dinosaur, the third keeper opened the gate frantically and helped the worker and dragged him hastily.). While the focus is on a set of actions and of escaping an immediately dangerous situation, there are attempts to make the characters clear for the reader, though this is not always successful.

In the narrative focused on Alma (piece F), the protagonist's experience is tracked closely across a sequence of events, taking the reader from an explicitly happy opening scenario (The girl...skipped happily down the empty street) to an end point where mystery and menace combine (like a flash of something horrific... Alma couldn't move). The pupil takes the episode from the short film stimulus and builds events in the narrative, with Alma moving from confusion in paragraph two to curiosity, then being drawn into the mysterious shop, with feelings appropriately conveyed (Annoyed and aggravated... She was determined.). The ending carefully reveals for the reader the twist of events (another doll appeared in the big window and it happened all over again...) without over-explanation or comment.

In the two descriptive narrative openings (pieces B and D), setting and situation are evoked through rich detail integrated with action, so that description contributes to creating a sense of place that will engage and interest the reader. In the island description (piece B), an idyllic setting contrasts with the eventual movement into danger as the girl, Cathy, is cornered by vicious beasts. The post-conflict desolation of the scene in piece D is quickly and directly evoked (an abandoned war zone) and the sequence of events described with appropriately non-specific references, in keeping with the short film, 'Ruin' (by Wes Ball) used as the stimulus (for example, the main figure is not given a name). The somewhat sombre tone is maintained for the most part, although an instance of informal vocabulary choice disrupts this (Amongst all the foliage, most buildings were wonky). Piece E provides further evidence of the pupil's control of character and perspective for the reader, with the first person voice depicting the heightened emotional state of an individual reflecting on surviving war and catastrophe. Reflections incorporate rhetorical questions (Why is it me that this happens?... what did I do to deserve this?), and repeated structures (A successful future that I had wished for is gone. A perfect family of my own is gone) to signal turmoil and despair. However, as the pupil attempts to shift the narrator's perspective on events (Hours turned into days, days turned into months...) it becomes unclear if the narrator is describing the passage of time, or if third-person narration has temporarily been used to tell the reader that time passed.

The contrasting, informative purpose of the podcast (piece C) is achieved through appropriate second-person address and a personal tone (Hi my name is xxxx and we are going to go back...to learn about... dinosaurs!). An enthusiastic tone is used and a suitable introduction given to the subject of the podcast (Prepare yourself...) and questions used to draw in and encourage anticipation and guessing (Want to know what creature I'm on about? It's the tremendous Triceratops!... Did you know...). Use of headings does not fit this audio context, suggesting elements that the pupil knew should be covered rather than elements appropriate for the spoken script. The closing sign off rounds off the content and maintains the relationship with listeners and the persona of the podcaster (So there you have it – I hope you have enjoyed the journey back... Thanks for listening and don't forget to check out more podcasts coming soon).

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

In this collection, settings are evoked through details that are well matched to the focus and sub-genre of the narratives. In piece A, setting description is incorporated into the action scene appropriately, so that location is revealed in the context of events as they happen (From out of the pen, the petrified pig sprinted across the enclosure squealing... flew off of the metal platform... rolled underneath the metal bars...). Motivation, movement and interaction are uppermost and the pupil gives an indication of character through well-chosen adverbs (frantically... hastily... panted heavily) and description of revealing actions (Owen held his hand up to the raptors calming them down... he crept back keeping his cool). Some internal processing and reasoning on the part of the main character is shared with the reader (Owen knew that if they had shot them they would never trust him again). This helps to present Owen as both courageous and strategic, and dialogue underlines his ironic take on events ("...ever noticed why we never had job openings?"). Atmosphere is similarly created in an economical way, rather than through extended description, with verbs used in particular to highlight mood and the intensity of the scene (shuffled... slammed... dragged... snapped... snarled). Adjectives also summarise the danger posed by the creatures (lethal... vicious... colossal... hissing raptors).

In piece F, character and atmosphere are foregrounded as the narrative takes the reader through Alma's experience, focusing close-up on her sensations. Details help to set the scene at the start (Snow fell to the ground... empty street... Not another soul was in sight... mysterious chalkboard), although some more specific description of the street or shop could have added to the

richness of the piece. Alma herself is introduced with some physical description (a little girl... hat, gloves... woolly coat) and the writer moves on to track what happens to her, with explicit reference to feelings (skipped happily... Joyfully... in confusion... full with curiosity... Annoyed and aggravated... so excited... determined). This perspective on her experiences is developed through figurative language (two dolls spoke with their eyes... She was a prisoner in her own body... like a flash of something horrific) as her encounter with the doll comes to a climax.

The setting description in piece B sets up a potential narrative with rich details of location, context and atmosphere. Specific information (87 miles away... Isla Sorna) accompanies developed descriptions of physical features which create an idyllic beach atmosphere (Aqua magestic seas gently tapped the golden sand as the craggy cliffs lined the shores... a place to loosen up and a place of tranquillity... a few fluffy marshmallows [clouds]... sun beaming down on the crystal water... secluded island... vibrant colours). The choice of words is occasionally awkward, however, and disrupts the desired effect, 'craggy cliffs' contrasting with the attempt to suggest paradisiacal beauty. The atmosphere shifts in this piece, with developing menace and foreboding reflected again in description of setting (clouds darkened the sky and covered the sun completely... waves violently struck the rocks).

The girl who features in the piece is introduced somewhat disjointedly (Cathy, who was the little girl...) but her actions and feelings are depicted clearly (getting bored... skipped off... nowhere she'd rather be with the shiny sand between her feet... determined to have some fun... hummed with joy). Her entry into the forest and the mystery there is reflected in descriptions of her experience (edged backwards cautious of what was coming out... puzzled). There are brief and direct indicators of the family and of Cathy's mother (Enjoying a luxurious meal... loving the sun... concerned about snakes... In shock, her mum had let out a scream).

In piece D, the pupil, while not creating a narrative, develops setting through appropriate choice of vocabulary (abandoned war zone ... foliage... mould peeking through... towering buildings), although some description is unambitious (over grown trees all around... dark, gloomy tunnel).

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

The evidence in piece A of this collection is sufficient to suggest that the pupil meets this statement. Based on viewing a film scene, the pupil writes in piece A with an awareness of the main character's speech and manner, and reflecting this by careful choices about where to use dialogue and how to present it, at a key point of the action ("Hey, hey, hey, hold your fire!" Owen shouted). The piece also shows the writer's consistency in holding character situation in mind through dialogue; the keeper, Joe is 'out of breath' and responds to Owen in keeping with this ("Yeah," Joe panted heavily). Additionally, the closing moments of the piece use dialogue to highlight comedy and understatement after the heightened action, encapsulating Owen's personality ("Right, never turn your back to the cage, ever noticed why we never had job openings?" Exclaimed Owen, as he strolled away). In piece E, while there is no direct dialogue represented, the monologue incorporates moments that deliberately suggest speech. The internal thought process of the writer reflects mood and moments of change and decision (I do, I really do try... I summon the determination "I will do this").

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

Across the collection, there is evidence of vocabulary and grammatical structures serving the purpose of each piece.

In piece A, the active voice conveys action through expanded phrases and adverbials to signal preceding, concurrent and following action (From out of the pen, the petrified pig sprinted across the enclosure squealing as he went... Whilst looking out for the fierce dinosaur, the third keeper opened the gate... As Owen instructed them... he crept back... Exclaimed Owen, as he strolled away). A sequence of actions is effectively managed through a multi-clause sentence (In shock, Joe flew off of the metal platform, crash landed into the lethal enclosure and shuffled back to safety).

In piece B, narration combines formal, expanded description for scene setting (the devastation that had completely ruined Isla Sorna four years earlier), with elements of comment and reaction in short, informal constructions that reflect the character's perspective (But it was so tiny... That was a big mistake). Modal verbs are included appropriately to support character reflection (she thought it would be harmless).

Description using past progressive verb forms creates setting and atmosphere, signalling a build up to events (a wealthy family were taking advantage... they were loving the sun... She hummed with joy as she was heading more into the forest) and the simple past tense is used for key action (The bushes rustled. ... A little creature hopped out). The progressive form begins to weigh down the prose at times, however, and the past perfect also has this effect, though it shows the writer is attempting to manage perspective in an ambitious way. The writer also uses repeated phrasing to match events in the story (Cathy had let out a scream... her mum had let out a scream five times the sound of Cathys).

In the narrative focused on Alma (piece F), short sentences are deliberately placed to emphasise dramatic moments and shifts of mood (She was shocked... It was locked. She was unsuccessful. ... Black. Everything went black.). Subordination and relative clauses encapsulate circumstance and action (The girl, who was wearing her hat, gloves and her woolly coat, skipped happily down the empty street, not knowing what awaited her. ... She saw the doll that looked identical to her).

The monologue (piece E) shows the careful choice of vocabulary to underline the narrator's bleak perspective, through adverbs (all... every... ever) and some apt language to show inspiration and a shift of resolve (Rising to my feet, I summon the determination). The writer also accumulates sets of references that contrast the narrator's past and present experiences (nice home... perfect family... secure home... tragic earth... disgusting wasteland) although this is not always fully successful (my once admiring world). Repeated constructions emphasise the self-focused, tortured thought process (All I ever wanted is to... All I ever wanted is for... A successful future... A perfect family...).

In the non-narrative podcast (piece C), questions engage the interest and attention of the audience (Did you know...?... Want to know... about?) and technical terms are explained through parenthesis (Triceratops was a herbivore (a dinosaur that only eats plants)... during the Cretaceous period (the period before mass extinction)).

Relative clauses are used to expand details and add explanation (a dinosaur that only eats plants... a beast who was around during... Did you know that the Triceratops was... Not many people know that during the...). Adverbial phrases support the contextualisation of information and reference to sources (According to scientists... near Colorado, Wyoming, USA). The passive voice is used appropriately for the factual content (dinosaur fossils have been found... the remains were found) and modal verbs are also included for reflections on the behaviour of dinosaurs (could roam... would have been surrounded) and in imperative instruction to the listener (don't forget to check out). In addition, specific technical vocabulary is deployed to inform and lend authority to the piece (Triassic, Jurassic and Cretaceous... mph... herbivore... mass extinction).

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

In the narrative and descriptive pieces, the pupil demonstrates a range of devices to support the reader through each text. In piece A, adverbials of time help to sequence events and action (Whilst... As Owen...). There are some moments of confusion, however, in this scene of multiple unnamed characters ('keepers'), where pronoun references could be clarified to avoid ambiguity; 'if they had shot them they would never trust him' leaves the reader a little unclear about each participant. The pupil uses synonyms to add variety (creature, beasts, fierce dinosaur, raptors, monsters) but the rapid action means that each set of references is not always clear. However, attempts at specifying who is involved are also successful; 'the fallen keeper' as a way of referring to Joe, helps to keep some cohesion, and to distinguish him from 'the third keeper'.

In piece F, the pupil uses adverbials to add details of time and place (from around the corner... in the front of a shop window... In the process... After a minute... all over again) to control the sequencing of the girl's journey from street, to shop window, to shop interior and to make clear the mysterious events that unfold there with the doll. The first paragraph builds up to the revelation of girl's name as the last word of the paragraph, through references using pronoun substitution (little girl... the girl... her... she... Alma).

References to the particular doll that is the focus for Alma, and to others that also appear, are managed in order to support the reader's understanding of what happens (the doll... other dolls... the doll that looked identical to her... her doll... another doll). This could have been made more effective and clear through additional distinctive detail or adjectives to make the main doll stand out further.

The description in piece D includes referencing which supports cohesion within and across paragraphs. The setting is developed in the first paragraph through synonyms (over grown trees... Amongst all the foliage) and an ambitious attempt to use ellipsis, where reference to the clouds 'in the sky' is followed by '[the ground] below didn't measure up'. Across the first two paragraphs, synonyms link the fall of the object (unidentified piece of technology that had flickered on) to a little more information about what it is doing (Hearing the roaring from the machine). References to the unnamed figure are varied to carry the reader through the piece, without excessive repetition (The Protagonist... the unknown man... mysterious protagonist... The explorer).

The podcast (piece C) uses paragraphing to organise sections of content, with vocabulary and referencing maintaining the intended focus; for example, paragraph three (Appearance) elaborates physical features (strong limbs... massive body... fiercely hooked toothless beak) and paragraph four (Habitat) expands details of location and relates this to feeding. In paragraph five (Characteristics), there is also evidence of determiners helping to control referencing and relationships (it did battle with T-rex on occasion, and could survive that encounter). The conclusion draws on all that has gone before, using an appropriate minor sentence, without a verb (A plant eater but a fierce addition to the many different species of dinosaurs) to sum up the creature.

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

There is evidence of consistent and correct use of verb tenses across the collection, with appropriate choice of present tense in the podcast (piece C), as the speaker introduces themselves and looks forward to what is to come (my name is xxx and we are going to go back), with a shift into the past tense for factual information (There were three different periods). The insertion of questions returns to the present tense, along with the past perfect (Did you know dinosaur fossils have been found...); and the paragraph returns us once again to the present tense, in the instruction to the listener (Prepare yourself...). Similar control of tenses is evident in the inclusion of parenthetical information (Triceratops was a herbivore (a dinosaur that only eats plants) and weighed...).

In the narrative pieces, description and action are managed through successful use of mainly past tense narration (simple past and progressive forms, and occasional use of the past perfect); for example, in piece D (Falling out of the box was... that had flickered on... Hearing the roaring... the protagonist sensed danger); and in piece F (went to look back at her doll but it had disappeared again). At the end of piece D, there is one example of this transition being less successful (Without wasting a second... had noticed one of the signs and fled), and in piece A, there is also an attempt, though not wholly successful, to control perspective through the use of the past perfect and modal verbs (Owen knew that if they had shot them they would never trust him again) but tense variation is usually sound and effective.

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

A range of punctuation is used mostly correctly – for example:

- commas to mark fronted adverbials and clauses
- From out of the pen, (piece A)
- After the worker had fallen, (piece A)
- Other than a few fluffy marshmallows, (piece B)
- Kneeling down to take a closer look, (piece B)
- In the blink of an eye, (piece B)
- In shock, (piece B)
- Later on, (piece C)

- Even though the Triceratops was a herbivore, (piece C)
- Out of nowhere, (piece D)
- Hearing the roaring from the machine, (piece D)
- Without wasting a second, (piece D)
- Every minute of every day, (piece E)
- When he got back on his feet, (piece F)
- commas, brackets and dashes for parenthesis
- Cathy, who was the little girl, (piece B)
- But it was so tiny – not even knee height – she thought (piece B)
- Triceratops was a herbivore (a dinosaur that only eats plants) (piece C)
- Not many people know that during the Cretaceous period (the period before the mass extinction) there were... (piece C)
- From the place I used to call my secure home (123 Shapes Avenue), I sit and reminisce (piece E)
- commas to clarify meaning
- Although there were clouds like marshmallows in the sky, below didn't measure up (piece D)
- The girl, who was wearing her hat, gloves and her woolly coat, (piece F)
- dashes to mark the boundary between independent clauses
- So there you have it – I hope you have enjoyed... (piece C)
- inverted commas and other punctuation to indicate direct speech
- "Hey, hey, hey, hold your fire!" Owen shouted. (piece A)
- "You're the new guy, right?" Owen questioned. (piece A)
- "Yeah," Joe panted heavily. (piece A)

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 correctly spelt

- persuasion [persuade] (piece B)
 - According (piece C)
 - unidentified [identity]... vehicle (piece D)
 - curiosity... desperate... identical [identity] (piece F)
- The spelling of more ambitious vocabulary is mostly correct
- vicious... lethal... enclosure... colossal... frantically... strolled (piece A)
 - devastation... completely... luxurious... delicious... noticeable... adventurous... cautious... resemblance... violently (piece B)
 - tremendous... scientists... surviving... spectacular... occasion... addition (piece C)
 - abandoned... amongst... foliage... desolate (piece D)
 - monotonous... survivor (piece E)
 - aggravated... emerged... unsuccessful... accidentally... repeatedly (piece F)

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at greater depth' because the 'pupil can' statements for this standard are not met.

The pieces in this collection demonstrate that the pupil can write effectively for a range of purposes and audiences. There is some effective management of voice (third and first person, including direct address of the reader) and of action and heightened emotion, but there is limited evidence of their ability to draw independently on what they have read as models for their own writing. In particular, drawing on video stimuli, the writing in piece A emphasises action at the expense of narrative unity and control of perspective, leaving the reader unclear about participants at certain points. The combining of styles of description leads to incongruity at times (Amongst all the foliage, most buildings were wonky) in piece D, and some attempts at using devices indicate imprecise language choices (her mum had let out a scream five times the sound of Cathys) in piece B.

In terms of structure, the pupil builds events to moments of drama or surprise in the narratives, but there is some overuse of the progression from calm or idyllic circumstances to mounting danger (pieces B and F). The protagonists (Cathy and Alma) are portrayed in similar terms and while this reflects the stimulus material to some degree, the pupil misses opportunities to individualise each character beyond simple, familiar details ('skipped' is used in both pieces). The organisation of the podcast as a written text is somewhat confused, as the pupil includes subheadings that would not be suitable for broadcasting in this format and which are out of keeping with the overall style.

The collection also indicates that while many examples of the punctuation taught at key stage 2 are used correctly, possessive apostrophes are not fully secure. Also, while commas support complex sentence structures in many places, there are omissions and errors; for example, a comma splice is evident in piece B (A little creature hopped out, it had a slight resemblance to...).

The pupil uses a semi-colon in piece C, where it appears at the end of a clause but at the head of a sequence of listed phrases, indicating that this punctuation is becoming part of the pupil's repertoire but is not yet being used securely.

Piece A: a continuation of a narrative

Context: after watching a video clip from the film, 'Jurassic Park', pupils were asked to recreate and continue the action scene from where the clip ended.

From out of the pen, the petrified pig sprinted across the enclosure squealing as he went. The worker - Joe - tried to save the worried pig. In a shock, Joe flew off of the metal platform, crash landed into the lethal enclosure and struggled back to safety. Quickly, Owen slammed the button to open the gate, Guards came to shoot the vicious creature but Owen knew that if they had shot them they would never trust him again.
"Hey, hey, hey, hold your fire!" Owen shouted.

After the worker had fallen, he looked up and saw the sharp teeth of the colossal beasts. Whilst looking out for the fierce dinosaur, the third keeper opened the gate frantically and helped the worker and dragged him hastily. Owen held his hand up to the raptors calming them down. Slowly the monsters edged even closer to Owen, snapped and snarled at him. As Owen instructed them to close the gate, he crept back keeping his cool. He dived to the ground, rolled underneath the metal bars and found himself face-to-face with the three hissing raptors on the other side. Keeper number three pulled

Owen up with the fallen keeper still out of breath.

"You're the new guy, right?" Owen questioned.

"Yeah," Joe panted heavily.

"Right, never turn your back to the cage, ever noticed why we never had job openings?" Exclaimed Owen, as he strolled away.

Piece B: a setting description

Context: pupils were asked to write a setting description based on a scene from the film, 'Jurassic Park'. They had researched the landscape and were given various pictures as a guide.

The location was 87 miles away from the devastation that had completely ruined Isla Sorna four years earlier. The island was a place to loosen up and a place of tranquillity. Aqua majestic seas gently tapped the golden sand as the craggy cliffs lined the shores. Other than a few pluggy marshmallows, the sky was as clear as the sea below with the sun beaming down on the crystal water creating an atmosphere of a dream holiday.

Enjoying a luxurious meal on the beach, a wealthy family were taking advantage of the secluded island. With no loud noise, they were loving the sand. Cathy, who was the little girl, was getting bored and wanted to explore the rest of the fascinating island. As Cathy skipped off, her mum was concerned about snakes. There was nowhere she'd rather be with the shiny sand between her feet and a delicious sandwich in her hand. She was determined to have some fun of her own.

Cathy was just yards away from the beach but the sight she had saw was spectacular. Most of the grass was barely noticeable with all the vibrant colours around her.

She hummed with joy as she was heading more into the forest. Cathy could hear a squeak coming from one of the bushes in front of her. The bushes rustled. The adventurous girl edged backwards cautious of what was coming out. A little creature hopped out, it had a slight resemblance to a dinosaur! But it was so tiny - not even knee height - she thought it would be harmless!

Kneeling down to take a closer look, Cathy was puzzled. She had thought it might be hungry, so Cathy gave her sandwich to the unknown creature and after a bit of gentle persuasion it snatched the food. That was a big mistake. The same squeak she heard earlier was now coming from every direction. In the blink of an eye, Cathy was cornered with all the vicious beasts jumping up and biting her legs. Meanwhile, the weather had taken a turn for the worst. The clouds darkened the sky and covered the sun completely as waves violently struck the rocks. Cathy had let out a scream that had echoed the island. Everyone had froze in confusion and sprinted tracing the little girl's footsteps. In shock, her mum had let out a scream five times the sound of Cathy's.

Piece C: an information podcast

Context: after choosing a specific dinosaur, children researched various features and had to create a podcast for the school website.

Podcast

Dinosaur: Triceratops

Introduction

Hi my name is _____ and we are going to go back millions of years ago to learn about the life of dinosaurs! There were three different periods; the Triassic, Jurassic and Cretaceous. Did you know dinosaur fossils have been found on all seven continents? Prepare yourself for the best journey of your life finding out about these amazing creatures!

Today we are going to focus on a beast who was around during the Cretaceous period. Want to know what creature I'm on about? It's the tremendous Triceratops! This fabulous dinosaur was actually super speedy with a speed of 32 mph.

Appearance

According to scientists, Triceratops was a herbivore (a dinosaur that only eats plants) and weighed around 10 ton also approaching 9m in height. This incredible creature had strong limbs to move and support its massive body. Did you know that the Triceratops was actually

spectacular in fights with its fiercely hooked toothless beak?

Habitat

Not many people know that during the Cretaceous period (the period before the mass extinction) there were only two continents meaning the violent herbivore could roam around anywhere. Scientists believe that the Triceratops lived in North America. Later on, the remains were found near Colorado, Wyoming, USA. Most massive creatures spent their time in forests because they would have been surrounded in trees and leaves (their diet).

Characteristics (behaviour)

Even though the Triceratops was a herbivore, they would have been able to cause a lot of damage to an attacker. I bet you didn't know that this fierce mammal was one of the last surviving dinosaur of their kind? Fossil evidence shows that it did battle with T-rex on occasion, and could survive that encounter.

Conclusion

So there you have it - I hope you have enjoyed the journey back to the Cretaceous period finding out about this mighty herbivore! A plant eater but a fierce addition to the many different species of dinosaurs. Thanks for listening and don't forget to check out more podcasts coming soon.

Piece D: a setting description

Context: pupils watched a clip of the short film, 'Ruin' (Wes Ball) and described the scene in detail, focusing on the five senses to aid their writing.

The location was an abandoned war zone with overgrown trees all around. Although there were clouds like marshmallows in the sky, below didn't measure up. Amongst all the debris, most buildings were wonky and on a tilt with a lot of mould peeling through. Out of nowhere, a huge metal box tumbled from one of the towering buildings and the Protagonist came to investigate. Falling out of the box, was an unidentified piece of technology that had flickered on.

Hearing the roaring from the machine, the protagonist sensed danger. Without wasting a second, the unknown man dashed to see a desolate leather vehicle. On the motorway, the mysterious protagonist dodged many of the rusty cars including some lampposts. The explorer had noticed one of the signs and fled right into a dark, gloomy tunnel.

feet, I summon the determination "I will do this" and defeat whatever this cruel thing that has ruined my life. But I can't... What is it ends me? What do I do then? What happens to mankind?

Piece F: a narrative

Context: after watching the short film, 'Alma' (Rodrigo Blaas), pupils wrote the story from the perspective of Alma. They had acted out sections to discuss the reasons for the character's choices.

ALMA

Snow fell to the ground as a little girl came from around the corner. The girl, who was wearing her hat, gloves and her woolly coat, skipped happily down the empty street, not knowing what awaited her. Not another soul was in sight. Joyfully, she wrote her name on a mysterious chalkboard.
Alma.

A creaking noise made Alma turn in confusion when a doll emerged in the front of a shop window behind her. The doll looked just like the girl, not a detail was missed. Staring. Alma slowly approached the shop window full with curiosity. She stood and studied the doll, took a glance at the floor but when she looked back at the doll, it was gone... She was shocked. Where had the doll disappeared to? The girl stumbled to the door, rattling the door handle forcing the door to open. It was locked. She was unsuccessful. Annoyed and aggravated, Alma launched a snowball at the door and carried on walking. As she continued to walk down the street a noise from behind her caught her attention... CRREAAAKKKK!

The door was open. Alma didn't care about how the door opened she was so excited to find the doll. The girl took a few steps and gazed around the room, looking at all the other dolls. She saw the doll that looked identical to her and walked over to reach the doll. In the process,

She accidentally kicked a little boy on a bike and picked him back up. When he got back on his feet, he headed straight for the closing door, desperate for his freedom. After the door shut closed the doll bashed against the door repeatedly. Alma went to look back at her doll but it had disappeared again. The girl looked everywhere, on the floor, under the table. Where had it gone? After a minute of looking, she spotted the doll on top of a shelf, high up with some others. She was determined. Alma started to climb, two dolls spoke with their eyes trying to warn her not to touch the doll. The little girl climbed and climbed, took one of her mittens off and touched the nose of the doll. Her eyes were locked on Alma's finger. Black. Everything went black. She was a prisoner in her own body. It was almost like a flash of something horrific. Breathing heavily, Alma couldn't move, all she could do was spectate. A few minutes passed and another doll appeared in the big window and it happened all over again...