

# **Greater Depth Writing in KS2**

**2022-23**

**Standardisation**

**Exercise 1**

**Pupil B**

This collection includes:

- A) a narrative
- B) a report
- C) a speech
- D) a diary entry
- E) a persuasive report

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 (for example, literary language, characterisation, structure)**

This collection demonstrates that the pupil can produce effective writing in a range of forms, for different purposes and audiences, drawing independently on a number of reading sources as models.

The narrative (piece A) is a complete story that shows sophisticated appreciation of the short story form. It is effectively structured to draw the reader into a situation, withholding information and building tension to a surprise revelation at the end. In the opening paragraph, the scene is set deftly with a few well-chosen details (dark and gloomy room... faded grey sofa... stuffy air) that immediately create an atmosphere of oppressive claustrophobia. The boy's single-minded focus on his computer game is established, with precise choice of language (motionless... intense... twitching), a well-chosen simile (saucer-like eyes) and deliberate use of single-clause (He was completely motionless.) and minor (Completely still.) sentences. The reference to the gunfire in the game functions symbolically to represent the boy's anger and frustration at his situation and his negative view of the world.

The mother is presented as a complete contrast to the boy. Whereas he is described as immobile apart from his moving fingers, an image of introverted concentration, she is portrayed as constantly active through a range of verbs (blustered... bustling... headed... dumped... marched), which suggest her brisk but clumsy determination. Her forced positivity, in contrast to the boy's intense, silent gloom, is conveyed through dialogue ("Honey I'm home,"... "Sorry I'm so late..."), effective and unusual choice of language (trilled) and a neatly coined simile (Twittering like an especially annoying bird). There is also contrast between the description of the boy's initial reaction to the puppy (Ecstatic... adoringly... "Sick,") and the way it changes when he sees the animal has only three legs (disgust... kicking... aggressively). The reader is manipulated into viewing the boy's reaction as cruel and shocking, and perhaps linked with the warlike games he clearly spends much of his time playing. The puppy's resilience and determination to distract the boy (Relentlessly, the puppy got up... the resolute puppy... Oblivious to the boys anger... the puppy dropped the red ball and nudged it with his nose towards his new friend) echoes the mother's perseverance (headed directly for him with a substantial box... dumped it on the coffee table immediately in front of the boy... "Aren't you going to open the present I got you?") and leads to the release of the boy from his isolated state. The reader is pleased that the puppy has won the boy over, but only in the final paragraph is the poignant reason for his earlier rejection of the animal revealed, the fact that he has a similar disability (while manoeuvring his single leg around the door). There is no further explanation, leaving the reader to speculate and reflect on the ideas and feelings explored in the story.

Throughout this well-structured piece, the pace and response of the reader is meticulously controlled, with well-chosen and adventurous use of language (penetrate... dilated... substantial... jarring... tantalisingly... stubby... Undeterred... Oblivious) and literary techniques, such as personification (light filled the room, rudely interrupting the murky environment) and metaphors (haze of pixels... a tsunami of enthusiasm) judiciously used to contribute to the overall effect. There are occasional words and phrases that are less successful (The only movement in the dwelling... the ceaseless, young puppy), but these do not detract from the overall success of the piece.

In the report (piece B), the pupil shows they can draw on research undertaken and their understanding of features of information texts to craft an effective piece of writing.

Clearly and skilfully structured into a suitable form, the report deploys sections with subheadings, (About Howard Carter... The Discovery... The key events) to clarify the content covered for the reader. The piece opens with a summary of the main ideas in the report (on the 17th February 1923, a major break-through into ancient history was made), designed to emphasise the topic's significance and capture the reader's interest. Subsequent paragraphs focus on different aspects of the story, shifting between Howard Carter himself (he was not a wealthy man) and the discovery (In the burial chamber there were four gilded shrines), avoiding a simple recount of events.

The report (piece B) is mostly written in a formal style, appropriate for purpose and audience, and includes well-selected facts and figures about Howard Carter and the discovery of King Tutankhamun's tomb (the 18-year-old King Tutankhamun... at the age of 17, he got his dream job... in 1907, he found the perfect man... It was 1918 when it all started). The formality of the style is supported by use of the passive voice (a major break-through into ancient history was made... All of this was located... were unearthed) and other impersonal constructions (It is widely known...). Well-chosen vocabulary, often specific to the topic (Egyptologist... Ancient Egyptian civilisation... inscriptions... artefact... antechamber) adds to the authenticity and authority of the piece. Some contrast is provided in the authorial comment (it was worth it!) and direct address to the reader (that is for you to decide). Awareness of the audience is also shown in the elaborations provided in brackets (Egyptologists (historians who are interested in Ancient Egypt)... the perfect man (Lord Carnarvon)). There could have been more explanation of Howard Carter's dream and the ambition he shared with Lord Carnarvon (his true dreams... the same passion) and of what was found and why the find was so important. There is also some inconsistency in the facts included (the 18-year-old, King Tutankhamun... the 19-year-old pharaoh) but overall, it is a highly competent report, showing assured appreciation of the genre.

The speech (piece C) drawing on the pupil's reading of 'Roman Quests' and understanding of features of persuasive oratory, is an impassioned piece written in the role of Calpurnia persuading another character, Juba, to exchange his baby sister, Dora, for a safe voyage to Britannia.

There is a brief introductory opening which contextualises the speech, explaining its purpose (Juba, follow me to the Triclinium and seat yourself; I have a vital proposal to make). Thereafter, the paragraphs intersperse arguments (leaving Dora with me would not only ensure her safety), flattery (You are a brave and wise boy), implied threats (The only price in exchange...), explicit risks (Most likely, she will die from the thousand mile journey) and emotional appeals (relieve me of the dark crushing jaws of sorrow and despair... would make your parents proud... the cold, hostile, foreign lands). The ending repeats the key point of the speech and invokes the inevitability of fate as a deciding factor (It is not a mistake that our paths crossed, so, I beg of you, make the decision that your fate decrees).

The first person, appropriate to a personal speech, is sustained throughout (I have a vital proposal... my brother, Quintus... I am certain... we will care) and commands (Juba, follow me... seat yourself) direct address (you need to seize this miraculous opportunity... will guide you on your voyage), rhetorical questions (Do you really want any harm to come to your youngest sister?) and tag questions (You do want to save your syblings, don't you?) are effectively deployed to engage and convince the reader. The style is emotive and elevated, with archaic elements that are appropriate to the historical setting and reflect the context and purpose of the speech (our fates are intertwined... desprate solution... your fate decrees).

Rhetorical devices such as alliteration (terrible, blue-faced barbarians), personification (the dark crushing jaws of sorrow and despair), exaggeration (I will love her to the tips of my fingers) and repetition, and the rule of three (every sailor, every ship and every departure and entry time) are used adroitly to add to the persuasive impact.

There are one or two instances of more contemporary expressions that seem out of place (for Dora it is non-negotiable) but these are few and overall, this is an impressive and effective piece of writing.

The diary entry (Piece D) is again based on 'Roman Quests' and is written from the point of view of one of the characters, Fronto. This piece draws on the pupil's study of the book and also demonstrates understanding of features of diaries, based on wider reading.

The diary, presented in an appropriate form, begins with a suitable opening (Dear Diary) and an overall comment on Fronto's new life which also signals the era in which it purports to be written (How rich and luxurious life in Britannia is!). The first person is sustained throughout (I am contemplating the mood... it was my athletic uncle... I need to rest my eyes) and the piece includes detailed description of their new home (lustrous feather mattress... a marble pathway... black and white, diamond-shaped mosaic), an account of one particular event (Once we had been showed through the garden) and a glimpse of daily routines (Albinus (Uncle Pantera's servant) directs us to a trelessed area). It also includes comments on people (Juba is always so anxious at the moment... Uncle is the kindest person I have ever met), and reflective observations relevant to a diary (There's a new priceless surprise at every turn... I miss the laughter of the family meals back in Rome.). Although much of the content creates a convincing impression of the Roman background (In the atrium alone... dark, slender, lowering, Roman trees... we sit on lustours couches) there are details that seem anachronistic, for example reference to photographs (He reminded me of the photos Pater used to show me...).

The diary entry is organised into paragraphs, each one focusing on a different aspect of Fronto's new life in their uncle's villa, with clear links between sections. The piece finishes with a valediction, as for a letter, which is appropriate for a diary (Bye for now diary (I need to rest my eyes) until tommorrow Fronto), though the ending seems a little rushed.

There is some use of figurative language, for example personification (an exuberant fountain which spued crystal-clear, sparkling water) and the choice of language is varied and ambitious (contemplating... flanked... legendary... majestic...), with extended noun phrases used to provide vivid detail (a lustrous feather mattress... the laberenth of corridors and gardens... impeccible emrald grass... majestic temple-like courtyard... black and white, diamond-shaped mosaic) though occasionally the use of adjectives is less successful (a new, priceless surprise).

In the persuasive report (piece E), the pupil draws on knowledge of formal reports presenting arguments to construct a case for residential visits, supported by personal experience. The piece maintains focus on its purpose and the audience, school governors, throughout.

The opening introduces the topic (It has long been deliberated that year-six residentials are beneficial for the development of core values:) and identifies the key attributes inculcated by such trips (determination, collaboration, independence and trust). Subsequent paragraphs elaborate on each of these qualities and how they are developed, supported by specific examples (They may have acquired this essential skill through caving... we had to all work together and make them immaculate... during climbing we had to whole-heartedly trust our belayers). There is also an attempt to relate arguments to the future benefits for children (Taking oneself out of one's comfort zone is surely something all children should do regularly, is it not?... This will greatly assist children in later life). The piece ends with an appeal to governors to ensure these trips are continued, delivered in an appropriately formal and respectful tone (If residentials trip were to be discontinued, so many children would definitely miss out on this once-in-a-lifetime opportunity.).

A number of devices, appropriate to purpose and audience, are used to create persuasive impact in the argument, including lists, (determination, collaboration, independence and trust) direct address to the reader (you must continue these outstanding and marvellous residentials) and tag questions used for rhetorical effect (something all children should do regularly, is it not?). The style is formal, supported by passive constructions (were to be discontinued) and an ambitious selection of language (beneficial... plethora... acquired... unaccompanied... privilege) although at times vocabulary is not used entirely appropriately (It has long been deliberated... fluctuating time... constructable quality... barring no nights) resulting in some awkwardness of style.

### **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 short story (piece A), there is a clear contrast between the style of the narrative (Abruptly, the door creaked open... The puppy yapped fully and stared back up at him) and the choice of language in the dialogue ("Honey I'm home,"... "Whaa?!... Huh.... Me?.....!"), with deliberate use of slang to convey character and emphasise the age of the main protagonist ("Sick!" the boy exclaimed... "She's got to be kidding,").

A formal style is skilfully deployed in the non-chronological report (piece B) to convey information about Howard Carter's finding of Tutankhamun's tomb (It was on this date that Howard Carter, who was born in Norfolk, England, famously discovered the lost tomb of a bygone pharaoh) but deliberate use of a more conversational interjection (it was worth it!) and a shortened form of King Tutankhamun (led into King Tut's burial chamber) adds variety and creates a friendly tone for the reader.

Similarly, in the diary entry (piece C), shifts between a formal and elevated style (In the evening of every day, Albinus (Uncle Pontera's servant) directs us to a trelessed area directly behind our accomodation) and a more personal one, as though the character is talking to himself, (It isn't home and it's a bit smelly and dirty... Bye for now diary), effectively reflects the private and public functions of a diary.

The speech (piece C) and the persuasive report (piece E) both deploy a mostly formal tone throughout, but whereas the speech (piece C) is deliberately emotive in its style (Britannia is a desprate solution for you), the persuasive report (piece E) focuses on presenting ideas more objectively, with repeated reference to abstract ideas (values ... attributes... memories... skill ...). Occasional use of familiar expressions (Taking oneself out of one's comfort zone... this once-in-a-lifetime opportunity) are used in deliberate contrast to make a connection with the audience.

### **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, purpose and audience.

Grammatical structures are manipulated, and vocabulary selected to convey different degrees of formality. Overall, the pieces in this collection tend to be at the formal end of the spectrum, but the level of formality and register varies from the narrative (piece A), which is literary in approach, to the personal and emotive speech (piece C) and the carefully argued persuasive report (piece E).

In the narrative (piece A), a formal, literary style is adopted to recount events in the story, with a range of well-controlled sentences deployed to create particular effects. For example, short single-clause and minor sentences are used to create character (He was completely motionless. Completely still.) In contrast, a multi-clause sentence is used to build up anticipation as the boy opens the box (Slowly and cautiously, savouring every moment, the boy raised a corner of the

mysterious box and expectantly peered in, only to see a pair of inquisitive eyes peering right back at him), the length and phrasing reflecting the gradual revelation of the puppy, without explaining what it is. Extended noun phrases are used throughout to convey precise and vivid details (a dark and gloomy room... a faded, grey sofa... a short, stubby, energetic tail... a new-found, gleaming ball). The deliberate fronting of phrases and clauses foregrounds particular details for the reader (As if being tickled, the puppy playfully wriggled and writhed... Twittering like an especially annoying bird, the woman who was dressed in a white T-shirt and black tights, marched back into the kitchen... Oblivious to the boys anger, the puppy incessantly lurched forwards).

The literary style is supported by careful choice of language to create particular effects from the oppressive dreariness of the room (dark and gloomy... stuffy air... the murky environment) to the irresistible energy of the puppy (energetic... playfully... Undeterred... relentlessly... tsunami of enthusiasm... resolute... incessantly). Verbs are deliberately chosen to convey the different actions of the boy (sighed... flickered... swerved... tossed... growled... lashed... kicked), the mother (blustered... headed... dumped... marched) and the puppy (wriggled... writhed... yapped... scrambled ... lurched), while also creating an impression of the character of each of them.

More informal use of language is deployed in the dialogue and there is a contrast between the warmth of mother's greeting ("Honey I'm home,") and the inarticulate and mumbled response of the boy ("Whaa?!... Huh.... Me?.....!"), reflecting their different attitudes and moods. The boy's final comment ("We'll be outside mum!") suggests that by the end he is able to respond more affectionately to his mother, showing the positive impact the puppy has had on his state of mind.

The formality of the report (piece B) is supported by a range of grammatical structures, including multi-clause sentences used to convey the relationship between events succinctly (He studied to be an archaeologist and at the age of 17, he got his dream job in Egypt – copying ancient Egyptian wall paintings and inscriptions on archaeological sites ... After painstakingly uncovering the annexe, the duo were able to unearth a gateway which led into King Tut's burial chamber, and after that, his treasury). Independent clauses, joined by semicolons or colons, are used to introduce a point and then expand it relevantly (Howard Carter was possibly the most famous Egyptologist who ever lived; even as a child he loved history (especially Ancient Egypt civilisation)... However, that's where Carter's good fortune ceases: he was not a wealthy man and if he wanted to pursue his true dreams, he needed a sponsor). Use of the passive voice (a second door was opened) and impersonal constructions (It is widely known) help to support the high level of formality sustained throughout the piece and text connectives are used to link ideas (However... Furthermore), provide authorial comments (Fortunately) and aid cohesion.

The choice of vocabulary is mostly formal, with a range of ambitious vocabulary used precisely, including subject-specific terms (historians... bygone pharaoh... annexe... burial chamber... priceless artefact). Occasional less formal expressions (it was worth it!... King Tut... the duo) provide an effective contrast in the piece.

In the speech (piece C), a formal register is also adopted, but in this case it is more personal and emotive, reflecting the historic setting of the piece. Multi-clause sentences, sometimes balanced in construction, are deployed to present points persuasively (I believe that our fates are intertwined and leaving Dora with me would not only ensure your safety and your journey's liklyhood, but it would relieve me of the dark crushing jaws of sorrow and despair... Furthermore, we will care for her, feed her, clothe her, look out for her and educate her which is a luxury that if she went on your journey you could not provide). Lists of noun phrases (the thousand mile journey, the wild animals, the lack of milk or the terrible blue-faced barbarians) are used to build up a picture of the threats facing Dora, while a range of modals convey the possible risks (who will most likely, even if you do safely arrive, not survive ) and consequences (would not only ensure... would make your parents proud... you could not provide) of Juba's actions. Apt and considered vocabulary choices, often emotive in impact, reflect the status and character of Calpurnia, as well as her strong feelings (I beg of you to consider my suggestion... you need to seize this miraculous opportunity... I urge you to make the decision). Repetition is used for rhetorical effect (they know every sailor, every ship and every departure and entry time) and in the final paragraph, a series of single-clause sentences is used emphatically to endorse Calpurnia's suitability to look after Dora (I am Calpurnia. I am a mater. I am your saving grace.). In this piece, a range of verb forms, with secure shifts between them, (I beg of you... you have done... are intertwined... would not only ensure... I urge you) are used with assurance to create an impression of Calpurnia's forcefulness.

The diary (piece D) moves between a formal register and a more conversational one, supported by a range of grammatical structures. The piece opens with an exclamation (How rich and luxurious life in Britannia is!) to command the reader's attention. The next sentence begins more conversationally in style with short clauses joined by 'and' and 'but' and contractions (It isn't home and it's a bit smelly and dirty). Much of the piece is written in the present tense, with secure shifts between verb forms, for example the first paragraph moves from the simple present tense (it is the closest environment to home) to the present progressive (I am contemplating), a present perfect with modal (could have ever hoped for), the simple present (Juba is always so anxious) and ends with the present perfect (after all he's done for us).

A single-clause sentence is used to introduce the topic of the second paragraph (Uncle Pantera's villa is out-of-this-world). Thereafter multi-clause sentences, well-controlled by the use of a range of punctuation, build up a detailed picture of the villa (There's a new priceless surprise at every turn and even after two weeks of exploring the laberenth of corridors and gardens I still don't know half of the secrets it holds... Further into the majestic temple-like courtyard, you will spot marvellous black and white, diamond-shaped mosaic draped around an exuberant fountain which spued crystal-clear, sparkling water). In this paragraph and the subsequent one, there is some atypical uncertainty over verbs, with the piece slipping into the past tense.

The next paragraph seems to recount a particular event but is not introduced clearly and is confusing, an uncharacteristic weakness in the piece. In the description of Uncle Pantera, multi-clause sentences, sometimes using antithesis, are deployed to convey the contrast between two views (Uncle is the kindest person I have ever met but he's a bit different to what I imaged him to be... So far, he has granted us with delicious food, the finest feather beds and a roof over our head, but mood is so formal here and I miss the laughter of the family meals back in Rome). Ambitious, well-chosen vocabulary helps to convey a vivid impression of the villa – and underlines its formal magnificence (atrium... the legendary Eucalitus... majestic, temple like courtyard... diamond-shaped mosaic... draped around an exuberant fountain).

In the persuasive report (piece E) a formal and elevated style is deliberately chosen to be appropriate to the purpose and audience of the writing, convincing school governors that residential school trips are invaluable. A variety of grammatical structures is used to make the case, including single-clause sentences to introduce a topic (The next value is independence) and multi-clause sentences to develop an argument (Although all students had a fluctuating time, every single one of them advanced their personal attributes). Shifts between third person assertions (Determination is an attribute which all children will have obtained throughout the week), first person to convey personal experience (And having just spent five days at Charterhouse, I know that to be true) and second person to exhort the reader to support a point of view (Evidently, you must continue these outstanding and marvellous residentials) are managed confidently. Questions employing modal verbs are included to make the audience think (Afterall, all studentents should have the privilege of experiencing these stupendous and exclusive residential camps, should they not?), although the tag questions (must they not?... should they not?) seem slightly too formal at times and hence awkward.

The selection of vocabulary helps to add to the chosen register, with a focus on abstract nouns (determination... skills... attribute... privilege) and powerful, non-specific adjectives of praise to convey the benefits of the trips (outstanding... marvellous... stupendous). Other formal language choices are used to maintain the chosen style (acquired... proceed...).

ascending... yearned... assist) though occasionally the vocabulary selected, while adventurous, is not quite appropriate in context (deliberated... advanced... capitulate... constructable). This does not, however, detract from the overall impact of the piece.

**The pupil can use the range of punctuation taught at KS2 correctly (for example, semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity**

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

- commas to clarify meaning
- Instantaneously, light filled the room, rudely interrupting the murky environment... (piece A)
- The puppy had silky golden fur, a short, stubby, energetic tail and trusting, hazel eyes (piece A)
- Eighteen days later, Lord Carnavon and his daughter arrived... (piece B)
- Furthermore, we will care for her, feed her, clothe her, look out for her and educate her, which is a luxury... (piece C)
- In the evening of every day, Albinus... (piece D)
- Although all students had a fluctuating time, every single one of them... (piece E)
- Independence is another vital attribute as it allows you to pack your own bag, keep your things together... (piece E)
- punctuation to indicate parenthesis
- Twittering like an especially annoying bird, the woman, who was dressed in a white T-shirt and black tights, marched... (piece A)
- Fortunately, in 1907, he found the perfect man (Lord Carnarvon) with whom... (piece B)
- Four days later – on November 9th – the first steps leading... (piece B)
- Automatically, I reached out – right, left, right – but there was no doorframe... (piece D)
- In the evening of every day, Albinus (Uncle Pantera's servant) directs us... (piece D)
- colons, semi-colons and dashes to mark the boundary between independent clauses
- A second later, the sound of gunfire re-entered the room but the boy wasn't completely consumed: half of him was now focussed on the adorable puppy... (piece A)
- Howard Carter was possibly the most famous Egyptologist who ever lived; even as child, he loved history... (piece B)
- However, that's where Carter's good fortune ceases; he was not a wealthy man... (piece B)
- Juba, follow me to the Triclinium and seat yourself; I have a vital proposal to make (piece C)
- ...as you know Dora is sweet and very beautiful but she is also fragile and very delicate: Britannia is a desprate solution... (piece C)
- They may have acquired this essential skill during caving: they had to proceed, even though they were anxious (piece E)
- colons to introduce items in a list
- Albinus surves us Brittannia most luxourious dishes: cheese patina pies, roast hog with a plum in its jaws, watered wine... (piece D)
- It has long been deliberated that year-six residentials are beneficial for the development of core values: determination, collaboration... (piece E)
- speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas
- "Honey I'm home," the boy's mum (piece A)
- "Aren't you going to open the present I got you?" she called (piece A)
- "We'll be outside mum!" he called (piece A)
- hyphens to avoid ambiguity
- saucer-like eyes (piece A)
- the18-year-old, King Tutankhamun (piece B)
- diamond-shaped mosaic (piece D)
- crystal-clear, sparkling water (piece D)
- once-in-a-lifetime opportunity (piece E)

Punctuation is often used precisely to avoid ambiguity and enhance meaning. For example, in the narrative (piece A) (the boy mumbled vaguely, the word 'present' snapping him out of his haze of pixels) and in the speech (piece C) (Juba, as you know, Dora is sweet and very beautiful...). Commas are deployed confidently to control long, multi-clause sentences, for example in the narrative (piece A) (Slowly and cautiously, savouring every moment, the boy raised a corner of the mysterious box and expectantly peered in, only to see a pair of inquisitive eyes peering right back at him). Commas are also used to manage the pace for the reader and add impact, for example in the non-chronological report (piece B) (After painstakingly uncovering the annexe, the duo were able to unearth a gateway which led into King Tut's burial chamber and after that, his treasury.).

Dashes are used to add emphasis in the non-chronological report (piece B) (Five whole years of excruciating hard work until they finally found his tomb – it was worth it!) and in the report (piece E) (This will greatly assist children in later life – they will be capable to complete actions solartary and unaccompanied by an adult.). Brackets are used to indicate authorial asides for example in the speech (piece C) (Juba, I urge you to make the decision that would make your parents proud (Jupiter rest their souls)) and in the diary (piece D) (Usula is suspitious of everyone we meet (she still doesn't like Uncle Pantera)) and to provide additional information or explanations, for example in the non-chronological report (in the Valley of the Kings (the traditional burial place of pharaohs)).

Ellipses are used in different ways to create impact, for example in the narrative to show pauses in the dialogue, indicating confusion ("Whaa?!... Huh... Me?.....!"); for emotional and persuasive impact in the speech (piece C) (seize this miraculous opportunity... for Dora's sake) and to emphasise contrast in the diary (piece D) (It isn't home and it's a bit smelly and dirty... but it is the closest environment to home I could have ever hoped for.).

The use of colons and semi-colons is well managed across several pieces, and sometimes used in tandem with other punctuation to show the relationship between points, for example in the non-chronological report (piece B) (Howard Carter was possibly the most famous Egyptologist who ever lived: even as a child, he loved history (especially Ancient Egyptian civilisation)) and in the diary (piece D) (In the atrium alone, there's a marble path way flanked on both sides by impeccable emerald grass and the dark, slender, lowering, Roman tree: the legendary Eucalitus.).

## The Present

In a dark and gloomy room, a boy perched tensely on the edge of a faded grey sofa as the sound of gunfire punctured the stuffy air. He was completely motionless. Completely still. Even his intense, saucer-like eyes were unblinking. The only movement in the dwelling was the quivering of an ant's antenna and the rapid twitching of the boy's fingers on a controller. Suddenly, the gunfire stopped and there was an intruding *beep, beep*; the boy sighed deeply. Slowly, he took a huge, shaky breath and started the whole process again.

Abruptly, the door creaked open and a woman who resembled the boy, blustered in, causing a beam of light to penetrate the gloom. Momentarily, the boy's dilated pupils flickered away from the 12 inch screen only to dash back after seeing who it was.

"Honey I'm home," the boy's mum trilled, "Sorry I'm so late. The traffic was terrible."

After bustling around for a minute, the woman headed directly for him with a substantial box. She hurriedly dumped it on the coffee table immediately in front of the boy (who was still playing his warfare game and swerved to avoid it obstructing his vision). Vffffffttt. The jarring sound of the living room blinds being hoisted open distracted the boy for a second. Instantaneously, light filled the room, rudely interrupting the murky environment and making the boy pause for a second to adjust. Twittering like an especially annoying bird, the woman, who was dressed in a white T-shirt and black tights, marched back into the kitchen.

"Aren't you going to open the present I got you?" she called.

"Whaa?!.... Huh.... Me?.....!" the boy mumbled vaguely, the word 'present' snapping him out of a haze of pixels.

His eyes fell upon the large cardboard box that was settled tantalisingly right in front of his face. Slowly and cautiously, savouring every moment, the boy raised a corner of the mysterious box and expectantly peered in, only to see a pair of inquisitive eyes peering right back at him. Ecstatic, the boy reached in and pulled out the ball of fluff, observing it adoringly.

"Sick," the boy exclaimed, scrutinising him closely, all the while trying not to get whipped by its thrashing tail. The puppy had silky golden fur, a short, stubby, energetic tail and trusting, hazel eyes. As if being tickled, the puppy playfully wriggled and writhed in the boy's hands and that's when he noticed... Where his front left paw should be, there was a stump. He only had three legs. The puppy yapped playfully and stared back up at him with his big, round eyes but the boy cruelly tossed him onto the rigid floor.

"She's got to be kidding," he growled in disgust picking up the controller and returning to his game as if nothing had happened. Undeterred, the puppy scrambled

about, got up and walked back over the boy. Suddenly, the boy lashed out, kicking the puppy in fury. "Get lost!" he shouted.

Relentlessly, the puppy got up and set off to explore his new habitat with a tsunami of enthusiasm. A second later, the sound of gunfire re-entered the room but the boy wasn't completely consumed: half of him was now focussed on the adorable puppy, who was currently attempting to run but kept tripping. With a new-found, gleaming ball in his mouth, the resolute puppy made his way back to the boy tripping and stumbling along the way. As soon as he reached the boy, the puppy dropped the red ball and nudged it with his nose towards his new friend who kicked it aggressively into the cardboard box, which was now strewn over the polished wooden floor. Oblivious to the boys anger, the puppy incessantly lurched forwards towards the ball, thereby getting himself stuck in the cardboard box and earning himself a chuckle from the boy.

Unable to concentrate on his game or refuse the ceaseless, young puppy, the boy picked up the magenta ball along with his crutches. "We'll be outside mum!" he called, while manoeuvring his single leg around the door.

Piece B: a non-chronological report

Context: pupils explored the features of report writing and then wrote about Howard Carter as part of their work on Ancient Egypt.

### The Discovery of a Lost Pharaoh

It is widely known to Egyptologists (historians who are interested in Ancient Egypt) that on the 17<sup>th</sup> February 1923, a major break-through into ancient history was made. It was on this date that Howard Carter, who was born in Norfolk, England, famously discovered the lost tomb of a bygone pharaoh: the 18-year-old, King Tutankhamun. Carter's effort to persevere has influenced our knowledge of Ancient Egypt ever since.

### About Howard Carter

Howard Carter was possibly the most famous Egyptologist who ever lived; even as a child, he loved history (especially the Ancient Egyptian civilisation). He studied to be an archaeologist and at the age of 17, he got his dream job in Egypt – copying Ancient Egyptian wall paintings and inscriptions on archaeological sites. However, that's where Carter's good fortune ceases: he was not a wealthy man and if he wanted to pursue his true dreams, he needed a sponsor. Fortunately, in 1907, he found the perfect man (Lord Carnarvon) with whom he shared the same passion. Ten years later, Carter and Carnarvon embarked on their first expedition to discover King Tut.

### The Discovery

The ground-breaking discovery of the 19-year-old pharaoh (Tutankhamun) took five years in total. Five whole years of excruciating hard work until they finally found his tomb – it was worth it! After painstakingly uncovering the annexe, the duo were able to unearth a gateway which led into King Tut's burial chamber and after that, his treasury. In the burial chamber, there were four gilded shrines; each one bigger than the one inside. Furthermore, there were over three to four thousand items – each one a priceless artefact.

All of this was located 3.9m (13 ft) under the tomb of King Rameses VI in the Valley of the Kings (the traditional burial place of pharaohs).

### The key events

It was 1918 when it all started: the dig for King Tut's tomb. But, it was the key events following this date which were equally as crucial; they commenced from the 1<sup>st</sup> November 1922. It was on this date that the final season of working in The Valley of the Kings took place. Four days later – on November 9<sup>th</sup> – the first steps leading to Tutankhamun's tomb were unearthed. These led to a door sealed with brick and plaster. Eighteen days later, Lord Carnarvon and his daughter arrived at the dig. Subsequently, on the 26<sup>th</sup> November, a second door was opened and inside, was the

antechamber of the tomb. Finally, on 17<sup>th</sup> February 1923, Tutankhamun's tomb was opened and the concealed treasure rediscovered.

### Howard Carter ... the most famous Egyptologist ever?

By studying Howard Carter, it is clear his discoveries have influenced history as we know it but whether or not he was the most famous, that is for you to decide.



Piece C: a speech

Context: as part of their work on the Romans, pupils read 'Roman Quests' by Caroline Lawrence. They were asked to write a persuasive speech in role (Calpurnia) to another character, Juba, to persuade him to exchange his baby sister in return for safe passage to Britannia. Note that purple text is the pupil's own editing.

Context: Cap. Calpurnia's proposal to Juba.

Juba, follow me to the Triclinium and seat yourself; I have an vital proposal to make.

Juba, I beg of you to consider my ~~pro~~ suggestion carefully. You are a brave and wise boy and you have done outstandingly well to get this far but you need to seize this miraculous opportunity... for Dora's sake. I believe that our fates are intertwined and leaving Dora with me would not only ensure her safety and your journey's likelihood, but it would relieve me of the dark crushing jaws of sorrow and despair. Juba, I urge you to make the decision that would ~~no~~ make your parents proud (Jupiter rest their souls).

Do you know, my brother, Quintus, is a sailor and my husband, Appius, is a highly regarded beast importer? Between them they know every every sailor, every ship and every departure and entry time in all three harbours. I am certain they will guide you on your voyage to <sup>Britannia</sup> Britannia... for ~~servo~~ quadrans. The only price in exchange for yours, Frontos and Ursula's safe travels to <sup>Britannia</sup> Britannia, is your baby sisters, who will most likely, even if you do safely arrive, not survive the cold, hostile, <sup>foreign</sup> lands. You do want to save your syblings, don't you?

Juba, as you know, Dora is a sweet and very beautiful but she is also fragile and very delicate: Britannia is a desperate

solution for you and your <sup>dearly</sup> ~~sybke~~ syblings but for Dora it is non-negotiable. Most likely, she will die <sup>from</sup> ~~for~~ the thousand mile journey, the wild wild animals, the lack of milk or the terrible, blue-faced barbarians.

Additionally, Dora will be protected and secure with me. I will love her to the tips of my fingers along with my considerate husband. Furthermore, we will take care for her, feed her, clothe her, look look out for her and educate her, which is a luxury that if she were sent on your journey you could not provide. If you leave Dora with me, she will grow up in a safe environment and will have many friends to entertain her. Do you really want any harm to come to your youngest sister?

Juba, I am Calpurnia. I am a mater. I am your saving grace. It is not a mistake that our paths crossed, so, I beg ~~you~~ of you, make the ~~les~~ decision that your ~~to~~ fate decrees.

Piece D: a diary entry

Context: After reading 'Roman Quests' by Caroline Lawrence, pupils were asked to write a diary entry from the viewpoint of one of the characters (Fronto). Note that purple text is the pupil's own editing.

Dear Diary

How rich and luxurious life in Britannia is! It isn't home and it's a bit smelly and dirty... but it is the closest ~~the~~ environment to home I could have ever hoped for, ~~in a miserable land so far from Rome, such a~~ ~~forcing land~~ Right now, <sup>lounging</sup> ~~lounging~~ on a lustrous <sup>feather</sup> ~~water~~ mattress and holding out my wax tablet, <sup>in front of my face</sup> I am contemplating the mood of my two younger siblings: Tuba is always so anxious at the moment and Usula is suspicious of everyone we meet (she still doesn't like Uncle Pantera, ~~Even~~ ~~for~~ even after all he's done for us already).

The Uncle Pantera's Villa is out-of-this-world. There's a new, priceless surprise at every turn and even after two <sup>corridors and gardens</sup> weeks of exploring the labyrinth of its ~~depths~~ I still don't know half of the secrets it holds. In the atrium alone, there's a marble path way ~~flanked~~ flanked on both sides by impecible <sup>emerald</sup> grass and ~~the the Italian oak the Roman tree Eucalis~~ dark, slender, ~~but~~ towering, Roman trees: the legendary Eucalitus. Further into the majestic ~~courtyard~~ <sup>you</sup> temple-like courtyard, you will spot marvellous, black and white, <sup>diamond</sup> diamond-shaped mosaics draped around an exuberant fountain draped

which spued crystal-clear, sparkling water. It was just like the one they had had back in Rome only bigger, and

Once we had been showed through the garden by one of Uncle Pantera's may many, fair-haired slaves, I found myself face-to-face with an interact <sup>sculpture</sup> ~~sceptre~~. Automatically, I reached out - right, left, right - but there was no doorframe to reach out to so I ended up tapping my chest ~~on~~ muscular ~~as~~ chest ~~was~~ instead.

Suddenly I realised ~~for~~ ~~my~~ it wasn't a statue, it was my athletic Uncle: the rich ~~and~~ Mr Pantera.

Uncle is the kindest person I have ever met but he's a bit different to ~~at~~ what I ~~was~~ ~~imagined~~ him to be: He reminds me of the photos Pater used to show me of himself a younger, ~~is~~ fitter, more athletic handsome version of himself. So far, he has granted us with delicious food, the finest feather beds and a roof over our head, but mood is so formal ~~has~~ here and I miss the laughter of the family meals back ~~at home~~ ~~at~~ in Rome.

~~After~~ In the evening of every day, Albinus (Uncle Pantera's servant) directs us to a tredressed area in the back directly behind the main ~~our~~ <sup>acommodation</sup> ~~accommodation~~ for a banquet. After we ~~are~~ <sup>sit</sup> ~~seat~~ on the lustourous coaches Albinus serves us Brittania most luxourious dishes: cheese patina pies, roast hog with a plum in its jaws, watered wine and ~~is~~ my personal favourite suffered song but I miss the basic food of home.

Bye for now diary (I need to rest my eyes) until tomorrow

Fronto,

## Piece E: a persuasive report

Context: following the year 6 residential camp, pupils were asked to write a formal report stating the advantages of this trip in order to secure funding and support for future trips from governors and parents.

It has long been deliberated that year-six residential are beneficial for the development of core values: determination, collaboration, independence and trust. And having just spent five days at Charterhouse, I know that to be true. All students who attended will have forged a plethora of memories which will be cherished and reflected upon long into the future. Although all students had a fluctuating time, every single one of them advanced their personal attributes. Evidently, you must continue these outstanding and marvellous residential, must you not?

Determination is an attribute which all children will have obtained throughout the week. They may have acquired this essential skill during caving: ~~when~~ they had to proceed, even though they were anxious. Or they might have achieved it in climbing where they kept ascending the rock face even though they yearned to capitulate. Taking oneself out of one's comfort zone is surely something all children should do regularly, is it not?

Collaboration is another constructable quality pupils will have developed as in every task there was no 'I' only team. For example, having no nights ~~so~~ we had to all work together and make

them immaculate (in the hope our teachers would give us ten out of ten). The next value is independence. Independence is another vital attribute as it allows you to pack your own bag, keep your things together and be ~~red red~~ ready and on time for all your activities. This will greatly assist children in later life - they will be ~~able~~ capable to complete actions solitary and ~~unaccompanied~~ <sup>unaccompanied</sup> by an adult.

Trust is another was also a crucial quality at Charterhouse as, during climbing, we had to whole-heartedly trust our belayers (people who fix you and the equipment to the wall) to secure the equipment and keep oneself safe. This skill will help the children in future to trust relatives and loved ones.

~~so many~~ If residential trips were to be discontinued, so many children would definitely miss out on this ~~once~~ once-in-a-lifetime opportunity. After all, all students should have the privilege of experiencing these stupendous and exclusive residential camps, should they not?

# **Greater Depth Writing in KS2**

**2022-23**

**Standardisation**

**Exercise 2**

**Pupil A**

This collection includes:

- A) a Viking saga
- B) a guide
- C) a news report
- D) a webpage
- E) a review
- F) a narrative

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 writing (for example, literary language, characterisation, structure)**

Across the collection, the pupil writes very effectively with assured control in a range of forms for different purposes and audiences, choosing and using a variety of texts as models and drawing on their wider reading and independent research. In the compellingly written Viking saga (piece A), the pupil shows sophisticated awareness of the form, structure and language of such narratives. The first sentence sets the scene (secret hideout nestled between the trees), introduces one of the main characters (Captain Madara of the Uchika clan) and creates a sense of anticipation (had summoned a meeting). A tense atmosphere and sense of heightened emotions are quickly established through deliberate use of short sentences (Tension filled the air, palpable.), Captain Madara's speech ("...Today we avenge. Kill or be killed...") and reference to the warriors' preparation for battle (they had been training for this day for many months).

An account of what happened (Raising their weapons in agreement, his men quelled any fear) is interspersed with dialogue ("Show no mercy – except for Hashitama..."), which builds up to the battle scene and the final confrontation (He and Hashitama stood face to face in the centre of the battlefield.). Throughout, the pupil sustains the historical setting, manages the chosen narrative form and adopts a deliberately formal style with assurance (Madara was a seasoned leader, all respected him and dutifully followed any command he set forth.). The characters of the two protagonists are skilfully revealed through the use of dialogue – and an impression of the gruesome battle scene is captured in a few well-handled and convincing descriptive details (The grass, now a sea of red, was more a mortuary than a field.).

Understanding is shown of the Viking background (a Viking was always prepared for a battle to some degree, such was life living in such a hostile and unpredictable environment) and the piece has a well-planned structure, evidenced by an engaging opening, tightly-managed development and unexpected ending – the victory of Hashitama over Madara (Hashitama lifted his fist into the air as the realisation that victory was his washed over him.). The use of stylistic features such as alliteration (ferocious fighters... laying limp and lifeless), similes (doubt still tried to creep its way into their minds like mold), metaphors (a viking was ready to be catapulted into action... sea of red... Words spilled out... bubbling rage... washed over him) and an ambitious selection of elevated vocabulary (palpable... seasoned... dismantled... slaughtered... burden... velocity) helps to create an authentic and engrossing piece in the style of a saga.

In the knowledgeable and confident guide (piece B), a clear introduction and conclusion are used to frame mature and considered advice, organised into coherent paragraphs, each one introduced by a topic sentence and explaining a different piece of advice (It is likely that as students approach the end of key stage 2 and the SAT tests loom, there will be an increase in homework expectation... Listening skills are vital in year 6.). It is written from the perspective of an expert, based on research (with recent studies indicating) and adopts a formal and authoritative tone throughout (This guide is written with children about to experience year 6 in mind.). The piece reflects the pupil's reading, understanding and appreciation of features of such guides, which are authentically replicated here.

Sensible advice is selected to aid a parent with supporting their child (Parents should include dinner table talk to model speaking and listening,) and the writer acknowledges different viewpoints (playing with friends at primary school is a treasured memory for many adults... Children frequently become awash with revision guides, spelling lists, online learning and worksheets), while maintaining a clear focus on the target audience. The guide includes information, advice and reassurance. The choice of language is subject specific (higher education... apprenticeship... curriculum... formalised activities... communication) and also incorporates appropriate use of abstract nouns (fun... potential... engagement... freedom... expectation... skill... love... guidance) and one or two idioms deliberately chosen to engage and persuade (suffering burnout... nuggets of wisdom).

The well-researched news report (piece C) is presented as a live blog, with a summary of main events offered first (Round up of latest news). This is followed by sections posted at different times (6 seconds ago... 5minutes ago) identified by a 'subheading' (Zelensky directs speech at UN) and given in reverse order, with the most recent first. Some of the content is delivered in note form as befits a fastmoving news blog. This is a sophisticated and authentic approach to devising such a report, showing understanding of the way news events are delivered 'live' on websites.

The selection of content reflects real life events and demonstrates the considerable research undertaken by the pupil to complete this task. It includes appropriate features such as facts and figures (with a further 300 civilians injured... is thought to have killed at least twenty people... The UK has provided over 300 missiles) and comments from relevant people ("We must continue to fight against evil for Ukraine ...". Analyst Jacob Jones explains, "This is a significant development..." Michael Robinson, Warfare expert, explains, "Russia is inherently secretive..."). The style incorporates both impersonal features suitable for a report (on what was thought to be... in retaliation for the financial sanctions imposed against his country), emotive language appropriate to the topic (fight against evil... future of democracy... The callous act... wave of devastation) and informal expressions relevant to a blog (To be clear... so to speak... war does turn nuclear). The use of questions (How have different countries responded to the horror scenes witnessed so far in Ukraine?) and a link to make a donation (To donate, click here) are small details that add authenticity and show awareness of the reader.

The persuasive webpage (piece D) mimics the style, tone and use of language of such promotional texts, from the dramatic name of the hotel used as a headline (THE ONE) to the accompanying tweets that endorse its excellence (Exceptional stay @theonedubai). The opening sentence, with the key word deliberately placed first, emphasises the full-blown opulence of the



hotel (Luxury awaits you). A careful selection of information (world class spa... 24 hour concierge... 10 different types of pillow... French and Indian cuisines) and features designed to persuade, such as direct address to the reader (you would expect), commands (Unwind... dine... take a trip), alliteration (glitz and glamour... lavish lifestyle), rule of three (chandeliers, fast cars and out-of-this-world experiences) and deliberate use of hyperbolic language (Every inch of this hotel... Sumptuous, unforgettable stays... have your world opened up) are combined to create a realistic and impressive webpage. Also included are recognisable clichés, appropriate to this kind of text, used sparingly and with assurance (there is something for everyone... guaranteed relaxation waits... courtesy of our award-winning chefs), showing a sophisticated appreciation of the features of such texts.

Similarly, the elements of a Trip Advisor review are faithfully replicated in the entertaining review (piece E). There is an authentic three-word summary (Scam! Avoid! Lies!), accompanied by a date and the social media handle of the poster (Owleyes 2244). The piece is organised clearly into paragraphs, with the first setting out the writer's expectations based on the promotional material (Looking at the pictures, anyone would get a bolt of excitement) and also lulling the reader into false expectations. Subsequent paragraphs provide shocking contrast by detailing the ways in which the hotel has failed to live up to these expectations, supported by relevant anecdotes emphasising the difference between what was advertised and the actual experience of the writer (Valet parking – sounds great – until you realise the driver could not care less about your car).

The style adopted is informal, appropriate to purpose and audience, with the use of the first person sustained throughout (I thought why not... I have never experienced... I had specified on the booking... I clasped eyes on... we weren't even able). Conversational expressions, suitable for a personal review, are used (Well, what can I say? ... I wasn't holding out much hope... on one of the worst, no – THE worst... my family and I had had enough) and asides to the reader (What's not to love you wonder?... As you can imagine... (NOTHING platinum about this place!)). There is deliberate contrast between what was expected (warm welcoming arrival) and reality (utter shambles), and exaggeration (only to find a BEETLE wreaking havoc under a lettuce leaf), capital letters (such RUDE customer service... It was a MESS), and multiple exclamation marks (I thought wrong!!!... she just walked off!!!) are used deliberately, in keeping with online writing behaviour, and judiciously to emphasise the writer's outrage and to create humour.

The piece builds up a sense of indignation and fury to the final paragraph, where the poster recounts their decision to leave and their current actions against the hotel (I demand a full refund from the owner). The choice of vocabulary includes technical language related to the hotel industry (customer service... cleaner... receptionist) and to making a complaint (full refund... lawyers... trading standards) and also reflects the sense of personal grievance and disgust of the writer (Dry, mouldy and completely inedible).

In the well-controlled mystery story (piece F), the pupil draws on their knowledge of similar stories, and of narratives generally to create an unnerving thriller which engages from the start. The opening paragraph signals that something negative is going to happen (Such a close call – but it wasn't quite as lucky as I'd thought ...) but information is deliberately withheld about the coach's destination and the events that follow. Details are gradually revealed (I'd never heard of the theme park before) and there is deliberate foreshadowing of events with reference to aspects that are curious (it didn't have a website... "Bit unusual to organise a last-minute school trip the night before) providing clues about what happens later in the story.

Characters are deftly brought to life in a few brief details (she was the type to read stories all day long, even during her own birthday... who usually acts like the class clown) and the plot, tightly structured, builds up tension with the increasingly bizarre behaviour of the teachers (She's been banging her head against the seat in front for the last ten minutes.) and the reactions of the narrator and her friend (She frowned and leaned closer... An eerie, uncomfortable feeling of dread was beginning to form.). The suspense is increased by the fact that initially only Susie and Megan are aware of what is happening (none of the other pupils had noticed a thing). An atmosphere of suspense and impending doom is further developed through the description of the theme park (The entranceway displayed an ancient, yellowed and peeling poster), the contrast between the enthusiasm of the other children to have a go on the rides (several of our group climbed up and started messing around on top of them... "This is my kind of thing, let's make the most of being off school!") and the narrator and Megan's growing anxiety at what is happening ("Something bad's going to happen, it doesn't look safe!"). As pupils are eliminated, the increasing horror of the situation is well-managed, building up to the clever cliffhanger ending, which suggests the two main protagonists have 'won' but also face another deadly challenge ("Congratulations, you are the final two! Make your way to the ticket office for the final round...").

Short, sometimes single-sentence, paragraphs (Then the music started and the wheel began to turn), terse dialogue scattered throughout for effect ("You get in the next one!" she yelled), use of well-chosen verbs (herded... whipping... shoving... jostling... creak... spinning... scrambled... dashed... corrode... quelled... froze) and adjectives (ancient, yellowed and peeling... metallic... spine-chilling... crumbled... growling... open-mouthed... high-pitched) and alliteration (rusted, rickety old rollercoaster) help to sustain the well-paced narrative and engage the reader. There is occasional use of cliché (A shiver ran down my spine) but this does not detract from the overall success of the piece.

### **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 context, purpose and audience.

In the Viking saga (piece A), a formal register is mostly used for the narrative and also for the dialogue, appropriate to the purpose and chosen style of the writing, with the characters of Madara and Hashitama distinguished by Madara's utterances being more formal and noble (I know not if they are alive or deceased) and Hashitama's less so (it's too bad that you chose the wrong path.), reflecting his youth and lower rank. In contrast, the mystery story (piece F) is written in a less formal style, reflecting the contemporary Y6 narrator (arriving in the nick of time... her nose was buried in a book... Plus, the last thing I wanted... heading towards a theme park, that was for sure) and makes effective use of convincing dialogue to convey character ("This is my kind of thinking...") and advance the action ("We need to get somewhere up high...").

A formal register, appropriate to purpose and audience, is used for the guide (piece B) with impersonal constructions (it can from time to time be challenging), the passive voice (This guide is written) and elevated, sometimes deliberately grandiose, vocabulary (seeking... cuminating... fruitful... frivolity... treasured) supporting the convincing and authoritative tone. The tone shifts in the concluding paragraph to reflect the fundamental role parents play, with references to 'love and guidance' being

the primary elements in supporting children, and the informality of 'follow the nuggets of wisdom' nestled into the conclusion gives it a warm and accessible tone.

The news report (piece C) has a similarly formal register, appropriate to the seriousness of the subject, again supported by impersonal constructions (it is no surprise), use of the passive voice (what was thought to be) and formal language (demonstrating... stated ...consequence) with occasional idioms and more conversational expressions used deliberately to provide contrast and engage the reader (Boris Johnson has taken to Twitter... Putin has given the green light... knowing what they have up their sleeves).

The webpage (piece D) is written in a persuasive style, which combines formality to convey the impressiveness of the hotel (has been meticulously designed... Exquisite oil paintings line the walls... French and Indian cuisines are available) with informality created by the use of the first person (our luxurious marina suites... stay with us) and second person (you can visit over your stay with us) to make a connection with the reader. The very informal language of the Twitter reviews offers deliberate engaging contrast to the main text (Exceptional stay @theonedubai Thank you so much– see you guys again next year!).

In contrast, the review (Piece E) is deliberately written in a more conversational style, including use of punctuation, typical of similar writing and appropriate to purpose and audience, as though the poster is talking to the reader (Beach hotel, Well, what can I say?... to make matters worse... I was right to keep my expectations at rock bottom).

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

Levels of formality are carefully controlled, in each piece, according to context, purpose and audience. Grammatical structures and vocabulary are deliberately selected and manipulated to convey different degrees and styles of formality, from the elevated and archaic register of the Viking saga (piece A) to the more contemporary and informal tone of the hotel review (piece E).

In the Viking saga (piece A), long, multi-clause sentences (Before the first glimmers of morning light hit the earth's surface, Captain Madara of the Uchika clan had summoned a meeting in the secret hideout nestled between the trees... As Madara went in for the kill, Hashitama made an intelligent move – crouching, creating an opening for himself to cut off Madara's legs) and short, single-clause sentences (It was a horror scene... Hashitama stood, angered) are juxtaposed to create prose with an old-fashioned cadence. Balanced sentences (Approach this battle with as little care for the wellbeing of Hashitama's men as he himself had shown my brother... Others preferred to let their men do the work, take the risk and then claim victory afterwards but not him, he was a well experienced fighter in his own right) create rhythmical flow, while passive constructions (has been mercilessly murdered... their plan could be foiled... ready to be catapulted), parallelism (Target practice, strategic planning, training regimes and sleepless nights – they knew what was to come and they were ready) and modal verbs (We would make... We could never) all contribute to the sense of considered formality and gravitas.

The distinctions between the age and rank of the two protagonists is reflected by the formal speech of the elder, Madara, contrasting with the Hashitama's more informal way of speaking.

The choice of vocabulary and phrases also supports the chosen register, with ambitious (momentary... steely... strategic... permiated... poised... furrowed... riled) and deliberately archaic (forth... quelled... foiled... awaiting... strewn... awash... befall) language deployed in both narrative and dialogue. Concrete nouns (battle... fists... weapons... warriors... blade... axe... blood... body) are used to convey the reality of the battle and abstract nouns (wellbeing... fear... determination... mercy... satisfaction... victory... anger... cowardice... defeat) the values and ideas examined in the story.

Multi-clause sentences are used in the guide (piece B) to explain complex points and create a formal register (Innocuous fun with classmates may not be as harmless as it seems, with recent studies indicating that children who engage in frivolity during lesson hours are almost six times less likely to pass the Statutory Assessment Tests (SATs) that assess the skills learnt throughout key stage 2). Passive verb forms (Parents are advised... Support should be offered... workload is spread out) and other impersonal constructions (it can from time to time... there is an extremely high correlation... It is likely... Listening skills are) help to create a confident and commanding academic tone. This is further accentuated by the use of expanded noun phrases (the necessary basics in reading, writing and mathematics... The final year of primary school... inattentiveness of males in class... the 'handsup' technique seen lower down the school) that add precision, and fronted adverbials (Within a person's lifetime) and parenthesis (Statutory Assessment Tests (SATs) ) that emphasise and clarify key points.

Ideas are linked through a range of effective cohesive devices, including repetition (Primary school... The final year of primary school), substitution (nine years... This period of time), adverbs (Instead) and topic (develop speaking and listening skills ...the ability to speak and listen) to create fluency. The choice of language is formal and ambitious (advances... fundamentals... formalised activities... cuminating... distinguish... frivolity... correlation... social interaction... formulating) with a number of words and phrases from the lexical field related to education and primary schools (curriculum... parents' evenings... optional activities... structured timetable) adding to the formality and realism of the piece.

The news report (piece C) is also largely formal in register, though the style is more journalistic than academic, with passive constructions used to support an impersonal reporting style (to be put on... was hit... have been forced... has been issued) and verb forms manipulated carefully to show the timeframe of different events, for example in the third section there are secure shifts between the present perfect (have shared... has given), the present (claims... explains... is), the present progressive (are becoming) and the simple past (prohibited). Multi-clause sentences are used to show the relationship between events (Approximately 5 million civilians have been forced to flee Ukraine over the past two weeks as war wages on and their livelihoods are torn apart).

Nominalisation is deployed for succinctness (the true volatility of the situation... Preparation of the missiles... the unexpected ferocity... its support for Ukraine) and modal verbs to convey possibility (How would Russia's military aggression... could do more) and necessity (We must continue... the west will have to... ). Vocabulary choices underline the gravity and formality of the style and are adventurous (addressed... demonstrating... consequence... instigate... unjustifiable... callous... realisation... ) and terms, including abstract nouns (volatility... democracy... evil... safety... ), and words specific to the political topic of the war in Ukraine (military aid... presidential office... full-scale nuclear attack... direct military action... financial sanctions... united powers... ) contribute to the authenticity and gravitas of the piece.

In the webpage (piece D), a degree of formality, intended to impress prospective guests, is conveyed in the use of passive verbs (has been meticulously designed) and impersonal constructions (guaranteed relaxation awaits) and is combined with informality in the use of second person (you can visit over your stay) and commands (Devour succulent steak) to address the reader directly and make them feel the text is personal to them. Expanded noun phrases (A lavish lifestyle of chandeliers... luxurious marina suites, each designed by world-renowned designer, Florence De-Zuma... 10 different types of pillow to suit all posture preferences) emphasise the exceptional experiences on offer, and vocabulary, including nouns (luxury... glitz... glamour... chandeliers... splendor), adjectives (lavish... out-of-this-world... world class... fully equipped... sumptuous... unforgettable... luxurious... world-renowned... Exquisite... private... famous... triple-Michelin-starred... award-winning... tantalising... succulent... freshly-made) and alliteration (lavish life-style) is deployed to create an impression of excellence, uniqueness and grandeur. The tweets provide contrast, written in an informal, chatty style to convey previous guests' enthusiasm for the One Hotel (Thank you so much– see you guys again next year! ... Absolutely amazing – so sad to be leaving today).

A range of sentences are used in the review (piece E) to convey the writer's fury at their experience of the One Hotel and create an informal tone. This includes questions (Beach hotel? Well, what can I say?), statements (The windowsills were rife with dead bugs and dust, and when I managed to find a cleaner and demanded it be cleaned, she just walked off!!!) and commands (DO NOT DO IT). Elements of formality are conveyed through passive and subjunctive constructions to suggest the powerlessness and frustration of the writer (we had been promised... demanded it be cleaned). Expanded noun phrases are used to describe aspects that were included on the website (diamond-dust beaches lapped by idyllic crystal clear ocean... Stunning hotel rooms complete with a whole host of unrivalled, top quality amenities) contrasted with the reality (RUDE customer service from a receptionist... print outs from the internet stuck onto bits of cardboard!) and long sentences to explain the issues (Valet parking – sounds great – until you realise the driver could not care less about your car and proceeds to scratch the entire side of it on a lamppost!!!) are alternated with short ones to express the writer's viewpoint (I thought wrong!!!... As you can imagine, I was livid). Informal, conversational sentences (Let's start with the greeting... It was a MESS!!!!), interjections (no – THE worst, piece of steak) and asides to the reader (you only live once... (NOTHING platinum about this place!)) add to the colloquial impact of this piece. There are secure shifts between verb forms, including modals (would get... could not... would need) to convey experiences combined with comments and suggestions.

In the mystery story (piece F), the writer moves confidently between levels of formality as the story unfolds, using ellipsis (Such a close call... Bit unusual), asides (that was for sure... (well, muddy field)) and contractions (as I'd thought) to create a conversational tone, as well as more formal constructions (There was nothing we could do for the rest of the journey but dwell on the seriousness of our situation) in the narration. Extended, multi-clause sentences allow the pupil to develop essential details in the plot (The crowd were jostling around us, and before I knew it, we were standing in front of a carousel), while short sentences are deployed to vary the pace and for dramatic effect (It was too late... When the ride stopped, they were gone). Expanded noun phrases add precise and well-observed detail, but are not over extended (ancient, yellowed and peeling poster... rusted, rickety old rollercoaster... a screeching metallic sound). The dialogue not only helps to convey character, but varies in register, with more formal utterances from the teachers (Move along now, move along... Make your way to the ticket office for the final round) contrasted with more informal ones from pupils (ain't it?... Hey, you're not allowed). Vocabulary is carefully chosen to create vivid images and build up an unsettling and threatening atmosphere (eerie... Feeling of dread... violent outbursts... deserted... peculiar... spine-chilling... tinkle). In some cases, the vocabulary itself is not particularly ambitious, but is used with skill and deftness to convey precise and striking details (Open-mouthed, eyes wide, a cold sweat on our necks).

**The pupil can use the range of punctuation taught at key stage 2 correctly (for example, 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
- Raising their weapons in agreement, his men quelled any fear, reflecting back at Madara their own determination... (piece A)
- As the soldiers filed in, Hashitama appeared, signalling to his own army... (piece A)
- With love and guidance, the odds of your children achieving highly... (piece B)
- From the world class spa, complete with three infinity pools and eight saunas, to the fully equipped gym... (piece D)
- The crowd were jostling around us, and before I knew it, we were standing in front of... (piece F)
- punctuation to indicate parenthesis
- The grass, now a sea of red, was more a mortuary than a field (piece A)
- Statutory Assessment Tests (SATs) (piece B)
- Enrolling a child in clubs, particularly if they are a boy, can provide them... (piece B)
- The number of deaths as a consequence of attacks on several Ukrainian buildings, including a primary school, has now risen to 96... (piece C)
- The UK, a member of the UN and a country with a substantial military budget given its size, has publically expressed... (piece C)
- The car park (well, muddy field) was deserted (piece F)
- colons, semi-colons and dashes to mark the boundary between independent clauses
- This had come as no surprise to the men; they had been training for this day for many months. (piece A)
- This provides an additional layer of challenge; a child cannot sit complacent, comforted by the knowledge that formulating an answer is optional. (piece B)
- The British Red Cross has warned that tensions are continuing to rise and violence is increasing – they are urgently seeking supplies... (piece C)
- Despite this new wave of devastation, it is thought that Russian plans to take the capital are severely behind schedule due to the unexpected ferocity shown by Ukrainian fighters – a realisation sure to have angered Putin. (piece C)
- Unwind on our own private stretch of sugar white beach or engage in activities Dubai is famous for: pick up designer fashion on a shopping trip... (piece D)

- Devour succulent steak or crunch into freshly made salad – the choice is yours. (piece D)
- As usual, her nose was buried in a book; she was the type to read stories all day long... (piece F)
- I realised none of the other pupils had noticed a thing: they were chatting away without a care in the world. (piece F)
- colons to introduce a list
- they are urgently seeking supplies such as: clothing, money to provide shelter, medical supplies and toiletries... (piece C)
- anyone would get a bolt of excitement at the prospect of staying here: diamond-dust beaches lapped by idyllic crystal clear ocean; enchanting rose blossoms lining the promenade... (piece E)
- speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, and punctuation inside inverted commas
- “Show no mercy – except for Hashitama himself. Leave him to me,” Captain Madara continued... (piece A)
- “We must continue to fight against evil for Ukraine but also for the future of democracy,” he stated... (piece C)
- She continued, “I’ve read about things like this happening – adults’ behaviour changing, violent outbursts, losing the ability to speak. It’s dangerous Susie.” (piece F)
- hyphens to avoid ambiguity
- stay-at-home order (piece C)
- triple-Michelin-starred restaurants (piece D)
- award-winning chefs (piece D)
- last-minute school trip (piece F)
- spine-chilling piano music (piece F)
- high-pitched voice (piece F)

Throughout the collection, apostrophes are used with accuracy both for contractions, for example in piece E (What’s... Let’s... wasn’t... aren’t... I’ve... weren’t) and for singular possession, for example in piece C (Ukraine’s... NATO’s) and for plural possession, for example in piece F (adults’... boys’). Commas are skilfully deployed to avoid ambiguity, for example in piece A (His men stood poised, awaiting his signal, brows furrowed, fists clenched around weapons) and to control long, multi-clause sentences, for example in piece B (This period of time is the first stage of a child’s education, designed to equip them with the necessary basics in reading, writing and mathematics so they may go on into high school to hone their skills before seeking higher education or an apprenticeship) and in piece C (The school, closed to pupils but being used as a medical centre to provide care for civilians caught up in attacks, was hit in a coordinated attack on several buildings).

There is also assured use of dashes in place of commas to emphasise the end of a sentence, for example in piece A (“Show no mercy – except for Hashitama himself...”) and in piece B (At such a time as this where technology use is wide spread, the ability to speak and listen is wavering within the population – and yet it is such a vital skill at school). Inverted commas are used for quotations, for example in piece C (promising ‘Unlimited assistance to the country’) and to denote the specific use of an educational term, for example in piece B (‘hands up technique’... ‘no hands up’).

There is also evidence of a combination of punctuation being used deliberately and adroitly to achieve particular effects, for example in piece E, the use of quotation marks, brackets, capital letters, a dash and exclamation marks are effectively deployed to indicate the writer’s disgust (Entering the restaurant with my ‘platinum’ card (NOTHING platinum about this place!), I clasped eyes on one of the worst, no – THE worst, piece of steak I’ve ever seen in my life!). Similarly in piece F, ellipsis, along with other punctuation, is used to add to the sense of tension and menace (“It’s not just that” she whispered, pausing for effect. “The teachers are all acting strange. Look at Miss Shaw...”... “Congratulations, you are the final two! Make your way to the ticket office for the final round... Ready to play hook a duck?” I froze in shock – it was Miss Shaw, her voice laced with evil...). There are occasions when punctuation is not completely accurate, for example instances of comma splicing, or where long, multi-clause sentences would benefit from some additional commas, but these do not impede the clarity of the writing or detract from the overall achievement of the

### Piece A: a Viking saga

Context: pupils were tasked with writing a narrative involving conflict. Pupil A drew on their prior learning, additional independent research and their memories of reading 'The Saga of Erik the Viking' by Terry Jones to inspire this piece.

Before the first glimmers of morning light hit the earth's surface, Captain Madara of the Uchiha clan had summoned a meeting in the secret hideout nestled between the trees. Tension filled the air, palpable. Between Madara's commands, a momentary silence that no one dared fill. He continued, "As you know, my honorable brother, Izuna Uchiha has been mercilessly murdered at the hands of Hashitama's men. Today we avenge. Kill or be killed. Approach this battle with as little care for the wellbeing of Hashitama's men as he himself had shown my brother." Madara's eyes were steely with determination and rimmed with sadness. His clan hung off his every word; Madara was a seasoned leader, all respected him and dutifully followed any command he set forth.

This had come to no surprise to the men; they had been training for this day for many months. Target practice, strategic planning, training regimens and sleepless nights—they knew what was to come and they were ready and yet doubt still tried to creep its way into their minds like mold. Raising their weapons in agreement, his men quelled any fear, reflecting back at Madara their own determination to satisfy their leader.

"Show no mercy—except for Hashitama himself. Leave him to me," Captain Madara continued, satisfaction permeated his words as he spoke. Captain Madara was not a leader afraid to get his hands dirty. Others preferred to let their men do the work, take the risk and then claim victory afterwards but not him; he was a well experienced fighter in his own right.

Madara knew Hashitama's men would be unaware of the pending attack but every minute they waited was a minute their plan could be

giled. "Quickly with haste!" Madara shouted, ushering his soldiers out of the hideout and down the banking to the perimeter of Hashitama's territory. His men stood poised, awaiting his signal, bows furred, fists clenched around weapons.

"ATTACKKKKKK!!!!!" Madara bellowed and without a second's thought, his men leapt over the barriers and into Hashitama's land. As the soldiers giled in, Hashitama appeared, signaling to his own army to come forward. Despite being unaware of the attack, a Viking was always prepared for battle to some degree, such was life living in such a hostile and unpredictable environment. Even when in the deepest of sleeps, a Viking was ready to be catapulted into action with less than a moment's notice.

Within moments, dismantled body parts lay strewn, cries of horrific pain were met with cries of anger and violence. It was a horror scene.

The grass, now a sea of red, was more a mortuary than a field. Both clans were having their strongest, fiercest men slaughtered. The ground was awash with ferocious fighters, now laying limp and lifeless. The two greatest tribes in existence were both taking significant hits and numbers of men left fighting were waning.

All of a sudden, silence befall. Madara trampled over his own and the deceased clan members towards Hashitama. He and Hashitama stood face to face in the centre of the battlefield.

Words spilled out from Hashitama's mouth. "So your arrival has finally come, Sir Madara."

"I see you are still as vain and optimistic as ever, leaving your clan to bear the burden of eliminating my army - my army who are the best warriors in the nation no less," blurted Madara placing no filter over his words. "It seems most of your men are now watching

from the skies, judging, ~~and~~ evaluating your worth as a leader. Are you going to get your own hands dirty? Fight to the death. Or are you filled with cowardice. Will you make your soldiers proud or end up joining them in the clouds. If you do join them in the clouds, be sure to apologize for being a weak leader!"

Hashitama stood, angered. Madara's words had hit him, penetrated deep beneath his skin. "Let's get this over with. I have a family to get home to to share news of my victory." Hashitama kept his words measured, sitting on his bubbling rage, not allowing it to spill into his tone.

"Unlike yours, my family did not shy away from war. I know not if they are alive or deceased but I know they are supporting me now," Madara replied.

With that both men charged towards each other but defeat on either side was not straightforward. No matter how hard one thrashed their blade, the other would dodge and retaliate a counter attack. Tension in the air was palpable.

"We would make such a great team, it's too bad that you chose the wrong path," Hashitama spoke between thrusts of his sword.

"We could never," Madara replied, "And it is time now for you to die." Madara began to swing his axe with more velocity, more determination than ever to rid the world of Hashitama.

As Madara went in for the kill, Hashitama made an intelligent move - crouching, creating an opening for himself to cut off Madara's leg.

Slash. Blood gushed uncontrollably, draining the life from Madara. Unable to speak, he fell to the ground in agony and within minutes had joined his comrades as a lifeless body on the ground.

Hashitama lifted his fist into air as the realisation that victory was his washed over him.

## Piece B: a guide

Context: while studying 'Kensuke's Kingdom' by Michael Morpurgo, pupils explored the topic of survival. Pupil A chose to write an explanation text focussed on how parents can best support their children to enable them to survive and thrive at primary school.

### How to survive primary school

Within a person's lifetime, nine years are spent in primary school. This period of time is the first stage of a child's education, designed to equip them with the necessary basics in reading, writing and mathematics so that they may go on into high school to hone their skills before seeking higher education or an apprenticeship. The curriculum advances through stages from learning the fundamentals through play, into more formalised activities sat at tables and chairs. Primary school is split into three key stages with the later two culminating in examinations to distinguish the progress each child has made. The final year of primary school is the most crucial and it can bear influence on a child's success at high school. This guide is written with children about to experience year 6 in mind, providing insight and advice to their parents, enabling them to guide their child to ensure their final year is a fruitful one.

With between twenty-five and thirty-five students in a class, it can from time to time be challenging to focus on the task in hand. Innocuous fun with classmates may not be as harmless as it seems, with recent studies indicating that children who engage in frivolity during lesson hours are almost six times less likely to pass the Statutory Assessment Tests (SATs) that assess the skills learnt <sup>throughout</sup> ~~through~~ Key Stage 2. 68% of children who do not pass SATs tests are boys and there is an extremely high correlation between the inattentiveness of males in class and their under performance in tests. Social interaction is important, and playing with friends at primary school is a treasured



memory for many adults, however it is recommended that in order to achieve their potential, students have such encounters for play times. Parents are advised to remind children of this often and stay in contact with their class teacher by attending parents' evenings to monitor their child's engagement in the classroom. Enrolling a child in clubs, particularly if they are a boy, can provide them with freedoms to enjoy time socially with friends outside of the classroom and may encourage focus when they are within it.

It is likely that as students approach the end of key stage 2 and the SAT tests loom, there will be an increase in homework expectation from the class teacher. Children frequently become awash with revision guides, spelling lists, online learning and worksheets during this final year. Support should be offered to children within the family home through a structured timetable, ensuring studies come before any other optional activities. A timetable can be drawn up in agreement with the child to ensure that the workload is spread out over the week, preventing the child from suffering burnout.

Listening skills are vital in year 6. Children should be made aware that at this stage it is unlikely their teacher will use the 'hands up' technique seen lower down the school. Instead, teachers in year 6 opt for a vastly different approach, conversely named 'no hands up'. This provides an additional layer of challenge; a child cannot sit complacent, comforted by the knowledge that formulating an answer is optional. Any child may be selected to answer at any given moment and children will be expected to have an answer ready to share.

Parents can support their children by building in opportunities to develop speaking and listening skills at home. At such a time as this where technology use is wide spread, the ability to speak and listen is wavering within the population - and yet is such a vital skill at school. Parents should include dinner table talk to model speaking and listening, removing any iPads or other devices to focus on fostering communication.

Skills.

With love and guidance, the odds of your child achieving highly are vastly increased. Follow the nuggets of wisdom shared within this guide, offered as support in assisting your child to navigate their way through the schooling system.

### Piece C: a news report

Context: after studying news reports, Pupil A chose to write about the situation in Ukraine in Spring 2022. The piece is presented as a live blog which gives readers updates in real time, and the pupil carried out their own research to add authenticity to this partly fictionalised report.

## Live Updates: War rages on in Ukraine

### Round up of latest news:

- Zelensky's speech at UN
- Death toll rises
- Putin's next move
- Bomb falls on primary school
- Russia vs the world
- Charities help displaced civilians

### 6 Seconds ago: Zelensky directs speech at UN

President Zelensky has addressed UN officials asking for further support in the form of military aid. The plea comes after heavy bombing on what was thought to be a Ukrainian strong-hold over night, and an attack on a primary school, demonstrating the true volatility of the situation. "We must continue to fight against evil for Ukraine but also for the future of democracy," he stated in his emotional address from the presidential office in Ukraine's capital city, Kiev.

### 5 minutes ago: Death toll rises

The number of deaths as a consequence of attacks on several Ukrainian buildings, including a primary school, has now risen to 96, with a further 300 civilians injured. Boris Johnson has taken to Twitter to condemn the attacks, referring to them as heartless and cruel.

12 minutes ago: What is Putin's next move?

Sources on the ground in Moscow have shared information which claims Putin has given the green light for nuclear weapons to be put on standby. Analyst Jacob Jones explains, "This is a significant development and one not to be underestimated. The UK and other western countries are becoming increasingly nervous of full-scale nuclear attack. The peace agreement signed by countries, including Russia, prohibited any use of nuclear weapons. Doing so could see the UK and its allies forced into direct military action. To be clear: if Russia presses the nuclear button, so to speak, the west will have to respond." He continues, "Despite the reports, it is unlikely that Putin would instigate a nuclear war. Preparation of the missiles is more likely to be a scare tactic in retaliation for the financial sanctions imposed against his country by the majority of Western nations. Still Putin is known for unpredictable and unjustifiable actions and so there will be serious talks in the cabinet office of 10 Downing street this evening putting into place contingency plans for if this war does turn nuclear."

26 minutes ago: Bomb hits primary school in outskirts of Kiev

A Russian missile has blown apart a primary school on the Kiev border in what is thought to have been a targeted attack by Russian troops. The callous act is thought to have killed at least twenty people as the war intensifies. The school, closed to pupils but being used as a medical centre to provide care for civilians caught up in attacks, was hit in a coordinated attack on several buildings as Russian troops struggle to gain entry into the capital city. An urgent stay-at-home order has been issued across the city with more attacks expected in the coming hours. Despite this new ~~wave~~<sup>wave</sup> of devastation, it is thought that Russian plans to take the capital are severely behind schedule due to the unexpected ferocity shown by Ukrainian fighters - a realisation sure to have angered Putin.

32 minutes ago: Russia vs the world: who would win? - special report by Michael Robinson

Whilst Putin may believe other countries are inferior to Russia, how would Russia's military aggression hold up against united powers from around the world? Michael Robinson, Warfare expert, explains, "Russia is inherently secretive so knowing what they have up their sleeves is difficult but it is unlikely that it matches up to NATO's combined force. World War 2 is a good example which shows what allied nations can achieve."

1 hour ago: charities rush to provide further support to displaced Ukrainians

Approximately 5 million civilians have been forced to flee Ukraine over the past two weeks, as war wages on and their livelihoods are torn apart. The British Red Cross has warned that tensions are continuing to rise and violence is increasing - they are urgently seeking supplies such as: clothing, money to provide shelter, medical supplies and ~~toilets~~ <sup>toilets</sup> as camps fill with displaced refugees. The British Red Cross and other charities have been quick to set up sites of safety but now need further funding from the public. To donate click [here](#).

1 hour ago: Responses from around the world.

How have different countries responded to the horror scenes witnessed so far in Ukraine?

- USA - The USA have always had a difficult relationship with Russia so it is no surprise that they have been in full support of Ukraine from the beginning and have provided them with millions of dollars worth of aid so far.
- China - China has stayed quiet so far. Known to be an ally of Russia, China has not provided any support to Ukraine.
- UK - The UK, a member of the UN and a country with a substantial military budget given its size, has publically expressed its support for Ukraine and has been integral in pushing the UN to impose financial sanctions on Ukraine. Critics however claim the UK has not done enough

and could do more to restrict Russia's income. The UK relies heavily on petrol and diesel from Russia and so it is in a difficult position. The UK has provided over 300 missiles and 200 tanks to Ukrainian forces over the last week with Boris Johnson promising 'ultimate Unlimited assistance to the country.'

The most iconic hotel in Dubai, a jewel, a diamond, a global icon...

# THE ONE

Luxury awaits you at this 5\*, all-inclusive resort which exudes all the glitz and glamour you would expect from a hotel in the heart of Dubai's city centre. A lavish lifestyle of chandeliers, fast cars and out-of-this-world experiences await you. Every inch of this hotel has been meticulously designed to ooze splendour. From the world class spa, complete with three infinity pools and eight saunas, to the fully equipped gym, there is something for everyone here are at THE ONE Dubai.

Sumptuous, unforgettable stays await you in our luxurious marina suites, each designed by world-renowned designer, Florence De-Zuma. Exquisite oil paintings line the walls and duck-down pillows lay upon sumptuous king-sized beds. With 24 hour concierge, a private living room, valet parking, Gucci amenities and a selection of 10 different types of pillow to suit all posture preferences, guaranteed relaxation awaits.

Unwind on our own private stretch of sugar white beach or engage in activities Dubai is famous for: pick up designer fashion on a shopping trip, dine at a triple-Michelin-starred restaurant or take a trip up Burj Khalifa, the world's tallest tower.

The finest French and Indian cuisines are available courtesy of our award-winning chefs in our twelve a la carte restaurants which you can visit over your stay with us. Simply present your Platinum Card and have your world opened up to tantalising new tastes. Devour succulent steak or crunch into a freshly made salad- the choice is yours.



Tweets



Mr Jones @jonesfamily1

Exceptional stay @theonedubai Thank you so much- see you guys again next year!



Cat Myers @misscatxx

Absolutely amazing- so sad to be leaving today @theonedubai

**Piece E: a review**

Context: pupils studied online reviews, focussing on negative reviews and how writers express dissatisfaction online. They were asked to write an online review from the viewpoint of a dissatisfied customer.

# The One Hotel Dubai

**Scam! Avoid! Lies! 07/06/22 post by Owleyes2244**

Beach hotel? Well, what can I say? This place is advertised as the best you can get. Looking at the pictures, anyone would get a bolt of excitement at the prospect of staying here: diamond-dust beaches lapped by idyllic crystal clear ocean; enchanting rose blossoms lining the promenade; and stunning hotel rooms complete with a whole host of unrivalled, top quality amenities. What's not to love you wonder? Despite the cost of £645 per night, it looked like a dream and I thought why not- you only live once!

I thought wrong!!! Let's start with the greeting. Not the warm, welcoming arrival we had been promised- more an utter shambles. Valet parking- sounds great- until you realise the driver could not care less about your car and proceeds to scratch the entire side of it on a lamppost!! As you can imagine, I was livid. To make matters worse, I have never experienced such RUDE customer service from a receptionist in my life- she really needs to work on her customer relations!

I wasn't holding out much hope for the room at this point, and I was right to keep my expectations at rock bottom. It was a MESS!!! Putrid smells from the bathroom knocked me and my husband sick! I had specified on the booking that we would need three beds- the room had one! The décor was old and dirty; wall paper had begun to peel from the walls and there was mould on the bathroom ceiling. The oil paintings the hotel boasts about on their website aren't even real- they are print outs from the internet stuck onto bits of cardboard! The windowsills were rife with dead bugs and dust, and when I managed to find a cleaner and demanded it be cleaned, she just walked off!!!

Entering the restaurant with my 'platinum' card (NOTHING platinum about this place!), I clasped eyes on one of the worst, no- THE worst, piece of steak I've ever seen in my life! Dry, mouldy and completely inedible! I opted for what I thought to be a safer option, a salad, only to find a BEETLE wreaking havoc under a lettuce leaf!

At this point, my family and I had had enough- we weren't even able to spend the night. I demand a full refund from the owner, am in touch with lawyers and trading standards and urge anyone teetering on the edge of booking this place- DO NOT DO IT.

Piece F: a mystery story

Context: after studying suspense narratives, including stories from 'Short and Scary' by Louise Cooper, pupils were asked to write a suspense narrative with a slow reveal.

I almost missed the coach, arriving in the nick of time and jumping on board just as the door began to close. Such a close call - but it wasn't quite as lucky as I'd thought...

Knocked from side-to-side from the motion of the bus, I hurried to grab a seat beside my friend Megan. As usual, her nose was buried in a book; she was the type to read stories all day long, even during her own birthday celebrations! We chatted a bit, excited about the trip. I'd never heard of the theme park before and it didn't have a website so we had no idea what to expect.

"Bit unusual to organise a last-minute school trip the night before, ain't it?" I prodded Megan.

She frowned and leaned closer. "It's not just that," she whispered, pausing for effect, "the teachers are all acting strange. Look at Miss Shaw..."

"What on earth is she doing?" I gasped in disbelief.

"She's been banging her head against the seat in front for the last ten minutes. And Miss Price can't seem to get her words out. When she ticked off the register before you arrived, she barely managed a grunt for each person."

I couldn't think of anything to say. It seemed rude to laugh, and

Megan wasn't smiling anyway. An eerie, uncomfortable feeling of dread was beginning to form in the pit of my stomach. As I looked around, I realised none of the other pupils had noticed a thing; they were chatting away without a care in the world.

She continued, "I've read about things like this happening - adults' behaviour changing, violent outbursts, losing the ability to speak. It's dangerous Susie."

There was nothing we could do for the rest of the journey but dwell on the seriousness of our situation. I considered texting my parents, yet I knew without a doubt they'd assume I was over-reacting. Plus, the last thing I wanted was to worry them unnecessarily.

Eventually, the coach pulled off the motorway and drove down a bumpy old track. It was heading towards a theme park, that was for sure but it didn't look like any theme park a group of year 6s would enjoy visiting. The carpark (well, muddy field) was deserted. The entranceway displayed an ancient, yellowed and peeling poster advertising 'Rides 10p! Entry 20p!' It was obviously extremely old and I wondered why on earth we'd come. A shiver ran down my spine as I looked up and spotted the top of a rusted, rickety old rollercoaster. There was no way I would be risking my life on that.

"Stop pushing me!" one of my classmates exclaimed as we were herded forwards.

"Hey, you're not allowed to kick us!" a girl cried out, her face whipping around to glare at Miss Shaw.

To escape the adults' shoving, Megan and I moved towards the theme park's entrance. The crowd were jostling around us, and before I knew it, we were standing in front of a carousel. The mechanical horses were unmoving, until several of our group climbed up



and started messing around on top of them.

"Something bad's going to happen, it doesn't look safe!" Megan yelled urgently. It was too late. With a screeching metallic sound, the carousel began to turn. Peculiar, spine-chilling piano music began to tinkle and the horses started to creak up and down. Those who were on the ride rushed to the side to get off, but it was spinning faster and faster. Megan screamed, and I closed my eyes to the sight of children flying off into crumpled heaps.

"Move along now, move along. We'll sell to them!" Miss Preell's growling voice declared.

Without any chance to process what had just happened, we found ourselves standing beside the waltzers.

"This is my ~~king~~ kind of thing, let's make the most of being off school!" Joey, who usually acts like the class clown, climbed up and scrambled into a booth. His mates followed him.

"I'll push you guys!" another boy struggled uncertain but eager to please.

Then just as he started to tug on the side of the booth to spin it the music started and the ride moved of it's own accord.

All we heard were the boys' terrified screams, while the waltzers spun round in circles. When the ride stopped they were gone.

There were three of us left: Open-mouthed, eyes wide, a cold sweat on our necks.

"We need to get somewhere up high, somewhere safe and away from

whoever's operating the playground ~~tide~~ rides!" Megan bubbled in a high-pitched voice.

"The ferris wheel!" Our companion, a girl named Lisa shouted and dashed off.

"Wait for us!" I called, but it was too late, she was already at the bottom of the wheel, climbing onto the seat.

"Now get in the next one!" she yelled. "We'll be safer in separate ones in case we're too heavy and they break."

Then the music started and the wheel began to turn.

I don't know if it was Megan or I screaming. All I knew was that I wouldn't watch as Lisa's body began to crumple into thin air.

Megan and I clutched at each other in sheer panic, our screams only quelled by a sudden announcement:

"Congratulations, you are the final two! Make your way to the ticket office for the final round... Ready to play hook a duck?" I groze in shock - it was Miss Shaw, her voice laced with evil...

# **Greater Depth Writing in KS2**

**2022-23**

**Standardisation**

**Exercise 3**

**Pupil A**

This collection includes:

- A) a diary entry
- B) a formal letter
- C) a newspaper report
- D) a postcard
- E) a narrative opening
- F) a children's story

All 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 (for example, literary language, characterisation, structure)**

This collection includes effective writing in a range of forms, for different purposes and audiences, that draws on a variety of sources from the pupil's own reading as models.

A lively and engaging diary entry (piece A), based on reading 'Goodnight Mr Tom', is an account of a child's experience of evacuation during the Second World War, comprising a complete episode, from the child leaving home (It all began at six-thirty...) to his arrival with a host family (They took me up to my attic...). The form of a letter is used, with a suitable opening (Dear Diary) and valediction (I'll write tomorrow, James), and some carefully selected details (steam trains... a small box... chunks of fallen debris... locomotive) help to create an authentic historical background. The narrator is portrayed as stoically matter-of-fact about his grim home life (my demonic mother grabbed me...) and astute in his observations about others (the quite frankly babyish crowd... couldn't have been more than four or five years of age... Emily wasn't crying now but I suspected that she soon would be). At the same time, his youth and lack of experience are revealed in the deliberately naïve description of cows and sheep (a black and white creature... fluffy white creature).

The piece is written in the first person (I ran out... I stepped... I fell) and past tense (she packed... sat in the seat... the train started), with assured use of other verb forms, for example the present tense to describe his current situation (which is where I am now) and the future form to make comments (I will remember this day for as long as I live). Well-selected descriptive details create a vivid impression of the settings (large expanse of green... little cottages and farmhouses scattered here and there) and of the characters (An old man, rather tall with greying hair... evil-looking woman with a foamy-mouthed bulldog... a young woman and her husband (who looked like a soldier...)). The marked contrast between the narrator's positive descriptions of the landscape and the more negative portrayal of the characters he encounters conveys his mistrust of people effectively. The narrative is enhanced by the use of literary techniques, for example, metaphors (typhoon of goodbyes... feeling of anxiousness washed over me) and alliteration (beetle black carriages... fantasies of future life) and other language features including lists (trees, hedges, more black and white creatures, birds... motley assortment of old men, nuns, young couples).

In the formal letter (piece B), also based on reading 'Goodnight Mr Tom', there is clear appreciation of the appropriate form, with two addresses, a date and a greeting suitable for an unknown audience (To whom it may concern). The valediction (Yours truthfully) is less appropriate, though convincing for the character of Mr Tom and in keeping with his emotive plea. Persuasive arguments for William not to return to his mother (...at his home in London, he is neglected, beaten and made to feel sinful), including some that acknowledge and address an alternative viewpoint (You may find that others rightly think...), are successfully marshalled into a confidently structured whole, supported by logically sequenced paragraphs. Ideas within paragraphs are effectively ordered, with clear signposts for the reader (The first reason... I would also like...) building up to the final section, which summarises the key argument and leaves the reader with a challenging and emotive question to ponder (Will you return him to his mother where he will continue in misery, or will you give me permission to keep him in my care?). A formal style is adopted (I am writing with regards to... I have drawn this conclusion), supported by impersonal constructions (there is an absence of literary ability... it is for the best), combined with emotive language (bruises... beatings... whipping... abused... neglected... misery) and a graphic simile (his ribs protrude from his chest like mountains) designed to shock the reader. First person is used to express the writer's views (I am writing... I would also like...), alongside direct address (bring to your attention... You may find) and rhetorical questions (...or would you intervene?... absence of literary ability?) to emphasise points and engage the reader.

An appropriate form for the newspaper report (piece C), which draws on the study of 'Windrush Child', reflects the pupil's reading and understanding of similar media pieces. With a suitable punning headline (WIND-RUSHING TO BRITAIN'S AID?) and captioned image (The stern of HMT Empire Windrush...), the piece opens with a paragraph that sums up the main details of the event (Yesterday, HMT Empire Windrush...). Organised into paragraphs, the report goes on to give more detail about Windrush, including relevant facts (the former German troopship... The vessel, known as N.V Monterosa...) and figures (£28 passage... 800 Caribbean men...), with additional information about people presented in apposition for succinctness (Edward Casey, 53, a British shopkeeper, remarked...). The piece also includes comments from those involved, conveyed through direct speech as quotations (Sam King, an ex-RAF serviceman was approached and stated, "The food was...") and through indirect speech (John Hazel, 21, a boxer, revealed that...). A more immediate description of the passengers' arrival (The anchor dropped and the gangway put down), using alliteration (the air was buzzing with excitement and expectation) is juxtaposed with the elevated style explaining their aspirations (to not only rebuild the centre of the British Empire, but also to restart and rebuild their lives) and contrasts with the racist and shocking remark from the British shopkeeper ("These Blacks are going to steal...") and the editorial comment at the end in the form of a rhetorical question (The question is, will these ambitious West Indians be accepted in British society?).

The postcard (piece D), is also based on reading 'Windrush Child', and includes convincing details of the writer's experience of being in England (the closest patch of grass to play football on is really far...The cars are really fancy), contrasting his expectations (paved with gold... much better than Jamaica) with the reality (everything is cold and grey and sad) and including his reactions (Imagine my disappointment... I feel totally scammed!). Written in the first person (I am writing... I get here... I tell you), there is frequent use of direct address to the reader (You won't believe... It's not all bad though, Bob) and commands (Imagine... Don't...) to create a personal tone. An informal style is adopted throughout, with colloquial expressions (rolling in money... kid you not... after a good kick around) and contractions (won't... Don't... It's) used appropriately for the text type. There is humour in the writer's reaction to English food (straight on the return boat to Jamaica the moment my tongue made contact with English sausages) and a poignancy in the contrast between his swaggering pride in himself (my roguish good looks) and the reactions of others (my skin colour was frightening their children), highlighting the racist attitudes with which he was faced.

The narrative opening (piece E) draws on the pupil's reading of novel openings and an appreciation of the action/adventure and spy thriller genres. A dramatic first sentence introduces the main character (Ash Silverthorne, son of a prodigious inventor and an equally prodigious explorer), sets the scene (The darkness of night enveloped London... over the M25) and takes the reader immediately into exciting action (piloted his mother's airship... sharp burst of gunfire). The exhilarating skirmish continues as the protagonist tries to avoid the attack (attempting to throw off his assailant) and escapes from the airship (slipped on a parachute), with a careful choice of verbs (throw off... pierced... wrenched... hacked... lashed) creating dramatic impact. Ash's landing place (a beautifully manicured garden) and the person he encounters there, cleverly introduced by voice only ("Are you alright, dearie?" inquired a voice...), contrast with the preceding fast-paced action. Hints that the old lady is not what she seems, with a voice that is too good to be true (smooth and warm) and a suspicious knowledge of his name ("Here you go, my darling Ash,"), foreshadow later events. Familiar tropes of the spy thriller genre (sharp burst of gunfire... multiple harpoon hooks... a button on the wall... steel shutters...) and well-chosen, precise details (put the airship on full thrust... beautifully manicured garden... dainty little tray... porcelain mug and teapot... the Maserati keys... crunched across the gravel) give authenticity to the narrative. Character is created through carefully selected detail (elderly lady of about 70 years, clad in a silk dressing gown... Cackling with glee) and dialogue ("...I'll make you a steaming mug of tea") which is also used to advance the action. Similes (as difficult as shaking off a particularly resilient wart... hacked at Ash's cheeks like knives... voice that was smooth and warm like a glass of hot chocolate...) and ironic comments ("My sincerest apologies,"... "Imagine that," he thought, "Two attempts in one night to kill me!") add to the entertaining impact. There is a cliffhanger ending, suggesting that although Ash has escaped for now, he will face further perils in the future (safe at last – or so he thought), which makes this a very effective narrative opening.

The short story (piece F) is written for children and shows understanding of the absurdity and fun often displayed in books for this audience. The use of real locations (swept into a London bus... to the very tip of the Shard) roots the narrative in reality and the deliberately repetitive structure provides predictability for the target audience. A sense of humour is injected into the narrative with the very idea of an origami tortoise and the different nationalities of the people James interacts with ("No can do, amigo..."). The characters of the different people are captured very effectively in brief snatches of dialogue (unless you have a reservation...) with the use of repetition echoing traditional children's stories and providing a recognisable chorus ("Alright, ALRIGHT!..."), supported by judicious use of capital letters to signal their exasperation with James. There is use of personification to describe the gust of wind (But the gust hadn't finished its little game) and an ironic twist at the end where, after pursuing it across London, James himself is the architect of the origami tortoise's ultimate fate, when he idly pulls a lever ("Just for fun," he whispered... his flaming tortoise soared through the sky...).

### **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 for the context, purpose and audience of each piece.

Occasional, well-judged colloquialisms are included in the diary entry (piece A) to convey the observations of the writer (couldn't have been more than four or five years of age... Turned out her stepfather...) and provide contrast with the mostly formal register adopted. Similarly, there is a contrast in the newspaper report (piece C) between the account of events (Many West Indians saw no future for themselves in hurricane-ravaged Jamaica...) and the comments from relevant people ("The food was revolting..."... "These Blacks..."... "I say to send them back...").

While the formal letter (piece B) deliberately uses a formal register, appropriate to the purpose and audience (You may find that others rightly think that the bond between mother and child ..), in the postcard (piece D), conversational language is judiciously deployed to convey Jeremiah's experiences and reactions, as though he is talking to a friend (scammed... I kid you not... Don't even get me started... Some welcome, eh?... that misses you a lot).

In the fiction pieces, an informal register, using the language of speech, is selected for dialogue, for example in the story opening (piece E) ("I think so... "... "Here you go..."... "...wait – how do you know my name?") and in the short story (piece F) ("No can do..."... "Let me in!"... "My... My ... My origami!"), which contrasts with the more formal register of the narrative account in each case. Piece E also cleverly draws on crime and action-adventure stories in its use of a suitably tongue-in-cheek style reminiscent of known authors.

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

Levels of formality are consciously controlled throughout the collection, according to the context, purpose and audience of the writing. Grammatical structures are manipulated and vocabulary selected to establish different registers, from the serious tone of the formal letter (piece B) to the journalistic style of the newspaper report (piece C) and the conversational quality of the postcard (piece D).

The diary entry (piece A) adopts a mostly formal, literary style to give an account of James' experiences as an evacuee (It all began at six-thirty AM... the authorities were evacuating children... our conversation escalated...). There is evidence of a range of sentences, including short single-clause structures for emphasis (I will remember this day for as long as I live... The message was clear... Soon after, Emily (the little girl) shook me awake... An immense feeling of anxiousness washed over me) and multi-clause sentences to explain points (She told me that the authorities were evacuating children from the city to the countryside's host families on steam trains) and clarify the relationship between events (We were moving too quickly to see it properly and as quickly as it came into my line of vision, it disappeared). Expanded noun phrases (that unpleasant piece of abuse... the now exhausted head conductor... The umpteenth whistle of the day... my dead father's iron-buckled belt) add well-selected detail succinctly, and fronted adverbials (Without further ado... Not completely able to fathom the thought of freedom...) and clauses (Once I'd arrived... Muscling my way through... When I recovered... As soon as there was nothing left) foreground important aspects of the narrative. Events are linked through a range of cohesive devices, including pronouns (this day... It), adverbials (Soon after...) and elaboration (feeling of anxiousness... I started to think...) to clarify the line of narrative for the reader. A few less effective choices and missing words occasionally interrupt the flow (What felt like soon enough...I would be sent back to my mother [who would be], waiting to flay me...). There is, however, some successful use of archaic phrasing (What felt like soon enough) and balanced sentences (Emily wasn't crying now but I suspected that she soon would be) that give an old-fashioned cadence to the prose.

Vocabulary is ambitious and usually well-selected to support detailed description (demonic... debris... typhoon... half-hearted... fathom... stupor... abusive... expanse... decelerating... expectantly... painstakingly). The period setting of the Second World War is

evoked by an appropriate choice of language (authorities... evacuating... locomotive... compartment... hearth). One or two choices are less successful (glittering locomotive... piece of abuse supplied by my mother) but are atypical of the piece.

In the formal letter (piece B), grammatical structures are deliberately controlled and manipulated to sequence and present arguments persuasively, using an official register. Extended multi-clause sentences (I have noticed very peculiar behaviour that I believe is the result of physical abuse supplied by his mother, Lucy Beech, stunting his mental growth) develop points cogently and are juxtaposed with single clause sentences deployed to sum up key messages (Ultimately, William's future lies in your hands... Only you can decide). The formal register is supported by passive constructions (is neglected... was treated... is abused... be moved), and use of second person (You may find...), and questions directed to the reader (If you knew someone who was treated like this...?) personalise the style and prompt reflection. The sequence of points is clearly signposted (The first reason...) and arguments are cohesively linked, using conjunctions (But...), adverbs (also...) and adverbials (Furthermore... In addition... Ultimately). Repetition of structures (If you knew someone... If he came...) and antithesis (Will you return him... or will you give me permission...) add to the gravitas of the tone and the rhetorical impact of the letter.

The choice of phrases (with regards to... may I ask... a certain disregard... it is for the best... ) and vocabulary (stunting... beneficial... intervene... endure... absence... protrude... shunned... permission) is formal and elevated to match the grammatical structures, appropriate for the intended level of formality, and also give a flavour of the 1940s context. Occasional words and phrases are not used quite appropriately (literary...) or are not in keeping with the rest of the vocabulary chosen (scenario...), but this does not detract from the overall success of the piece.

In the newspaper report (piece C), multi-clause sentences are used to show the relationship between events and convey information about the episode succinctly (Following an advertisement in Jamaican newspapers of £28 passage on the Windrush, around 800 Caribbean men, women and children boarded the former German troopship with high hopes about new lives and jobs they would find in the famed 'motherland'). Indirect speech is successfully managed in a multi-clause sentence that also includes a noun phrase in apposition (John Hazel, 21, a boxer, revealed that the men on board slept in open spaces on the troopdeck where they held boxing matches and played music and dominoes to entertain themselves for the 30 day journey).

Across the piece, a range of structures is deployed, for example a single-clause sentence in a comment for emphasis (The food was revolting.) and an authorial question at the end (...will these ambitious West Indians be accepted in British society?). Noun phrases help to convey detailed information in a concise way, appropriate to a newspaper report (a 1000 strong crowd of West Indians... hurricane-ravaged Jamaica... 500ft long steel giant), while modals are used to describe repeated actions (At dinner it would be served...) and passive constructions to focus on the object of an action rather than the agent (be served ... were greeted... be accepted).

Language specific to the topic of the Windrush, with names of places (Tilbury Docks, Essex... Jamaica... the United Kingdom... England), vocabulary related to the ship (anchor...boarded... troopdeck... vessel... 14.5 knots... gangway) and terms used at the time ('motherland'... Blacks) gives authenticity to the report. Formal vocabulary (advertisement... entertain... captured... ambitious... society) is balanced by idioms and expressions typically used in the media (high hopes... saw no future... finally in sight... they were greeted with...).

A range of grammatical structures is evident in the postcard (piece D), with short, single-clause sentences used to make emphatic points (I feel totally scammed!... It's not all bad, though, Bob), and subordinate clauses (Imagine my disappointment when I get here...), including relative clauses, (... my parents, who aren't really rolling in money, spent £30... supporting Liverpool F.C. which is currently...) to develop detail in the account. In places 'and' is used to link clauses, suggesting the sequential nature and cumulative impact of the writer's different impressions (I am writing to you from a damp, smelly room in Liverpool and the closest patch of grass to play football on is really far and even if it was closer... everything is cold and grey and sad), while interjections (Why) and minor sentences (Gloryhunter!) offer variety and contribute to the conversational effect. A range of sentence types is evident, including commands (Imagine... Don't...) and tag questions (Some welcome, eh?), and there are confident shifts between verb forms, which include modal verbs used to convey probability (would be paved... would be so much better) and possibility (I would have been... I could be back... I may never).

The choice of language is mostly familiar, with vocabulary chosen to be precise (frostbite... hot-headed... petty... bland) and colloquial (fancy... a good kick around) with some deliberate use of clichés (paved with gold... rolling in money), appropriate for the context and genre. Although a few details are not in keeping with the otherwise successful period feel of the piece, the information on televisions for example and some language choices (scammed... Gloryhunter), these word choices do support the informal tone.

In the narrative opening (piece E), multi-clause sentences are used to develop the story (The hail hacked at Ash's cheeks like knives and the wind lashed him with punches, making him regret his hasty bid for freedom.), while short structures add tension in the dialogue ("I think so. Where am I?"... "Are we in London?"). Fronted clauses (Thinking quickly... Desperate to survive... Careering earthwards... When he searched for the source of the words) foreground aspects of Ash's actions in the narrative for dramatic effect, provide variety in the sentence structure and aid cohesion. The complex structures in the narrative (With that, Ash followed her into the stately manor's living room, where the elderly lady shuffled off to the kitchen to prepare the tea) contrast with the shorter, more informal ones in the dialogue ("I'm afraid not, darling..."... "Come in, come in! You look freezing!"), with adjectives used to provide colour and vividness (steep... manicured... smooth... warm... stately... dainty).

In the first section, a lexical field related to conflict helps provide descriptive impact in the opening and create cohesion (gunfire... assailant... pierced... harpoon... survive... escape .... hacked... knives... lashed... punches). An ambitious vocabulary used throughout establishes an assured and sophisticated feel to the narrative (prodigious... resilient... wrenched... Careering... shuffled... porcelain... ignition).

The children's story (piece F) begins with a straightforward sentence, with clauses linked by 'and' and generally well-manipulated tenses, to introduce the main character clearly to the target audience (James was a big origami fan and would go to an origami club every week). Multi-clause sentences are deployed to narrate the tale (This week he'd made a tortoise he was especially proud of, but as soon as he set foot outdoors, a powerful gust tore it from his grasp and swept into a London bus) and contrast with short, single-clause sentences in the dialogue ("Stop the bus!"... '...I'll let you off,") used to convey the terse exchanges between James and the various people he meets. The repetition in the sequence of events and in some of the phrasing not only creates a pattern and provides a distinctive structure for the story, but also helps to make it both entertaining and accessible for a child reader ("Alright, ALRIGHT!..."... "I'll let you off"... "...I'll let you in"... "...I'll let you through"). Fronted clauses (Not wanting to lose his precious origami... After a few minutes of lazy searching...) focus attention on particular aspects in the narrative and aid cohesion. A range of verb forms, including the simple past (was... leapt... yelled), the past progressive (he was expecting...) and the past perfect (hadn't finished...) denote different points in time accurately, with present tense ("...It's really important!"...) and future forms ("...I'll let you in,") used in the dialogue.

The vocabulary is judiciously chosen to offer some challenge (precious... random... blasted... ignited... soared) while also being accessible to young readers, with some carefully chosen noun phrases used to give precise detail (powerful gust.... The very tip of the Shard ... pleasant click... ear-shattering explosion). The deliberate use of the word 'friend' in Spanish, French and German to convey the different nationalities of characters is clever and well-judged (amigo... mon ami... mein Freund).

**The pupil can use the range of punctuation taught at key stage 2 correctly (for example, 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
- What felt like soon enough, the train started decelerating through Naunton Station and eventually stopped still. (piece A)
- The first reason for this is that at his home in London, he is neglected, beaten and made to feel sinful. (piece B)
- After thousands of miles of travelling and England finally in sight, the air was buzzing with excitement and expectation. (piece C)
- I am writing to you from a damp, smelly room in Liverpool and the closest patch of grass to play football on is really far and even if it was closer, it's cold enough to get frostbite the moment you step outside. (piece D)
- Thinking quickly, Ash steered the zep into a steep dive, attempting to throw off his assailant. (piece E)
- punctuation to indicate parenthesis
- Soon after, Emily (the little girl) shook me awake. (piece A)
- ...physical abuse supplied by his mother, Lucy Beech, stunting his mental growth. (piece B)
- ...built by Blohm & Voss (a German shipbuilding company) and is able... (piece C)
- Edward Casey, 53, a British shopkeeper... (piece C)
- ...spent £30 on tickets for all of us on the boat journey here and – I kid you not – we were forced... (piece D)
- ...share a dorm with a hot-headed couple (who were always arguing about rather petty subjects) and a motorcycle gang. (piece D)
- Then, as if on automatic, he made a prompt dash... (piece E)
- colons, semi-colons and dashes to mark the boundary between independent clauses
- The message was clear: Get.TO.The.Train! (piece A)
- ...he is incapable of reading or writing: he is greatly behind the average... (piece B)
- ...had been pierced by multiple harpoon hooks, slowly reeling it in; Ash put the airship on full thrust... (piece E)
- ...switched on the ignition key and put the car into gear, preparing for the journey back to his father, safe at last – or so he thought.. (piece E)
- speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, and punctuation inside inverted commas
- "Oh," she replied. (piece A)
- a British shopkeeper, remarked, "These Blacks... they came from!" (piece C)
- "I think so. Where am I?" replied Ash "Are we in London?" (piece E)
- "My sincerest apologies," he muttered... (piece E)
- "Please sir! It's really important!" begged the boy. (piece F)
- hyphens to avoid ambiguity
- half-hearted (piece A)
- foamy-mouthed (piece A)
- an ex-RAF serviceman (piece C)
- hurricane-ravaged (piece C)
- hot-headed couple (piece D)
- ear-shattering explosion (piece F).

Commas are used to manage multi-clause sentences and enhance clarity for the reader, for example, in the diary entry (piece A) (They took me up to my attic, painstakingly prepared for me, which is where I am now, writing about my day) and to emphasise contrasting ideas, for example in the formal letter (piece B) (If you knew someone who was treated like this, would you just stand and watch, or would you intervene?). In the newspaper report (piece C), commas help to clarify a dense sentence and emphasise the points being made (Yesterday, HMT Empire Windrush dropped the anchor at Tilbury Docks, Essex, carrying a 1000 strong crowd of West Indians to not only rebuild the centre of the British Empire, but also to restart and rebuild their lives).

In places, a combination of different punctuation marks not only helps to support the reader but also to create impact, for example in the informal letter (piece D) the combination of commas and ellipsis helps distinguish the different clauses, show the contrast between the writer's life in Jamaica and his current situation and suggest his uncertainty about his future (But I still wish I could be back with you, eating spicy jerk chicken in the garden after a good kick around with your football, not writing to you from thousands of miles away, knowing that I may never see you again...). In the diary entry (piece A), a combination of capital letters and full stops is used to underline the impact of the writer's brutal treatment at the hands of his mother (The message was clear: Get.TO.The.Train!).

Apostrophes are used with accuracy both for contractions, for example in the diary entry (piece A) (I'd... didn't... couldn't... who'd... I'll) and in the informal letter (piece D) (it's... won't... aren't... don't) and also for possession, for example in the narrative opening (piece E) (mother's... Ash's) and in the children's story (piece F) (Shard's... James'...). Capital letters and exclamation marks are used appropriately within direct speech to signal the exasperation of the different characters in the children's story (piece F) and to indicate how it should be read ("Alright! ALRIGHT!...") and dialogue is skilfully manipulated across the narrative writing to convey character and action. Inverted commas are used in the newspaper report (piece C) and the postcard (piece D) to indicate the particular, and ironic, use of a term at that period ('motherland').

There are occasional errors in punctuation, for example additional commas would help to add clarity to some long sentences and the addition of a colon or semi-colon might in places have ensured greater precision. However, overall, the punctuation is accurate and used to support meaning and manage the pace of the writing for the reader, and sometimes to create particular effects.

Piece A: a diary entry

Context: while learning about evacuation during World War 2, pupils read and discussed diaries written by evacuees then wrote their own diary entries.

Dear Diary,

I will remember this day for as long as I live. It all began at six-thirty AM when my demonic mother grabbed me by the hair and dragged me out of bed. She told me that the authorities were evacuating children from the city to the countryside's host families on steam trains.

Without further ado, she packed a pair of socks and underwear <sup>to</sup> into a small box and struck <sup>me</sup> ~~my~~ on the side of my head. The message was clear: Get. To. The. Train! My head still throbbing from that unpleasant <sup>per</sup> piece of abuse supplied by my mother, I ran out of the house, dodging chunks of fallen debris. Once I'd arrived, I was met by a typhoon of goodbyes, tears and conductors frantically attempting to restore some sort of order.

Muscling ~~my~~ way through the quite frankly <sup>wet</sup> babujish crowd, I was met by the sight of a crimson, glittering locomotive, followed by beetle black carriages bound for a little village in the Cotswolds. The now exhausted head conductor gave a half-hearted blow on his whistle as the train doors hissed open.

Not completely able to fathom the thought of freedom, I stepped onto a carriage, into a compartment and sat in <sup>at</sup> the seat closest to the window, so lost in fantasies of future life that I didn't <sup>\*</sup> a little girl entering my compartment, or the train starting <sup>its</sup> ~~its~~ its two hour long journey north. When I recovered from my state of wonderous stupor, the little girl - couldn't have been more than four or five years of age - asked about the

Notice  
notice



bruise on my head.

"My foul mother struck me."

"Oh," she replied. From there, our conversation escalated to how we were treated at home. Turned out her stepfather was just as abusive <sup>as</sup> my mother and that leaving London was the best thing that had happened to her. As soon as there was nothing left to ~~talk~~ talk about, I fell into a dreamless sleep.

Soon after, Emily (the little girl) shook me awake. She pointed out a black and white creature on a large expanse of green. We were moving too quickly to see it properly and as quickly as it came into my line of vision, it disappeared. I was thrilled at all things I saw; trees, hedges, more black and white creatures, birds and a ~~strange~~ fluffy white creature that looked like a cloud. There were also little cottages and farmhouses scattered here and there.

What felt like soon enough, the train started decelerating through ~~the~~ Naunton Station and eventually stopped still. The ~~stop~~ umpteenth whistle of the day pierced the air and the doors reopened, making way for the children filing out, some looking ecstatic, others, like they'd died of depression.

An old man, rather tall with greying hair came to greet us with a thick Irish accent and led us to the town hall where a motley assortment of old men, nuns, young couples and an incredibly evil looking woman with a foamy-mouthed bulldog were waiting expectantly, waiting to take a child home. An immense feeling of anxiousness washed over me. I started to think that nobody was going to choose me and that I would be sent back.

to my mother, waiting to flay me with my dead father's iron-buckled belt. The Irish man who'd brought us there lined us up and considered those who were in desperate need motherly care. Emily wasn't crying now but I suspected that she soon would be, as the woman with the dog chose to take her in, Lord have mercy on her.

As for me, a young woman and her husband (who looked like a soldier) chose me and brought me to their home, a small cottage on the outskirts of the village with an inviting fire in the hearth. They took me up to my attic, ~~par~~ painstakingly prepared for me, which is where I am now, writing about my day.

I'll write tomorrow,

James

**Piece B: a formal letter**

Context: as part of their World War 2 studies, pupils read 'Goodnight Mr Tom' by Michelle Magorian. They also examined the structure and vocabulary used in persuasive letters. They were then tasked to write their own letter in the character of Mr Tom writing to persuade the council to allow him to adopt William.

British Evacuee Society  
Porter's Lane  
London  
SW11 8BN

Thomas Oakley  
Stonemason Drive  
Little Weirwood  
NS21 7UX

27<sup>th</sup> September, 1940

To whom it may concern,

I am writing with regards to William Beech, an evacuee put in to my care at the beginning of the war. I have noticed very peculiar behaviour that I believe is the result of physical abuse supplied by his mother, Lucy Beech, stunting his mental growth. It is ~~my~~ of my opinion that him staying to live with me would be immensely beneficial for not only William, but for me as well.

The first reason for this is that at his home in London, he is neglected, beaten and made to feel sinful. To further prove my point, he is covered by bruises and shockingly expects beatings for asking questions. If you knew someone who was treated like this, would you just stand and watch, or would you intervene? If he came to live with me, he would never have to endure that kind of treatment again.

I would also like to bring to your attention that even at his age of eight years old, he is ~~frank~~ incapable of reading or writing: he is greatly behind the average of the children of the local school. Furthermore, his mother expects him to read the Bible every evening. How, may I ask, can he do this when there is an ~~absence~~ absence of literary ability? William has also revealed that his schoolmaster spends more time whipping students than actually teaching. In addition, Mrs Beech also seems to have a certain disregard

for feeding him. I have drawn this conclusion from the fact<sup>that</sup> his ribs protrude from his chest like mountains.

You may find that others rightly think that the bond between mother and child is too strong to break and in most cases, I'd agree. But in a scenario where one is abused and neglected, it is for the best that they be moved to a place where they are cared for, not shunned to the side.

Ultimately, William's future lies in your hands. Will you return him to his mother where he will continue to ~~be~~ in misery, or will you give me permission to keep him in my care? Only you can decide.

Yours truthfully,

Thomas Oakley

**Piece C: a newspaper report**

Context: as part of their work on the 'Windrush generation', pupils read passengers' accounts of their journey from Jamaica and arrival in England. They studied newspaper articles, noting the structures and language used, and then wrote their own articles describing the arrival of the Empire Windrush.

# THE DAILY MAIL

£3.50

## WIND-RUSHING TO BRITAIN'S AID?

23<sup>rd</sup> June 1948

Reported by  
Traveling Correspondents

Yesterday, HMT Empire Windrush dropped the anchor at Tilbury Docks, Essex, carrying on a 1000 strong crowd of West Indians to not only rebuild the centre of the British Empire, but also to restart and rebuild their lives.



The stern of HMT Empire Windrush, full of excited West Indians

Following an advertisement in Jamaican newspapers of £28 passage on the Windrush, around 800 Caribbean men, women and children boarded the former German troopship with high hopes about new lives and jobs they would find in the famed 'motherland'.

Sam King, an ex-RAF serviceman, was approached and stated, "The food was revolting. At lunch we were served tinned cabbage. At dinner it would be served with mashed potato and if it wasn't finished, it would be served fried for breakfast."

Many West Indians saw no future for themselves in hurricane-ravaged Jamaica and were looking for jobs, others just wanted to be able to see the United Kingdom for themselves.

John Hazel, 21, a boxer, revealed that the men on board slept in open spaces on the troopdeck where they held boxing matches and played music and dominoes to entertain themselves for the 30 day journey. The vessel, known as N.V. Monterosa before it was captured by the British ~~Navy~~ Navy in World War 2, is a 500ft long steel giant built by Blohm & Voss (a German ~~ship~~ shipbuilding company) and is able to reach 14.5 knots.

After thousands of miles of travelling and England finally in sight, the air

was buzzing with excitement and expectation. The anchor dropped and the gangway put down, 1027 passengers descended from the Windrush, slightly disappointed by the cold, dull England they were greeted with.

Edward Casey, 53, a British shopkeeper, remarked, "These Blacks are going to steal all of our food housing, which is already in short supply! I say to send them back to where they came from!" Many other white locals replied in a similar way. The question is, will these ambitious West Indians be accepted in British society?

Piece D: a postcard

Context: pupils studied informal writing typical of postcards. They then wrote a postcard in the role of a young boy or girl recently arrived in England on the Empire Windrush, imagining how they would describe their new home to family and friends in Jamaica.

16<sup>th</sup> January 1949



Robert Thorne  
27 Washington Street  
Port Antonio  
Jamaica

Dear Robert,

I am writing to you from a damp, smelly room in Liverpool and the closest patch of grass to play football on is really far and even if it was closer, it's cold enough to get frostbite the moment you step outside. I feel totally scammed! I thought that the 'motherland' would be paved with gold and would be so much better than Jamaica. Imagine my disappointment when I get here, everything is cold and grey and sad.

You won't believe me when I tell you that my parents, who aren't really selling in money, spent £30 on tickets

for all of us on the boat journey here and - I kid you not - we were forced to share a dorm with a hot-headed couple (who were always arguing about rather petty subjects) and a motorcycle gang. I sincerely doubt that I will ever be able to make up for the sleep I missed on that journey.

Don't even get me started on the food! It's so greasy and bland that if I could I would have been straight on the return boat to Jamaica the moment my tongue made contact with English sausages. To make things even worse, I have not received a single compliment for my requisite good looks. Why,

they even told me that my skin colour was frightening their children! Some welcome eh?

It's not all bad though, Bob. The cars are really fancy and it is really easy to watch football games of the English league on the television box (you can find these in EVERY ~~house~~ household) and I am currently supporting ~~Liverpool~~ Liverpool F.C. which is currently at the top of the league. Gloryhunter!

But I still wish I could be back back with you, eating spicy jerk chicken in the garden after a good kick around with your football, not writing to you from thousands of miles away,



knowing that I may never see you  
again...

Your best-friend that misses you a  
lot,

Jeremiah

### Piece E: a narrative opening

Context: pupils read suspenseful extracts from 'Kidnapped' by Robert Louis Stevenson, 'Wolf Brother' by Michelle Paver and 'The Invisible Man' by H.G. Wells. They selected an image depicting a setting and were asked to write a story which built tension through setting and character description.



## THE ESCAPES

The darkness of night enveloped London as Ash Silverthorne, son of a prodigious inventor and an equally prodigious explorer, piloted his mother's airship over the M25 when a sharp burst of gunfire sounded in the sky. Thinking quickly, Ash steered the zep into a steep dive, attempting to throw off his assailant. But shaking them off proved to be as difficult as shaking off a particularly resilient wart. Before he had a chance to think, the gondola had been pierced by multiple harpoon hooks, slowly reeling it in; Ash put the airship on full thrust to no avail. Desperate to survive, he slipped on a parachute, wrenched open the escape hatch and jumped. The hail hacked at Ash's cheeks like knives and the wind lashed him with punches, making him regret his hasty bid for freedom.

Careering earthwards, he pulled his parachute open and floated down to earth with a thump. ~~and~~ Once he regained his senses, it dawned on him that he had landed in the middle of a beautifully manicured garden.

"Are you alright, dearie?" inquired a voice that was smooth and warm like a glass of hot chocolate. When he searched for the source of the words, his eyes came to rest on an elderly lady of about 70 years, clad in a silk dressing gown.

"I think so. Where am I?" replied Ash "Are we in London?"

"I'm afraid not, darling. We are in Surrey, just south of London" answered the old dear "Come in, come in! You look freezing! I'll make you a steaming mug of tea."

With that, Ash followed her into the stately manor's living room, where the elderly lady shuffled off to the kitchen to prepare the tea. She returned a few minutes later carrying a dainty little tray with on it a porcelain mug and teapot and set it on the coffee table.

"Here you go, my darling Ash," uttered the lady

"Thank you - wait, how do you know my name?" demanded Ash as the lady prodded a button on the wall, causing leading to steel shutters dangling over the windows and doors, blocking all exits.

Cackling with glee, the lady pulled a pistol from her thigh holster, and pointed it at his face, finger on the trigger. Ash's heart started beating harder and faster against his ribs. His breath grew shallow and sweat was pouring out of his skin. Then, as if on automatic, he made a prompt dash for the tray and slammed it over her head.

"My sincerest apologies," he muttered over her limp body and <sup>grasped</sup> took the pistol from her grasp. Shaking, he stepped over to the

button and pressed it. "Imagine that," he thought, "Two attempts in one night to kill me!"

As walking through the doorway, he picked the Maserati keys he saw on keyholder and ~~was~~ crunched across the gravel driveway to the car. Once comfortably sat in the car, Ash recalled his mother's driving lessons, switched ~~ed~~ on the ignition key and put the car into gear, preparing for the journey back to his father, safe at last - or so he thought..

Piece F: a children's story

Context: the pupils read a series of short stories by Pie Corbett, identifying the use of repeated words and phrases to add humour. They studied landmarks of London and watched 'Jubilee the Movie' before each writing their own short story for younger children. Pupil A chose to describe the London adventures of an origami tortoise.



## THE RUNAWAY ORIGAMI TORTOISE

James was a big origami fan and would go to an origami club every week. This week he'd made a tortoise he was especially proud of, but as soon as he set foot outdoors, a powerful gust tore it from his grasp and swept into a London bus.

Not wanting to lose his precious origami, James ~~leab~~ leapt onto the bus. But the gust hadn't finished its little game and swept the tortoise through the other exit just as the doors slid shut.

"Stop the bus!" James yelled at the driver.

"No ~~zand~~ can do, amigo," replied the driver.

"Please sir! It's really important!" begged the boy.

"Alright, ALRIGHT! I'll let you off," sighed the man as the doors slid back open. Thanking the driver, James continued the chase.

But the gust hadn't finished its little game and swept the tortoise to the very tip of the Shard.

"Let me in!" James yelled at the Shard's porter.

"I cannot, mon ami, unless you have a reservation," replied the porter.

"Please sir! It's really important!" begged the boy.

"Alright, ALRIGHT! I'll let you in," sighed the man. Thanking the porter, James took the lift to the topmost floor and opened the hatch. But the gust hadn't finished its little game and swept the tortoise into one of the cannons on the HMS Belfast.

"Let me through!" James yelled at the ticket collector.

"Only if you have a ticket, mein Freund," replied the collector.

"Please ma'am! It's really important!" begged the boy.

"Alright, ALRIGHT! I'll let you through," ~~sigh~~ sighed the ~~man~~ woman. Thanking the collector, James stepped onto the deck and searched for his origami.

After a few minutes of lazy searching, he ~~gave~~ gave up and pulled a random lever down. "Just for fun," he whispered. But instead of the pleasant ~~stink~~ click he was expecting, an ear-shattering explosion rang through the sky and James' origami tortoise blasted out of a cannon, ignited by the gun powder.

"My... My... My origami!" bawled James, as his flaming tortoise soared through the sky...

# **Greater Depth Writing in KS2**

**2022-23**

**Standardisation**

**Exercise 3**

**Pupil C**

This collection includes:

- A) a diary entry
- B) a narrative focused on an encounter
- C) a biography
- D) a narrative that builds suspense
- E) a description of a setting
- F) part of a modern 'traditional tale'

All 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 (for example, literary language, characterisation, structure)**

Across the collection, the pupil writes for a variety of purposes, making confident choices of form and careful distinctions in style. Narrative writing draws on stories read in class, with different emphases given to each task. Piece B is a narrative showing the build up to a key point in 'Skellig' (David Almond), when Michael encounters Skellig for the first time. Piece D is based on 'Street Child' (Berlie Doherty) and focuses on developing a suspenseful episode depicting the main character's escape from the workhouse. The pupil writes part of the 'backstory' of the title character of 'The Ickabog' (JK Rowling) in piece F, using the combined modern and traditional tale elements of the original. Piece E is a description of a workhouse, rich in detail drawn from research, taking the perspective of a child resident. A diary entry (piece A) conveys the responses and reflections of a child who has learned that they will be moving home and relocating to the remote island of St Kilda, once again showing researched information deployed for a specific form. A different purpose is addressed successfully in the biography of Guy Fawkes (piece C), with researched information organised and communicated formally and directly to the reader.

In the narrative (piece B) focused on Michael's first meeting with Skellig, the pupil tracks the approach and entry into the garage in minute detail, with descriptions incorporating contrast (ominous, purple clouds of dusk... biting, howling wind... glowing, comforting lights of my home), and personification (A swirling storm of dust billowed out of the garage, choking me in a frantic bid to escape from its cell). Listing supports the sense of accumulated, neglected possessions (boxes securely taped; retro-style magazines with pages torn out, and a tiny, rusty bike with a ripped saddle) and vocabulary choices are ambitious and effective in conveying Michael's state of mind, the setting and Skellig himself (Surreptitiously... unforeseen patch of ice... volition... ebonised, wooden door... vintage newspapers... plastered... sorrowful... unblinkingly... hoarse... inhaled).

The stages of the piece – the approach, the entry and then the encounter with Skellig – are well managed and balanced, with paragraphing used successfully to guide the reader through, and with a variety of devices used to support cohesion, including adverbs and adverbials (straight back... As it settled... As I walked home) and synonyms (garage, shed, building, the place; something, the creature). Transitions between paragraphs heighten suspense and suggest the pupil's wider experience as a reader (to my surprise, it swung open... / A swirling storm of dust billowed out of the garage,... Something that made my heart race – a white face.. / Have you ever heard of pitch black? Well, if I could describe this creature's face, I would say that it was pitch white.).

The narrative focused on the workhouse (piece D) creates an effective portrayal of events from 'Street Child', drawing on character and setting, and building to a key moment or epiphany, as Jim discovers a potential means of escape from the workhouse. The pupil begins by emphasising the misery of Jim's situation, using literary techniques including personification (his stomach rumbling with hopeless hunger... enormous workhouse building loomed ferociously), and further details are integrated well into the dialogue and action that follow (dabbing the corner of his grubby, brown jacket onto one of his bleeding fingers... wretched, predatory place... miniscule crate standing solemnly... rusty, filthy clock). The focus on suspense is clearly realised with the gradual suggestion and build up to an escape route, at first through the hint of an idea that is not fully revealed and Jim's efforts to persuade his friend to take part (Then suddenly, a thought struck Jim – the thought of a slight chance of escape... there was no time to lose... rushed over... in exasperation... stormed off). The linking across paragraphs supports the subtle and economical accumulation of tension (large, black door... Jim peered cautiously through the door that had been carelessly left ajar). The withholding of information suggests the pupil's awareness of this technique, and its impact, from their own reading – the contents of the box are commented on before the reader is told of them (He knew that if was ever going to escape, then he would definitely need what was inside that box). The piece ends with the reader given the task of deducing what Jim's plan is and the resulting pleasure of realisation, with the pupil resisting an explanatory phrase or sentence.

The lively storytelling voice of the narrative about the Ickabog (piece F) confidently presents the origins of the creature, using vocabulary and phrasing that is in keeping with the source text and with 'fairy tale' material encountered in wider reading (as old as time itself... the first people... famed for its food and wine... entire kingdom... fled... the country's fortune). Characters and behaviours appropriate to the genre are depicted with simple motives, actions and declarations (King Porfirio came to power and he demanded for more industry... the citizens were more than happy to carry out his bidding... "...We are on the path to riches and nobody can stop us!").

The setting description (piece E) is a rich and full evocation of conditions in a Victorian workhouse, as seen from a child's viewpoint, drawing on researched information and partially referencing the context of the book, 'Street Child'. The first-person writing effectively conveys the child's perspective on the brutal and impersonal environment (heaved open an imposing, ominous-looking, wooden door... grabbed me by the shoulder and marched me down a long hallway). The scale of the workroom machinery is emphasised through heightened descriptive language, reflecting wider reading, drawing on personification (mechanical monster... fed the roaring fire inside it... greedy beast... vile food probably tasted as unhappy as it looked) and simile (scattered like ants... like hungry hippopotomuses). Other literary devices include alliteration (creaking, cracked, filthy floorboards) and onomatopoeia (clattered... hissed), used as part of the multi-sensory portrayal of the setting. The pupil also conveys the confusion and terror of being lost, drawing the piece together in the final paragraph, from earlier chaos and movement (tumultuous crashing and smashing) to stillness (Without warning, the room suddenly went dark... the night-time curfew had begun).

The pupil writes confidently in the voice of the imagined diary writer in piece A, addressing the diary directly in the second person (You won't believe... ) with an enthusiastic, expectant tone, focused on the positives of the move (I am right now on a tiny rowing boat... off to St. Kilda!). In this piece, the pupil integrates researched information about St Kilda by making this part of the writer's own process of preparation (borrowing books out of the library about our new home). There is also direct referencing (In researching the islands of St. Kilda and Herta...) and this is then related to the imagined personal implications for the family (cheaper housing... own



sheep and cows). The pupil manages subtle shifts in tense to reflect the movement in perspective on events, from simple past with present perfect (Today was the most exciting day I've ever had!) to simple present tense with a present participle (I am right now on a tiny rowing boat, heading to St. Kilda). Modal verbs are used to elaborate on possible activities and lifestyle changes (you can have... I could look after them... air must be much cleaner), and the future tense seals this (It will be amazing!).

In the biography of Guy Fawkes (piece C), the pupil provides a detailed and informative account, adopting an effective voice in which a collective knowledge and perspective is used to introduce and round off the piece (We all know... We now place effigies...), and the reader is addressed directly at the outset (but what else do you actually know? Here are some facts...). Specific details of names, dates and places are included and the piece is structured with subsections, including 'Interesting Facts!' which come at the end, and which effectively elaborate on material presented earlier (The letter to Monteagle... The King was James I of England and...). The pupil demonstrates an informed, precise approach, remaining focused on Fawkes, while effectively integrating the background material relating to historical context, so that the significance of being Catholic at that time is made clear (loathed Catholics... Many rebellions... Guy was friends with twelve other Catholics... churches which supported their religion). The particular intricacies of timing are handled carefully to explain the failure of the gunpowder plot (Little did he know that an unsigned letter had been sent...) and the writer maintains a confident and authoritative tone (there would have been limited sources back then... Of course, being a faithful Protestant, Monteagle went straight to the King).

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

The pupil adapts language and register appropriately when incorporating speech in the narratives in this collection. The narrative focused on the encounter with Skellig (piece B) evidences this statement through dialogue which captures Michael's shift from fear to frustration and an emerging sense of responsibility, with language reflecting these states through hesitant, broken speech ("Wh... who are y... y... you?" I stuttered), direct, assertive statement ("You're evading the question") and also advice and an offer ("If I were you... if you like"). In parallel, Skellig's responses show his minimal, reluctant and obstructive position. The pupil uses interaction deftly to show Skellig counteracting Michael's "You're evading the question..." with "And you're disturbing me". The language includes contractions and omissions, and informal, speechlike phrasing at times ("I can get you some... if you like."). This contrasts with the formality of the description, which, while still in the first person voice, upholds appropriate detail and complexity in sentence structures (Surreptitiously, I crept along the path, trying to blend into the night, but I slipped on an unforeseen patch of ice).

In the 'Street Child' narrative focused on suspense (piece D), dialogue is clearly distinguished from narration, with markers of hesitation, fear and urgency, along with dialect ("Oh Jim, no! I ain't coming with you!... to see you down there with the others they caught!"... "Okay then, you stay here – but I'm going..."). There are contractions, non-standard words and a filler used for emphasis (you know) in the dialogue, in contrast to the rich, descriptive language of the narrated events.

In the diary entry about moving to St Kilda (piece A), the voice is appropriate to a personal diary, reflecting the writer's persona, which is somewhat formal but animated (... like one big family!... It will be amazing!). Contractions are used as the writer directly addresses the diary (...most exciting day I've ever had! You won't believe...).

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

The collection contains much evidence of the pupil's successful modulation of levels of formality. In the diary entry (piece A), there are appropriate shifts in the level of formality, from the more formal, authoritative presentation of the results of the diary writer's research (a group of remote Scottish islands off the western coast of the UK... Herta, the largest of the islands which form St. Kilda) and their use of technical geographical language such as 'remote', 'form' and 'pollution', to the more informal expression of the writer's feelings (the most exciting day I've ever had!... You won't believe that... It will be amazing!). Vocabulary choices signal the intention of portraying the move to St Kilda as positive, and the wide-eyed perspective and slightly old-fashioned language draw on the style of classic children's adventure books (Mother told me that Father found a job studying wildlife... all of the smelly, black motor cars trundling down it). The slightly more modern expression, 'loads of fun activities for me and other children my age', also describes pastimes that pre-date more modern technology-based amusements (like watching the sea, playing on the rocks, hiding around the village, collecting things).

The biography (piece C) successfully shifts between the informal tone employed to engage the reader in the opening paragraph (We all know... but what else do you actually know? Here are some facts...), to the more formal tone adopted to present those facts with authority. This more formal tone is in keeping with the aim of communicating historical material, rather than a biography focused more on the personality of its subject, or the writer's particular relationship to the material. The pupil utilises vocabulary that reflects the period under discussion and relevant details (Guido Fawkes... Catholic... Protestant... persecuted... rebellions... House of Lords... State Opening of Parliament... Tower of London... accomplices... sentenced... hung, drawn and quartered). The sense of objective, fact-based writing is accompanied by acknowledgement of the historical inquiry process itself (Historians still have many unanswered questions... limited sources). The plural subject (Historians) supports this approach, and there are many instances of passive constructions used for actions where the particular actors are unknown or unimportant (an unsigned letter had been sent... Guy Fawkes was immediately captured... was taken through Traitor's Gate) and active sentences highlight the agency of James I (persecuted anybody who did not go along with his beliefs) and Guy Fawkes and his fellow plotters (wanted freedom... hired out a cellar). Adverbs and adverbials contribute to the formality of the piece (from then on... On that fateful day... Little [did he know]... nearby... even... therefore...). The inclusion of the more informally presented 'Interesting Facts!' in bullet points demonstrates a familiarity with children's non-fiction books which employ different ways of presenting information to attract and sustain interest.

Throughout the Skellig narrative (piece B), the pupil utilises a variety of grammatical structures which support the developed description and its formal style, including expansion of ideas through conditionals (because I knew that if I saw the glowing, comforting lights of my home, my legs would run straight back of their own volition and jump into bed) and through modal verbs (picked up a filthy blanket that would have once belonged to a baby and shook it out, spraying yet more dust clouds). Adverbs and adverbials support the formal description (beyond repair... in pure frustration... tightly drawn... unblinkingly) and specific vocabulary maintains the style of the piece (dusk... trudged... bitterly cold... battling... billowed... frantic bid). Verb choices support the movement through Michael's experience, with present participles used to describe simultaneous actions (I trudged through the thick blanket of snow, my breath steaming... I limped ungraciously through the biting, howling wind without looking back ... I crept inside, peering at everything) and to explain reasons (I crept along the path, trying to blend into...). Modal verbs combine with perfect forms

to reflect thoughts of the recent past (I knew that I should have turned back...). The pupil incorporates ambitious constructions to convey what the writing demands (only to find), including the subjunctive (If I were you...).

In the narrative focusing on building suspense (piece D), the pupil maintains a formal third person style, suited to the period in which the source book is set. Vocabulary underlines this assured portrayal (evil guards in their smart blue uniform and tall helmets... their beating sticks slung over their shoulder[s]... recreation time... workhouse residents... dabbling... wretched, predatory place... peered cautiously... carelessly left ajar... immaculately washed... teachers, matrons, cooks and guards). The powerlessness of the boys is emphasised through description focused on height and authority, evidenced across verbs, adverbs and prepositions (building loomed ferociously... in their smart blue uniform and tall helmets glared at them suspiciously... Jim glanced up at the rusty, filthy clock). The pupil also manipulates sentence structure to delay the key action, building adverbial information and drawing on a modal verb in keeping with the formal style (Taking one last look behind him at the boys he might never see again, Jim...). The dialogue, in contrast, is appropriately informal, demonstrating the pupil's ability to switch between formal and informal writing ("Oh, Jim, no! I ain't coming with you!...They catch 'em folks, you know...").

The background story of the Ickabog (piece F) demonstrates the pupil's assured control of grammatical structures to support the formality of storytelling conventions. The opening frames the 'origin story' through simple present and present perfect tense forms to capture current talk (The people of Cornucopia say that... paintings from prehistoric times feature a monstrous dragon) and relevant events from an unspecific time (have been records... have been discovered). The past tense then details the Ickabog's previous life (lived joyfully... had never harmed anybody) and modal verbs emphasise the creature's state of happy ignorance (would never have guessed... would soon need to move). The pupil makes choices that underline aspects of the narrative, using nouns to open sentences when emphasising the physical destruction instigated by King Porfirio (Trees fell... Habitats were destroyed...) and using co-ordination to join a sequence of clauses which, in their flowing structure, replicate the Ickabog's escape (The creature spread his wings and took off in one fabulously fluid movement and flew towards the promising, blue skies of Cornucopia.).

The setting description (piece E) maintains a consistent and appropriate level of formality, as suited to the Victorian period and the child voice (my head hung low... deeply regretted... tumultuous... seemingly endless... wafting... disconcerting... threadbare). In addition, the pupil varies sentence structures in an assured fashion, using adjectival openings (Eager to get away... Startled, I jumped...) and adverb placement (I now deeply regretted... I could now see why... I uneasily dipped...) to reinforce the tone of the narration.

**The pupil can use the range of punctuation taught at key stage 2 correctly (for example, 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
- ...researching the islands of St. Kilda and Herta in particular, I found out... (piece A)
- ...peering at everything, dribbling the... (piece B)
- ...gathered around other machines sobbing, their fingers bleeding... (piece E)
- Without warning, the room... (piece E)
- I stole a glance at the rusty clock, only to see... (piece E)
- punctuation to indicate parenthesis
- Edith Fawkes (née Jackson) (piece C)
- 3 days (or so) (piece D)
- dashes to mark the boundary between independent clauses
- ...in a tiny village – Father was happy about that because... (piece A)
- remarried a Catholic man – this was a pivotal moment in Guy's life... (piece C)
- They catch 'em folks, you know – I couldn't bear to see you... (piece D)
- ...through the door that had been carelessly left ajar – beyond it, there was a... (piece D)
- ... shoved me through them – I was suddenly surrounded by noise... (piece E)
- colons to introduce a list and semi-colons to separate items in a list
- ...lit up everything inside the shed: boxes securely taped; retro-style magazines... (piece B)
- hyphens to avoid ambiguity
- retro-style... spine-chilling (piece B)
- well-known... slow-burning... no-one (piece C)
- ominous-looking... out-of-bounds room... rock-hard... night-time (piece E)
- dragon-like... life-changing... heart-stopping (piece F)

Across the collection, the pupil uses a range of punctuation correctly and is successful at managing ambitious constructions, where precise punctuation ensures against ambiguity and enhances meaning (I wandered down to a table at the back, jam-packed with children... I sprinted up and down the random hallways, more than once accidentally entering...). Multi-clause sentences are controlled through a combination of commas and other punctuation, including dashes (Startled, I jumped up and knocked down what was left of my gruel – it all spilled down the front of my brown, threadbare jacket.). Speech punctuation is also handled with confidence, enabling subtleties in characterisation to be presented ("Nobody," he croaked in a hoarse voice, "and nothing. I will never be anything."... Tip simply replied, "Oh, Jim, no! I ain't coming with you! You mustn't! P...pp...please don't go! They catch 'em folks, you know – I couldn't bear to see you...)

Piece A: a diary entry

Context: pupils completed research about what it would be like to live on the island of St Kilda. They came up with points for and against this and wrote a diary entry imagining that their parents had told them they were going to move there.

Dear Diary,

Today was the most exciting day I've ever had! You won't believe that I am right now on a tiny rowing boat, heading to St. Kilda, a group of remote Scottish islands off the western coast of the UK! Last week, Mother told me that Father found a job studying wildlife on ~~St Kilda~~ Herta, the largest of the islands which form St. Kilda. The week has flown by, borrowing books out of the library about our new home and talking to my friends at school about the move, and now the boat has set sail, off to St. Kilda!

In researching the islands of St. Kilda, and Herta in particular, I found out that we will be living in a little stone cottage in a tiny village - Father was happy about that because it meant cheaper housing. Also, you can have your own sheep and cows to provide milk and wool. That would be amazing, and Mother said that I could look after them! I also think that Herta has less large crowds and less pollution, so the air must be much cleaner than on our busy roads with all of the smelly, black motor cars trundling down it. The people living there must be very close too - like one big family! I hope I can become one of the 'family' too... Another reason why I am really looking forward to life on St. Kilda is that there is going to be loads of fun activities for me and other children my age, like watching the sea, playing on the rocks, hiding around the village, collecting things... It will be amazing!

Although, on the other hand, there are quite a few things that I am not looking forward to. The most important thing is that Mother told me that I will only be able to see Grandma and Uncle Richard twice a year from now on because of the stormy weather at sea - I will really miss them. I am also quite worried because ~~of the~~ there is no hospital or proper healthcare service on Herta, so if one of us gets severely ill, then we might have to wait a month before help arrives. That is why Father has brought a large box of medicines with us. Also, school on Herta is only one class with mixed-age children, so I've only made one friend so far, and once I have finished school, there is no college or university to go to. Father told me to not worry about it just yet. Also, there is no bookshop on St. Kilda so I cannot buy new books which I like.

Anyway, overall I am really looking forward to life on St. Kilda, but I will also miss a few things from life on the mainland as well - Mother and Father say the same. Sam told me that he will send postcards once a month too, so we can keep in touch. Herta does seem like such a pleasant and tranquil place! I should probably head to shelter now because I can sense a storm brewing rain is hitting the page as I write. Goodbye!

Piece B: a narrative focused on an encounter

Context: after reading part of 'Skellig' (David Almond), pupils re-wrote part of the story, focusing on using descriptive language to explain Michael's first meeting with Skellig.

The ominous, purple clouds of dusk closed in on the rickety, old garage as I trudged through the thick blanket of snow, my breath steaming in the bitterly cold air. Surreptitiously, I crept along the path, trying to blend into the night, but I slipped on an unforeseen patch of ice and hit my knee. I limped ungraciously through the biting, howling wind without looking back, because I knew that if I saw the glowing, comforting lights of my home, my legs would run straight back of their own volition and jump into bed. I knew that I should have turned back, but I carried on towards the shed, curiosity pushing me forward and battling the almost irresistible urge to go home. The shed carried on looming closer and closer to me, and after what seemed like an era, I reached it - only to find that the door handle was broken beyond repair. I groaned and kicked the ebony, wooden door in pure frustration, and to my surprise, it swung open...

A swirling storm of dust billowed out of the garage, choking me in a frantic bid to escape from its cell. As it settled, I could properly see the inside the building... The silvery moon cast an eerie, white glow that lit up everything inside the shed: boxes securely taped; retro-style magazines with pages torn out, and a tiny, rusty bike with a ripped saddle and damaged handlebars. I crept inside, peering at everything, dribbling the leather ball, reading articles from vintage newspapers. This place was like a museum! I carefully picked up a filthy blanket that would have once belonged to a baby and shook it out, spraying yet more dust clouds everywhere. Then, as I looked out at the grotty, filthy floorboards that were plastered in bluebottles and bugs, I noticed something terrifying. Something spine-chilling. Something that made my heart race - a white face...

Have you ever heard of pitch black? Well, if I could describe this creature's face, I would say that it was pitch white. He was as white as chalk and his skin was so tightly drawn to his face that I could see his bones. His sorrowful, brown eyes stared out at me unblinkingly, reminding me of a ghost from a movie that was going to haunt our

garage forever...

"Wh...who are y...y...you?" I stuttered, barely being able to form a sentence. The creature gave a disgusting cough, spitting out dust.

"Nobody," he croaked in a hoarse voice, "and nothing. I will never be anything."

"You're evading the question." I said sternly.

"And you're disturbing me."

I groaned loudly (then coughed because I had inhaled some dust). I was definitely not getting anywhere with this. I actually almost turned back, but I found myself coming back towards the creature. He needed my help, didn't he?

"If I were you," I told him, "I would eat some more nutritious food. I can get you some of Dad's fruit if you like." And that was the end of that.

As I walked home, I thought - could I trust Skellig?...

### Piece C: a biography

Context: the class looked at the features of a biography. Pupils used computers to find information about Guy Fawkes and wrote their own biography of him.

## Guy Fawkes



We all know that this man is infamous for planning and staging the well-known and notorious Gunpowder Plot, but what else do you actually know? Here are some facts...

### Early Life

Guy Fawkes, also known as Guido Fawkes, was born on 13<sup>th</sup> April 1570 to Edith Fawkes (née Jackson) and Edward Fawkes in York. Tragically, his father died when young Guy was only eight years old. After his father's death, Edith remarried a Catholic man - this was a pivotal moment in Guy's life because the family were strictly Catholic from then on. Historians still have many unanswered questions about this to-be plotter's early life - such as what the name of Guy's new father was - because there would have been limited sources back then.

### The Gunpowder Plot

In 1603, a new king ascended to the throne, and he heralded a new era of royalty. This was King James I. As he was a strong Protestant and stood firm to his religion, he absolutely loathed Catholics and persecuted anybody who did not go along with his beliefs. Many rebellions took place, but all of them failed. Guy was friends with twelve other Catholics - these included Robert Catesby, John Wright, Thomas Percy and Thomas Wintour. They desperately wanted freedom so that they could speak their mind and go to churches which supported their religion. They decided to form a plot to kill the King and all of the Protestants with 30 barrels of a highly explosive, defensive material - gunpowder. Soon enough, the plan began to take shape and become reality. They had hired out a cellar underneath the



House of Lords and shipped 34 barrels of gunpowder into it. Guy Fawkes chose to be the one to light the fuse on November 5<sup>th</sup>, the day of the State Opening of Parliament...

On that fateful day, Guy himself was in that cellar with a match and also some slow-burning touchwood so he had time to escape.

Little did he know that an unsigned letter had been sent to Lord Montague telling him not to come to Parliament that day. He said that the building 'shall receive a terrible blow yet no-one shall see who hurts them'. Of course, being a faithful Protestant, Montague went straight to the King and told him everything. The King ordered his officers to search every cellar nearby - and they found Guy Fawkes...

### Punishment and Death

Guy Fawkes was immediately captured and immobilized and taken straight to the King James, who formally arrested him. In the Tower of London, he was taken through Traitor's Gate and tortured. At first, Guy was implicit about his plot, the accomplices and even his personal details, claiming that his name was John Johnson until the end of his second day of punishment. After a few days, he confessed and was therefore sentenced to be hung, drawn and quartered. However, Guy Fawkes jumped from the noose and broke his neck to die. We now place effigies of him on bonfires to commemorate and celebrate Guy, and how we saved the King...

### Interesting Facts!

- The letter to Montague is thought to have been sent by his brother Francis.
- The King was James I of England and James VI of Scotland.



Piece D: a narrative that builds suspense

Context: as part of their history topic exploring the Victorians, pupils read 'Street Child' (Berlie Doherty). They were asked to write part of the narrative, based on Jim escaping from the workhouse, and to focus on creating suspense.



Jim wandered around the grounds of the workhouse, his stomach rumbling with hopeless hunger. The enormous workhouse building loomed ferociously over the boys'

heads, and the evil guards in their smart blue uniform and tall helmets glared at them suspiciously, their beating sticks slung over their shoulder. Suddenly, Jim glanced up at the rusty, filthy clock on the nearest wall. It read 2 am - which meant that it was actually 3:03 pm. The workhouse boys had learnt how to understand that clock. Then, suddenly, a thought struck Jim - the thought of a slight chance of escape... There were two minutes left until the end of the 5-minute recreation time that the workhouse residents got every 3 days (or so), so there was no time to lose... Jim rushed over to his one and only friend Tip, who was at this moment dabbing the corner of his greubby, brown jacket onto one of his bleeding fingers, and he told him his daring and adventurous plan. Tip simply replied, "Oh, Jim, no! I ain't coming with you! You mustn't! P...pp... please don't go! They catch 'em folks, you know - I couldn't bear to see you down there with the others they caught!"

"But Tip," Jim whispered in exasperation, "this is our only chance!"

Tip didn't respond to that, so Jim got furious.

"Okay then, you stay here - but I'm going to get out of this wretched, predatory place! Goodbye." And with that, Jim stormed off towards a large, black door...

Jim peered cautiously through the door that had been carelessly left ajar - beyond it, there was a minuscule crate standing solemnly in the corner of the room. He knew that if he was ever going to escape, then he would definitely need what was inside that box. Taking one last look behind him at the boys he might never see again, Jim slid through the door and immediately



yanked the lid off the box with all his strength. Inside were neatly folded, immaculately washed, spare clothing for the teachers, matrons, cooks and guards that ran the workhouse.

Piece E: a description of a setting

Context: as part of their history topic exploring the Victorians, pupils read 'Street Child' (Berlie Doherty). They researched what it would be like to live in a Victorian workhouse and created a setting description written in the first person.

I sullenly trudged down the blank, bare hallway leading from the workhouse changing rooms, my head hung low. I now deeply regretted coming into the busy, bustling streets of London to collect food - a guard who patrolled the areas near workhouses had found me, and taken me here. I reached the end of the hallway and heaved open an imposing, ominous-looking, wooden door. As soon as I stepped out of the hallway, another guard immediately grabbed me by the shoulder and marched me down a long hallway that smelt like off milk, his large, bushy moustache jumping up and down importantly as he walked. He abruptly halted, pushed open yet more heavy wooden doors, and shoved me through them - I was suddenly surrounded by noise. I realised that I must be in a workroom. The tumultuous crashing and smashing sound coming from the seemingly endless row of dangerous and unstable machines that lined the back wall hit me like the wall itself, and I staggered backwards. As I walked shakily towards the nearest mechanical monster, the creaking, cracked, filthy floorboards groaned and bent almost to breaking point under the heavy bulks of the machines. I knelt down beside a great, evergreen cotton machine, and fed the roaring fire inside it. Its engine clattered and its wheels spun, while mechanical pumps hissed and pushed themselves up and down, up and down, up and down... I could also see the other children, some skinny, some tall, some very young, gathered around other machines sobbing, their fingers bleeding, as they worked non-stop. I could now see why everyone was always wary of the workhouses back in the shack where I used to live. The coal dust and the inky black smoke was wafting into my nostrils like a massive, undefeatable, invading army of darkness and making me want to choke. I started to feed some wiry cotton into the greedy beast that was the colossal machine looming over me...

After what seemed like an era, a bell somewhere in the distance clanged loudly making me jump. Something that could be vaguely described as a smile came over everybody's faces as they poured through another door. Eager to get

away from the thunderous, penetrating noise of the workroom, I followed them...

The buzzing crowd of boys soon turned and streamed into a huge room crammed with old, long, wooden, dusty tables, and then scattered like ants to get seated. I wandered down to a table at the back, jam-packed with children gobbling up their food like hungry hippopotomuses at the waterhole! I stared down uncertainly at my unappetising bowl of gruel. The vile food probably tasted as unhappy as it looked, and it sizzled menacingly as though it were as evil and cruel as the guards strutting about the hall. I uneasily dipped my hunk of bread into the bowl of thin, watery, cold broth and began to eat. I could hear the disconcerting mumbling coming from the crowd of unhappy children until the cook barked at them to stay silent, then an immediate hush spread like wildfire over the room. I smelt the stale, unwelcoming stench of the rotten, disgusting food that we were forced to eat. I started to weep (then I suddenly remembered that the guards would care you if you cried, so I sat back up again). Then, without warning, a hand came and tapped me on the shoulder. Startled, I jumped and knocked down what was left of my gruel - it all spilled down the front of my brown, threadbare jacket. The cook was furious, and she bellowed at me to change my jacket in the dormitory. Not waiting to hear what else she had to ~~say~~ say, I swiftly ran out of the dinner hall...

I should have asked someone where the dormitory was, but I was so terrified of being found and cared that it didn't even cross my mind at the time. I sprinted up and down the random hallways, more than once accidentally entering an out-of-bounds room and having to run straight back out again before I was seen. When I finally found the dormitory, I gave out a sigh of relief, and collapsed onto the nearest bed - then immediately jumped back up

The bed was like a pile of bricks. I wondered how I would survive in this room, let alone sleep in it! I then suddenly remembered what I had come for... I quickly pulled off my grubby jacket and replaced it with another (this one was not much cleaner!). I was just about to leave the room when a crowd of children knocked ~~off~~ me off my feet - they were getting into bed. Twenty minutes later, I lay in my rock-hard bed silently, listening to the snores of the person I shared my bed with. Without warning, the room suddenly went dark and quiet. I stole a glance at the rusty clock, only to see that it was 6pm - the night-time curfew had begun.

## HOW THE ICKABOG CAME TO BE...

The people of Cornucopia say that the Ickabog is as old as time itself, and there have been records of it dating back to the times of the first people. Ancient cave paintings from prehistoric times feature a monstrous dragon with sharp, deadly talons and colossal wings. Records of the beast have been discovered in notebooks and diaries from the archaic period. However, it is believed that the creature did not always live in that country famed for its food and wine, but in the neighbouring country of Pluritania. It lived joyfully in wild woodlands and lush, green fields with a wide selection of food to choose from, and it had never harmed anybody in the entire kingdom. That happy creature, which lived a wonderful and luxurious life, would never have guessed that he would soon need to move home urgently...

Soon enough, everything changed. King Porfirio came to power and he demanded for more industry and less nature in his country - and the citizens were more than happy to carry out his bidding. Within days, the air was filled with chokingly thick, black smoke and the noise of cogs and chainsaws whirring. Trees fell before the Ickabog's very eyes, pulling the country's fortune down with them. Habitats were destroyed and factories sprang up in their place. If he didn't move, the creature would become extinct too - so he fled. The creature spread his wings and took off in one fabulously fluid movement and flew towards the promising, blue skies of Cornucopia. The only suitable place he could find was the desolated Marshlands, so he hid there.

Almost as soon as he arrived, the Ickabog began to hear of people coming to the marshes and living there - the Marshlanders. The creature had the sense to steer well clear of them. Then, the dragon-like beast heard the clattering of weapons and horse's bridles and shouts from hundreds of men... King Fred's troops, after that life-changing Petition Day, when they set out to hunt the Ickabog. He went to investigate... As he was soaring over the foggy bog, he heard:

"HELP! HELP ME, MAJOR BEAMISH! I CAN SEE THE MONSTER!"

The Ickabog fled at these words, but returned to the king's palace to find out more. Through an open window, he heard some heart-stopping conversation:

"Of course, Flapoon. We are on the path to riches and nobody can stop us!"