

HIAS MOODLE+ RESOURCE

Hampshire Assessment Model Exemplification

Writing – Beyond ARE

Year 3 – Ava

HIAS English Team

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Final version

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Overview

In this document

We have collated writing evidence from one pupil; drawn from a full range covering the entire academic year. Key pieces have been selected to exemplify specific phase statements at each Milestone.

Points to consider when using this resource

The exemplification is focused on how well a pupil has applied key skills and subject knowledge from their current year curriculum.

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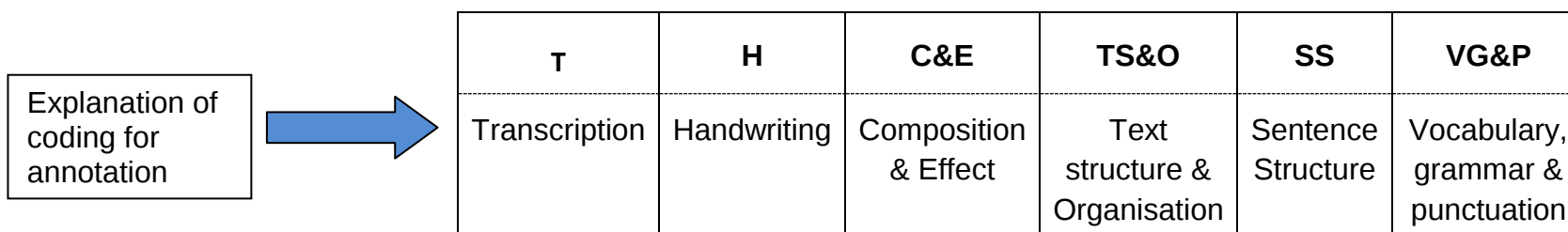
- How to use the HAM exemplification materials
- HAM Year 3 overview
- Exemplification of:
 - Milestone 1 – Phase 1
 - Milestone 2 – Phase 1 and Phase 2
 - Milestone 3 – Phase 1, Phase 2 and Phase 3
- End of Year

How to use the HAM exemplification materials

The exemplification materials are annotated to help teachers interpret the phase statements outlined in the Hampshire Assessment Model (HAM) materials.

The collection comprises writing evidence from one pupil; drawn from a full range covering the entire academic year. Key pieces have been selected to exemplify specific phase statements at each Milestone.

How the annotation is set out



Beyond ARE

The following collection of work exemplifies a pupil working beyond ARE in their current year group curriculum.

Beyond ARE judgement is made where a pupil is seen to have mastered curriculum content to a level where they can: apply this within extended abstract learning; apply their learning in a new context and create new meaning or thinking.

In writing a pupil is seen to make conscious deliberate decisions around word, sentence and whole text level choices, drawing on their experience of model texts and wider reading, linking this to purpose, audience and form. By doing this, a pupil will demonstrate the ability to form, coordinate and articulate ideas coherently across a written piece.

Exemplification summary

Working Beyond Age Related Expectations: Year 3 – Ava

This collection demonstrates the attainment and deepening of statements within the Hampshire Assessment Model for Ava in Year 3. This pupil is working within age-related expectations. Despite some minor inconsistencies in the application of skills, there is enough evidence to show that this pupil is working beyond age-related expectations for Year 3.

Commentary

The following commentary was compiled following discussion with the class teacher.

Ava enjoys reading and writing immensely. Her stamina for writing is developing all of the time and she enjoys thinking around the writing in great depth. Ava enjoys using a dictionary, which is clearly demonstrated in her version of 'Hansel and Gretel' at the end of the collection. She uses a range of spelling and editing techniques at the point of writing. She considers the impact of her vocabulary choices on the reader, often pondering on these, selecting some and trialling them in the context. Her thirst for reading is evident in her writing. She is beginning to use a widening range of grammatical structures that have not yet been covered in the year three curriculum. This can be seen in her thoughtful use of commas to add a relative clause in my 'Escape from Pompeii' as well as exploring the effect of other punctuation such as dashes and ellipses.

Her vocabulary choices are strong and develop further as the collection of writing is explored. The vocabulary choices of 'immense', 'astonished' and 'annoyed' are well-chosen in the written response to the Iron Man's capture. These support the viewpoint successfully. These inventive descriptions contribute to a clear 'voice' in the writing, which is enhanced by a good understanding of the purpose, audience and form of each piece.

Ava writes from a range of viewpoints, including historical characters. Her writing is usually controlled, and she is experimenting with viewpoint and the formality of language, especially when writing speech. She is able to achieve cohesion in her work through the application of a range of strategies, including pronoun chains, conjunctions and adverbials. Her pieces, especially towards the end of the collection, are often extended, they rarely lose focus and cohesion is maintained throughout.

Carefully structured learning journeys, using a range of quality text drivers, have allowed Ava to explore a range of high quality texts, including film and poetry. She has drawn upon these texts to influence her writing, while also making effective independent choices. These choices have been carefully planned for.

Although some skills are applied inconsistently at the point of writing, Ava is able to edit and refine her work with increasing accuracy. Her application of words learned from the Year 3/4 National Curriculum word list is often strong. Her spelling improves throughout the collection, with vocabulary choices being ambitious and purposeful.

Year 3	WRITING					
	Transcription	Handwriting	Composition: Composition and Effect	Composition: Text Structure and Organisation	Composition: Sentence Structure	Vocabulary, grammar and punctuation
Phase 1	- Use further prefixes and suffixes and understand how to add them (English Appendix 1). - Spell words that are often misspelt (English Appendix 1) - Use the first two or three letters of a word to check its spelling in a dictionary.	- Use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined. - Increase the legibility, consistency and quality of their handwriting.	Writing is clear in purpose. - Plan their writing by discussing writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar. - When planning, discuss and record ideas. - Compose and rehearse sentences orally (including dialogue), progressively building a varied and rich vocabulary. - Evaluate and edit by assessing the effectiveness of their own and others' writing and suggesting improvements.	Organise writing into logical chunks and write a coherent series of linked sentences for each. Select nouns and pronouns to provide clarity for the reader. Use simple organisational devices, e.g. headings and subheadings.	- Draft and write an increasing range of sentence structures (simple and compound). Use some variation in sentence types (statement/ command/ question/ exclamation).	Use conjunctions to express time, place and cause. - Use adverbs and prepositions to express time, place and cause. Use inverted commas to punctuate direct speech. Know when to use 'a' and 'an'. Proof-read for spelling and punctuation errors. Use irregular simple past-tense verbs (e.g. awake / awoke).

Year 3		WRITING					
		Transcription	Handwriting	Composition: Composition and Effect	Composition: Text Structure and Organisation	Composition: Sentence Structure	Vocabulary, grammar and punctuation
	Phase 2	- Form nouns using prefixes e.g. super, anti, auto. - Spell further homophones and understand their meanings.		<i>In narratives, creates settings, characters and plot.</i> - Vocabulary choices move from generic to specific e.g. from ‘dog’ to ‘terrier’.	<i>Organise paragraphs around a theme.</i> - Vary nouns and pronouns to avoid repetition.	Extend the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although (complex).	<i>Use the present perfect form of verbs in contrast to the simple past tense e.g. he has gone out to play, he went out to play.</i> - Indicate possession by using the possessive apostrophe with plural nouns. - Propose changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences.

WRITING						
Year 3						
	Transcription	Handwriting	Composition: Composition and Effect	Composition: Text Structure and Organisation	Composition: Sentence Structure	Vocabulary, grammar and punctuation
Phase 3	- Explore and accurately use word families based on common words, showing how words are related in form and meaning e.g. solve, solution, solver, dissolve, insoluble. - Write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far.		Expansion of detail / events may be supported through vocabulary (technical, vivid language) and explanation.	Uses varied nouns and pronouns for cohesion.		- Use fronted adverbials. - Use commas after fronted adverbials. - Can use the following terminology from Appendix 2 to discuss their writing: <i>letter, capital letter, word, singular, plural, sentence, punctuation, full stop, question mark, exclamation mark</i>

Milestone 1 – Phase 1

To be “on track” at...	Phase 1	Phase 2	Phase 3
Milestone 1 (November)	Apprentice	Not yet introduced	Not yet introduced

Independent Writing

How to wash a XS Sabre Tooth Tiger?

Are you fed up of having a grubby and mucky Sabre Tooth. If so just follow these simple, fun instructions and by the end you'll have a spotless Sabre Tooth.

What you need:

- A cage
- Soap
- Rope
- Juicy steak
- Shampoo
- Lots of water
- Safety suit

What you do

1. First put a cage on a field and place a juicy steak inside the cage. 2. Next tow the Sabre Tooth Tiger into the cage and open the top. 3. While the Tiger is busy eating spray it with water. 4. After

squirt soap and shampoo all over it and then pour water on it.

As part of a teaching sequence focusing on the Stone Age, pupils were asked to write instructions on how to clean a pre-historic animal of their choice.

H: The legibility, consistency and quality of handwriting is increasing.

SS: The sentences are extended through the use of a wider range of conjunctions. The imperative verbs are chosen for their conciseness.

TS&O: The instructions are clearly organised with simple organisational devices used.

VG&P and C&E:

The rhetorical question addresses the reader and the use of conjunctions aids cohesion to the introduction.

How to wash a Sabre Tooth Tiger?

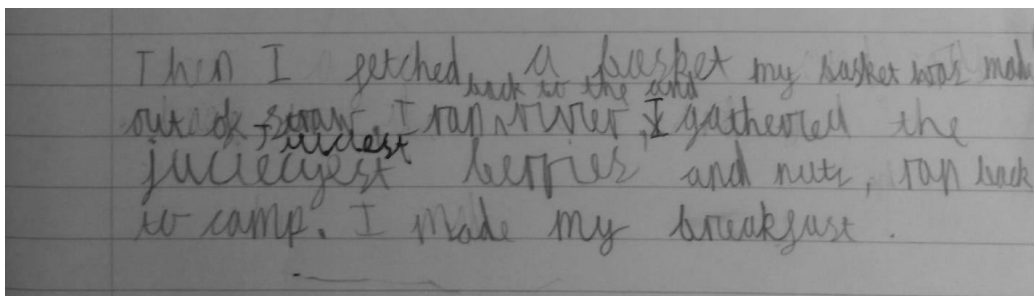
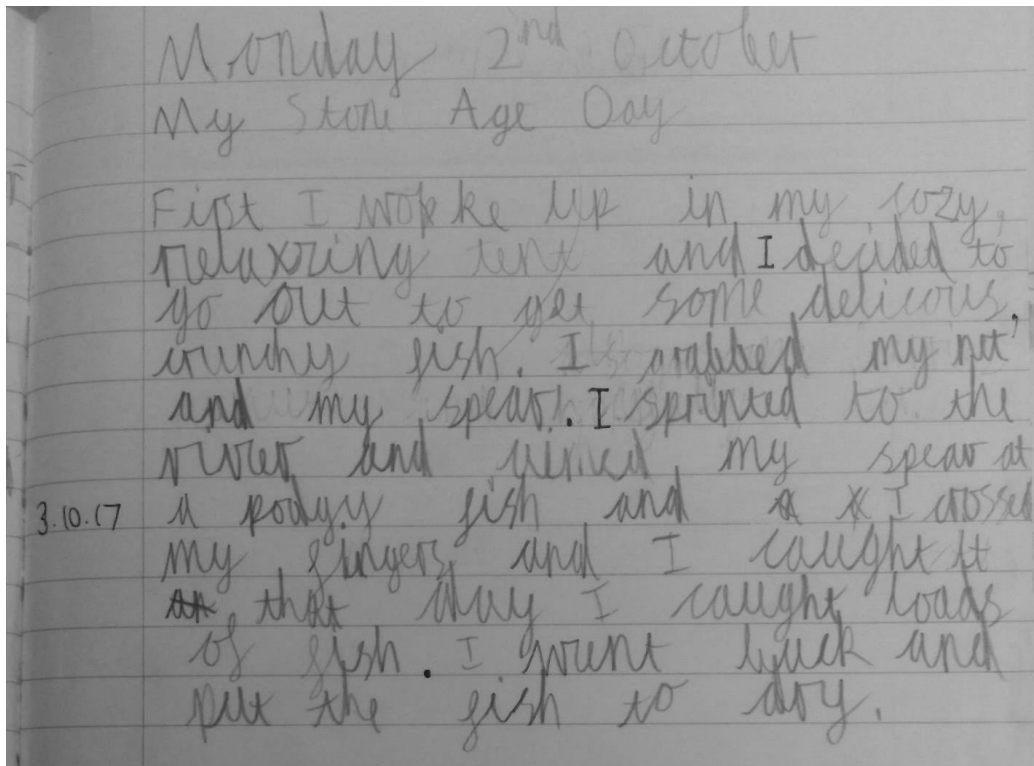
Are you fed up of having a grubby and mucky sabre tooth? If so, just follow these simple, fun instructions and by the end you'll have a spotless sabre tooth.

What you need:

- A cage
- Soap
- Rope
- Juicy steak
- Shampoo
- Lots of water
- Safety suit

What you do

1. First put a cage on a field and place a juicy steak inside the cage.
2. Next tow the Sabre Tooth Tiger into the cage and open the top.
3. While the Tiger is busy eating spray it with water.
4. After squirt soap and shampoo all over it and then put water on it.



In response to 'Stone Age Boy' by [Satoshi Kitamura](#), pupils were asked to write a diary entry of a Stone Age day.

H: The legibility, consistency and quality of handwriting is increasing.

VG&P: The verb choices, 'grabbed', 'sprinted', 'aimed' and 'gathered' support the urgent tone of the Stone Age boy in gathering his breakfast.

SS and C&E: The opening sentences reflect the personal tone of a diary entry; the simple sentences reflect the character's amazement at what has been seen and the child-like quality of excitement.

The vocabulary choice supports the explanation.

First I woke up in my cozy, relaxing tent and I decided to go out to get some delicious, crunchy fish. I

grabbed my net and my spear. I sprinted to the river and aimed my spear at a podgy fish and I crossed my fingers and I caught it. That day I caught loads of fish.

I went back and put the fish to dry. Then I fetched a basket. My basket was made out of straw. I ran back to the river and I gathered the juiciest berries and nuts, I ran back to camp. I made my breakfast.

Milestone 2 – Phase 1 and Phase 2

To be “on track” at...	Phase 1	Phase 2	Phase 3
Milestone 1 (November)	Apprentice	Not yet introduced	Not yet introduced
Milestone 2 (February)	Competent and	Apprentice	Not yet introduced

Wednesday 15th November
My escape from Pompeii

It was early one morning and I was woken up by the busy tradesmen haggling in the streets of Pompeii. I also saw the gentle mountain Vesuvius looming in the distance.

17.11.17 One afternoon, while Livia was baking bread, I popped down to the Theatre. They always sang the same song. It was called Rumble down Tumble down. Some times I would join in with the Politicians. After I played with my best friend Livia.

✓ This handwriting is beautiful 😊 Great editing. Remember 'ed' for past tense.

Monday 20th November

Suddenly the ground started to shake and everything crumbled to the ground. I ran away. My father carried the actors and they kept on going. I went straight to Liviu's place and we ran to the harbor.

Finally me and Liviu got to the harbor. We jumped on to the boat and it tilted us to sleep. Suddenly we heard resurians erupt.

Red, scorching lava covered the city of Pompeii. The dark, blue waves were crashing into the boat and sinking it to the bottom of the ocean. The noise was ear-splitting and the lightning was booming all around. The rain was pouring down.

My Escape from Pompeii

It was early one morning and I was woken up by the busy tradesmen haggling in the streets of Pompeii. I also saw the gentle mountain Vesuvius looming in the distance.

One afternoon, while Livia was baking bread, I popped down to the theatre. They always sang the same song. It was called Rumble down, Tumble down. Sometimes I would join in with the politicians. After I played with my best friend Livia.

Suddenly the ground started to shake and everything crumbled to the ground. I ran away. My father carmed the actors and they kept going. I went straight to Livia's place and we ran to the harbour.

Finally me and Livia got to the harbour. We jumped on to the boat and it drifted us to sleep.

Suddenly we heard Vesuvius erupt. Red, scorching lava covered the city of Pompeii. The dark blue waves were crashing into the boat and sinking it to the bottom of the ocean. The noise was ear-splitting and the lighting was booming all around. The rain was pooring down.

As part of a topic on volcanoes, pupils explored the text driver: 'Escape from Pompeii.' Pupils were asked to write their own narrative based on an escape.

SS and C&E: The purpose, audience and form of the narrative is clear in the opening paragraph. The reader is lulled into a false sense of security with the expanded noun phrase: 'gentle mountain looming in the distance.'

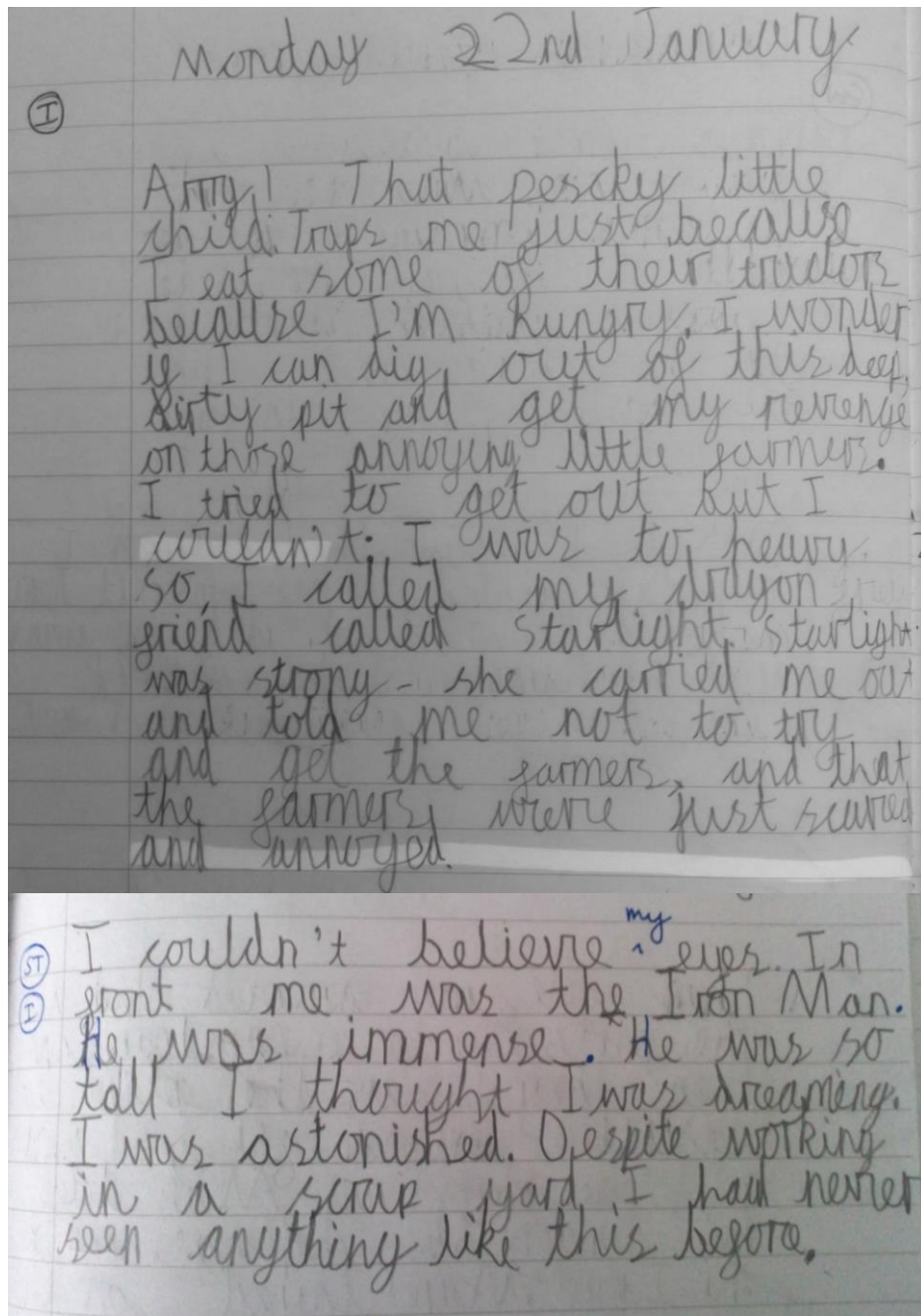
VG&P: The use of a relative clause 'while Livia was baking bread' adds further description to the characters and setting in the narrative.

TS&O: Paragraphs are clearly linked through a variety of conjunctions and time adverbials.

The paragraphs are gaining in coherence and ideas are supported by subsequent sentences.

T: The application of the morpheme 'ian', to politics creating a person in politician. Further words with unstressed vowels, such as 'harbour' and 'theatre' are spelt correctly.

H: Handwriting is developing greater fluency and is consistently joined.



In response to reading, Ted Hughes' 'The iron Man', pupils were asked to explain how he got out of the pit the locals had captured him in. They were then asked to write a local's reaction to seeing the Iron Man so they could be compared.

SS and C&E: The range of sentence constructions, including the fragment at the beginning replicates the frustration of the Iron Man.

VG&P: The colon – although not always accurately used – has been experimented with to give further detail and reason in the sentence. A dash further evidences the punctuation experimentation.

C&E: The vocabulary choices of 'immense', 'astonished' and 'annoyed' are well-chosen and support the viewpoint.

SS: Conjunctions are used to join clauses and sentences; these are used to build cohesion across the piece.

The tense choice of 'I had never seen anything like this before' aids the cohesion of the narrative.

Arrrr! That pescky little child: traps me just because I eat some of their tractors because I'm hungry. I wonder if I can dig out of this deep, dirty pit and get my revenge on those annoying little farmers. I tried to get out but I couldn't: I was too heavy.

So, I called my dragon friend called Starlight. Starlight was strong – she carried me out and told me not to try and get the farmers, and that the farmers were just scared and annoyed.

I couldn't believe my eyes. In front of me was the Iron Man. He was immense. He was so tall I thought I was dreaming. I was astonished. Despite working in a scrap yard, I had never seen anything like this before.

① Tuesday 6th February

Super start!

No-Arm

Bernard, the robot, loved to play in the park. He especially loved playing on the monkey bars. One day he was playing on the monkey bars and his arm got stuck on some gum on the last bar. He hit the ground with a thud! Soon he noticed he had lost his arm.

"My arm!" he shouted. "Where could it be?"

7/2/18 So Bernard went on a walk to look for his arm. He hadn't walked far when he met monkey.

"Hello monkey," said Bernard. "Have you seen my arm," said Bernard.

"I think I might have," said Monkey.

"The Rabbits have it. Come and see," said Monkey.

So they went to the Rabbits.

"Hello Rabbits. Have you got my arm?" said Bernard.

"Sorry Bernard? Was that your arm?"

Pupils enjoyed 'Nobot, the Robot with no Bottom' by Sue Hendra so much during an end of day reading session, that some pupils asked to write the sequel: 'Nobot, the Robot with no Arm.' for pupils in the infant school.

VG&P: Inverted commas are used to punctuate direct speech with increasing accuracy. Furthermore, the associated punctuation, including a new line for a new speaker, is evidenced with increasing accuracy as well. (Y3/4 NC standard)

Bernard, the robot, loved to play in the park. He especially loved played on the monkey bars. One day, he was playing on the monkey bars and his arm got stuck on some gum on the last bar. He hit the ground with a thud! Soon, he noticed he had lost his arm. "My arm!" he shouted. "Where could it be?"

So, Bernard went on a walk to look for his arm. He hadn't walked far when he met monkey. "Hello monkey," said Bernard. "Have you seen my arm," said Bernard.

"I think I might have" said monkey.

"The rabbits have it. Come and see." Said Monkey.

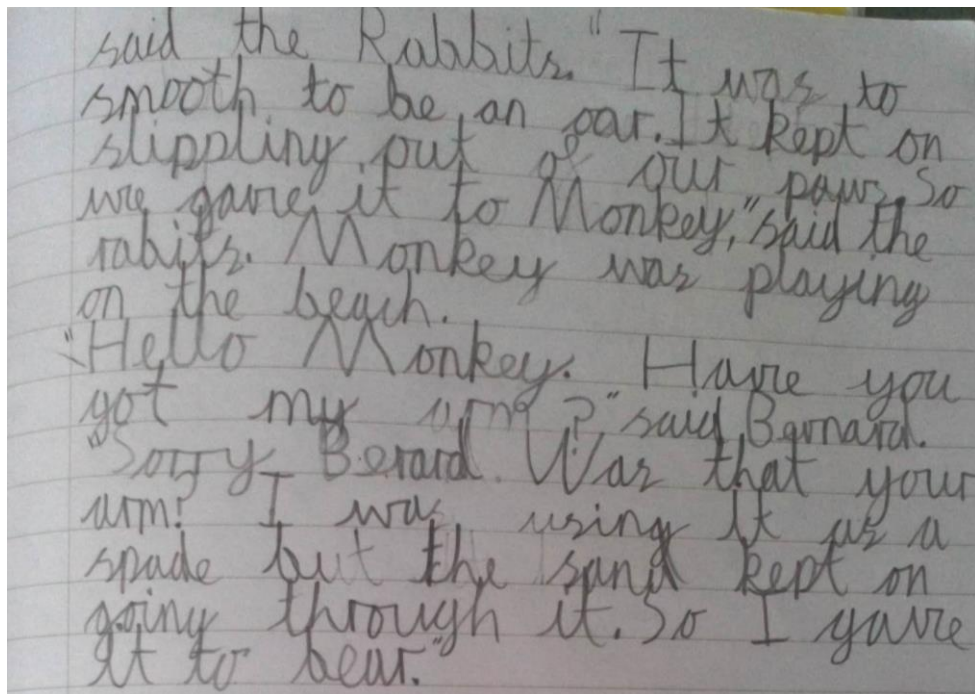
So they went to the Rabbit.

"Hello Rabbits. Have you got my arm?" said Bernard.

"Sorry Bernard? Was that your arm?"

C&E: The simplistic and repetitive nature of the narrative is of the correct tone for the audience of younger pupils.

SS and C&E: The pupil demonstrates an awareness of appropriate language and sentence construction for the younger pupils. However, she still explores the use of an implied relative clause with 'the robot,' to add extra information.



said the Rabbits. "It was to smooth to be an oar. It kept on slipping out of our paws so we gave it to monkey," said the rabbits.

Monkey was playing on the beach. "Hello Monkey. Have you got my arm?" said Bernard.

"Sorry Berard. Was that your arm? I was using it as a spade but the sand kept on going through it. So I gave it to bear."

H: The legibility, consistency and quality of handwriting is increasing.

T: 'Notice(ed)' and through are from the Y3/4 NC word list. 'Especially' is from the Y5/6 NC word list.

TS&O: Paragraphs, although quite simple in the innovated narrative, are organised around a theme – each creature who is met and questioned.

SS: A range of conjunctions are used to extend the range of sentences which are to link sentences and paragraphs to aid cohesion.

Milestone 3 – Phase 1, Phase 2 and Phase 3

To be “on track” at...	Phase 1	Phase 2	Phase 3
Milestone 1 (November)	Apprentice	Not yet introduced	Not yet introduced
Milestone 2 (February)	Competent and	Apprentice	Not yet introduced
Milestone 3 (April)	Expert and	Competent and	Apprentice

Friday 9th March
(I) All about the Manadolph

Have you heard of the ~~spe~~ spectacular Manadolph? I ~~am~~ not
carry on reading. It is an ~~am~~ amazing hybrid ~~mammal~~ mammal
that has just been ~~discovered~~ discovered in the deep deep
down in the ocean. To find out
more about this ~~at~~ magnificent
creature, keep reading.

13.3.18 The diet of the Manadolph

X The Manadolph ~~eat~~ is an
omnivore because it eats
both marine plants and fish.
~~They~~ Although they have
teeth they don't chew.
chew their food. They just
bite once and swallow.
You find them in shallow
waters in the Florida
seas.

Wednesday 14 March
Appearance

The Manadolph has a big nose and wide flippers.

It also has a smooth, wet skin, tail, and small black eyes. It has wide flippers so that it can travel through the water quicker.

Habitat

The Manadolph lives in the sea. Its habitat is very big. Lots of boats travel through the sea, and in the sea there are lots of sharp rocks, so most of the boats crash on the rocks and the fuel goes into the sea and that's why there aren't many of these magnificent creatures left.

C&E: The viewpoint is established and is generally maintained throughout the writing, with vocabulary choices supporting a more formal tone.

TS&O:

Paragraphs are organised around a theme and headings (simple organisational device) are used effectively.

Openings – the use of a rhetorical question to directly address the reader in the first paragraph – and closings are clearly signalled and are well developed.

As part of a topic on whales and other sea creatures, pupils were asked to create a sea creature to write a fictional non-chronological report about.

VG&P: Proof-reading for spelling and punctuation errors are made throughout with many happening during the first draft.

All About the Manadolph

Have you ever heard of the spectacular Manadolph? If not, carry on reading. It is an amazing hybrid ~~mam~~ mammal that has just been ~~discovered~~ discovered in the deep deep down in the ocean. To find out more about this ~~u~~ magnificent creature, keep reading.

The diet of the Manadolph

The Manadolph ~~eat~~ is an **ominore** because it eats both marine plants and fish. Although ~~they A th though~~ they have teeth they don't ~~chew~~ chew there food. They just bite once and swallow. You find them in shallow waters in the ~~f~~-Florida seas.

Appearance

The Manadolph has a big nose and wide flippers. It ~~alse~~ also has a smooth, wet ~~skin~~ tail, and small, black eyes. ~~It~~ has wide flippers so that it can ~~tr~~ travel through the water quicker.

Habitat

The Mandolph lives in the sea. Its habitat is very big. Lots of boats travel through the sea, and in the sea there are lots of sharp rocks. ~~se~~ Most of the boats crash on the rocks and the fuel goes into the sea and that's why there aren't many of these **magnificent** creatures left.

H: The legibility, consistency and quality of handwriting is increasing.

SS and C&E: Adverbials, followed by a comma at times, aid the cohesion of the piece and these are well-controlled throughout the writing.

T: Despite some errors with homophones, although and through from the Year 3/4 NC word list are correct along with other complex spellings such as 'magnificent', 'spectacular' and 'omnivore'. Most graphemes are chosen correctly, even where there are many choices, e.g. in creatures.

End of Year

To be “on track” at.....	Phase 1 objectives	Phase 2 objectives	Phase 3 objectives
Milestone 1 (November)	Apprentice	Not yet introduced	Not yet introduced
Milestone 2 (February)	Competent and	Apprentice	Not yet introduced
Milestone 3 (April)	Expert and	Competent and	Apprentice
End of Year Age related expectations	Expert and	Expert and	Competent / Expert

Tuesday 1st May
The Promise

✓ When I was young, I grew up in the city of Poole. The city was polluted, smothered and ugly. Nobody had any money to buy any proper clothes so they just wore rags. There were pedestrians everywhere scavenging for money.

From time to time, I had to steal from ~~poor~~ wealthy, ~~glimsy~~ people to get food and money, otherwise I would die. One evening I was wandering around the streets. Suddenly I spotted an old man with a black, dark bag. The bag looked like it had something very valuable in it. So I crept up behind him and tried to grab it off him, but he had the tight grip and wouldn't let go. Then finally he said to me, "If you take this bag, you must keep the promise that it holds inside it." So then he let go and nearly fell over. As quick as a flash, I ran into the woods, looked around

me and then I opened it. But to my
surprise, instead of having ~~a~~ money
and good, there ~~was~~ were just sewing kits.
After a while, I started to understand
the ~~x~~ promise. It was to hand out ~~the~~
sewing kits. So off I went handing
them out to every house. ~~when~~ When
I was done, there were still loads left.
~~So~~ So then I went onto another city
and another... and another and every
where I went, people started sewing more
and more clothes. Until suddenly on
one cold winter's night someone
snatched it from me and I left
knowing my handing out would
go on. ~~on~~ ~~the~~ ~~and~~ ~~giving~~ ~~people~~ ~~to~~ ~~it~~
~~good~~ ~~and~~ ~~money~~ ~~otherwise~~ ~~I~~ ~~started~~ ~~to~~

Pupils were asked to write their own version of 'The Promise' by Nicola Davies, focusing on an adventure in a city.

The Promise

C&E: Through the narrative, the pupil demonstrates fluency and stamina for writing the narrative. The viewpoint is controlled and the pupil uses description to create effective settings and characters.

When I was young, I grew up in the city of Poole. The city was **polluted, wretched and ugly**. **Nobody** had any money to buy any proper clothes so they just wore rags. There were pedesrians everywhere scavenging for money.

VG&P: The use of the indefinite pronoun 'nobody' further enhances the wretched picture created for the reader.

From time to time, I had to steal from pœœ unwealthy, flimsy people to get food and money, otherwise I would die. One evening, I was wandering around the streets. Suddenly, I spotted an old man with a black, dark bag. The bag looked like it had something very valuable in it. So I crept up behind him and tried to grab it off him, but held the tight grip and wouldn't relent. **Then finally he said to me, "If you take this bag, you must keep the promise that it holds inside it."** So then he let go and nearly fell over. As quick as a flash, I ran into the woods, looksed around me and then I opened it. **But to my surprise**, instead of having a money and food, there wære just sewing kits.

TS&O and C&E: Adverbials of time and place are used to link ideas across paragraphs. These aid the cohesion of the piece and this is well-controlled throughout; ensuring there is a balance between action and dialogue.

VG&P: The use of 'must' as a modal verb supports the command given by the old man.

VG&P: Inverted commas are used to punctuate direct speech with increasing accuracy. Furthermore, the associated punctuation (Y4 NC standard) is evidenced with increasing accuracy.

H: The legibility, consistency and quality of handwriting is increasing.

After a while, I started to understand the promise. It was to hand out s the sewing kits. So off I went heanding them out to every house. ~~Wen~~ When I was done, there were still loads left. So then I went onto **another city...and another...** and everywhere I went people started sewing more and more clothes. Untill suddenly on one cold winter's night someone snatched it from me and I let go knowing my handing out would go on.

C&E: The controlled repetition of 'another...and another...' taken from the rich text driver serves to aid the cohesion of the final piece.

T: Surprise and promise are from the Year 3/4 NC word list and are spelt correctly.

Wednesday 4th July
My poor children

Ding ding ding ding! "Home time children" said my children's teacher. "Hansel! ~~school~~^{has} ended put your book away. ~~NOW!~~^{NOW!} You're wasting our time!" One more sentence miss I've nearly finished the page... And finished. "Sorry miss!" said my son. "I'll go and get my things." "Hansel I've all ready got them" said my daughter. "Oh thanks Gretel!" said my son. "Come on children open the door and go home" said the teacher. "Bye miss" said the class. Then they all went out. While

While all the children had been in class Hansel and Gretel's mother had been peering through the bushes watching Hansel and Gretel's every move. Then quickly Oh I forgot my name is I'm Hansel and Gretel's mum and my name is Cara and your probably wondering why I'm peering through the ~~window~~ bushes at my own

children. Well... I'm doing this because I want to make sure that they're being treated properly and so that the others ~~are~~ were too. Even the bullies because everybody should be treated nicely. *

Then I had to sprint back to my house as if I was racing a cheetah. While I was sprinting as fast as I could, I caught ~~a~~ a glimpse ~~of~~ of Hansel and Gretel they were chatting to their friend, Sack.

When I got home I had to really quickly make dinner and dish out. ~~After~~, I didn't have to wait long until Hansel and Gretel got home got dinner. I'd made them ~~chicken~~ chicken drums with potatoes and carrots. It's their favourite meal and it might cheer Hansel up. ~~from~~ So he won't be so ~~incon~~ inconsolable about school. As I said he loved dinner even more that day. Then after we went out to ~~to~~ play on

~~As~~ * the slide and swings.

While ~~we~~ we were all happy and having fun the teacher wasn't. She was back at the school moaning and muttering to herself saying "I hate * Hansel he's ~~wasting~~ my time ~~to~~ but how can I get rid of him?" For the first time the teacher was lost in thought. It was phenomenal. Then suddenly ~~ly~~ she had an idea. ~~she~~ She was going to kill Hansel and Gretel's mother me.

The next day as usual I was looking spying through the bushes, but this time something weird happened. The teacher was holding Hansel and Gretel back for no reason and only Hansel and Gretel. So I waited a little bit longer. * Then I started to get suspicious ~~spicious~~ ~~ious~~ ~~ious~~ * so I walked into the school and tried to take back ~~my~~ my children but the teacher wouldn't let me. * She said ~~at~~ that she was going to take Hansel and

Greeted ~~in~~ to her house and look after them.

3 days after the terrible incident the teacher phoned me to tell me to go to her house, she gave me her address and I drove to her house. At first, I thought it was nice and ~~was~~ excited because I thought I would ~~finally~~ finally get my beloved children back but ~~en~~, I thought it actually ~~as~~ might be bad because if she wanted to give me ~~my~~ children ~~there~~ em back she could have just ~~so so~~ said when she called me. As I thought When I pulled up to her house, I felt ~~because~~ sick because she was standing on the porch evilly smiling and cackling. I was terrifying. I wanted to go back home but ~~I~~ ~~was~~ instead I went inside with the teacher. Inside it was dark and dusty. We sat on old wooden stools.

For a few seconds she just sat and ~~stare~~ stared at me smiling and cackling evilly at me. ~~I then~~ Then she started to talk. She talked evilly and said that she was going to kill me and I would never see my poor beloved children ever again. Then I rushed out of the door to the car and get in crying inconsolably. I was crying so much I nearly crashed.

When I got home it was quiet ~~et~~ which was unusual because normally my husband was at ~~home~~ home cooking dinner home cooking noisily. So I could hear that he was home. He was always home & I normally could always hear him cooking.

Pupils were exploring Anthony Browne's version of 'Hansel and Gretel' as part of their learning journey on traditional tales. Pupils were asked to 'entertain' as a purpose so they revisited some forms of entertaining. They planned and wrote their own form. Ava chose to write an extended narrative, from the point of view of the children's real mother, which was written over several days.

My poor children

C&E: The pupil uses informal speech patterns 'Oh I forgot...', 'your probably wondering...' and 'Well...I'm doing...' to address the reader and ensure the viewpoint of the narrative is clearly presented to the reader.

TS&O: This narrative launches straight into the action and dialogue happening in the class. The pupil has an increasing awareness of purpose, form and audience which she has chosen for herself.

Ding ding ding ding! "Home time children," said my children's teacher. "Hansel schools has ended, put your book away. NOW! Your wasting our time." "One more sentence miss I've nearly finished the page...And finished. Sorry miss." Said my son. "I'll go and get my things." "Hansel I've all ready got them." said my daughter. "Oh thanks Gretel" said my son. "Come on children, open the door and go home" said the teacher. "Bye miss" said the class. Then they all went out. While

While all the children had been in class Hansel and Gretel's mother had been peeing through the bushes watching Hansel and Gretel's every move. Then quickly Oh I forgot my name is I'm Hansel and Gretel's mum and my name is Cara and your probably wondering why I'm peering through the window bushes at my own children. Well... I'm doing this because I want to make sure that they're being treated properly and so that the others were too. Even the bullies because everybody should be treated nicely.

VG&P and C&E: The well-chosen vocabulary: 'wasting our time' 'peering' and 'watching' helps to build a picture in the reader's mind of what might be about to happen. It leaves them guessing about the plot.

VG&P: Inverted commas are used to punctuate direct speech with increasing accuracy. Furthermore, the associated punctuation (Y3/4 NC standard) is evidenced with increasing accuracy.

VG&P and C&E: Some complex punctuation is being experimented with. The use of commas to separate clauses 'While I was sprinting as fast as I could...' and the use of ellipsis 'them...chicken...' to ensure description is expanded.

Then I had to sprint back to my house as if I was racing a cheetah. **While I was sprinting as fast as I could,** I caught a glimpse of Hansel and Gretel – they were chatting to their friend, ~~Sack~~. Zack

When I got home I had to really quickly make dinner and dish it out. After, I didn't have to wait long until Hansel and Gretel got home for dinner. **I'd made them...chicken** drumsticks with noodles and carrots. It's their favourite meal and it might cheer Hansel up from so he won't be so inconsolable about school. As I said, he loved dinner more that day. Then after we went out to play on the slide and swings.

SS and C&E: A widening range of conjunctions are used to subordinate and co-ordinate, creating a range of multi-clause structures. Conversely the pupil knows when to use short simple sentences for impact: 'She was going to kill me'.

TS&O: The openings and closings of each paragraph are well signalled.

The paragraphs are internally coherent, and the logical sequence of each idea is supported through the main cohesive devices used.

While ~~w~~we were all happy and haivving fun the teacher wasn't. She was back at the school **moaning and muttering** to herself saying "I hate Hansel, he's a wasting my time ~~b~~ but how can I get rid of him?" **For the first time the teacher was lost in thought**. It was phenomenal. Then suddenly, she had an idea. ~~she~~ **She was going to kill Hansel and Gretel's mother me.**

VG&P and C&E: The noun phrases are expanded by the addition of modifying adjectives 'moaning and muttering' which adds to the characterisation of the teacher.

VG&P and C&E: The controlled use of fronted adverbials, followed mostly by a comma add to the overall cohesion of the piece.

The next day as usual, I was ~~looking~~ spying through the bushes, but this time something weired happened. The teacher was holding Hansel and Gretel back for no reason and only Hansel and Gretel. So I waited a little bit longer. Then I started to get ~~supieous~~ ~~spieous~~ ious so I walked into the school and tried to take back my children but the teacher wouldn't let me. She said-~~sh~~ that she was going to take **Hansel and Gretel** ~~in~~ to her house and look after them.

SS and C&E:

The use of an increasing range of sentence types and lengths are used throughout the piece to create impact and address the reader; including them in the events of the narrative.

3 days after the terrible incident, the teacher phoned me to tell me to go to her house, she gave me her address and I drove to her house. At first, I thought it was nice and was excited because I thought I would finally finally get my beloved children back but then I thought it actually might be bad because if she wanted to give me my children them back she could have just said when she called me. As I thought.

When I pulled up to her house, I felt because sick because she was standing on the porch evilly smiling and cackling. It was terryyying. I wanted to go back home but I we instead I went inside with the teacher. Inside it was dark and dusty. We sat on old wooden stools. I sat at one end of the table and she sat at the next. For a few seconds she just sat and stared at me smiling.

VG&P and C&E:

The pupil uses the modal verbs 'might' 'could' to suggest possibility around the visit to the teacher's house. This helps to maintain the element of mystery around what has happened to the children.

T: Probably and favourite are spelt correctly from the Year 3/4 NC word list. The following words demonstrate a range of developing spelling and editing skills: inconsolably, inconsolable, beloved, normally, incident, phenomenal, muttering and moaning. Words families and the addition of suffixes and prefixes to word build are used effectively.

For a few seconds she just sat and stared at me. ~~Then~~ Then she started to talk. She talked evilly and said that she was going to kill me and I would never see my poor, beloved children ever again. Then I rushed out of the door to the car and fell in crying inconsolably. I was crying so much I was nearly crushed.

When I got home it was quiet which was unusual because normally my husband was at home cooking my dinner home cooking noisily, so I could hear that he was at home. He was always home.

TS&O: The pupil uses a range of pronoun chains such as: 'Hansel and Gretel', 'children' my poor beloved children' and 'them' all support the cohesion of the narrative and help to avoid repetition.

H: The letters are joined in accordance with the school's handwriting policy. The pupil writes legibly and with increasing speed. This is sustained throughout longer pieces of writing.

HIAS English Team

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