

HIAS MOODLE+ RESOURCE

Hampshire Assessment Model Exemplification

Writing – Beyond ARE

Year 5 – Emily

HIAS English Team

September 2018

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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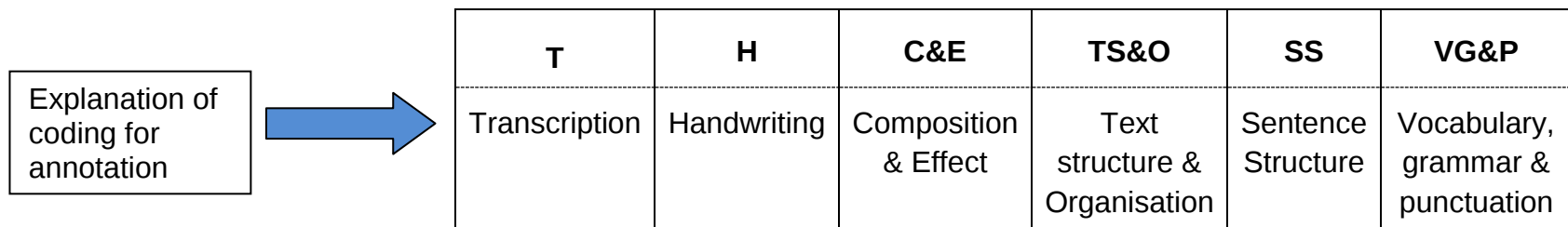
- How to use the HAM exemplification materials
- HAM Year 5 overview
- Exemplification of:
 - Milestone 1 – Phase 1
 - Milestone 2 – Phase 1 and Phase 2
 - Milestone 3 – Phase 1, Phase 2 and Phase 3
- End of Year

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: Emily

This collection demonstrates the attainment and deepening of statements within the Hampshire Assessment Model for Year 4. 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 4.

Commentary

The following commentary was compiled following discussion with the class teacher and Emily herself.

Emily writes with a clear sense of purpose, audience and form. She enjoys reading and writing for pleasure and writes at home. Emily has particularly engaged with a text-led curriculum and enjoys discussing and reflecting upon the texts that her teachers choose to drive learning journeys in class. She says that books inspire her to write. Indeed, she is currently writing her own chapter book using the 'notes' function of her mobile phone.

Key to Emily's success as a writer is her ability to avoid over technical use of grammar skills. Her writing is more often than not both fluent and consistent, showing a clear understanding of how to apply skills for purpose and effect.

Emily reads widely and often chooses classic texts. She is currently reading 'Murder Most Unladylike' by Robin Stevens and says that she enjoys the mystery genre. This reading is evident in the vocabulary, sentence structure and subject content she applies in her writing. She is confident enough in her skills to break with convention for effect, particularly in building suspense and tension. Her wider reading comes through in choices of vocabulary such as 'alas' and 'sacrum' and even a reference to pemmican!

Emily has developed her editing practice this year and has become more open to refining and redrafting her work after her initial pieces are completed. She can clearly be seen adjusting her writing in the moment, editing her choice of words and phrases.

Although her use of commas is sometimes inconsistent and inaccurate, she does use a wide range of punctuation for effect and clarity appropriately.

Year 5	WRITING					
	Transcription	Handwriting	Composition: Composition and Effect	Composition: Text Structure and Organisation	Composition: Sentence Structure	Vocabulary, grammar and punctuation
Phase 1	- Use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically, as listed in English Appendix 1. - Use the first three or four letters of a word to check its spelling in a dictionary. - Use a thesaurus	Write legibly, fluently and with increasing speed by choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters.	- Note and develop initial ideas, drawing on reading and research where necessary. Identify audience for, and purpose of, the writing. Select the appropriate form and use other similar writing as models for their own. - Select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning. - Evaluate and edit by assessing the effectiveness of their own and others' writing. - Propose changes to vocabulary, grammar and punctuation to enhance and clarify meaning. - Use expanded noun phrases to convey complicated information concisely.	Use further organisational and presentational devices to structure text and to guide the reader (e.g. headings, bullet points, underlining). - Produce internally coherent paragraphs in logical sequence (e.g. posing rhetorical questions which are answered in the main paragraph with main ideas elaborated by subsequent sentences).	- Make deliberate choices of sentence length and structure for impact on the reader. - Fronted prepositional phrases for greater effect: <i>Throughout the stormy winter... Far beneath the frozen soil...</i>	Proof-read for spelling and punctuation errors - Use relative clauses beginning with who, which, where, when, whose, that. Use commas to clarify meaning or avoid ambiguity in writing Convert nouns or adjective into verbs using '-ate', '-ise' or '-ify' - Ensure correct subject and verb agreement when using singular and plural - Use brackets, dashes or commas to indicate parenthesis.

Year 5		WRITING					
		Transcription	Handwriting	Composition: Composition and Effect	Composition: Text Structure and Organisation	Composition: Sentence Structure	Vocabulary, grammar and punctuation
	Phase 2	- Use further prefixes and suffixes and understand the guidance for adding them e.g. ‘-dis’, ‘de-’, ‘mis-’, ‘over-’ and ‘re-’ - Spell some words with ‘silent’ letters	Write legibly, fluently and with increasing speed choosing the implement that is best suited for the task	<i>In narratives, describe settings, characters and atmosphere</i> - Choose the appropriate register for the audience and purpose (formal or informal) - Viewpoint is established and generally maintained. - Use figurative language, such as similes, alliteration, metaphors and personification in poetry	- Linking ideas across paragraphs using adverbials of time (later), place (nearby) and number (secondly) - Linking ideas across paragraphs through tense choice (he had seen her before)	- Choose the appropriate register for the language of speech within writing e.g. colloquial language within dialogue, quotes in reports - Use a wide range of clause structures, sometimes varying their position within the sentence	- Use the perfect form of verbs to mark relationships of time and cause - Use modal verbs and adverbs to indicate degrees of possibility - Ensure the consistent and correct use of tense throughout a piece of writing - Use a colon to introduce a list

Year 5			WRITING					
			Transcription	Handwriting	Composition: Composition and Effect	Composition: Text Structure and Organisation	Composition: Sentence Structure	Vocabulary, grammar and punctuation
		Phase 3	Continue to distinguish between homophones and other words which are often confused		- Editing sentences by either expanding or reducing for meaning and effect - Content is balanced e.g. between action / description / dialogue, fact and comment	Use a wide range of devices to build cohesion within paragraphs		- Use semi colons, colons or dashes to mark boundaries between independent clauses - Use and understand the grammatical terminology in English Appendix 2 accurately and appropriately when discussing their writing and reading: modal verb, relative pronoun, relative clause, parenthesis, bracket, dash, cohesion, ambiguity

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

Stealthily, The Saga of Hallfrid

Stealthily, Grendel, the fierce, one-armed giant, stalked through the deep, dark forest, listening to all the joyful chatter and laughter. He clearly remembered that haunting moment when Hallfrid, the valiant, ^{courageous} warrior, had cut off his arm with one quick, smooth movement, leaving him half dead on the ground. But, now he had ^{returned} ^{returned} to the walls of Dalstad, to ~~come~~ plot his revenge. Grendel couldn't ~~bear~~ bear all the celebrating after his "defeat". He couldn't stand it any more. Angrily, he turned and galloped wildly back to Ogmund, ^{the} ^{is} ^{evil} ^{mighty} Viking ^{around} and mortal enemy to the village.

I have used the word
of the week.
I merit

same
paragraph

2/10/17 → "Master!" he growled, with an angry, yet ^{appalling} ^{plattering} voice. "The souls of Dalstad are full of ~~sickening~~ ^{nauseating} joy!" Ogmund's fiery red hair flamed up ^{fire} like fire. "Enough!" he screamed, a scream that ^{echoed} ^{around} the damp cave walls. "The time has come!" he went on, his small, evil heart truly full to the brim with anger. "No more joy! The celebration is over! Tonight, Grendel, you will go to the village and kill the first ten souls you see! Bring them! Kill them on the spot and come back and feast on their juicy flesh!" And off ^{Grendel} he went.

As part of their work around Michael Morpurgo's 'Beowulf,' the children developed vocabulary and studied language for effect to write their own story of Grendel in the style of the book to extend the narrative.

C&E:

Viewpoint is established and maintained with well-chosen vocabulary that also develops the character and atmosphere of the narrative.

Expanded noun phrases are also used to good effect to convey information about the character and atmosphere.

TS&O:

A range of cohesive devices links ideas within paragraphs – use of pronouns and adverbs is used to enhance characterisation

The Saga of Halfrid

Stealthily, Grendel, the fierce, one-armed giant, stalked through the deep, dark forest, listening to all the joyful chatter and laughter. He clearly remembered that haunting moment when Halfrid, the valiant, courageous warrior, had cut off his arm with one quick, smooth movement, leaving him half dead on the ground. But, now he had returned, returned to the walls of Balstad, to ~~comm~~ plot his revenge. Grendel couldn't bear all the celebrating after his "defeat". He couldn't stand it any more. Angrily, he turned and galloped wildly back to Ogmund, the evilist mighty Viking around and mortal enemy to the village. "Master!" he growled, with an angry, yet flattering voice. "the souls of Dalstad are full of sickening joy\ appalling, nauseating joy!" Ogmund's fiery red hair flamed up fire like fire.

"Enough!" he screamed, a scream that echoed around the damp cave walls. "The time has come!" he went on, his small, evil heart truly full to the brim with anger. "No more joy! The celebration is over! Tonight, Grendel, you will go to the village and kill the first ten souls you see! ~~Bring them~~ Kill them on the spot and come back and feast on there juicy flesh!"

VG&P:

The selection of verb forms – past and present tense – distinguish between the past tense narrative and what the character is doing.

SS:

Sentence length and structure is used to impact the reader, particularly with the use of short sentences within the dialogue.

Dialogue is used throughout to move the action on and informs the reader of what is to come.

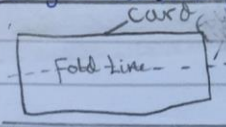
How to make a Viking Longship

What you need:

- Blue-tack
- Scissors
- Glue
- A3 card
- Tinfoil (optional)
- Drinking straw
- Template (seat, shields, sail & boat)
- pens/pencils (to decorate)
- (these two bullet points are for things you want to add to your longship)

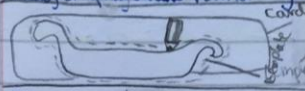
Method:

- Firstly, fold your A3 card in half (lengthways - see in diagram below) and place your ship template onto the card.



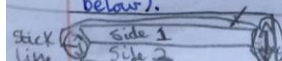
MAKING SURTHAT THE BOTTOM IS RESTING ON THE FOLD LINE.

- Next, carefully draw round your template, and make sure you do it neatly! (Tip: When you're drawing round the template, it can be easier if someone holds it down while you do so), then cut ~~on~~ the line you drew.



- Now, you can colour your boat. You can colour it any colour you like, but brown or white for wood is a good effect. Also, you can draw lines onto your Longship to look like wood planks! But remember, DON'T GLUE ANYTHING BEFORE YOU DECORATE!

- Fourthly, stick your two ends of your Viking Longship together (see in diagram below).



Have you ever dreamed of owning one of the fastest ships in the world? Well you're in luck, as all you have to do is follow these instructions and read each step carefully and you will end up with your very own Viking Longship to play with! Well what are you waiting for? Lets get started!

WARNING!

If you are using a hot glue gun ask an ADULT TO HELP YOU. Also If you are using ~~SIS~~ SCISSORS or any other DANGEROUS TOOLS ask an ADULT TO HELP YOU.

How to make a Viking Longship

What you need:

- Blu-tak
- Scissors
- Glue
- A3 card
- Tinfoil (optional)
- Drinking straw
- Template (sea, shields, soil and boat)
- pens/pencils (to Decorate)
- (these two bullet points are for things you want to add to your longship)

Method:

- Firstly, fold your A3 card in half (lengthways - see in diagram below) and place your ship template onto the card **MAKING SURE THAT THE BOTTOM IS RESTING ON THE FOLD LINE.**
- Next, carefully draw round your template (see in diagram below) and make sure you do it neatly (Tip: When you're drawing round the template, it can be easier if someone holds it down while you do so), then cut on the line you drew.
- ~~Now, you can~~ Colour your boat. You can colour it any colour you like, but brown or white for wood is a good effect. Also, you can draw lines onto your Longship to look like wood planks! But remember, DON'T GLUE ANYTHING BEFORE YOU DECORATE!

Have you ever dreamed of owning one of the fastest ships in the world? Well you're in luck, as all you have to do is follow these instructions and read each step carefully and you will end up with your very own Viking Longship to play with! Well what are you waiting for?

Lets get started!

TS&O:

Organisational and presentational devices to structure text and to guide the reader are used effectively to suit the form and enhance meaning e.g. headings, bullet points, underlining.

WARNING!

If you are using a hot glue gun ask an **ADULT TO HELP YOU.** Also, If you are using ~~SH~~ **SCISSORS** or any other **DANGEROUS TOOLS** ask an **ADULT TO HELP YOU.**

C&E:

Choice of vocabulary and punctuation has been adapted by editing of sentences for meaning, effect and to suit purpose.

C&E:

The conclusion links directly with the introduction, where the writer is speaking directly to the reader who will be following the instructions. This demonstrates a good awareness of the purpose of the writing.

- **Fourthly Stick** your two ends of your Viking Longship together (see in diagram below).
- **Then, Decorate your shields (Tip: If you use silver tinfoil on the back of your shield template then cut them out, it presents a good metal effect) then cut them out and stick them to both sides of the boat.**
- Once you have done that, decorate your foil **(on both sides - Tip: Red and yellow stripes make it look like a Viking Longship)** then cut it out.
- After that, cut out your seat and make a hole (see in diagram below) then stick it into the middle part of the boat.
- Penultimately, push your drinking straw through the marked holes in the soil (first make the holes).
- **Lastly, Stick-B push** your drinking straw (with your soil on it) through the hole in your seat, and stick blu-tak to the bottom to stick the bottom of the straw down.

Now that you've made your own Viking Longship, you can help your friends make one too! I hope you enjoyed making this! Have lots of fun!

Suggestion: maybe instead of a Viking Longship you could make something else! Give it a try.

VG&P:

Verb forms are selected to enhance meaning with the present perfect used at the end of the instructions appropriately.

Use of brackets and dashes to indicate parenthesis.

Colons are used to introduce lists.

And yet he returns. The horror of the world. The man who haunts me in my dreams. The Highwayman is back. Oh, curse you! Why can't you leave Bess, my beloved, alone for one night, I ask you?

As my nightmare continues, ^{My} To ~~my horror~~ ^{that I lived in.} I heard a tap on the door. ~~On~~ ^{My} door. The ~~door~~ ^{door} of an old inn. I was ~~staring~~ ^{standing} standing still, upright, hardly daring to breathe. He whistled ~~at~~ ^{directly to} the window. Bess must've been waiting close by, as she appeared ~~at the~~ ^{and pushed up the window} ~~dirty~~ ^{indecisively} window indecisively. A joyful and ~~excited~~ ^{excited} expression on her face ~~made~~ ^{made} forced a small, bitter tear out of my eyes, ~~re~~ ^{re} burning with anger and despair. Quietly, I hid behind the stable-wicket and listened to what that monstrous man had to say.

"My love," he spoke in a tone of kindness and generosity that I could never achieve. Perchance he'll be drawn to someone else? And leave me to marry her? ^{no matter how many times} However, But ~~however~~ ^{no matter how many times} I beg to the skies, and however many things I do to change my solemn life, she will never find a way to love someone else ^{But not me.} ~~Each word that~~ ^{Each word that} With each word that drifted out of that ~~monster's~~ ^{demon's} mouth, my heart cracked. Could I be alone for the rest of my life?

I must form some sort of plan. A plan to rid the world of this ~~the~~ Highwayman. Ah, yes! My plan is better than I thought. Oh, but how could Bess fall for someone not nearly as charming and handsome as me. How come? Surely when my plan proceeds, she'll ^{realise} realise how foolish she has been to fall for that unworthy Highwayman, ^{who is} ~~For if not, she is to only be called daft!~~ ^{only using her.}

Writing in response to 'The highwayman' Emily rewrote part of the story from the perspective of a character of choice. Tim, the Ostler, is the most challenging as he plays only a small part in the narrative and his actions must, for the most part, be imagined.

SS:

Emily uses simple sentences effectively to show how the character is feeling. It allows the reader to experience the confusion of the character's mind.

C&E:

Choice of vocabulary shows an awareness of when this piece of narrative is set, e.g. use of 'no matter' and 'solemn' are appropriate to the time period.

And yet he returns. The horror of the world. The man who haunts me in my dreams. **The Highwayman is back.** Oh, curse you! **Why can't you leave Bess, my beloved, alone for one night I ask you?**

~~To my horror~~ As my nightmare continues, I heard a tap on the door.

~~Own~~ My door. **The door of an old Inn.** I was ~~shout~~ standing still, upright, hardly daring to breathe. **He whistles a tune to the dirty**

window. Bess must've been waiting close by, as she appeared and pushed up the window imedeatly. A joyful and ~~exited~~ excited expression on her face ~~made~~ forced a small, bitter tear out of my eye, burning with anger and despair. Quietly, I hid behind the stable-wicket and listened to what that monstrous man had to say.

"My love," he spoke in a tone of kindness and genirosity that I could never achieve. Perchance he'll be drawn to someone else? And leave me to marry her? ~~However~~ But **no matter** how many crimes I beg to the skies, and however many things I do to change my **solemn** life, she will never find a way to love someone else. But not me. With each word that drifted out of that ~~monster's~~ demon's mouth, my heart cracked. Could I be alone for the rest of my life? I must form some sort of plan. A plan to rid the world of this Highwayman. Ah, yes! My plan is better than I thought. Oh, but how could Bess fall for someone not nearly as charming and handsome as me. How come? Surely when my plan proceeds, she'll ~~relise~~ realise how foolish **she has been** to fall for that unworthy Highwayman, who is only using her. For if not, she is to only be called daft!

TS&O:

Rhetorical questions are used to create cohesion within paragraphs and help to develop the character's thought process.

VG&P:

Shows an awareness of how to use the perfect form of verbs with 'she has been' showing how she feels for the Highwayman and that those feelings are still present.

Modal verbs are used well to show how the character views his thoughts of Bess's feelings towards the Highwayman.

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

19th Jan 1915 - stuck

Endurance got caught by the ice yesterday.

- ① This journey has gone too far already. The strong, powerful ^{crushing} claws are clutching us as I ~~write~~ ^{write}. I ~~hope~~ ^{hope} we could break free soon! The wind is howling fiercely while weaving itself through the towering blocks of floating ice outside. I can't believe that we're already forced to ~~halt~~ ^{halt} in our tracks, ~~it~~ ^{it} seems as if all is lost....
.... And yet we must ^{maintain} ~~continue~~ in our hope and prayers that we'll be set free by ~~these~~ ^{these} treacherous teeth of ~~ice~~ ^{black} deathly ice. Surely, death.

②

Christmas was awful. No gifts, no love, hardly any attention at all, but knowing that this could well be my last year alive, ~~is~~ ^{is} what ~~gets~~ ^{really} ~~me~~ ^{downhearted} ~~very~~ ^{life}. Although life and survival are essentials, nothing would delight me more than to see my dearest family one more time before my almost certain death. Shackleton is not letting going to dare to let us down now. He. Ever since we entered the pack ice and faced this tragedy, he's been tougher and ~~undetermined~~ ^{determined} as ever! He is sure not to let us down—he is trying his best to ~~make us~~ ^{save us}.

1/2/2018

④

This year, I wish to see my family again, and to be safe and sound at home once more, ~~and~~ ^{well}, ~~as~~ I am so desperate that I even if we were to ~~set~~ ^{be set free} and on our way again by 31st December, would be fine. My only hope, my only wish keeping me from perishing, is the thought of a happy ending of my favourite story book—everyone saved, no one hurt or injured, ~~and~~ ^{and} ~~not~~ ^{not} ~~alone~~ ^{alone} ~~dead~~ ^{dead}, ~~standing~~ ^{standing} ~~arriving~~ ^{arriving} ~~back~~ ^{back} ~~home~~ ^{home} ~~at~~ ^{at} ~~our~~ ^{our} ~~hometown~~ ^{hometown}, triumphant and ~~happy~~ ^{content}. That is the ending I dream of.

⑤

My family is all I can think about. Although life ^{in this boat} ~~on the floor~~ isn't that bad, ~~melancholy~~ ^{melancholy} and ~~despondency~~ ^{despondency} washes over my heart, ~~it~~ ^{it} ~~happy~~ ^{happy} heart, filling it with the same freezing black water that, ~~as it seems so far~~ ^{as it seems so far}, ~~is~~ ^{is} will sink our ship.

Whilst studying Ice Trap, the children wrote diary entries detailing accounts on-board the Endurance. They had the choice of character.

C&E:

Viewpoint is maintained throughout the narrative through the use of 1st person to address the reader.

The use of personification to describe the hold of the ice on the ship: '*strong, powerful, claws*' and '*by these treacherous teeth*' emphasises the plight of the writer.

TS&O:

Emily creates cohesion throughout the piece of writing through the use of repetition of 'my family' and 'my dearest family'.

19th Jan 1915 – stuck

Endurance got caught by the ice yesterday. This journey has gone too far already. The **strong, powerful, claws** are crushing us as I write! If only we **could** break free soon! The wind is howling fiercely while weaving itself through the towering blocks of floating ice outside. I can't believe that we're already forced to halt in our tracks, literally. It seems as if all is lost.....

.....And yet we must maintain in our hope and prayers that we'll be set free **by these treacherous teeth** of ~~black ice. deathly ice~~ Surely, death

Christmas was awful. No gifts, no love, hardly any attention at all, but knowing that this **could** well be my last year alive, is what really gets me downhearted. Although life and survival are essentials, nothing would delight me more than to see **my dearest family** one more time before my almost certain death. Shackleton is not going to dare to let us down now. Ever since we entered the pack ice, and faced this tragedy, he's been tougher and determined as ever! He is sure not to let us down – he is trying his best to save us.

This year, I wish to see **my family** again, and to be safe and sound at home. Well, I am so desperate that even if we were to be set free and on our way again by 31st December would be fine. My only hope, my only wish keeping me from perishing, is the thought of a happy ending of my favourite story book – everyone saved, no one hurt or injured, let alone dead, arriving back at our hometown, triumphant and content. That is the ending I dream of.

My family is all I can think about. Although life ~~on the flee~~ in this boat isn't that bad, melancholy and despondency washes over my ~~heart~~ happy heart, filling it with the same freezing black water that, as it seems so far, will sink our ship.

VG&P:

The use of modal verbs reveals how the writer is unclear of how the situation will change and highlights to the reader the uncertainty of the writer's situation.

SS:

A range of clause structures is being used with subordinating and coordinating conjunctions being used. Simple sentences are used well to show the rapid thought process of the writer.

22nd April 1916 - search for help!

7/12/2018

Living on the ice floe isn't that bad, but I still feel homesick. Shackleton ~~has~~ gathered us together for some reason. I wonder what for? I'm actually impressed that he managed to get everyone out of the cozy, warm tents! I don't know how anyone could possibly do that! He says he would meet us at the sight where ^{the great powerful} Endurance sank five months and nine days ago. But he hasn't arrived yet. Where is he? What will he say? I wonder? Perhaps it's that he is killing himself?

When ^(no, he isn't going to kill himself) Shackleton finally arrived, ^{ret} I can see why he wasn't coming; he must've noticed that he had massive ^{glowing redness} boils all over his face. Then he starts saying the words I've been dreading ^{since} the day Endurance sank. He needs volunteers to leave the island with him to search for help! My stomach filled with trepidation. My conscience is yelling at me so loudly that my direction disintegrated and my hope rose in my soul. I could save lives doing this! I could be an all-time hero! I felt a sudden jump in my belly. When I ~~looked up~~ ^{Before I knew it,} my hand was in the air.

23rd April 1916 - unbelievable!

I can't believe it! I did some ^{clever} eavesdropping on the conversation Shackleton was having with two of his most ^{clever} trustworthy crew members who are also going on the trip to South Georgia (I found that out ~~at~~ while eavesdropping) that he was discussing who he'd take with him to find help. And he said four men's names before ^{announcing} mine. I am going ~~to~~ ^{to} South Georgia to save lives off many. What will tomorrow bring?

24th April 1916 - off we go!

Outside we are testing the James Caird, the rowing boat that the five men and Shackleton will take to South Georgia. It will feel so good to escape from the upturned boat that serves as a home. The lack of food is so low ^{that we} that we have begun to suggest eating each other's fingers and toes! Back inside, Percy's foot ^{boots, 14-year-old} is being examined as he has serious frostbite; ~~but~~ ^{he} might even get amputated! Ouch!

This is it - off we go! Full speed ahead ^{forward} ~~help~~ ^{wonderful triumph} victory! We shall save ~~thousands~~ ^{many} of many, even if we ~~don't~~ ^{may not return} ^{ever} again.

22nd April 1916 – search for help!

Living on the ice floe isn't that bad, but I still feel homesick. Shackleton gathered us together for some reason. I wonder what for? I'm actually impressed that he managed to get everyone out of the cozy, warm tents! He says he would meet us at the site where the **great powerful endurance** sank **five months and nine days ago**. But he hasn't arrived yet. Where is he? What will he say? I wonder? Perchance it be that he is killing himself?!

When Shackleton finally arrived **(no he isn't going to kill himself)** I can see why he wasn't coming; he must've noticed that he had massive, red boils all over his dashing handsome face. Then he starts saying the words I've been dreading since the day Endurance sank like my heart. He needed volunteers to leave the island with him to search for help! My stomach filled with trepidation. My conscience is yelling at me so loudly that my dejection disintegrated and my hope rose in my soul. I could save lives doing this! I could be an all-time hero! I felt a sudden jump in my body. When before I haven't, my hand was in the air.

23rd April 1916 – unbelievable!

I can't believe it; I did some eves dropping on the conversation Shackleton was having with two of his most clever, trustworthy crew members who are also going on the trip to South Georgia (I found that out while evesdropping) he was discussing who he'd take with him to find help. And he said four men's names before announcing mine. I am going to South Georgia to save live of many. What will tomorrow bring?

24th April 1916 – off we go!

Outside we are testing the James Caird the rowing boat that the firemen and Shackleton will take to South Georgia. It will feel so good to escape from the upturned boat that serves as a home. Just at the right time too, the lack of food is so low, that we have begun to suggest eating each other's fingers and toes! Back inside, brace 19-year old Percy's foot's being examined as he has some serious frostbite; might even get amputated! Ouch!

This is it – off we go! Full speed ahead towards wonderful, triumphant victory! We shall save the lives of many, even if we may not return ever again.

C&E:

Expanded noun phrase linked with an adverbial phrase conveys to the reader the dire situation of the writer and how strong the ice is compared with the ship.

VG&P:

Brackets and dashes are being used to effectively provide extra insight into the writer's thinking.

TS&O:

The concluding paragraph links with the opening paragraph, showing how the character has moved from being stuck in the ice to finally leaving.

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

Jack, the light of my life,

My life is crumbling as I write. Hope, a thing that no longer exists in my world. Oh, Jack, the horrifying scenes that haunt me prevent me from my rest. Even I close my eyes for those terrible pictures, worn and scratched, shall continue to haunt me in my dreams - nightmares. Since I was sacrificed to this brutal beast, my heart has been set a flutter. You live forever in my heart. I am certain I'll cease to exist within a short length of time. This is why I am writing: to tell you everything I can, before it is too late, and the chance I had would have, would be gone far behind me. Kong has escorted me to his cave. Kong stares at me with his unmerciful eyes, or his ~~body~~ powerful body covered in a coat of ~~bristly~~ hair that ~~stands~~ ends like bristles on a hairbrush. His ~~sharp~~ fierce gaze meets with mine - whenever it does, I shudder in terror. ~~He~~ This poised predator has mammoth muscles that bulge out of his arms like mountains to me. The most awful of all - he has colossal jaws.

I was taken to Skull Island once more. Since then my luck has been remarkable. I'm surprised I'm still alive. Kong has already risked his life for me, brutally fighting dinosaurs off to protect me - I must be of some importance to him. But what for? I might not live to find out, however I still am curious. But however much I try not to think of the disastrous possibilities that could occur, they won't leave my mind. I hope that you will live a long, lovely life, with the someone you truly love. Outside (below) the cave, I can see the peaks of vast volcanoes, and the tops of the tallest trees. It is way too far down to jump, and there is no other way out. I wish I could fly, but there is no point, no matter how hard I wish, I will never reach for surviving, let alone freedom.

I shall now express my feelings for you, my true feelings. If this ever reaches you, I hope you will clearly understand how much I love you. Your strength and stamina ^{are} remarkable, you're headstrong; your eyes shimmer like the silver moon, your heart gleams like the golden ^{can hope} sun. All I hope for now is for you. I

In response to studying 'King Kong,' Emily was asked to convey character through description. This was to include details stated and implied and not be narrowed to adjectival description.

C&E:

Effective use of sentences openers ('dare' and 'since') aid cohesion in the writing, taking the reader on a journey through the author's mind.

The series of events unfolds coherently, with the writer explaining her predicament as a precursor to writing the letter: 'This is why I am writing to you...'

TS&O:

The ending draws the feelings of the character together effectively, drawing on the opening and repeating 'crumbling.' This leaves the reader with a sense of finality.

Jack, the light of my life,

My life is **crumbling** as I write. Hope, a thing that no longer exists in my world. Oh, Jack, the **horrifying** scenes that haunt me prevent me from my rest. **Dare** I close my eyes for those terrible pictures, worn and scratched, shall continue to **haunt** me in my dreams - nightmares. **Since** I was sacrificed to this brutal beast, my heart has been set a flutter. You live forever in my heart. I am certain that I'll cease to exist within a short ~~length~~ line of time. **This is why I am writing: to tell you everything I can,** before it's too late, and the chance I would have, would be ~~gone~~ far behind me. Kong has escorted me to his cave. Kong stares at me with his unmerciful eye, so his ~~body~~ powerful body covered in a coat of ~~bristly~~ hair stands on ends like bristles on a hairbrush. His ~~sharp~~ fierce gaze meets with mine - whenever it does, I shudder in terror. This praised predator has mammoth muscles that bulge out of his arms like mountains to me. The most awful of all - he has colossal jaws.

I was taken to Skull island once more. **Since then my luck has been remarkable. I'm surprised I'm still alive. Kong has already risked his life for me, brutally fighting dinosaurs off to protect me - I must be of some importance to him.** But what for? I might not live to find out, however I am still curious. But however much I try not to think of the disastrous possibilities that could occur, they won't leave my mind. Outside (below) the cave, I can see the peaks of vast volcanoes and the tops of the tallest trees. It is way too far down to jump, and there is no other way out. I wish I could fly, but there is no point, no matter how hard I wish, I will never reach surviving, let alone freedom.

I shall now express my feelings for you, my true feelings. If this ever reaches you, I hope that you will live a long, lovely life, with someone you truly love. I hope you will clearly understand how much I love you. Your strength and stamina are remarkable, you're head strong; your eyes shimmer like the silver moon, your heart gleams like the golden sun. All I can hope for now is for you. I hope you find someone you so truly love, someone you can share your life with, I don't live to be scared.

Take care - you are my only treasure. You will, forever have a place in my **crumbling** heart. You are mine always.

From your beloved - Anne.

VG&P:

Effective verb choice: 'crumbling' effectively describes the feelings of the character. 'Horrifying' and 'haunt' also contribute to meaning, specifically chosen for effect.

VG&P:

Word choices continue to be varied and Emily avoids over repetition of language choices, ensuring that the writing flows and that each sentence provides the reader with a new insight into the character.

Faithful citizens of New York,

My speech I shall give you, won't be the best one ever, since I've not had much time to think it out, as Kong has brought me up to our beloved Empire State building! But, I must try. Don't walk away when you hear of the sympathy I am showering upon the subject of this ^{speech} letter. Yes, Kong is what I'd like you to hear about. If you walk away now, you may continue in your life to see only the worse side of things. If you don't finish ^{listening to me,} ~~reading this letter,~~ you may never learn how to prevent that from occurring. ~~happening.~~

Nothing No one could possibly compare to the ^{events} ~~happenings~~ that have occurred over the past two days, yet I continue to ^{speech} ~~write~~, not about the negative side of one so reckless, but the positive side of one so generous. Kong, mighty, terrifying, has saved my life several times, and it just seems so unfair for him that we are doing this to him now. My heart is overflowing with guilt, and yours should too. Kong may be scary, hairy, powerful, ^{much} ~~and~~ many more, but we can't judge him by his appearance, which, I know is hard, but that doesn't mean we can't do it. If you were Kong, would you ~~seem~~ find it fair if you had saved someone's life more than once, and now you were being attacked?

Would you really? Think about it.

We are hunting Kong for almost no reason at all. ^{Until I was} All the time he is ^{thrown into the picture,} I suspect Kong stayed away from mankind, tucked up in his cave, leaving everyone in peace. Now he's saved my life too, so he really all he's ever done is ~~gain~~ make an achievement. So we should stop immediately. I feel so guilty, and also heartbroken. Kong is my hero, and now he's being attacked, just because of his appearance. This is wrong, and we are being monsters ourselves. ~~We~~ Please, whoever can, stop this terrible torture, not just for Kong, but for me too. ~~Every~~ Only I know Kong as a ~~fine~~ noble and loyal friend now. I, myself also thought of him on his worse side, at first. However, after a while I realised that he loved me, and that he wanted me

safe with him. So, the only thing you can do ~~to end this~~ is help Kong, be nice to him. At times he may have hurt you, scared you, even killed your friends, but he didn't know what he was doing. This is how war starts. ^{thing} Two ~~people~~ ^{things} ~~people~~ hating and hurting each other. So come on; accept Kong. For I may not come out of this alive, but I want you to do something. I may not get the chance to do: love Kong for me.

Your fellow citizen.

Anne Darrow

Using King Kong as a stimulus, Emily wrote a speech, imploring the citizens of New York to turn away from their attack on Kong.

TS&O:

This challenging text type is well structured into logical points and constant addressing of the reader helps develop this.

C&E:

Self-referral: 'My heart...' skilfully develops empathy between the orator and the listener, matching intended outcomes.

T: Spellings are accurate and there is continued evidence of self-correction and editing of word choice.

Faithful citizens of New York,

My speech I shall give you won't be the best one ever, since I've not had much time to think about it, as Kong has brought me up to our beloved Empire State Building! But, I must try. Don't walk away, when **you** hear of the sympathy I am showering upon the subject of this ~~letter~~ speech. Yes, Kong is what I'd like you to hear about. **If you walk away now, you** may continue in your life to see only the worse side of things. If you don't finish ~~reading this letter~~ listening to me, you may never learn how to prevent that from ~~occurring~~ happening.

~~Nothing~~ No one could possibly compare to the ~~happenings~~ events that have occurred over the past two days, yet I continue to ~~write~~ speak, not about the negative side of one so reckless, but the positive side of one so generous. Kong, mighty, terrifying, has saved my life several times, and it just seems so unfair for him that we are doing this to him now. **My heart** is overflowing with guilt, and yours should be too. Kong may be scary, hairy, powerful, Kingly, and much more, but we can't judge him by his appearance, which, I know is hard but that doesn't mean we can't do it. If you were Kong, would you ~~seem~~ find it fair if you had saved someone's life more than once, and now you were being attacked? Would you really? Think about it.

We are hurting Kong for almost no reason at all. Until I was thrown upon the picture, I suspect Kong stayed away from

mankind. Now he's saved my life too, so really all he's ever done is walk an achievement. So we should stop immediately. I feel so guilty, and also heartbroken. Kong is my hero, and now he's being attacked just because of his appearance. This is wrong, and **we are being monsters** ourselves. Please, whoever can, stop this terrible torture, not just for Kong, but for me too. ~~Every~~ Only I know Kong as a noble and loyal friend. I, myself also thought of him on his worse side, at first. However, after a while I realised that he loved me and that he wanted me safe with him. So, the only thing you can do ~~to end this~~ is help Kong, be nice to him. At times he may have hurt you, scared you, even killed your friends, but he didn't know what he was doing. This is how war starts. Two ~~people~~ things hating and hurting each other, so come on; accept Kong. For me I may not come out of this alive, but I want you to do something I may not get the chance to do: love Kong for me.

Your fellow citizen,

Anne Darrow.

SS:

'If you walk away now...'

The use of the subordinating conjunction 'if' places a question in the listener's mind, challenging them to make a decision based on personal emotion. The next sentence continues to sow seeds of doubt into mind of the listener, effectively matching the purpose of the writing and showing intended effect.

VG&P:

Use of the progressive form: 'We are being monsters...' continues to play on the emotions of the listener and the use of the word 'monster' is a clever bridge between Kong and the citizens.

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

Slowly, Tessie trudged through the gloomy, unwelcoming streets. She'd just been visiting the local library, run by Mr Linden - or it used to be; ~~the~~ the reason Tessie had been at the library was because he'd ~~be~~ fallen ill and was likely to die that day. He'd ~~so~~ tried to warn her about something, but had died before he could. ~~Mr Linden had~~ She kept getting flashbacks, each the next one worse than the last -

"Tessie," wheezed Mr Linden, "Tessie, listen: That book," his breathing, shallower and shallower, "That book, it -" he breathed his last breath -

She wished it would ~~just~~ just leave her alone -

"That book it -" he breathed his last breath -

Tessie shook her head fiercely. That seemed to do it. She continued to amble onwards and took a step inside her weathered, old house.

Quickly, ~~as~~ as she was quite hungry, Tessie took off her coat and scarf - it had been snowing lately - before she ~~per~~ opened the worn-out, lumpy cupboard and peered inside. A lonely ~~box~~ half-eaten, plain biscuit stood next to a sad, small box of out-of-date pemmican. Her weathered, old house had been that way for years; there'd been a fire, and, since she'd no job, she couldn't afford to have it repaired the same way, nor could she move house. She ate the other half of the biscuit, and she was going to eat some ~~pemmican~~ ^{pemmican}, but then she realised why it was out of date.

"Rest well, Mr Linden," yawned Tessie, with a ~~some~~ hint of sorrow, "Goodnight."
Then ~~she~~ With that, she turned and headed for the worn, wooden staircase. She slowly made her way up the stairs. When she was standing on the last step, she paused.
"Tessie, wait!" cried Mr Linden. Tessie had just checked out a book from the Library.
"Tessie, put that back!" -
"Oh, come ON!" shouted Tessie in frustration. She was sick and tired of the same thought, again and again. Alas she was too tired to be angry, so she continued to head onwards to the only room that wasn't destroyed by the fire: her bedroom. However, little did she know of the horrid and murderous happening that would take place ~~on~~ that night. Yet she continued. Now she'd taken a book out the day before - in her third flashback he was calling after her - a book entitled, 'The Lost Life, the one of many' and Mr Linden obviously tried to warn her about something, but Tessie just thought, as usual, that he was ~~go~~ saying how scary the book was. She sat down on her tatty bed, got comfortable, and began to read. However, she was so ~~to~~ exhausted, she fell asleep, leaving the antiquated book open on ^{top of her} ~~her~~ covers. All seemed well. But evil lurks in the darkest parts of the earth, you must remember. Not all stories have happy endings.

Outside, the mist swirling, mysterious mist cleared, as the moon was revealed from the curtains of cloud. ~~Stinner~~ shimmering orb-stars - shone beautifully like diamonds in the sky as they danced endlessly through the deafening silence of the night. Tessie was silent in her deep dark snore. The open book lay motionless on the covers. Not for long. Suddenly, the book began to rock ^{from} ~~to~~ side to side, getting faster and faster, ~~as if~~ until it was just simply a blur, violently rocking ~~from side to side to and fro~~. It made no sound. Then, as suddenly as it had started, it stopped. All was quiet. Not all stories have ~~on~~ happy endings. Green shoots sprang out of the book track; first small, but then they grew, and grew...

Even braver than plants were as thick as Tessie's ~~arm~~ ^{sacrum} and ~~up to~~ the ceiling. This did not last for long, though. Soon, the plants returned to normal-size. Then, they grew again. Not upwards but outwards. They grew and grew, beyond the edges of the book, and when they reached Tessie's hand, more little shoots grew from the larger one, and dug into Tessie's skin until it drew blood. Sap was passed on from the source, and was injected into her body. Before long, the blood dripping from her hand turned green. There wasn't much time left now. The green snakes were illuminated by the beams of moonlight gleaming through the window panes. A ghostly sound filled the room. It was the sound of silence. Outside the stars had vanished. Their dance was over. The moon closed the curtains. His sleep was ~~start~~ beginning. Even the poison from the twisting tendrils had almost finished their work. Done I say almost. ~~This~~ Not all stories have happy endings. But this one's not over yet.

Tessie lay soundless in her bed. It was a heart-breaking sight to look at. There had to be some life left in her. There was. Gathering all her strength, she just managed to dream her last dream—

There was Mr Linden, lying in front of her, ~~he~~ struggling to keep his eyes open. "Tessie," he cried, in a weak, ^{with great sorrow in his eyes} somber voice, "Tessie listen! That boat, it—" his eyes closed. Tessie lay her head upon his chest. Then, ~~she~~ remarkably, he ~~was~~ wheezed, "It grew within my heart." —

Tessie understood now. She was the book's next victim! She fossed and turned frantically; ~~yes~~ her life was crumbling. She tried, with all the might left in her, to ~~shatter~~ break free from the poisonous vine's grip. Alas, it was no use. She froze. She lay. She moved no more. Her time was up. There is only one more statement to make: ~~with great~~ That poor, poor girl never woke up. Not all stories have happy endings.

Emily used the stimulus of a mysterious book found in Mr Linden's library to write a scary story with a twist.

C&E:

The use of flashbacks is managed well to provide an insight into the thought processes of the main character.

Use of dialogue within these flashbacks is effective at planting questions in the reader's mind and creating a sense of mystery, contributing to the overall intention of the piece.

The Lost Dream

Slowly, Tessie trudged through the gloomy, unwelcoming streets. She'd just been visiting the local library, run by Mr Linden – or it used to be; the reason Tessie had been at the library was because he'd fallen ill and was likely to die that day. He'd tried to warn her about something, but had died before he could.

She kept getting flashbacks the next one worse than the last –

"Tissue," wheezed Mr Linden, "Tessie listen: That book," his breathing, shallower and shallower, "That book, it – " he breathed his last breath –

She wished it would just leave her alone –

"That book it – " he breathed his last breath –

Tessie shook her head fiercely. That seemed to do it. She continued to amble onwards and took a step inside her weathered, old house.

Quickly, as she was quite hungry, Tessie took off her hat and scarf – it had been snowing lately – before she opened the worn-out, tatty cupboard and peered inside. A lovely half-eaten plain biscuit stood next to a sad, small box of out of date pemmican. Her weathered, old house had been that way for years; there'd been a fire, and, since she'd no job, she couldn't

afford to have it repaired the same way, nor could she move house. She ate the other half of biscuit, and she was going to eat some of the pemmican, but then she realised why it was out of date.

"Rest well, Mr Linden," yawned Tessie, with a hint of sorrow, "Goodnight."

Then she With that, she turned and headed for the worn, wooden staircase. She slowly made her way up the stairs. When she was standing on the last step she paused -

VG&P:

Dashes are used for parenthesis to provide background detail to the setting.

VG&P:

Speech is accurately punctuated and provides an insight into the feelings of warmth Tessie has for Linden.

VG&P:

Modal verb form here foretells what is to come: "...that would take place..."

VG&P:

Drawing upon her wider reading, Emily uses figurative language to create a pause in the narrative and set the scene for what is to come.

"Tessie, wait!" cried Mr Linden. Tessie had just checked out a book from the library.

"Tessie, put that back!" -

"Oh, come ON!" shouted Tessie in frustration. She was sick and tired of the same thought, again and again. **Alas**, she was way too tired to be angry, so she continued to head onwards to the only room that wasn't destroyed by the fire: her bedroom. However, little did she know of the horrid and murderous happening **that would take place** that night. Yet she continued. Now she'd taken a book out the day before - in her third flashback he was calling after her - a book entitled, "The Lost Life, the one of many" and Mr Linden obviously tried to warn her about something, but Tessie just thought, as usual, that he was saying how scary the book was. She sat down on her tatty bed, got comfortable, and began to read. However, she was so exhausted, she fell asleep, leaving the antiquated book on ~~her covers~~ top of her covers. All seemed well. But evil lurks in the darkest parts of the earth, you must remember. **Not all stories have happy endings.**

Outside, the swirling, mysterious mist cleared, as the moon was revealed from the **curtains of cloud**. Shimmering orbs - stars - shone beautifully like diamonds in the sky as they danced endlessly through the **deafening silence** of the night. Tessie was silent in her deep, dark snooze. The open book lay motionless on the covers. Not for long. Suddenly, the book began to rock from side to side, getting faster and faster, until it was simply a blur, violently rocking. ~~from side to side to and fro~~ It made no sound. Then, as suddenly as it had started, it stopped. All was quiet. Not all stories have happy endings. Green shoots sprang out of the tract; first small, but then they grew, and grew....

Eventually the plants were as thick as Tessie's sacrum and up to the ceiling. This did not last for long, though. Soon, the plants returned to normal-sized. Then they grew again. Not upwards but outwards. They grew and grew, beyond the edges of the book, and when they reached Tessie's hand, more little shoots grew from the larger one,

VG&P:

Emily draws on her wider reading and vocabulary of heritage texts, using "alas" to good effect here.

SS:

The short, simple sentence here is extremely effective in chilling the reading and, once again, foretelling danger ahead...

C&E:

"Their dance was over," effectively signals the end of happiness in the story and signposts the reader to the darker happenings in the room.

SS:

Short sentences show the final struggle of Tessie against the poisonous vines. The repetition of structure is effective.

T: Emily makes occasional errors such as "tendrals" and "somber," but these are challenging and technical words. The rest of her work is accurate in terms of expected words across KS2.

from the source, and was injected into her body. Before long, the blood dripping from her hand had turned green. There wasn't much time left now. The green snakes were illuminated by the beams of moonlight gleaming through the window panes. A ghostly sound filled the room. It was the sound of silence. Outside the stars had vanished. **Their dance was over.** The moon closed the curtains. His sleep was beginning. Even the poison from the twisting tendrals had almost finished their work. Dare I say almost. ~~This~~ Not all stories have happy endings. **But this one's not over yet.**

Tessie lay soundless in her bed. It was a heartbreaking sight to look at. There had to be some life left in her. There was. **Gathering all her strength she just managed to dream her last dream -**

There was Mr Linden, lying in front of her, struggling to keep his eyes open.

"Tessie," he cried, in a weak, somber voice with great sorrow in his eyes, "Tessie listen; That book, it - " his eyes closed Tessie lay her head upon his chest. Then, remarkably, he ~~was~~ wheezed, "It grew within my heart." -

Tessie understood now. She was the book's next victim! She tossed and turned frantically; her life was crumbling. She tried, with all the might left in her, to ~~shake~~ break free from the poisonous vine's grip. **Alas, it was no use. She froze. She lay. She moved no more. Her time was up.** There is only one more statement to make; ~~with green~~ That poor, poor girl never woke up. Not all stories have happy endings.

C&E:

Emily draws us into one last flashback, finally revealing the awful truth about the book and effectively drawing the story to a close by answering questions posed earlier in the narrative.

TS&O:

The text is structured well, taking the reader on a journey of mystery and discovery, drawing loose threads together from the opening back together at the end.

H: Fluency in handwriting is maintained.

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