

HIAS MOODLE+ RESOURCE

Hampshire Assessment Model Exemplification

Writing – Beyond ARE

Year 5 – Rose

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.

Contents

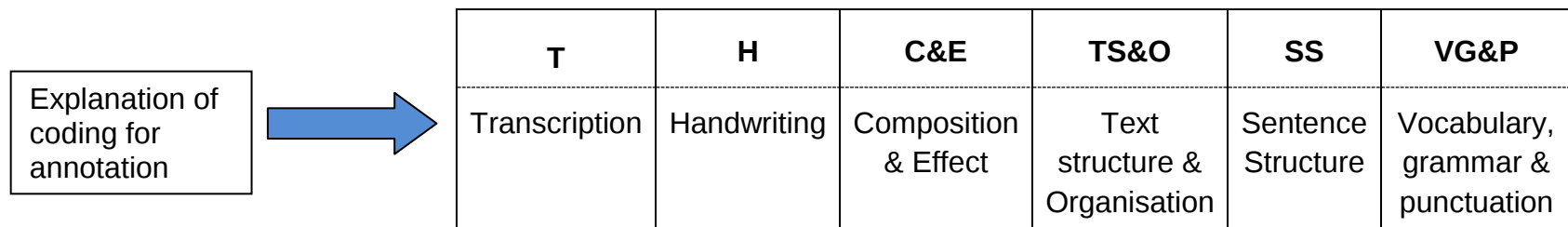
- How to use the HAM exemplification materials
- HAM Year 5 overview
- Exemplification of:
 - Milestone 1 – Phase 1
 - Milestone 2 – Phase 1 and Phase 2
 - Milestone 3 – Phase 1, Phase 2 and Phase 3
- End of Year

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: Rose

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 Rose herself.

Rose is a strong writer who can shape her pieces with reference to the purpose, audience and form that the writing requires. She has responded well to an element of choice in audience, purpose and form in her learning journeys.

Rose has developed her editing practice this year. She has good spelling knowledge and uses editing processes well to correct errors. Evidence for the spelling standard was also drawn from outside the collection. In particular she reverses the letters 'ai.'

Rose reads widely and has an interest in different genres of fiction. The influence of reading can be seen in the quality of her written work. Rose says that she takes words and sentences from books that she reads in her own time to help her writing. She also likes to 'take a story and make it her own'.

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

Thursday 28th September.

Marching victoriously through the dark, gloomy woods, Canstor thought proudly of all the many battles he had fought and won. He had led a mighty, courageous life and had conquered many great, ^{*}lands. Clutching his powerful, amazing sword, Bone Cruncher, Canstor's thoughts turned to Valhalla, the only place for a true Viking to be after an honorable death, Canstor's heart's dream, his only wish. But, the only thing that he had ever failed in in his brave, viking life was getting to Valhalla. You see, Canstor, brave, mighty Canstor was too good at fighting to lean back and let himself just be killed. Standing alone in the gloomy forest, Canstor suddenly heard a soft, quiet rustle coming from a thick, ^Δthornberry bush, about 5 feet away from him. What was that? That? Suddenly, with no warning whatsoever, out jumped a young warrior, on horseback. ^{*}powerful ^Δknight

realise
 realise
 29/9/17 NO, Not a warrior this time, and it took Carstors
 a couple of seconds to realize his mistake. It was a
 young ^{old} messenger, and obviously out of breath, for his small
 face was red with exertion.
 "Sir!" he ~~squeaked~~ "Sir! I have
 September Friday ^{29th} 2017
 "Sir!" he squeaked, in a tiny, puffed out voice.
 "Sir! I have great news for you and your loyal
 Vikingships! There is to be a Kill competition in the
 almighty place of New Zealand! For twenty-eight
 long and biring ^{I have} ^{there hidden here} days in order to tell you

brave Vikings this amazing, wonderful news!" Carstors
 mind was in a whirl. A Kill competitions in New Zealand?
 This was Carstors dream come true!
 "Go to the Village of Elveinsdale," he told the young,
excited warriors
 "Tell all the Vikings you see everything you know. They
 will be so proud!"

Monday 2nd October 2018

After the messenger had galloped away, on his beautiful, dappled little pony, Carstor sat down on a tree trunk, which ~~could~~ had been cut three days ago. He sat for a couple of minutes before it hit him. "yikes!" he muttered, his eyes round with surprise. "I can't believe that I didn't think of that before! It's the perfect plan! I shall build a ship, one of the finest of ships, out of timber wood! I shall take with me ~~or~~ thirteen of the best warrior men I know, then sail ~~x~~ across the storm tossed oceans, to New Zealand, that happy, brave place and when we get there, if we get there for I know that there are many nightmare demons, which lurk in the deep sea, but many brave men like me have crossed it and survived, so I intend to do the same. Any way, when I get to New Zealand I shall volunteer myself into this amazingly competition, and die!"

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:

The opening to the short story is clearly signposted through effective verb choice.

VG&P:

Speech punctuation is used accurately to develop dialogue and provide insight into the character's motives.

Marching victoriously through the dark, gloomy wood, Camstor thought proudly of all the many battles he had fought and won. He had led a mighty, courageous life and has conquered many great lands. Clutching his powerful, amazing sword, Bone Cruncher, Camstor's thoughts turned too Valhalla, the only place for a true Viking to be after an honorable death, Camstor's heart's dream, his only wish. But, the only thing that he had ever failed in his brave, Viking life was getting to Valhalla. You see, Camstor, brave, mighty Camstor, was too good at fighting to lean back and let himself just be killed. Standing alone in the famous forest, Camstor suddenly heard a soft, quiet rustle rustle coming from a thick, tangled thornberry bush about 5 feet away from him. What was that? Suddenly, with no warning whatsoever out jumped a young warrior, on horseback.

NO, not a warrior this time, and it took Camstor a couple of seconds to realize his mistake. It was a young, wild messenger, and obviously out of breath, for his small face was red with exertion.

"Sir!" he squeaked, in a tiny puffed out voice.

"Sir!" I have great news for you and your loyal Vikingships! There is to be a kill competition in the almighty place of New Zealand! For twenty - eight long and tiring days I have ridden here in order to tell you brave Vikings this amazing, wonderful news!" Camstor's mind was in a whirl. A kill competitions in New Zealand? This was Camstor's dream come true!

VG&P:

Expanded noun phrases add setting and character description: 'famous forest,' 'soft' and 'honourable,' which provide the reader an insight into the character's need for a purposeful death.

"Get to the Village of Elveinsdale," he told the young, exited warrior.

" Tell all the Vikings you see evrething you know. They will be so proud!"

After the messenger had galloped away, on his beautiful, dappled little pony, Camstor sat down on a tree trunk, **wich could had been cut three days ago**. He sat for a couple of minutes befor it hit him. **yikes**

"Yikes!" he muttered, his eyes wide round with surprise. "I can't believe that I didn;t think of that befor! Its the perfect plan! I shall build a ship, **one of the finest ships**, out of timber wood! I shall take with me ~~en~~ thirteen of the best warrior men I know, then sail across the storm tossed ocean, to New Zeland, that happy, brave place and when we get there, if we get there for I know that there are many nightmare demons, wich lurk in the deep sea, but many brave men like me have crossed it and survived, so I intend to do the same. Any whay, when I get to New Zeland, I shall volunteer myself into this amazing, lovely competion, and die!"

T:

Spelling is generally accurate and where mistakes are made these are mostly orthographical errors. Rose needs to look at patterns of letters and syllables within words.

VG&P:

A relative clause provides additional information about the setting.

A rap at the shutters; a whistle to my window! Could it be? I thought my heart would explode from pure happiness of seeing my love again. I everything actually had to touch my chest to make sure everything was still intact. Oh how handsome he looks, sitting on his fine black horse; how kind of him to return! My love of my life promises to come back to me, bringing the shining gold.

Who's that stooped man shuffling in the shadows? Oh, it's just Tim, Papa's wierd old ostler. I shall have to go down and speak to him ignores when my love returns. If he ignores my request, and carries on snooping around in the shadows; I shall talk to my father and get him to deal ~~at~~ with him. He is always listening ~~on~~ in on my our whispered conversations. He's creepy. You could think that old Widow would get Tim annoyed with him and that I only have eyes for one person in my life.

something

Oh, this waiting is killing me. I need something, something; a letter, a telegram, something to tell me he is alive. I always have worried that ~~some~~ anything could happen to him when he is away from me. When will he come back to me, carrying the shining gold on his ~~back~~ broad, ~~st~~ well built back? I hope he will come soon.

oh no! The Kings men! please say my love wont come back
Sundown. I take back my hope; I hope now he does not come,
and I dread to think what ~~happen~~ will happen if he comes while
they are here. I know that he will be shot on the
Spot if he does come. ~~I am useless, sitting here, tied to my bed post.~~

two hours flat, a new record for me. After ~~to~~ alerting
King George's men that at the Moonset, before sunrise a Highway
man was on the loose, and would return to the leaky
caldron with gold on his back. After complaining to them, I returned
here and gave Annie and Captain a Supper of apples, brans mash, oats and
hay (they were both very tired). I ~~through~~ ~~threw~~ the blankets over
them and walked the short distance to my cottage. But, about
three minutes later, I heard the hooves of a dozen horses
chattering over the flowerpots in the moonlit stable ~~to~~ yard. If I
had known what would happen in the next few horro-filled

This second piece from 'The highwayman' provided an opportunity for Rose to rewrite 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.

C&E:

The purpose is maintained as Rose skilfully links the speech with character's viewpoint: 'At that...' also demonstrating viewpoint.

That monster, the fiend of the Highway is back agian, ready to hypnotise Bess into loving him more and more with his fake mr. nicey-nice face and posh clothes. I wish Bess, my beloved, darling, red lipped love, would ~~relise~~ realise that he is only using her **radient** ~~beaty~~ beauty to **reflect** back on her, ~~bewithing~~ **bewitching** her into ~~beliveing~~ believing he was the perfect match for her. You know, Diary, somtimes I think I should make a KEEP AWAY sign for him. It might not work, but it would be worth a try if it meant he ~~didnt~~ didn't come here any more!

I crouched ~~behined~~ behind a stable - wicket, and Captian and Annie, come to see why thier master was upset. I had not ~~relied~~ realised that tears were poring down my **gnarled** face. I tried not to listen, diary, I promise I didn't. But we ~~we~~ were only feet away from each other, although he didn't know it. So I couldn't help but to listen to his next sentence;

"One kiss, oh my bonny sweetheart, I'm after a prize tonight, ~~but perchance~~ but perchance would have it, I will come after the rise of the moon. Back with the shining gold I will gallop, back to you, oh my love, but after that, when shall we meet agian?"

At that, my anger ripped through me. It tore at my heart, my lungs, and soon all I could think about was their relationship together. Fortunatly for me, a WICKED plan started to form in my ugly head. If I could get word to King Goerge's Men in the next city, one hundred and fifty-three miles away, I might just manage the next best thing! Fianally, Bess would be mine, and ~~whi~~ with out that foul Demon around, my darling Bess would learn to love me the way I loved her. So I saddled Annie, and galloped away to the west. I reached London in two hours flat, a new record for me. After alerting King Goerge's men that the Moonset, before sunrise a Highway Man was on the loose, and would return to the leaky caldron with gold on his back. After complaining to them, I returned here and gave Annie and Captian a supper of apples, branmash, oats and hay (they were both very tired) I ~~through~~ threw the blankets over them and walked the short distance to my cottage. But, about three minutes later, I heard the hooves of a dozen horses clattering over the flowerpots in the moonlit stable yard.

VG&P:

Vocabulary choices (bewitching, radient, reflect, gnarled) enhance meaning and are specifically chosen for effect.

T:

Spells some words with silent letters: 'gnarled.'

SS:

The appropriate register for the speech is chosen, with vocabulary appropriate to the time period and drawing on that which has been read.

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 31st January 2018

LO: To write a diary from the viewpoint of one of the crew.

Dear Diary,

21st December 1915

Use // to show where paragraph 2 (events) should start.

One more day on Endurance. With the dreadful darkness swirling around the ship like fog, and the monstrous claws of ice forcing themselves through Endurance's poor hull, I am finding it hard to keep jolly. Though I can tell others are trying, their approaches to optimism are starting to sound a little strained. We try to keep up our hopes by having parties every other night. We play the banjo and sing our favorite carols from home.

Captain The Captian is driving me mad! Every day
 I wake up to the sound of penguins screaming. After
 I finish My breakfast of Seal and penguin steaks with
 carrots - chopped carrots - I go to work on the dogboos. The
 dogboos are so cute! They look like mini igloos made
 to hold 3-6 dogs. Because I'm the youngest, I always
 get the job of dog-sitting. It's quite boring. Nothing but
 BARK BARK BARK adding to the racket of the
 penguins. ^{Honestly they bark like dogs. Oh yes they are dogs.} Then you have to take them for walks,
 and, honestly, it is sooo hard keeping them altogether!
 They all go wandering off by themselves. Not a
 thought for me, limbs being pulled in all directions,
 and my arms nearly being wrenched out their sockets!
 Right now, we are having a party and
 I am writing this to pass the time. Cook is call-
 ing me now (she wants to play cards) - becoming me over
 to her table. Write more later. ✓
 Hurry up, Endurance! please break free. It has been nearly

C&E:

Settings and characters are described effectively as Rose shares details of the mindset of the character:

'One more day on Endurance... I am finding it hard to keep jolly.' These both suggest long days of hardship are taking a toll on the crew.

Dear Diary,

One more day on Endurance. With the dreadful darkness swirling around the ship like fog and the monstrous claws of the ice forcing themselves through the Endurance's poor hull, **I am finding it hard to keep jolly.** Though I can tell others are trying, their approaches to optimism are starting to sound a little strained.

We try to keep up our hopes by having parties every other night. We play the banjo and sing out favourite carols from home.

The Captain Captain is driving me mad! Every day I wake up to the sound of penguins screaming. After I finish My breakfast of seal and penguin stew with carrots - chopped carrots - I go to work on the dogloos. The dogloos are so cute! They look like mini igloos, made to hold 3-6 dogs. Because I'm the youngest, I always get the job of dog sitting. Its quite boring. Nothing but BARK, BARK, BARK adding to the racket of the penguins. Honestly they barked like dogs. Oh yea, they are dogs. Then you have to take them for walks, and, honestly, it is sooo hard keeping them altogether! They all go wandering off by themselves. Not a thought for me, limbs being pulled in all directions, and my arms nearly being wrenched out their sockets!

TS&O:

Use of the present tense: *'The Captain is driving me mad,'* links ideas across paragraphs and aids cohesion and flow of the writing, as well as providing further insight into the mindset of the writer.

TS&O:

Changes in verb tense continue to link ideas across paragraphs so that cohesion is maintained.

H:

Handwriting is fluent and legible.

Right now, **we are haveing a party** and I am writing this to pass the time. Cook is calling me now (she want to play cards) - beconing me over to her table. Write more later.

Hurry up, Endurance! please break free. **It has been** nearly eleven months now. Can't you break free? Surely the ice is beginning to weaken. The mood is starting to get tense. I can hear one of our ship mates arguring with cook, using ugly, guttural phrases I don;t ike to ~~reapeat~~ repeat. I am so hopeful that the thick cement of cie will crumble and crack, leaving us to set sail again. Confident that tomorrow will be better than today, I headed off to bed. At seven minutes to four I wake up, due to the windy storm. All at once, a ~~pasage~~ passage that I'd read a year ago flashed into my head. **I shall** write it down so I don't forget it. "The wind howling outside, Like a feroious monster, raged throug the long, frightfully ~~afawl~~ awful night, tering apart what **should** have been a calm day and terning it into a night of horror that whipped up a stormy gale."

VG&P:

Use of the prefect form shows time and place and draws on earlier suggestions that the crew have been waiting for a long time.

Use of the model verb 'shall' is appropriate to the time period and foretells what the crew member will do.

T:

Used –ent when spelling confident. Errors that Rose now makes tend to appear as a result of a focus on composition and effect. Spelling of these words outside of written pieces shows security.

Center

The Snowmanatron has a big front scoop attached to the front of the control ~~house~~ ^{gets driven} center. It looks like a big half-cylinder that ~~spins~~ ^{presses} around the garden, scooping up ~~everything~~ ^{all snow that is in its way} and the front scoop is filled with snow. Once this is completed, ~~press~~ the front scoop is then lifted up by powerful hydraulics, and the snow is tipped into the large collection bowl on top of what looks like a big yellow box behind the control center/operator. ✓

Then a large gloved metal hand compacts the snow into a ~~big~~ small mound, and on the back pat, it pushes the snow into the yellow box ~~behind~~ the control center/operator ^{which} is actually the "Snowman-making Modified 'Smug' refrigerator" ^{which} is covered in ice on the inside to stop the snow ~~melting~~ melting. ✓

Now the fun begins, because now ~~two~~ further arms with articulated fingers and a pair of Wallace's gloves enter the snow-man-making compartment by ^{Making} ~~to~~ slits in the walls of the "Smug" ^{refrigerator} ~~refridgeater~~ and go up and down to compact the snow inside even further. Press down the eject lever, and the doors at the back of the ^{Machine} ~~machine~~ slowly open, and spring at the back pushes out the completed snowman, ^{which} ~~wich~~ should be so good it could win an award any time of the year.

and wonderful ✓
One of the amazing features that the Snowmanatron is hiding behind the painted metal-work is the dashboard, electrics, which consist of about one hundred wires ^{which} lead to the eject lever and stop/start button. There is also a ^{speedometer} speedometer, ^{temperature} temperature gauge, Metal Vines, handbrake, reversing lights, and Much, Much, Much, More! (in fact, if I was to list them, there would be over ~~thirty~~ thirty-five special features all there for in the unique invention - all there for YOU to play around with!)
Nice idea! You're really selling it to me! ✓

BUT BEWARE! For if you buy this invention, it will sometimes be a ^{ring, ring, ring} ring, ring, ring ^{bit} bit naughty. You ask how? Well sometimes - for a reason we don't know - the Snowman ^{refrigerator} refrigerator will misbehave and, instead of making a snow-man, it will make a hot-cross-bun. And, from time to time, the top side snow ram, instead of patting down the heaps of snow you pile onto the collection bowl, it will pat YOU instead, showering you in soft, powdery snow like confetti. (Don't push the red button as it is the self-destruct.)

In response to local snowfall, children were asked to make invent a new machine for clearing up the snow! The children studied explanatory texts and watched Wallace and Gromit to develop initial ideas and a writer's choice.

C&E:

'Now the fun begins...'
effectively links paragraphs
and ideas within them,
signalling to the reader
something interesting
happening rather than just
the next step.

The Snowmatron is a great machine that was invented by the great Wallace himself. All you need to do now is go onto Amazon prime and order one, (trust me, you will want to grab one!) and wait for it to arrive. Then, when you have it, all you have to do is collect some snow, press a few buttons, turn a few knobs, and Hey Presto, you have a fully finished and fabulous snowman.

The Snowmatron has a big front scoop attached to the front of the control center. It looks like a big half-cylinder that gets driven around the garden, scooping up all snow that is in it's way. **Once this is completed**, and the front scoop is filled with snow, the front scoop is then lifted up by powerful hydraulics, and the snow is tipped into the large collection bowl on top of what looks like a big yellow box behind the control center\operator.

Then a large gloved metal hand compacts the snow into a small mound, and on the last pat, it pushes the snow into the yellow box behind the center\operator ~~wich~~ which is actually the "snowman-making modified "smug" refrigiater" ~~wich~~ which is covered in ice on the inside to stop the snow melting.

Now the fun begins, because now two further arms with articulated fingers and a pair of Wallace's gloves enter the snow-man-making making compartment by to slits in the walls of the "smug" ~~refridgeater~~ refrigerator and go up and down to compact the snow inside even further.

TS&O:

Internally coherent paragraphs link this explanatory text with fronted adverbials, cleverly chosen to provide clarity for the reader:

'Once this is completed..'

T:

Uses further prefixes and suffixes and understands the guidance for adding them.

VG&P:

There is some overuse of the relative pronoun 'which' but it is used appropriately to refer to features already introduced and aids cohesion.

Press down the eject lever, and the doors at the back of the machine slowly open, and spring at the back pushes out the completed snowman, ~~wich~~ which should be so good it would win an award any time of the year.

One of the amazing and wonderful features that the Snowmatron is hiding behind the metal painted metal-work is the dash-board electrics, ~~wich~~ which consist of about one hundred wires ~~wich~~ which lead to the eject lever and stop/start button. There is also a ~~speedmoniter~~ speedometer, ~~tempreture~~ temperature gauge, Metal vanes, handbrake, reversing lights and much, much more! (In-fact, if I was to list them, there would be over thirty-five special features in the unique invention - all there for YOU to play around with!)

BUT BEWARE! ~~For if you buy this ivenion invention~~ it will sometimes be a tiny, tiny, tiny bit naughty. You ask how? Well sometimes - for a reason we don't know - the snowman ~~refridgeater~~ refrigerator will misbehave and, instead of making a snowman, it will make a hot-cross-bun. And, from time to time, the top side snow ram, instead of patting down the heaps of snow you pile onto the collection bowl, ~~will pat YOU instead~~, showering you in soft, powdery snow like confetti. (Don't push the red button as it is self-destruct.)

H:

Handwriting is fluent and legible.

C&E:

Rose experiments by directly addressing, the reader drawing attention to some more challenging features of the invention. This also provides an element of humour.

"BUT BEWARE! For if you buy..."

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 18th May
Lo: to convey character through effective description.

To my dearest love,

Smiling

Jack, if you are reading this, it is very ~~likely~~ likely that it is too late. I am probably up in heaven, Smiling down on you through a gap in the clouds.

dungeon

Jack, if you are ~~rested~~ in this horrendous beast's lair of a massive cave, and the thick, messy ball of scratches ~~Mar~~ hair is not in here with you, I beg you to flee from this dark, damp, dungeon before he comes back. Beware of Kong! He can squeeze you to death using just his ~~two~~ pincers, on his ^{enormous} enormous, boot leather hands that ~~are~~ are covered in human-sized warts. His breath stinks ~~with~~ with the stench of rotting manure, and he smells like he has never ~~been~~ even touched water. His teeth are as big ^{improve} as an A1 piece of paper, and are black and disgusting. this smile ~~two~~ doors

From Kong's murder site, I can see the frothing, bubbling pool of steaming water that nearly killed me. Of course, it wasn't the water itself that haunts my nightmares. It was the black, shiny serpents that lunged out of the pool and nearly swallowed me whole. Creatures unknown to mankind screech throughout the night, and I often see winged, black things swoop out of the sky, fall down to earth and head straight up to the moon, before diving out of sight again.

My dearest Jack,

you are the love of my life, and if I am in heaven, I wanted you to know that I loved every moment of our stolen time together. I look forward to the time when we will be together again, up in God's world where only the giant redwood from home and mountains can piece piece through the clouds of happiness.

Take care, my ~~love~~ Knight in shining armour,
your dearest Ann. X X X X X X X X X X X X X X X X

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

C&E:

Kong is described as a 'thick messy ball of scratchy hair,' suggesting an insight into the way the character thinks of the beast.

TS&O:

Rose is experimenting with a wide range of cohesive devices to link ideas within and across paragraphs:

'From Kong's murder site...' and 'Of course...'

C&E:

Content is balanced between the character's feelings and description and creates a vivid picture for the reader.

To my dearest love,

Jack, if you are reading this, it is very likely that it is too late. I am probably up in heaven, smiling down on you through a gap in the clouds.

Jack, if you are in this horrendous beat's liar of a massive cave, and the thick messy ball of scratchy hair is not in here with you, I beg you to flee from this dark, damp dungeon before he comes back. Beware of Kong! He can squeeze you to death using just his two pinkies, on his ginormous enormous boot leather hands that are covered in human-sized warts. His breath stinks with the stench of rotting manure, and he smells like he has never even touched water. His teeth are a big as an A1 piece of paper two doors and are black and disgusting.

From Kong's murder site, I can see the frothing, bubbling pool of steaming water that nearly killed me. Of course, it wasn't the water itself that haunts my nightmares. It was the black, slimy serpents that lunged out of the pool and nearly swallowed me whole. Creatures, unknown to mankind, screech throughout the night, and I often see winged, black things swoop out of the sky, fall down to earth and head straight up to the moon, before diving out of sight again.

My dearest Jack,

You are the love of my life and I wanted you to know that I

loved every moment of our stolen time together. I look forward to the time when we will be together again again, up in God's world, where only the giant redwood from home and mountains mountains peice pierce through the clouds of happiness.

Take care, my knight in shining armour, your dearest Ann. xxxxxxxxxxxxxx

SS:

A wide range of clause structures are used from the outset, creating a feeling of sadness for the intended reader.

C&E:

The description of the teeth is edited for effect. While an A1 piece of paper appears an apt description of huge teeth to Rose, it is less appropriate than comparing them to two doors!

T:

Shows awareness of spelling words with 'silent' letters – knight.

curtain The floaty, billowing curtains fluttered in the cool
night breeze, making them look like a wiggly
snake lined under them. In the far-off
distance, almost on the very horizon itself,
constellation ~~Orion~~ the constellation Orion glittered in the
full moon. The lamp in the room suddenly
flickered out. One by one, all the ~~then~~ lights in
whether the house, whether bright or dim, soft or harsh, ~~immediately~~
switched off. Then came the music. It was soft, ~~soft~~
and gentle, but it was so faint that you had to strain
your ~~eye~~ ears to get a single note, but it croaked on
the small infant ~~or~~ sleeping peacefully on the don't horn
bedstead. Even though it was the crack of dawn, with

the usual orange glow ~~was~~ ~~on~~ creeping along the horizon like a piece of paper catching alight, Orion's Constellation, instead of fading, was growing brighter, shimmering ⁱⁿ the light of the sun. And suddenly, those ~~four~~ famous stars were rushing haphazardly towards ~~the room~~ ^{the room they were} getting closer and brighter all the time, but they weren't ~~so~~! In fact, now that they were close enough, you could see that they were only about the size of a waterbottle. They hurriedly rushed through the window, and hurriedly buzzed around the bed, never stopping their beautiful singing, doing their busy work until the sun was fully up.

In this piece, Rose was asked to write an effective setting description for a short story. The children had previously explored the use of figurative language in setting descriptions.

C&E:

'*catching alight*,' is used figuratively to describe the rising of the sun at dawn.

'*Rushing haphazardly...*' personifies the stars and places them magically at the window frame.

The floaty, billowing curtain fluttered in the cool night breeze, making them look like a wriggley snake lived under them. In the far-off distance, almost on the very horizon itself, the ~~constillion~~ constellation Orion glittered in the full moon. The lamp in the room suddenly flickered out. One by one, all the lights in the house, ~~wether~~ whether bright or dim, soft or harsh, immediately switched off. Then came the music. It was soft, sweet and gentle, but it was so faint that you had to strain your ears to get a single note, but it worked on the small infant sleeping peacefully on the iron bedstead. Even though it was the crack of dawn, with the usual orange glow was creeping along the horizon like a piece of paper catching alight, Orion's Constillion, instead of fading, was growing brighter, shimmering in the light of the sun. And suddenly, those four famous stars were rushing haphazardly towards the room. They were getting closer and brighter all the time, but they weren't! In fact, now that they were close enough, you could see that they were only about the size of a waterbottle. They rushed through the window, and ~~hurriedly~~ hurriedly buzzed around the bed, never stopping their beautiful singing, doing their busy work until the sun was fully up.

SS:

A wide range of clause structures are used to create a vivid picture of the scene: '*...almost on the very horizon itself...*'

Further sentences introduce time and place, aiding cohesion:

'*Even though it was the crack of dawn...*'

✓
My humble greetings to you, fellow citizens of New York.

I am here, on top of our beloved, well preserved Empire State Building and I am begging you, friends, family, and strangers to please listen to what I am about to say.

Our own nation's Track-and-Chase force are brutally raining bullets as sharp as swords down upon my protector, Kong, God of the forest. My valiant guardian is fighting with the strength of 20 elephants, yet he is ~~powerless~~ ^{spear-like,} to stop the ghastly bullets pouring down onto him. Unnecessary blood is being shed due to a colossal, unanticipated mistake. Kong is lonely and ridiculous because of his solitary life. His death should have been a quiet ~~to~~ peaceful one but with his body resting calmly in his homeland, but instead he

has been brought to this city - our city - for a horrendous fate. || Fellow people, will ~~can~~ you help me put an end to Kong's danger of death? Help this misunderstanding be put to rights, and save Kong from an almost certain death, ~~that~~ will happen without your help.

Ann Darrow

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

SS:

Rose has varied the length of the sentences for maximum impact on the listener/reader. She uses complex sentences throughout the speech to describe the appalling treatment of Kong and at the end for impact uses simple sentences that speak directly to the reader/listener.

C&E:

A clear voice and viewpoint is evident throughout this speech. The writer's views on Kong are clear with Rose's choice of expanded noun phrases: 'valiant guardian' and 'colossal, unanticipated mistake'.

T:

Spelling is now mostly accurate showing an ability to use a variety of prefixes and suffixes.

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Our own nation's Track-and-Chase forces are brutally raining bulets as sharp as swords down upon my protector, Kong, God of the forest. My valiant guardian is fighting with the strength of 20 elephants, yet he is powerless to stop the spear like ghastly bulets pouring down onto him. Unnecessary blood is being shed due to a colossal, unanticipated mistake. Kong is lonely lonely and misrble miserable because of his solitary life. His death should have been a quiet peaceful peaceful one with his body resting calmly in his homeland, but instead he has been brought to this city - our city - for a horrendous fate.

Fellow people, will you help me put an end to Kong's danger of death? Help this misunderstanding be put to rights, and save Kong from an almost certian certain death. That will happen without your help.

Ann Darrow.

VG&P:

Rose has used dashes effectively to emphasise who is responsible for the fate of Kong and this contributes to the voice of the piece.

Commas are used to provide clarity for the reader of the speech.

TS&O:

Cohesion across paragraphs is created through directly talking to the listener of the speech - 'fellow citizens,' 'our own nation's ...' and 'fellow people,'

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

Mr Linden's Library

"Eliza! Stop clogging up the computer with your stupid games and do your homework!" yelled Mum through the noise of the living room. Noah, (Eliza's baby brother) was watching Teletubbies and had put the volume on full max. To add to that, Granny and Dad were playing ^{red velvet} Don't Panic on the coffee table while Muffin and Cupcake fought on the ^{expensive} sofa, bursting an cushion and completely covering everyone in white feathers and even whiter cotton. Meanwhile Sweetie, the naughty pet hamster ^{tiny} started squeaking for all he was worth and rattling the doors to his cage, banging on them with his tiny fists. So Eliza fetched her prep book. She tried to settle for 2 seconds, but found it absolutely impossible.

"I've had ~~en~~ ENOUGH!" yelled Mum. "Eliza, do your homework! Noah, turn off the blasted telly, and finish your model!" ~~Mum~~ Granny, Dad, quieter down. And break it up, you two!" She screeched, turning on Muffin and Cupcake with amazing force, pushing them apart like they were vulnerable ants.

"I'm going to the library to finish off my reading work and get a book about vines for Monday's science work. Mr. Linden will help me." Eliza muttered quietly, pushing her dark, ~~coarse~~ hair out of her electric "green" eyes. She walked slowly to the door and pulled on her black, shiny boots. Eliza ran to the library in ten minutes flat, and completed her homework in two minutes more. (But she did rush a little.) After that, she spent half an hour looking at books about plants, until ~~she~~ Eliza finally found a book about vines.

As she went to check it out, for some strange reason Mr. Linden ~~said~~ said to her:

"Careful with that book, youngster, for that book holds terrible secrets. And some even say..." here he left in closer, and changed his voice to a hoarse, creaky ~~crisper~~ ~~whisper~~ whisper, "that on the night of the full moon, vines shall grow and strangle the person in possession of the book at the time."

"Pah!" spat Eliza. "Children's tales!"

Back at home, she burst through the front door, ^{ran through the back door} and headed ^{straight} ~~straight~~ to the woodland, where she climbed up the Squirrel tree, famous in their house for holding three families of squirrels. Quickly, she climbed up to her favorite branch - the highest branch, no less - and sat there for a few minutes, engrossed in her ~~private~~ thoughts, with her legs swinging gently below her. She never knew what happened next. All she could remember was their barking, hissing and squealing. But she actually ~~or~~ fell out of the tree.

"Aaaaaaaagggggggghhhhhhhhhhh!" she screamed. (you could hear that shriek all the way to the library.) And then it stopped. She appeared to be floating a few few meters

above the ground. But then she fell. Wrapped around her feet was... A VINE? It ^{sneakily} ~~snaked~~ upwards, and a few seconds later, her book fell out of the tree. Her book. Her book about vines.

"Hmmm..." she pondered. Could it be?

urs Back inside, Eliza was just climbing the stairs when the landing ~~the~~ door burst open and out toddled Noah, Eliza's baby brother.

"Li'y! Li'y!" he called. Stumbling towards her, he proudly showed her his completed lego model. It ^{was} a blob of blu-tack he had unearthed ^{from somewhere} ~~from~~ ^{It had on} a chunk of his hair mixed up in it, with ^{his favorite blue} ~~in~~ a lego piece on top.

"umm. Right okay." she carried on climbing. When she ^{on her bed} eventually got to her bedroom, exhausted, she sat down ~~and~~ with the book under her arm and eventually fell ~~asleep~~.

For hours, she slept a peaceful, dreamless sleep. But then her dreams grew more troubled. In her dream, vines were shooting out the book.

"It's okay," she muttered in her ^{slumber,} sleep. "It's just a dream!"

~~Unfortunatly~~ But it wasn't just a dream. In reality deadly, leafy vines were creeping out of the book and inching towards her, thought. It might have been luck, or fate, that made what happened next happen. The pet dog, Eupcake, came in and started howling ~~at~~ when she saw the vines wrapping around her neck. ~~It~~ was a dreadful, ghostly howl, and it was so loud that ^{it} _h made Maggie, the cat, wake

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

C&E:

The narrative begins with dialogue which Rose uses well to demonstrate character and interweaves this with the description of the family home, which also provides the reason for the main character to leave the house.

Throughout the narrative Rose has maintained a good balance between action, description and dialogue which is used well to provide cohesion across the story.

VG&P:

Use of contracted verb forms make ensure correct register of speech.

Mr Linden's Library

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VG&P:

The use of the past perfect shows the impact of having put the volume of the TV up to full max on the present situation in the house.

TS&O:

Cohesion is built across the piece through the use of pronouns: 'pushing her dark...', 'she spent...', as well as the use of adverbials: 'meanwhile...' 'after that....'

VG&P:

Rose is using a variety of punctuation mostly accurately. She uses inverted commas and other punctuation. These are almost always used correctly for direct speech, as are commas for clarity. The dialogue also uses exclamation marks, question marks and ellipsis correctly. Rose has used a colon to introduce speech that provides an explanation about the book.

minutes more. (But she did rush a little.) After that, she spent half an hour looking at books about plants, until Eliza finally found a book about vines.

As she went back to check it out, for some strange reason Mr Linden said to her:

"Careful with that book, youngster, for that book holds terrible secrets. And some even say..." here he lent in closer, and changed his voice to a hoarse, croaky whisper, "that on the night of the full moon, vines shall grow and strangle the person in possession of the book at the time."

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"aaaaaaaaagggggggggghhhhhhhhhhh!" she screamed. (you could hear that shriek all the way to the library.) And then it stopped. She appeared to be floating a few meters above the ground. But then she fell. Wrapped around feet was... A VINE? It sneakily snaked upwards, and a few seconds later, her book fell out of the tree. Her book. Her book about vines.

C&E:

Expanded noun phrases are used to convey concise details to the reader 'hoarse, croaky whisper' and 'night of the full moon' and also create a sense of suspense for the reader.

VG&P:

Brackets, dashes and commas are used accurately to add extra information that gives the reader more understanding of the character – (But she did rush a little) and – the highest branch, no less -

SS:

Rose demonstrates awareness between the register for the language of dialogue within the narrative and this is evidence through the speech of this baby brother.

"Hmmm..." she wondered. Could it be?

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"It's okay," she muttered in her slumber. "It's just a dream!" Unfortunately it wasn't just a dream. In reality deadly, leathal vines were creeping out of the book and inching towards her. It might have been luck, or fate, that made what happened next happen. The pet dog, Cupcake, came in and started howling when she saw the vines wrapping around her neck.

T:

Most words from the Year 3/4 list are spelt correctly with exception of favorite and minuits (although on another occasion Rose spells minute correctly).

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The HIAS English team offer a wide range of high-quality services to support schools in improving outcomes for learners, including courses, bespoke consultancy and in-house training.

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