



Standards
& Testing
Agency

2013 Key Stage 2 English Writing Moderation

**Exemplification materials for teacher
assessment**

Level 4 (without annotation)

STA Key Stage 2 Writing teacher assessment 2013 - Level 4 exemplification.

This document is part of a suite of exemplification for Key Stage 2 Writing teacher assessment which covers Level 2 to Level 6.

2013 Key Stage 2 Writing guidance and the full range of exemplification materials, including annotated versions, are on the Department for Education website at www.education.gov.uk/KS2.

Purpose of the Exemplification materials

Key Stage 2 Writing teacher assessment (levels 2 – 6) is statutory for 2013.

These materials exemplify the national standards for Key Stage 2 Writing at levels 2 – 6.

How the materials should be used

Teachers should use this exemplification for standardisation, as a point of reference when making their own level judgements, and / or agreeing levels during the moderation process.

Local authorities will also find this exemplification useful when training teachers and local authority moderation teams as the materials exist in two versions, with and without annotations.

This document contains the assessment focuses and the revised criteria to support statutory assessment, together with the National Curriculum level descriptions upon which they are based.

If you have any queries regarding the arrangements for Key Stage 2 Writing or this document, please contact assessments@education.gov.uk.

Assessment strands

For the purpose of assessing the collections of writing, related assessment focuses have been drawn together into three strands:

- sentence structure and punctuation
- text structure and organisation
- composition and effect.

Assessment focuses

■ sentence structure and punctuation	<ul style="list-style-type: none">- vary sentences for clarity, purpose and effect- write with technical accuracy of syntax and punctuation in phrases, clauses and sentences
■ text structure and organisation	<ul style="list-style-type: none">- organise and present whole texts effectively- sequence and structure information, ideas and events- construct paragraphs and use cohesion within and between paragraphs
■ composition and effect	<ul style="list-style-type: none">- write imaginative, interesting and thoughtful texts- produce texts which are appropriate to task, reader and purpose

The criteria encourage positive recognition of achievement in writing. Children do not necessarily develop uniformly across these categories, and the strands allow candidates to consider the relative strengths and weaknesses of a child's work. When making an overall level judgement, candidates should consider the 'best fit' for each collection of writing, taking all of the strands into consideration.

When assessing spelling and handwriting, reference should be made to the National Curriculum level descriptions. When assessing a collection of work, spelling and handwriting should be considered and used to refine judgements but should not be given such weight as to change or define the overall level judgement.

English Writing Levels 2-4 ~ Revised Criteria to support statutory assessment

Assessment focuses	Level 2	Level 3	Level 4
<p>SENTENCE STRUCTURE AND PUNCTUATION</p> <p>AF5 Vary sentences for clarity, purpose & effect</p> <p>AF6 Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences</p>	<ul style="list-style-type: none"> Primarily simple and compound sentences working towards grammatical accuracy. Sentences often brief, starting with simple subject/verb (<i>I sat, Dad went</i>). May include some simple variation in structure, e.g. through use of adverbs / simple noun phrases (<i>Today was exciting... Yesterday we went...red shoes.</i>) Clauses mostly joined with <i>and, but, so</i>. Past and present tense generally consistent. Sentences sometimes demarcated by capital letters and full stops. Some use of question and exclamation marks and commas in a list. 	<ul style="list-style-type: none"> Clauses mostly linked with simple connectives <i>and, but, so</i>. May include complex sentences. Use of <i>when, because</i> or <i>if</i> may be repetitive. Subjects and verbs often simple and frequently repeated (<i>We played, dogs are</i>). Tense choice generally consistent and appropriate to task including some use of modals (<i>can, will</i>). Some sentence variation created, e.g. direct speech; simple adverbials (<i>We played after tea... it was scary in the tunnel</i>). Noun phrases mostly simple (<i>my lunch</i>) with some limited expansion (<i>dark dungeon</i>). Full stops, capital letters, exclamation marks and question marks mostly accurate; commas used in lists. Some use of speech punctuation. 	<ul style="list-style-type: none"> Sentences are mostly grammatically sound, e.g. correct subject/verb agreement; security of tense and person; correct use of subordination. Some variation in sentence structure through a range of openings, e.g. adverbials (<i>some time later, as we ran, once we had arrived...</i>), subject reference (<i>they, the boys, our gang...</i>), speech. Some variety in subordinating connectives, e.g. <i>because, if, which</i> (<i>because the rain can damage their skin...which was strange...if she could...</i>). Tense choice appropriate with verb forms varied and generally accurate, including the use of modals to express prediction, possibility, permission, e.g. <i>should, might, could</i>. Simple modifiers may create shades of meaning, e.g. to intensify or emphasise (<i>very large, quite slowly</i>). Most sentences correctly demarcated, e.g. some commas mark phrases or clauses; apostrophes mark contractions. If used, inverted commas demarcate the beginning and end of direct speech, correctly on most occasions.
<p>TEXT STRUCTURE AND ORGANISATION</p> <p>AF3 Organise and present whole texts effectively, sequencing and structuring information, ideas and events</p> <p>AF4 Construct paragraphs and use cohesion within and between paragraphs</p>	<ul style="list-style-type: none"> A simple opening or ending (<i>Once upon a time...Yesterday we made cakes...Dear Santa...At the end we went home...</i>). Some attempt to organise and group related ideas together. Some attempt to sequence ideas or events, e.g. by use of time related words; numbered points; headings, line breaks; use of pictures. Related sentences linked by pronouns or simple time connectives (<i>Then they climbed...She picked the flower...Next you stir it...</i>). 	<ul style="list-style-type: none"> A brief introduction (opening) and / or ending usually signalled. Simple text structure with an attempt to organise related ideas in sections or paragraphs. Some attempt to sequence ideas logically. Simple adverbials / pronouns may link sentences, sections or paragraphs (<i>when we got there, after that</i>). Some linking of ideas / events – flow may be disjointed or abrupt. 	<ul style="list-style-type: none"> An appropriate opening and closing, which may be linked. Organisation through sequencing or logical transition, e.g. simple chronological stages; ideas grouped by related points, subheadings. Related events or ideas organised into paragraphs or sections to support the content of the writing in different text types. Connections within and between paragraphs generally maintained through use of ongoing references, e.g. pronouns, adverbials, connectives (<i>Eventually, we...</i>). Links established between paragraphs, although transitions may be awkward or abrupt. Paragraphs or sections may be extended and developed, usually around a topic, main point, event or idea, e.g. with explanation, contrast, additional detail.
<p>COMPOSITION AND EFFECT</p> <p>AF1 Write imaginative, interesting and thoughtful texts</p> <p>AF2 Produce texts which are appropriate to task, reader and purpose</p> <p>AF7 Select appropriate and effective vocabulary</p>	<ul style="list-style-type: none"> Some awareness of purpose with ideas and content generally relevant to the task, e.g. informative points in a report; memories in a recount; sequence of events in a story - possibly repetitive or sparse with limited awareness of the reader. Viewpoint may be indicated by simple comments or actions (<i>The teacher was nice...apples are good for you...</i>) Some detail included through adventurous word choice appropriate to task (<i>a big, hairy caterpillar...Mr. Jones looked cross...bears are fierce...</i>). 	<ul style="list-style-type: none"> Some awareness of purpose through selection of relevant content and an attempt to interest the reader. Features of writing generally appropriate to the selected task, e.g. use of dialogue in a story; use of first person for a letter; use of imperative in instructions. Content may be imbalanced, e.g. led predominantly by dialogue. Viewpoint (opinion, attitude, position) is expressed, but may not be maintained. Some detail / description of events or ideas expanded through vocabulary (simple adverbs, adjectives) or explanation. Some vocabulary selected for effect or appropriateness to task. 	<ul style="list-style-type: none"> Writing is clear in purpose and incorporates relevant content to inform / engage the reader. Features of text type / genre are appropriate to the task, e.g. choice of tense/verb form; layout; formality. Ideas may be adapted, e.g. inclusion of contextual information on a fictitious character or the use of quotes within a report. Content is balanced, e.g. between action and dialogue; fact and comment. Viewpoint is established and generally maintained. Contrasting attitudes / opinions may be presented. Some use of expert comment may be used to suggest credibility (<i>rabbits are popular pets because they can live outdoors in all weather</i>). Ideas and events developed through some deliberate selection of phrases and vocabulary, e.g. technical terminology; vivid language; word choice for effect or emphasis. Some use of stylistic features support purpose, e.g. formal/informal vocabulary, appropriate use of similes.

English Writing Levels 4 - 6 ~ Revised Criteria to support statutory assessment

Assessment focuses	Level 4	Level 5	Level 6
<p>SENTENCE STRUCTURE AND PUNCTUATION</p> <p>AF5 Vary sentences for clarity, purpose & effect</p> <p>AF6 Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences</p>	<ul style="list-style-type: none"> Sentences are mostly grammatically sound, e.g. correct subject/verb agreement, security of tense and person; correct use of subordination. Some variation in sentence structure through a range of openings, e.g. adverbials (<i>some time later, as we ran, once we had arrived...</i>), subject reference (<i>they, the boys, our gang...</i>), speech. Some variety in subordinating connectives, e.g. <i>because, if, which (because the rain can damage their skin...which was strange...if she could...)</i>. Tense choice appropriate with verb forms varied and generally accurate, including the use of modals to express prediction, possibility, permission, e.g. <i>should, might, could</i>. Simple modifiers may create shades of meaning, e.g. to intensify or emphasise (<i>very large, quite slowly</i>). Most sentences correctly demarcated, e.g. some commas mark phrases or clauses; apostrophes mark contractions. If used, inverted commas demarcate the beginning and end of direct speech, correctly on most occasions. 	<ul style="list-style-type: none"> Variety in sentence length, structure and subject to help expand ideas, convey key issues/facts or provide emphasis, detail and description. Different sentence types, e.g. questions, direct / reported speech, commands (<i>Turn upside down</i>) used appropriately. A wider range of subordinating connectives (<i>whilst, until, despite</i>) with possible use of several subordinate clauses to aid economy of expression (<i>Because of their courageous efforts, all of the passengers were saved, which was nothing short of a miracle... Whistler under my roof, you will obey my rules, which are clearly displayed</i>). Emphasis may be created through word order and accurate use of verb phrases, including the passive voice where appropriate (<i>the centre has been visited often</i>). A range of verb forms develops meaning, and appropriate tense choice is maintained (<i>it will probably leave of its own accord...we could catch a later train, but will we arrive on time?</i>). Modifiers contribute to shades of meaning, e.g. adverbs (<i>extremely</i>). Range of punctuation used, almost always correctly, e.g. commas mark phrases and clauses, brackets, dashes. 	<ul style="list-style-type: none"> Controlled use of a variety of simple and more complex sentences contributes to clarity of purpose and overall effect on the reader. A range of sentence features are used to give clarity or emphasis of meaning, e.g. fronted adverbials (<i>As a consequence of...Glancing backwards...Some weeks later...</i>), complex noun phrases (<i>The mysterious young girl in the portrait...</i>), prepositional phrases (<i>From behind the bike shed...In the event of...</i>). Subordinating connectives may be manipulated for emphasis or to nominalise for succinctness (<i>Because of that, he failed</i>). Verb forms are mostly controlled and selected to convey precision of meaning (<i>It would be helpful if you could let me know, as this will enable me to take further action</i>). Modifiers are used to qualify, intensify or emphasise (<i>exceptional result, insignificant amount</i>). Syntax and full range of punctuation are consistently accurate in a variety of sentence structures, with occasional errors in ambitious structures.
<p>TEXT STRUCTURE AND ORGANISATION</p> <p>AF3 Organise and present whole texts effectively, sequencing and structuring information, ideas and events</p> <p>AF4 Construct paragraphs and use cohesion within and between paragraphs</p>	<ul style="list-style-type: none"> An appropriate opening and closing, which may be linked. Organisation through sequencing or logical transition, e.g. simple chronological stages; ideas grouped by related points; subheadings. Related events or ideas organised into paragraphs or sections to support the content of the writing in different text types. Connections within and between paragraphs generally maintained through use of ongoing references, e.g. pronouns, adverbials, connectives (<i>Eventually we...</i>). Links established between paragraphs, although transitions may be awkward or abrupt. Paragraphs or sections may be extended and developed, usually around a topic, main point, event, or idea, e.g. with explanation, contrast, additional detail. 	<ul style="list-style-type: none"> Overall organisation of text is supported by paragraphs or sections which enable coherent development and control of content across the text. Relationships between paragraphs or sections give structure to the whole text, e.g. links make structure between topics clear; connections between opening and ending. Sequencing and structured organisation of paragraphs and / or sections contributes to overall effectiveness of text. Information / events developed in depth within some paragraphs and / or sections. Some shaping of paragraphs may be evident to highlight or prioritise information, provide chronological links, build tension or interject comment or reflection. A range of cohesive devices used to develop or elaborate ideas both within and between paragraphs, e.g. pronouns; adverbials; connectives; subject specific vocabulary; phrases or chains of reference (<i>However, it should be stated...Biological changes...Despite their heroic efforts...</i>). 	<ul style="list-style-type: none"> Overall organisation of the text is controlled to take account of the reader's possible reaction / questions / opinion, e.g. use of flashback in narrative; placing of information according to importance; balancing perspectives or points of view; sequencing of events or ideas. A range of features are used to inform the reader of the overall direction of the writing, e.g. opening paragraphs clearly introduce themes or create interest; withholding of information for effect; paragraph or sentence markers; references link information / ideas across the text. Some paragraphs and / or sections are shaped and developed to support meaning and purpose, e.g. priority subjects / events / ideas developed in greater detail and depth. A range of cohesive devices contribute to the effect of the text on the reader and the placing of emphasis for impact, e.g. precise adverbials as sentence starters; a range of appropriate connectives; subject specific vocabulary; select use of pronoun referencing; complex noun phrases; prepositional phrases.
<p>COMPOSITION AND EFFECT</p> <p>AF1 Write imaginative, interesting and thoughtful texts</p> <p>AF2 Produce texts which are appropriate to task, reader and purpose</p> <p>AF7 Select appropriate and effective vocabulary</p>	<ul style="list-style-type: none"> Purpose of writing is clear and generally maintained with some effective selection and placing of content to inform / engage the reader. Features of selected form are clearly established, e.g. appropriate selection and variation of tense; choice of person; level of formality; adaptation of content for genre and audience. Content is balanced and controlled with some effective selection and ordering of text to engage the reader, e.g. placement of significant idea/event for emphasis; reflective comment; opinion; dialogue... Established and controlled viewpoint with some development of opinion, attitude, position or stance. Ideas and events developed through elaboration, nominalisation, and imaginative detail, e.g. expansion of key events / detailed characterisation. Vocabulary predominantly appropriate to text type and genre. Precise word choice may create impact and augment meaning. Varied stylistic features may support both purpose and effect, e.g. alliteration, metaphors, puns, emotive phrases. 	<ul style="list-style-type: none"> Confident, imaginative treatment of subject / material, though not always successful. Writing generally adapted appropriately to different forms, purposes and audience, e.g. a persuasive speech that shocks the listener; a narrative that focuses on the perpetrator's perspective; a magazine column that is used to comment on moral / social issues. Varying levels of formality are adopted according to purpose and audience, e.g. appropriate use of controlled informality; impersonal constructions; shifts between formal narrative and informal dialogue. Viewpoint conveys an individual voice and is generally sustained throughout a piece, e.g. authoritative expert view; convincing characterisation; opposing opinions. Ideas are developed through controlled use of elaboration, nominalisation and imaginative detail, e.g. influence of early childhood on character's later actions. Vocabulary is varied, precise and often ambitious. A range of stylistic features contribute to the effect of the text, e.g. rhetorical questions; repetition for effect; figurative language. 	<ul style="list-style-type: none"> Confident, imaginative treatment of subject / material, though not always successful. Writing generally adapted appropriately to different forms, purposes and audience, e.g. a persuasive speech that shocks the listener; a narrative that focuses on the perpetrator's perspective; a magazine column that is used to comment on moral / social issues. Varying levels of formality are adopted according to purpose and audience, e.g. appropriate use of controlled informality; impersonal constructions; shifts between formal narrative and informal dialogue. Viewpoint conveys an individual voice and is generally sustained throughout a piece, e.g. authoritative expert view; convincing characterisation; opposing opinions. Ideas are developed through controlled use of elaboration, nominalisation and imaginative detail, e.g. influence of early childhood on character's later actions. Vocabulary is varied, precise and often ambitious. A range of stylistic features contribute to the effect of the text, e.g. rhetorical questions; repetition for effect; figurative language.

National Curriculum level descriptions

National Curriculum level descriptions are on the Department's website at <http://www.education.gov.uk/schools/teachingandlearning/curriculum/primary/b00198874/english/attainment/en3>.

<p>Level 2</p>	<p>Pupils' writing communicates meaning in both narrative and non-narrative forms, using appropriate and interesting vocabulary, and showing some awareness of the reader. Ideas are developed in a sequence of sentences, sometimes demarcated by capital letters and full stops. Simple, monosyllabic words are usually spelt correctly, and where there are inaccuracies the alternative is phonetically plausible. In handwriting, letters are accurately formed and consistent in size.</p>
<p>Level 3</p>	<p>Pupils' writing is often organised, imaginative and clear. The main features of different forms of writing are used appropriately, beginning to be adapted to different readers. Sequences of sentences extend ideas logically and words are chosen for variety and interest. The basic grammatical structure of sentences is usually correct. Spelling is usually accurate, including that of common, polysyllabic words. Punctuation to mark sentences - full stops, capital letters and question marks - is used accurately. Handwriting is joined and legible.</p>
<p>Level 4</p>	<p>Pupils' writing in a range of forms is lively and thoughtful. Ideas are often sustained and developed in interesting ways and organised appropriately for the purpose of the reader. Vocabulary choices are often adventurous and words are used for effect. Pupils are beginning to use grammatically complex sentences, extending meaning. Spelling, including that of polysyllabic words that conform to regular patterns, is generally accurate. Full stops, capital letters and question marks are used correctly, and pupils are beginning to use punctuation within the sentence. Handwriting style is fluent, joined and legible.</p>
<p>Level 5</p>	<p>Pupils' writing is varied and interesting, conveying meaning clearly in a range of forms for different readers, using a more formal style where appropriate. Vocabulary choices are imaginative and words are used precisely. Simple and complex sentences are organised into paragraphs. Words with complex regular patterns are usually spelt correctly. A range of punctuation, including commas, apostrophes and inverted commas, is usually used accurately. Handwriting is joined, clear and fluent and, where appropriate, is adapted to a range of tasks.</p>
<p>Level 6</p>	<p>Pupils' writing often engages and sustains the reader's interest, showing some adaptation of style and register to different forms, including using an impersonal style where appropriate. Pupils use a range of sentence structures and varied vocabulary to create effects. Spelling is generally accurate, including that of irregular words. Handwriting is neat and legible. A range of punctuation is usually used correctly to clarify meaning, and ideas are organised into paragraphs.</p>

Key Stage 2 Writing teacher assessment - Exemplification

Collection 1

- 1. Instructions**
- 2. Letter**
- 3. Narrative**
- 4. Persuasive**

In the lead up to the school fete, children were asked to write a set of instructions that, if followed, would ensure a successful and enjoyable day. Ideas were discussed with the whole class but writing is completely independent.

Organise a fete
 Is the weather too lovely
 to miss? Well, why don't you
 hold a fete?! Follow these instructions!
 You will need =

- Bunting.
- Tables.
- A ^{working} microphone.
- Speakers.
- Kit for a barbeque.

1. First, you will need to find enough people who are willing to run a stall.
2. Make ~~s~~ bright, bold and colour-ful signs for all the stalls.
3. Ask for ~~a~~ donations of ^{lovely} cakes, old toys and ^{other} things to be sold.
4. Make sure that you have enough ^{delicious} food and refreshments.
5. Make sure that there are enough places for people, over the age of 17, to park their cars.

Continued

6. Find someone, with a good taste of music, to play the ^{cook} background music.

7. Set ^{the} tables up, so that they won't be in the way.

8. Tell the Police that there might be some traffic problems/ delays.

If you follow these instructions you will have a successful fete.
Good luck!

Don't eat too many sweets!

Based on events within the novel *The Wreck of the Zanzibar* (Michael Morpurgo), children discussed the emotions that might arise following the departure of a family member. The purpose of the writing was to capture such emotions and to express them within the genre of a letter. Here, Laura writes to her twin brother, Billy. Writing is independent and was completed in a single session.

The Cottage
Bryher
Scilly Isles
924 HNT
13.3.12

Dear Billy,

I am writing to convey my feelings with you, about you leaving. You should never have left us. Life is nowhere near the same now that you've left.

Mum is just like she usually is when something goes wrong. But we know she's hurting inside.

Granny May is distraught, she has me nearly all the time and asks: Oh why, why did you ever go away on that ship, the Madagascar, never to return? At meals, we always notice the empty ^{wooden} seat.

Father is so angry. He thinks it's all his fault. He has locked himself in his bedroom, and only comes down for meals because he is so upset.

Please come back! It would be brilliant to see you again. It would make us all very happy.

Love, Your Sister, Laura.

In an independent extended writing session, pupils were asked to compose a short story using a given title. Time was provided for the class to discuss and share ideas prior to writing.

Trouble at the palace

Beep! Beep! Beep! Beep! Went the burglar alarm! A mutter of "Oh help!" came from the room behind me. More police came up to me. Seriously, one of them asked me who had walked through the big, oak and strong door. "No one has come through this door since you were last here," I replied. He stared at me suspiciously until the other guard agreed with me. "Let's just go in and catch the criminal!" he said.

Leaving two more guards outside by the door, we rushed in. There, wearing a black mask, was a man holding a sack heavy with jewels. Quickly, the thief slung his sack over one shoulder and slid down a rope that was hanging out of the window. I called down to the guards at the gates and shouted, "Catch that thief!"

The guards stood at the bottom of the rope, ready to catch him. Everything that happened next happened so quickly that I can only remember a few things. I can remember climbing down the rope to trap the villain. The only other thing I can remember is seeing a huge metal club falling towards my head.

When I woke up, I was in hospital lying on a clean, white and soft bed. My friends were standing over me. "We caught the thief," one of them informed me. "Good," I said.

Back at Buckingham palace, the noisy, beeping burglar alarms finally stopped beeping.

As part of Children in Need week, children were asked to write an article for the school newsletter, persuading parents and pupils to attend a charity event. Possible activities were discussed as a class but writing is independent.

Join Children in Need

What an exciting, ^{spotty} event is happening this wacky week on Children in Need day by the river Thames!

If you care about children in places like Africa, why don't you come to the River Thames, on Friday 18th November and help us raise money for Children in Need? We will be holding a fayre on the bank, and there will be trips across the ice on spotty sleds which will be pulled by people dressed up as pudsey. It will go on from 10 am to 10 pm.

There will be selling sticky, delicious and mouth-watering sweets, especially toffee and much, much more! As soon as it goes dark we will set off a computerised fireworks display for everyone to watch, along with a huge, warm and roaring bonfire.

Last Thursday, which was extremely bright and sunny, we raised £150.39 by holding a cake stall in Trafalgar square. Loads of people took part, even the queen! We would like to thank everyone who bought or donated cakes on our behalf.

If you bothered, which would be much obliged, to read this, "Show your Spots, let's raise lots!"

Key Stage 2 Writing teacher assessment - Exemplification

Collection 2

- 1. Biography**
- 2. My Island Adventure**
- 3. Persuasion**
- 4. Science**

As the outcome of a unit of work on biographical writing, children were asked to compile a biography of their favourite author. They were encouraged to do their own research and writing is completely independent.

A biography on Roald Dahl

The life story of an award winning world famous author, Roald Dahl. Do you want to read the stuff that gave ideas to Roald Dahl or are you his biggest fan? Why not read his biography!

Roald Dahl's parents came from ^{Norway} but moved to Wales. They had Roald in 1916. He had 5 siblings and he was the oldest. His family went on holiday in the summer holidays, to a Norwegian island.

Roald's father died when Roald was 4 years, leaving his mother to care for 6 children and organise the summer holidays alone.

He went to St. Peter's Primary school, it was a boarding school, and he was always homesick. All the letters he sent home were controlled by the headmaster. When he went to Repton Public school, he had to wear a horrible uniform, a waist coat, braces, a top hat, which were all covered with buttons and were black.

After school Roald decided not to go to university but applied for a job at the Shell company. He applied for the job because he was sure they would send him abroad, they did, to East Africa, where he had what he wanted, heat, animals and safaris. His house was in the jungle, so he learned to speak Swahili and also suffered from Malaria.

When the 1st World War broke out in 1934, he went to Nairobi, where he joined the Royal Air force. He survived the war

Continued

which was a great achievement.

In 1943 he got his first book published with Walt Disney called the Gremlins. Soon after he got married to an actress, Patricia Neal, it was an unhappy marriage. All the children they had together died, sadly. In 1983 they got divorced and he married Felicity Crasland.

His collections of short stories have been translated into many into many languages and have been best sellers all over the world. Roald has written 21 children books, as well as some grown ups books. "Roald is the most popular childrens book author in our generation" quoted the times -

He died in November in 1990. Did you enjoy the biography of Roald Dahl, hope so. He is definitely an award winning author!

Having read the novel, *Kensuke's Kingdom*, children put themselves in the role of the author and wrote their own island adventure. Writing is independent and was completed over two sessions.

My Island adventure

I had lived on the island for one year, with the Koalas and Kensuke. It was a hot day and we ^{were} collecting palm leaves to wave, hoping that it would cool us down. When we had collected enough we went up to Watch Hill. We were fanning ourselves. I was glancing down at ^{the} sea when I saw a boat. "A boat Kensuke, if we light the fire they might see it and take me back to my parents!" I exclaimed. "No it's the thief men who came a year ago, they've come back for the Koalas!" he cried.

We charged back through the forest. Kensuke whistled all the way for Koalas. They climbed on to us from all directions as we ran through the forest. When we got on to ^{the} beach they had already landed. We pelted for the cave. A look of dismay appeared on Kensuke's face. "One of the baby Koalas, Toki is missing, we can't go back now!" said Kensuke sadly.

The men stayed for three days. We had coconut for meals. We had saved it. The Koalas were always huddled in the back of the cave. They whimpered at night when they heard the men's cruel laughter. At last I heard the engine of the boat start. We wailed half an hour before we went out on to the beach.

Later when we were walking through the forest we found one dead Kangaroo with her three Joes missing. We guessed they had taken them to the Zoo. We buried the Kangaroo and had a special meal for her. I hope they don't come again. We found Toki, she came when she smelt the food we were cooking! I was so pleased to see her.

In Design Technology, children created their own idea for an Olympic fashion accessory to sell to the public. In Literacy, they were asked to produce an article for a teenage magazine, persuading its readers to buy their product. Writing is independent and was planned and completed within two sessions.

Holes The Shoe That Breathes

Want to be the height of fashion? Then order these now! Holes is a comfortable but fashionable make of shoe; read on to find out why to order a pair of these brainblowing shoes.

Breathing is no problem, to feet, while your wearing holes, tiny little air spaces let your feet breath freely. Comfortable walking soles pad your feet while on the go making you feel a new bouncy spring in your step.

As well as the comfortable padding they come in 7 eye-blasting colours for every occasion "These shoes are great for my constant training; I really going for gold," quoted Jessica Ennis, who with the rest of the British team had a union Jack free sample delivered.

So why not buy, while prices are low, this £18-22, 12 year gurrante pair of trainers? Hurry quick! Sale lasts til 19th May! You just have to buy these shoes which have so many qualities: breathing holes, soft padding, eyeblasting colours and much more. Buy now!

In science, children were asked to produce a written account of an investigation into the way in which a shadow is affected by a light source. The structure was teacher modelled, but the account is independent. Notes were made during the experiment and these were later edited into a final piece.

Aim Our aim is to investigate if a shadow becomes longer or shorter when the light source is further distance away.

Prediction

My prediction is that the further away the light, the bigger and less clear the shadow becomes because it is further away.

Method Firstly we placed a ruler 2cm in front of a wall. Then we carefully cut a 5 by 3 rectangle and taped it to ruler. Next we put the light source, a torch, on the end of ruler. After we had done that we switched on the torch. When that was done we measured the width of the shadow. We then move the torch 5 cms.

Continued

This process is repeated until you've moved the torch to 30cm, in jumps of 5. Each time you must measure the shadow.

The variable that was changed was the light source, the rest, distances from ruler and opaque object, stayed constant.

Results

distances	width
0cm	7cm
5cm	6.4cm
10cm	5.5cm
15cm	5.3cm
20cm	5.2cm
25cm	5cm
30cm	4.9cm

Conclusion

In conclusion I have learnt that the further away the torch the smaller the shadow becomes and the closer the bigger becomes.

This happens because the opaque objects are blocking less light rays.

When the torch is further, some light rays go off course. Sometimes the brightness can have an large impact on the end results.



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