Teacher assessment exemplification: end of key stage 2

English writing

Working at the expected standard: Leigh
Contents

Guidance ......................................................................................................................... 3
  Using exemplification materials .............................................................................. 3
  Using this writing exemplification ....................................................................... 3

Key stage 2 English writing teacher assessment framework .............................. 5
Leigh: working at the expected standard .............................................................. 7
  Piece A: Short story .............................................................................................. 8

Leigh: annotations ....................................................................................................... 8
  Piece B: Procedural .............................................................................................. 10
  Piece C: Recount .................................................................................................. 12
  Piece D: Information ............................................................................................. 15
  Piece E: Short story .............................................................................................. 19
  Piece F: Diary ....................................................................................................... 23

Leigh: evidence check ................................................................................................. 25
Leigh: pupil scripts .................................................................................................... 27
  Piece A: Short story .............................................................................................. 27
  Piece B: Procedural .............................................................................................. 29
  Piece C: Recount .................................................................................................. 31
  Piece D: Information ............................................................................................. 34
  Piece E: Short story .............................................................................................. 38
  Piece F: Diary ....................................................................................................... 42
Guidance

Using exemplification materials

- Exemplification materials provide examples of pupils’ work to support teachers in making judgements against the statutory teacher assessment frameworks at the end of the key stage. If teachers are confident in their judgements, they do not need to refer to this document.

- Teachers should assess their pupils according to their school’s own assessment policy, and use the statutory teacher assessment framework only to make a judgement at the end of the key stage. This judgement should be based on day-to-day evidence from the classroom which shows that a pupil has met the ‘pupil can’ statements within the framework.

- Exemplification materials illustrate only how ‘pupil can’ statements in the frameworks might be met. They do not dictate a particular method of teaching, or the evidence expected from the classroom, which will vary from school to school.

- Teachers should not produce evidence specifically for the purpose of local authority moderation. However, a sample of evidence from the pupil’s classroom work must support how they have reached their judgements.

- Local authorities may find it useful to refer to exemplification materials to support external moderation visits. The materials show what meeting the ‘pupil can’ statements might look like. Moderators should not expect or require teachers to provide specific evidence similar to the examples in this document.

- This document is part of a suite of materials that exemplifies the national standards for key stage 2 English writing teacher assessment. The full suite is available on GOV.UK.

Using this writing exemplification

- This document contains a collection of work from a real year 6 pupil, Leigh (whose name has been changed), that meets the requirements for ‘pupil can’ statements within the statutory teacher assessment framework for ‘working at the expected standard’. It shows teachers how they might judge whether a pupil has met the relevant standard.

- The key stage 2 writing exemplification materials have 2 examples of pupils who are ‘working at the expected standard’ to illustrate the range of pupils’ work that will be assessed as working at this standard. Leigh’s work provides sufficient evidence for a teacher assessment judgement of ‘working at the expected standard’. Leigh is closer to being judged as ‘working at greater depth within the expected standard’, but their work does not meet enough of the ‘pupil can’ statements for that standard, and Leigh is therefore also judged as ‘working at the expected standard’.
• The collection consists of a sample of evidence (6 pieces) drawn from a wider range of the pupil’s writing. Pieces have been selected specifically to exemplify the statements relevant to the standard at which Leigh is working, but the pupil’s wider range of writing will contain elements relevant to the other standards in the English writing framework.

• Teachers should base their teacher assessment judgement on a broader range of evidence than that shown in this document. Evidence will come from day-to-day work in the classroom and should include work from different curriculum subjects, although a pupil’s work in English alone may produce the range and depth of evidence required. Teachers can also use pupils’ answers to test questions as evidence to support their judgements.

• The evidence that teachers consider in English writing should be based on the pupil’s independent work. The examples used in this document were produced independently, though the context for each piece explains where specific support was given (for example, certain vocabulary). Teachers should refer to STA’s published teacher assessment guidance for further information on independent writing.

• Teachers can use their discretion to ensure that a particular weakness does not prevent an accurate judgement being made of the pupil’s overall attainment in English writing. A teacher should still assess a pupil against all of the ‘pupil can’ statements within the standard at which they are judged, and a pupil’s writing should meet all of the statements, as these represent the key elements of the national curriculum. However, a teacher’s professional judgement takes precedence and this will vary according to each pupil.

• The frequency of evidence for ‘pupil can’ statements may vary across individual pieces within a collection of a pupil’s writing, depending on the nature of the statement and the writing. For example, some evidence for the statement ‘use verb tenses consistently and correctly throughout their writing’ would be expected in almost all writing, whereas this would not always be the case for ‘integrate dialogue in narratives to convey character and advance the action’.

• This document illustrates how the statements in the framework containing qualifiers (‘some’, ‘many’, ‘most’) may be applied to a particular collection of work. Where qualifiers are used, they have consistent meaning: ‘most’ indicates that the statement is generally met with only occasional errors; ‘many’ indicates that the statement is met frequently but not yet consistently; and ‘some’ indicates that the knowledge or skill is starting to be acquired and is demonstrated correctly on occasion, but is not yet consistent or frequent.
## Key stage 2 English writing teacher assessment framework

Please also refer to the Teacher assessment frameworks at the end of key stage 2 on GOV.UK, as the guidance for using the frameworks has not been duplicated here.

<table>
<thead>
<tr>
<th>Working towards the expected standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>The pupil can:</td>
</tr>
<tr>
<td>• write for a range of purposes</td>
</tr>
<tr>
<td>• use paragraphs to organise ideas</td>
</tr>
<tr>
<td>• in narratives, describe settings and characters</td>
</tr>
<tr>
<td>• in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)</td>
</tr>
<tr>
<td>• use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly</td>
</tr>
<tr>
<td>• spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list*</td>
</tr>
<tr>
<td>• write legibly.¹</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Working at the expected standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>The pupil can:</td>
</tr>
<tr>
<td>• write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)</td>
</tr>
<tr>
<td>• in narratives, describe settings, characters and atmosphere</td>
</tr>
<tr>
<td>• integrate dialogue in narratives to convey character and advance the action</td>
</tr>
<tr>
<td>• select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)</td>
</tr>
<tr>
<td>• use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs</td>
</tr>
<tr>
<td>• use verb tenses consistently and correctly throughout their writing</td>
</tr>
<tr>
<td>• use the range of punctuation taught at key stage 2 mostly correctly^ (e.g. inverted commas and other punctuation to indicate direct speech)</td>
</tr>
<tr>
<td>• spell correctly most words from the year 5 / year 6 spelling list,* and use a dictionary to check the spelling of uncommon or more ambitious vocabulary</td>
</tr>
<tr>
<td>• maintain legibility in joined handwriting when writing at speed.²</td>
</tr>
</tbody>
</table>

*These are detailed in the word lists within the spelling appendix to the national curriculum (English Appendix 1). Teachers should refer to these to exemplify the words that pupils should be able to spell.

^This relates to punctuation taught in the national curriculum, which is detailed in the grammar and punctuation appendix to the national curriculum (English Appendix 2). Pupils are expected to be able to use the range of punctuation shown here in their writing, but this does not mean that every single punctuation mark must be evident.

¹ At this standard, there is no specific requirement for a pupil’s handwriting to be joined.

² The national curriculum states that pupils should be taught to ‘use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined’.
Working at greater depth

The pupil can:

- write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure)
- distinguish between the language of speech and writing and choose the appropriate register
- exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this
- use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.^[This relates to punctuation taught in the national curriculum, which is detailed in the grammar and punctuation appendix to the national curriculum (English Appendix 2). Pupils are expected to be able to use the range of punctuation shown here in their writing, but this does not mean that every single punctuation mark must be evident.]

^[There are no additional statements for spelling or handwriting]

3 Pupils should recognise that certain features of spoken language (e.g. contracted verb forms, other grammatical informality, colloquial expressions, long coordinated sentences) are less likely in writing and be able to select alternative vocabulary and grammar.
Leigh: working at the expected standard

This collection demonstrates that the pupil is consistently and confidently able to produce writing that meets all of the statements for ‘working at the expected standard’ across a broad range of tasks, each of which is effectively adapted for purpose and audience. The writing, which includes 2 short stories, draws on a range of curriculum experiences, including close analysis of texts; independent reading and research; oral storytelling and role play; and first-hand knowledge acquired through class visits to places of interest.

Thoughtful and imaginative tasks have been helpfully structured, enabling the pupil to demonstrate a positive attitude towards writing, an awareness of the reader, and the makings of a skilful writer. Cross-curricular topics provide the context for many of these written tasks, which have been planned and drafted over several sessions. The pupil has made a number of small, but effective, edits during the writing process to improve accuracy and clarity; to ensure appropriate and precise vocabulary choices; and to avoid repetition. All writing is completely independent.

Across the collection, the writing demonstrates consistent attainment of all of the statements within ‘working at the expected standard’. A particular strength is Leigh’s ability to select grammatical structures that reflect the requirements of specific types of writing, most notably in ‘How to mummify a pharaoh’ and ‘Another dimension’. Vocabulary choices are virtually always appropriate to the task and sometimes ambitious (diminutive, glamorous).

Spelling is mostly correct, with occasional errors when attempting more challenging vocabulary (sureptitiously, venemous). There are a few persistent errors, such as (theartre) and in some –ly adverbs (immediately, extremly), but also evidence of some self-correction and sufficiently accurate application of the –ly suffix. Most words from the year 5 / year 6 spelling list that are used in these pieces are correct.

Despite some errors and omissions, the collection provides sufficient evidence of mostly correct usage of all of the punctuation required at this standard. For example, commas are used, mostly accurately, for clarity (including after most fronted adverbials) and brackets for parenthesis are used correctly. However, insecure use of the semi-colon to mark the boundary between independent clauses indicates that Leigh is still developing the control over sentence structure that might be expected of a pupil judged to be working at greater depth, as demonstrated in ‘Our trip to the Globe’ or ‘All about theatres’.

Although some evidence suggests this pupil is working ‘at greater depth’, such as the selection of verb forms for meaning and effect in the piece about theatres and in the historical diary, Leigh does not yet show the ‘assured and conscious control over levels of formality’ that would be expected of a pupil working at greater depth within the expected standard.
This short narrative takes the form of a 'journey story' in 5 stages (opening, build-up, problem, further problems, resolution).

The main character is confronted with 3 obstacles (frostbite, a blizzard, an encounter with a snow leopard) that are overcome by the end of the story.

Chronologically-ordered paragraphs drive the narrative forward, from the phone call that initiates the journey, through each of the 3 challenges, to the simple but appropriate resolution.

Cohesion is achieved through the use of adverbials which help to sequence the events (Immediately, As soon as, Eventually, Within a few minutes, In time) and accurate use of pronouns.

“Lauren, I have just received a phone call from work, because we need to go to Antarctica so I can report the weather!” exclaimed mum as she put some winter clothing in a suitcase and the two tatty-looking passports in her bag. Immediately, Lauren put on her brand new winter boots and her waterproof fur coat. As soon as all the bags were packed they ran extremely fast to where Lauren’s mum’s BMW was parked and they set off for Gatwick Airport.

Eventually, they arrived in Antarctica where the film crew where waiting for Lauren’s mum to report the news, causing Lauren to be left alone and find the winter hut herself. As soon as her mum left, she started picked up the bags and began to walk. Quickly, a light gust of wind moved towards her but when it had passed, it left Lauren with a very painful frost bite. What might she could she do now with to get rid of the frost bite? she thought to herself, but gradually it melted from the warm heat of her coat.

Within a few minutes, Lauren carried on with the journey when a bundle of hail stones constantly crashed down onto her head as a blizzard slowly...
occured, right in front of her. There was no way of escaping the disastrous snow storm because it would only plough what was in front of it (which was Lauren).

Menacingly, a snow-lepord approached her, as if from nowhere, in with an angry mind – ready to attack. Lauren was stuck between a fierce snow-lepord and a powerful blizzard; knowing there was no-one to help her and no way to escape.

Fortunatley, Lauren realised she had her super strong, winter boots on and immediately took one of them off. Determined to escape, she flung one of the boots onto the snow-lepord, causing it to limp away in agony. Relieved, she cried with happiness and leaped with joy that she was finally free from that vicious lepord.

In time the blizzard dissapeared, the hailstones had stopped and everything was calm again. Lauren arrived at the winter hut and ran for the lift.
Piece B: Procedural

Following a class visit to Highclere Castle as part of a topic on the Egyptians, staff re-enacted the mummification of a fish. Pupils made notes on each stage of the process and recorded technical vocabulary. Using photographs and diagrams, they then planned and wrote their own set of instructions that the family of a pharaoh could follow.

How to mummify a Pharaoh

Do you have a Pharaoh ready to be mummified? Are you looking for a simple method to mummify your pharaoh? Then follow these simple steps to help the emperor!

Equipment:
- Canopic jars
- 150m of linen
- Sawdust (or different types of spices)
- Natron salt
- Coffin
- Onion
- Amulets
- Scrolls
- Hook

Method:

1. Before starting collect all of the utensils, making sure that the Canopic jars don't drop (because they are valuable jars that can give severe injuries).

2. Carefully place the body on a sacred table and with a hook gently remove the brain through the nose. However, the brain is not needed so it can be fed to the dogs.
3. Following this, **thoroughly** wash the body and remove the internal organs.

4. Having finished the last step, place the lungs, liver and stomach into canopic jars (as this happens say a memorable prayers).

5. After that take out the heart so that it **can** be scaled with a feather if it should go to the afterlife (once finished leave the body for 40 days).

6. Now dry the body in natron **(which is a kind of salt)** to only be used on dead pharaohs).

7. When completed, drying the body in salt, then fill the body with spices, sawdust and linen. **(150 of linen needed).**

8. **Next,** bandage up the Pharaoh with strips of linen. (This can take up to around 70 days depending on the shape or size of the body.

9. Following this, After bandaging the Pharaoh, wrap amulets and scrolls inside the strips so that the dead Pharaoh is protected. (Also place an onion in the right hand of the pharaoh).

10. Finally, place the **mummy in** a **coffin painted with a face to resemble the person inside** and process the coffin to the grave.

Now that you know how to mummify a body you can help your Pharaoh go to the after life.
The pupil uses a wide range of verb forms for effect here, including the infinitive (To begin), the -ing participle (sitting; meaning; Standing), the modal (would) and the passive form (be called).

Using a question here is a clever device to draw in the reader. However, this choice means that the meaning is not as clear as it might be in the writing of a pupil judged to be working at greater depth.

This informal account of a school outing interweaves specific memories of the day with factual information and comments from the writer that show a good awareness of a reader. The writing focuses on the Globe Theatre, with the penultimate paragraph allocated to other events of the day. Following a brief introduction, a series of chronologically-organised paragraphs details selected activities. The pupil communicates a sense of enthusiasm, sharing comment and opinion through apt choices of vocabulary (definitely worth it; a thrill; feel small and diminutive; interesting stroll; horrifying object) and informal structures (Anyway, let’s get back to talking; if you were a poor person you would be called a ‘penny stinker’) which enable the reader to share in the experiences of the day.

A range of cohesive devices are used effectively and correctly, including adverbials to establish time frames (last Friday; As the day carried on), repetition for emphasis (a drawing of the sun...not just any drawing of the sun) and pronouns (I was able; you would be called, they were able; no one else was).

Our trip to the Globe

Even though the journey was long, it was definitely worth it, because last Friday, I had an interesting day learning new things about William Shakespeare, and the Globe Theatre – which is where Shakespeare’s plays are shown.

To begin the day with a thrill, I was able to go into the Globe Theatre and feel what it was like sitting in the different seats (which depended on your status, meaning how wealthy you are). Standing where the poorest people would go, made me feel small and diminutive but sadly if you were a poor person you would be called a ‘penny stinker’. However they were able to see what no one else was able to see; it was a beautiful detailed painting with a drawing of the sun. And no, it was not just any sun drawing of the sun it was one with doors that led to heaven. Are you still doubting being a penny stinker?

As the day carried on, our tour guide (Olivia) led us into a room where we had an acting workshop and as we walked to the room, on the walls was a quote from one of Shakespeare’s plays ‘to be or not to be’ in a wide range of languages (although I only understood the quote in English). Anyway,
lets get back to talking about the workshop As any normal actor would do, my class (yr 6), were told by Olivia to warm up. However, we had to clap and stopmp at the same time but the only communication we had were allowed to use was eye contact, which is quite difficult in my opinion. Eventually we were able to do it, so we finally moved onto the more interes more proper acting activity. Olivia, gave four people a peice of paper and split the class into two equal sections. My group was called the Montagues (which is Romeo’s family name) and the other group was called the Capulets (which is Juliets family name).

Do you know which one of Shakespeare’s plays I was talking about? Yes! I was obviously talking about the play Romeo and Juliet. Fortunately, I was chosen to read out one of the scripts and I played Benvolio who is a kind and caring man who only wants peace in life. I rate the today as 10 out of 10 because I have learnt so many new and amazing facts. Also, from my great experience of being in the gl Globe theatre, I would definetly like to come and watch a play there! Would you like to visit the Globe Theatre?

Just after we had finished, our lunch, we took an interesting stroll through London. Whilst we were walking I came across a dirty skeleton in a cage in public view From my opinion, (this was because Clink Prison is the oldest prison in London)! It was really unexpected and shocking to see such a horrifeying object in a local busy street. Not only did we get to see Clink Prison, but year 5 and 6
The conclusion draws together the themes effectively: that it was both fun and full of facts. This helps to establish further a sense of cohesion across the piece.

I can’t believe the amount of fun I’ve had discovering so many interesting facts and co-operating together when acting.

Brackets for parenthesis, inverted commas, a hyphen, a dash to mark a strong afterthought, and a semi-colon to mark the boundary between independent clauses, are all used correctly. Commas are used for clarity (including after fronted adverbials), with only occasional errors. There are some omissions of apostrophes, e.g. for contraction (let's) and for possession (Shakespeare’s plays).

Spelling is mostly correct. ‘Definite[ly]’, a word from the year 5 / year 6 list is not correct.

The joined handwriting is legible.
All about Theatres

Over 4000 years ago, in ancient Greece, the first theatres were built to entertain people or to teach new things. Frank Matchan, who was the owner of the Kings theatre, built it in 1907 when it was opened to please both rich and poor. Furthermore, The Globe Theatre was built in the Elizabethian times (1599) with the purpose of showing tragedies, comedies and histories. Despite cinemas, DVDs and Netflix, people still want live story telling and so theatres are the place to go.

Seating and Audience

The poor:

Unfortunately, in the Edwardian times, the poorest people had to walk up 84 flights of stairs in order to get to the gallery – which is also known as ‘The Gods’ (because it is the closest seats to heaven). However, men were thought to be more important than ladies, so the gentlemen sat at the front. Interestingly, in the Globe Theatre, the poorest people (who were known as ‘Penny
Stinkers') had to stand on the yard whether it was raining or not. Although, Penny Stinkers were the only ones able to see the beautiful paintings of heaven (top of the stage).

**The Rich and Wealthy:**

Surprisingly, it was illegal for a lady to show her ankles so in the Kings Theartre, in Edwardian times, a wealthy man would sit in the front row seats to catch a glimpse of a lady’s ankle. The rich and glamorous women sat in boxes, which were tilted towards the audience, so everyone could see how beautiful they were. Additionally, ladies in the boxes had fans to communicate with a man whilst a play was commencing (105 different communication fan signals were used). Unlike the Kings Theatre, in the Globe rich people were sat at the very top, however these seats were often padded and surrounded by beautiful paintings (unlike the ‘The Gods’).

**Building and design**

**Kings Theatre:**

Intriguingly, On the pillers inside the Kings Theatre, an amazing method, which is called scaglioli, has been used to make the pillers look like they are made out of plaster.
marble. Another amazing fact is, because of
the curved walls, sound [from the stage]
bounces off them, so [at the top of the]
theatre] sound is still heard. This is known
as, “perfect accoustics”. Fortunately As you
walk into the theatre, dark colours were
painted on the walls to help adjust people’s
eyes, so that they could see clearly inside
the dark theatre. Did you know that there are
13 dressing rooms in the Kings Theatre, but
they are named: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 11a and 12 because 13 is an unlucky
number. If an actor gets ready at number 13,
they believe their performance [will be
cursed!

Globe Theatre:

Inside the theatre, the background / setting
is changed, according to the play, for
example, Romeo and Juliet would have a
decorated balcony. [Although some of the]
roof is thatched, the centre is left open, so
natural light shows up the actors, and also
adds atmosphere.] Interestingly, in the
Elizabethian times, there were 3 different
coloured flags which represented a play
about history, comedy and or tragedy. Even
though a tragedy could make you upset, at
the end of every play, all the actors came
onto the stage and were applauded to make
the audience feel happy again.
Bullet points in the final section share key facts with the reader, providing an appropriate ending, in the style of many engaging non-fiction books for children.

[C]

Amazing but True:

- Did you know that when there was a flood at the Kings, an actor had to row across the orchestra pit to get across the stage?

- Did you know that there are 7 ghosts in the Kings Theatre? One is called ‘The Falling Angel’ because a 24 year old lady fell from the Gallery and died.

- Did you know there are trap doors above and below the stage at the Globe? These represent heaven and hell.

Commas, inverted commas, brackets for parenthesis, a dash to mark a strong afterthought, colons and bullet points are mostly used correctly.

[GP]

Spelling is mostly correct, although there are some persistent errors in the spelling of ‘theatre’, some of which have been corrected through proof-reading. The word ‘communicate’ is included in the year 5/year 6 spelling list; ‘communication’ has been spelled correctly here.

[T]

The joined handwriting is legible.

[T]
Another Dimension

In 2621 on the planet Zordo, a young but poor boy carefully fixed his droid, which was the only source of income he had left. Whilst his mother was busy, he typed things on the micro tablet that constantly shut down without even in the middle of a game. “Please fix the droid properly with care,” his mother begged. “And when you’ve finished, take it to the market to be sold,” she cried. “Yes, mother,” he groaned and nodded as he said it. Quickly, Jack picked up the brand-new looking droid and raced out the door before he was shouted at again. Soon, Jack. Within a few minutes he was already at the an all the alley way which led to the market, when an old man in rags blocked the pathway. “Where are you going with that droid boy?” asked the curious old man. “I intend to sell it at the market, Sir,” Jack said, feeling angry at being disrupted from his walk. The old man examined the droid for a minute and then looked back to Jack. “I will trade you for this marvellous stick young man,” he
Leigh cleverly integrates descriptive detail at key moments in the story, placing the reader at the heart of the action, through the depiction of sights (the stick which was crippled, useless and definitely worth nothing) and sounds (he groaned; he shrieked).

Dialogue convincingly conveys character and advances the action (“Why would I want a good for nothing stick?” he replied, hoping that the old man would just leave him alone. The old man was horrified, disgusted at what Jack had said but tried again to persuade him to do the trade. Tap, Tap, Tap the sound of the stick created as it brushed against the cobbled ground. “You see,” the elderly man said. “See what?” asked Jack, confused more than ever before. “The portal, to another dimension,” slowly came out of the old man’s mouth, as he pointed left. Puzzled, Jack walked over to the mysterious and multicoloured hole in the wall and turned back to the old man with a gobsmacked speechless face. “I’ll take the trade old man,” he shrieked, jumping with joy. As soon as the man gave Jack the stick, he was home before he could even breathe.

“You’re back already; where’s the money?” mother asked Jack, determined to see it. “No money moth; I didn’t get as far as the market,” Jack said. “Because I traded the droid for this magic stick, which is so much better than money,” he cried. Blood rushed to her hands in shock as her appearance changed into something unimaginable.

“What do you mean, you traded the droid?” mother shouted as if steam was coming out her ears. “How dare you!” she screamed. Mother slumped into her seat feeling
The narrative climax in this penultimate paragraph is achieved, with minimal explanation, through a sequence of fast-moving events. These effectively combine dramatic description (Tap! Went the stick as it accidently fell to the floor.) and comment (Should I risk my life by going to another dimension he thought to his self?), showing the pupil’s control of grammatical structures for effect and awareness of the reader.

Precise vocabulary is chosen to enhance meaning: verbs not only advance the action but also have descriptive force. While this is not always consistent (e.g. sucked up), the use of vocabulary in this piece is strong.

The dramatic conclusion to the story is provided by sentences which alternate between informal character dialogue and the more formal narrative voice (Jack’s eyes slowly opened; Silence filled the house).

The atmospheric stillness contrasts with Jack’s mother’s agitation and excitement, while the economy and understatement of the final sentence provide a fitting ending to a strong narrative.

ashamed of who she had raised. for some of her life. Confused, Jack walked out the door determined to see what was in the portal.

Tap, tap, tap went the portal stick, and again an unusual but incredible, swirling hole appeared right in front of his eyes. Should I risk my life by going to another dimension he thought to his self? But by the time he had decided what to do, he had already been sucked up by the force of the stick. “This dimension is amazing,” he said as something like a bird swooped over his head.

Meanwhile, at the other about a mile away, a fearless, evil, monster-like giant scurried over to his secret safe. Sureptitiously, he typed in the code and the lasers dissapeared, letting the giant collect his gold. Suddenly, a hologram appeared of the elderly man saying, remember one tap of the portal stick will freeze time. Tap Jack couldn’t resist, so he immediately quickly tapped the magnificent stick onto what looked like grass but an unusual colour for it. Boom!

Everything was still, apart from Jack who went to search this extraordinarily dimension because no-one was able to stop him.

“Gold!” Jack shouted and he grabbed as much as he could carry. Tap! went the stick as it accidently fell to the floor. Suddenly time was back to normal and the giant was furious to see that some of his gold had been stolen. “Quick Jack, this way,” said the old man as a hologram, and Jack jumped straight into the portal hole....
“Jack get up, it’s time you set out for work!” exclaimed mother. Jack’s eyes slowly opened as he awakened but in not a lot of time, he had already fallen back to sleep. “What is this good for nothing stick doing down here?” she asked. Silence filled the house as Jack looked around for where he used to see where he was, and just when he thought the portal to another dimension was dream, his mum shouted, “Jack, Jack...ahh gold, we are rich!” and all you could hear was the loud shriek of his mum. “Coming mother,” Jack said, feeling overjoyed.
This first-person recount in the form of a diary draws on the reading of several historical journals. The piece establishes a historical perspective to describe the narrator’s observations of the flora and fauna of the African grasslands, although the inclusion of a slightly far-fetched shipwreck results in some loss of authenticity, something that might have been more skilfully managed by a pupil working 'at greater depth within the standard'.

Material is coherently organised into paragraphs, with the day’s events developed and expanded through descriptive detail. The opening locates the events precisely in time and the piece concludes by looking ahead to the following day.

Cohesion is achieved through the use of adverbials at the start of each paragraph, effectively leading the reader through the day’s events (This morning; As the sun rose etc.), as well as through the use of pronouns (Following this) and synonymous vocabulary (schooner; ship).

Appropriate vocabulary choices (proceeded to; fauna and flora; moved back and forth) and grammatical structures (May I say; in the year of our Queen 1866) are selected and mostly maintained successfully in order to adopt a convincingly formal and slightly archaic style. However, occasional slips into informality (eye-popping journey, action-packed) show that Leigh is still developing the ‘assured and conscious control over levels of formality’ that are required of a pupil judged to be working at greater depth.

This morning, 4th April in the year of our Queen 1866, I proceeded to the African grasslands (Kenya) in search for new examples of fauna and flora. May I say, I was astonished to meet the chameleons, which have only been seen once before in 1632! As the sun rose, I managed to keep calm while standing amongst the most deadliest species of plant on this grassland. Interestingly, the plant was named the Octavia Gun Plant because, when threatened, it shoots out poison darts. Following this, I was alarmed to witness the venemous plant instantly kill a defenceless creature by just one touch. The most shocking effect from this tragic death, was the permanent pain of the animal.

As the day carried on, I proudly stood next to the rare chameleons (only seen once before in 1632) which were all dressed alike and beautiful. I cannot say how extraordinary it was, to watch them all change their bright colours on their scaled skin; wine-red, astral-blue,
buttery-yellow, emerald-green and so many more colours which I didn’t know existed. My colleague, who inspired me to come on to join him on this journey and risk my life to find this animal said, “This has been such an eye-popping journey and Lady Annie Hudson and me I feel very brave to have set out on this journey alone.”

Once the sun had set, my colleague and I proceeded back to the schooner as a destructive tsunami hit the rocky shore. The ship moved back and forth in time with my rapid heart thumps, but I knew thought for sure that I wouldn’t survive! Luckily, within a few minutes a life guard, who was in a hot air balloon, somehow managed to pull down a ladder and rescue us to safety.

Here I am exhausted, safe and in a dry ship, which the life guard gave to us since the schooner sunk. Tomorrow, I hope will be as action-packed as what today has been!

The pupil carefully selects verb forms for meaning and effect: the past perfect (had set) indicates an action already completed; the simple past (proceeded / hit) indicates two events that take place in quick succession; and the modal verb (wouldn’t) suggests the likelihood of the narrator’s impending death.

Although the hyphen is correctly used, the adjective is inappropriate for the tone of the piece. [GP]

The quick and helpful arrival of a lifeguard in a hot air balloon, with a ladder, interrupts the authenticity of this piece which has otherwise been expertly maintained up to this point. [C]

Again, through careful selection of verb forms, the pupil manages transitions between the present situation, earlier events and anticipation for the following day. [GP]

Inverted commas, commas for clarity and punctuation for parenthesis (including commas and brackets) are used correctly. Hyphens are correctly used (wine-red, astral-blue, action-packed). The use of the semi-colon is incorrect as it does not mark the boundary between 2 independent clauses. [GP]

Spelling is mostly correct. Leigh has used a dictionary to support the spelling of some challenging vocabulary (colleague, schooner, chameleon, tsunami). [T]

The joined handwriting is legible. [T]
Leigh: evidence check

The following tables show how Leigh’s work has met the ‘pupil can’ statements across the collection for ‘working at the expected standard’, as well as how they have not yet shown sufficient evidence for ‘working at greater depth within the expected standard’.

There is no expectation for teachers to produce such tables, or anything similar. These simply help to illustrate where Leigh’s work has demonstrated the ‘pupil can’ statements in these 6 examples.

As stated in the framework guidance, individual pieces of work should not be assessed against the framework.

<table>
<thead>
<tr>
<th>Name: Leigh</th>
<th>A</th>
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<tbody>
<tr>
<td><strong>The pupil can:</strong></td>
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<td><strong>Procedural</strong></td>
<td><strong>Recount</strong></td>
<td><strong>Information</strong></td>
<td><strong>Short Story</strong></td>
<td><strong>Diary</strong></td>
<td><strong>Collection</strong></td>
</tr>
<tr>
<td>• write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)</td>
<td>✓</td>
<td>✓</td>
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<td>✓</td>
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<td>✓</td>
<td>✓</td>
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<tr>
<td>• in narratives, describe settings, characters and atmosphere</td>
<td>✓</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>✓</td>
<td>n/a</td>
<td>✓</td>
</tr>
<tr>
<td>• integrate dialogue in narratives to convey character and advance the action</td>
<td>✓</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>✓</td>
<td>n/a</td>
<td>✓</td>
</tr>
<tr>
<td>• select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>• use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns and synonyms) within and across paragraphs</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>• use verb tenses consistently and correctly throughout their writing</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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### End-of-key stage 2 statutory assessment – working at the expected standard

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<td>Diary</td>
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<tr>
<td>• use the range of punctuation taught at key stage 2 mostly accurately (e.g. inverted commas and other punctuation to indicate direct speech)</td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>• spell correctly most words from the year 5 / year 6 spelling list, and use a dictionary to check the spelling of uncommon or more ambitious vocabulary</td>
<td>✔</td>
<td>✔</td>
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</tr>
<tr>
<td>• maintain legibility in handwriting when writing at speed</td>
<td>✔</td>
<td>✔</td>
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<td>✔</td>
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### End-of-key stage 2 statutory assessment – working at greater depth within the expected standard

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<td>Diary</td>
<td></td>
</tr>
<tr>
<td>• write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure)</td>
<td>✔</td>
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<td>✔</td>
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<tr>
<td>• distinguish between the language of speech and writing and choose the appropriate register</td>
<td>✔</td>
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<tr>
<td>• exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this</td>
<td></td>
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<tr>
<td>• use the range of punctuation taught at key stage 2 accurately (e.g. semi-colons, dashes, colons and hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity</td>
<td>✔</td>
<td></td>
<td></td>
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Across the six pieces, the full range of punctuation is used, mostly correctly, but not yet consistently accurately.

(No additional statements for spelling or handwriting)
“Lauren, I have received a phone call from work, because we need to go to Antarctica. So I can report the weather,” exclaimed Mum as she put some winter clothing in a suitcase and two bulky-looking passports in her bag. Immediately, Lauren put on her brand new winter boots and her waterproof, fur coat. As soon as all the bags were packed, they ran extremely fast to where Lauren’s plane BA III was parked and they set off for Gatwick Airport.

Eventually, they arrived in Antarctica where the film crew was waiting for Lauren’s mum to report the news, causing Lauren to be left alone and find the winter hut herself. As soon as her mum left, she started picking up the bags and began to walk quickly in light gusts of wind. Moving towards her but when it had passed, it left Lauren with a frosty very painful frost bite. What would she do now to get rid of the frost bite? She thought to herself, but gradually, it melted from the warm heat of his coat.

Within a few minutes, Lauren carried on with the journey when a bundle of hail stones constantly crashed down onto her head as a blizzard fiercely occurred right in front of her. There was no way of escaping the disastrous snow storm because it would only plough and hit her in front of it (which was Lauren).
Menacingly, a snow-leopard approached her as if from nowhere, with an angry mind-ready to attack. Lauren was stuck between a fierce snow-leopard and a powerful blizzard, knowing there was no one to help her and no way to escape.

Fortunately, Lauren realised she had her super-sturdy, winter boots on and immediately took one of them off. Determined to escape, she lashed one of the boots onto the snow-leopard, causing it to limp away in agony. Relieved, she cried with happiness and tears with joy that she was finally free from that vicious leopard.

In time, the blizzard disappeared, the hailstones had stopped and everything was calm again. Lauren arrived at the winter hut and ran for the list.
How to mummify a Pharaoh

Do you have a Pharaoh ready to be mummified? Are you looking for a simple method to mummify your Pharaoh? Then follow these simple steps to help the emperor!

Equipment:
- Canopic jars
- 150m of linen
- Sarcophagus (and different types of spices)
- Natron salt
- Cossin
- Onion
- Amulets
- Scrolls
- Hook

Method:
1. Before starting, collect all the utensils, making sure that the Canopic jars don’t drop (because they are valuable jars that can give severe injuries).
2. Carefully place the body on a sacred table and with a hook gently remove the brain through the nose. Holding the brain is not needed so it can be fed to the dogs.
(3) Following this, thoroughly wash the body and remove the internal organs.

(4) Having finished the last step, place the lungs, liver, and stomach into canopic jars (as this happens pray memorable prayers).

(5) After that, take out the heart so that it can be dressed with a satchel of it should go to the afterlife (once finished, leave the body for 40 days).

(6) Now dry the body in natron (which is a kind of salt) only to be used on dead pharaohs.

(7) When completed, dressing the body in salt, then fill the body with spices, saw dust and linen. (some or linen needed).

(8) Next, bandage up the pharaoh with strips of linen. This can take up to around 70 days depending on the shape or size of the body.

After bandaging the pharaoh,

(9) Following this, wrap amulets and scrolls inside the strips so that the dead pharaoh is protected. (Also place an onion in the right hand of the pharaoh).

(10) Finally, place the mummy in a sarcophagus painted with a face to resemble the person inside and proceed the sarcophagus to the grave.

Now that you know how to mummify a body, you can help your pharaoh go to the afterlife.
Our trip to the Globe

Even though the journey was long, it was definitely worth it because last Friday, I had an interesting day learning new things about William Shakespeare and the Globe theatre, which is where Shakespeare's plays are shown.

To begin the day with a thrill, I was able to get into the Globe theatre and see what it was like sitting in the different seats (which depended on your status, meaning how wealthy you are). Standing where the poorest people would go, made me feel small and diminutive but sadly, if you were a poor person, you would be called a ‘penny stinker’. However, they were able to see what the rich were able to see; it was a beautiful detailed painting with a drawing of the sun. And no, it was not just any drawing of the sun, it was one with doors that led to heaven. Are you still doubting being a penny stinker?
As the day carried on, our tour guide Olivia led us into a room where we had an acting workshop and as we walked to the room, on the walls was a quote from one of Shakespeare's plays, 'to be or not to be', in a wide range of languages (although I only understood the quote in English). Anyway, let's get back to talking about the workshop. As any normal actor would do, my class (yr 6), were told by Olivia to warm up. However, we had to clap and stamp at the same time, but the only communication we had were allowed to use was eye contact, which is quite difficult in my opinion. Eventually we were able to do it. So we finally moved onto the more intense proper acting activity. Olivia gave our people a piece of paper and split the class into two equal sections. My group was called the Montagues (which is Romeo's family name) and the other group was called the Capulets (which is Juliet's family name). Do you know which one of Shakespeare's plays I was talking about? Yes! I was obnoxiously talking about the play Romeo and Juliet. Fortunately, I was chosen by read out one of the scripts and I played Benvolio who is a kind and caring plan who only wants peace in life. Overall I would rate today as a 7 out of 10 because I learnt so many new and amazing facts. Also, from my great experience of being in the Globe Theatre, I
Would you definitely like to come and watch a play there? Would you like to visit the Globe theatre?

Just after we finished our lunch, we took an interesting stroll through London. Whilst we were walking I came across a dirty skeleton in a cage in public view. From my opinion, this was because Clink Prison is the oldest prison in London! In my opinion, it was quite an unexpected and shocking thing to see such a horrifying object in a local busy street. Not only did we get to see Clink Prison, but we also got to see the Golden Hinde which is a boat that is 31m long. Surprisingly, I didn't know anything about this boat so one of my lovely teachers (Mrs G.) asked all of us to find out some facts at the weekend.

I can't believe the amount of fun I've had discovering so many interesting facts and co-operating together!
All about Theatres

Over 4000 years ago, in ancient Greece, the first theatres were built to entertain people or to teach new things. Frank Matcham, who was the owner of the Kings Theatre, built it in 1907 when it was opened to please both rich and poor. Furthermore, the Globe Theatre was built in the Elizabethan times (1599) with the purpose of showing tragedies, comedies and histories. Despite cinemas, DVDs and Netflix, people still want live story telling and theatres are the place to go.

Seating and Audience

The poor:

Unfortunately, in the Edwardian times, the poorest people had to walk up 84 flights of stairs in order to get to the gallery which is also known as 'The Gods' because it is the closest seats to heaven. However, men were thought to be more important than ladies, so the gentlemen sat at the front. Interestingly, in the Globe Theatre, the poorest people (who were known as 'Penny Stinkers') had to stand on the yard whether it was raining or not. Although Penny Stinkers were the only ones able
to see the beautiful paintings of heaven (top of the stage).

The Rich and Wealthy:

Surprisingly, it was illegal for a lady to show her ankles for in the Kings Theatre, in Edwardian times, a wealthy man would sit in the front row seats to catch a glimpse of a lady's ankle. The rich and glamorous women sat in boxes, which were tilted towards the audience so everyone could see how beautiful they were. Additionally, ladies in the boxes held fans to communicate with a man whilst a signal was commencing. Different communication signals were used.

Unlike the Kings Theatre, in the Globe, rich people were sat at the very top, however, these seats were separated, padded, and surrounded by beautiful paintings (unlike the 'The Gods').

Building and Design:

Kings Theatre:

Intriguingly, on the pillars inside the Kings Theatre, an amazing method, which is called Escolioli, has been used to make the pillars look like they are made out of plaster. Another amazing fact is, because of the
Curved walls sound from the stage bounce off them, so at the top of the theatre sound is still heard. This is known as ‘perfect acoustics’. Fortunately, as you walk into the theatre, dark colours were painted on the walls to help adjust people’s eyes, so that they could see clearly inside the dark theatre. Did you know that there are 13 dressing rooms in the King’s Theatre, but they are named: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 11a and 12 because 13 is an unlucky number. If an actor gets ready at number 13, they believe their performance will be cursed!

Globe Theatre:

Inside the theatre, the background/setting is changed according to the play. For example, Romeo and Juliet would have a decorated balcony. Although some of the roof is thatched, the centre is left open, so natural light shines up on the actors, and also adds atmosphere. Interestingly, in the Elizabethan times, there were 3 different coloured flags which represented the play about history, comedy and or tragedy. Even though a tragedy could make you up-set, at the end of every play, all the actors came onto the stage and were applauded to make the audience feel happy again.
Amazing but True:

- Did you know that when there was a flood at the King's Theatre, an actor had to row across the orchestra pit to get across the stage?

- Did you know that there are 7 ghosts in the King's Theatre? One is called 'The Falling Angel' because a 24-year-old lady fell from the gallery and died.

- Did you know there are trap doors above and below the stage at the Globe? These represent heaven and hell.
Another dimension

In 2624 on the planet Zorda, a young but poor boy carefully shielded his droid, which was the only source of income he had left. While his mother was busy, he typed things on the 64 micro tablet that kept constantly shutting down without even in the middle of a game. "Please fix the droid properly, with care," his mother begged. "And when you've finished, take it to the market to be sold."

"Yes mother," he groaned and nodded as he said it. Quickly, Jack picked up the brand-new looking droid and raced out the door before he was shouted at again. Soon, Jack, within a few minutes, was already at the end of the alleyway which led to the market where an old man was laughingly blocked the gateway. "Where are you going with that droid boy?" asked the curious old man. "I intend to sell it at the market sir," Jack said, feeling disrupted from his walking.

The old man examined the droid for a minute and then looked back to Jack. "I will trade you for this marvellous stick young man," he said with an eager look on his face. Jack stared for a moment at the stick which was crippled useless and definitely worth nothing. "What? Why would I want a good for nothing?"
Jack replied, lamely, that the old man would just leave him alone. The old man was thoroughly disabused of what Jack had said but tried again to persuade him to do the trade. Tap, tap, tap! The sound of the stick created as it brushed against the cobbled ground.

"You see," the elderly man said, "see what I asked Jack, confused more than ever before. "The portal, to another dimension," suddenly came out of the old man's mouth, as he pointed left. Puzzled, Jack walked over to the mysterious and multicoloured hole in the wall and turned back to the old man with a speechless face. "I'll take the trade. Old man, he exclaimed, jumping with joy. As soon as the man gave Jack the stick he was home before he could even breathe.

"You're back already; where's the money?" asked his mother, determined to see it. "No money, dad. I didn't go as far as the market," Jack said. "Because I traded the droid for this magic stick, which is so much better than money," he cried. Blood rushed to his hands in shock as his appearance changed into something unimaginable. "What do you mean, you traded the droid?" Mother shouted as steam was coming out of her ears. "How dare you," she screamed. Mother jumped into his seat; feeling ashamed of who she had raised, not for some of her life. "Conquered, Jack walked out the door determined to see what was in the portal."
Tap, tap, tap. Went the portal stick, and again an unusual but incredible swirling hole appeared right in front of his eyes! Should I risk my life by going to another dimension he thought to his feet! But by the time he had decided what to do, he had already been sucked up by the force of the stick. "This dimension is amazing," he said as something like a bird swooped over his head. Meanwhile, at the other end of a mile away, a fearless, evil, monster-like giant screamed over to his secret safe. Surprisedly, he typed in the code and the lasers disappeared, letting the giant collect his gold. Suddenly, a hologram appeared as the elderly man saying, "Remember the tap or the portal stick will create him. Tap Jack couldn't resist, so he immediately quickly tapped the magical stick onto what looked like glass but an unusual color for it. Boom! Everything was still, apart from Jack who went to search this extraordinary dimension, because no one was able to stop him. "Gold!" Jack shouted and grabbed as much as he could carry. Tap! Went the stick as it accidentally fell to the floor. Suddenly, time was reset to normal and the giant was curious to see that none of his gold had been stolen. "Quick Jack, this now!" said the old man as a hologram, and Jack jumped straight into the portal hole....
"Jack, get up, it's time you get out for work!" exclaimed mother. Jack's eyes slowly opened as he awakened but in not a lot of time, he had already fallen back to sleep! "What is this good for? Nothing, stick closing down here!" she asked. Silence filled the house as Jack looked around for where he was and just when he thought the portal to another dimension was a dream, his mum shouted, "Jack, Jack... ohh hold, we are rich!" and all you could hear was the loud throb of his mum: "Coming mother," Jack said, feeling overjoyed.
This morning, 4th April in the year of our Queen 1866, I proceeded to the African grasslands (Kenya) in search for new examples of fauna and flora. May I say, I was astonished to meet the chameleons, which have only been seen once before in 1632!

As the sun rose, I managed to keep calm whilst standing amongst the most deadliest species of plant on this grassland. Interestingly, the plant was named the Ostravia's Gun Plant because when threatened it shoots out poison darts. Following this, I was alarmed to witness the venomous plant instantly kill a defenseless creature with just one touch. The most shocking lesson from this tragic death, was the permanent pain of the 8r animal.

As the day carried on, I proudly stood next to the rare chameleons (only seen once before in 1632) which were all dressed alike and beautiful. I cannot say how extraordinary it was to watch them all change their bright colours on their scaled skin; wine-red, astral-blue, butter-yellow, emerald-green and so many more colours which I didn’t know existed. My colleague, who inspired to come on to join him on this journey and risk my life to find this animal.
said, "This has been such an eye-popping journey and Lady Anne's Hudson and I feel very brave to have set out on this journey alone."

Once the sun had set, my colleague and I proceeded back to the Schooner as a destructive tsunami hit the rocky shore. The ship moved back and forth in time with my rapid heart thumps, and I thought for sure that I wouldn't survive! Luckily within a few minutes a life guard, who was in a hot air balloon somehow managed to pull down a ladder and rescue us to safety.

Here I am exhausted, safe, and in a dry ship, which the life guard gave to us since the Schooner sunk. Tomorrow, I hope will be as action-packed as today has been!