

## English Attainment Statements

English Aspect: Speaking and listening	Ongoing throughout the year
<b>Pupils:</b>	
listen and respond appropriately to adults and their peers	
ask relevant questions to extend their understanding and knowledge	
use relevant strategies to build their vocabulary	
<b>articulate and justify answers, arguments and opinions</b>	
give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings	
maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments	
use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas	
speak audibly and fluently with an increasing command of Standard English	
participate in discussions, presentations, performances, role play, improvisations and debates	
gain, maintain and monitor the interest of the listener(s)	
consider and evaluate different viewpoints, attending to and building on the contributions of others	
select and use appropriate registers for effective communication.	

English Aspect: Reading Comprehension and Enjoyment	Ongoing throughout the year
<b>Pupils maintain positive attitudes to reading and understanding of what they read by:</b>	
continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks	
reading books that are structured in different ways and reading for a range of purposes	
increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions	
recommending books that they have read to their peers, giving reasons for their choices	
identifying and discussing themes and conventions in and across a wide range of writing	
making comparisons within and across books	
learning a wider range of poetry by heart	
preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience	
<b>Pupils understand what they read by:</b>	
checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context	
asking questions to improve their understanding	
drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence	
predicting what might happen from details stated and implied	
summarising the main ideas drawn from more than one paragraph, identifying key details that support the main ideas	
identifying how language, structure and presentation contribute to meaning	
discuss and evaluate how authors use language, including figurative language, considering the impact on the reader	
distinguish between statements of fact and opinion	
retrieve, record and present information from non-fiction	
participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously	
explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary	
provide reasoned justifications for their views.	

Writing genres Year 6					
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Poetry - classical and narrative - The Highwayman by Alfred Noyes	Multi-genre Theme - Children of conflict - Archie's War by Marcia Williams; Anne Frank by J. Poole and A. Barrett <ul style="list-style-type: none"> <li>Recount</li> <li>Persuasion</li> <li>Explanation</li> <li>Non - chronological report</li> <li>Balanced argument</li> </ul>	Multi-genre Theme - Captain Scott (cross-curricular - geography) <ul style="list-style-type: none"> <li>Non-chronological report</li> <li>Persuasion</li> <li>Poetry</li> <li>Recount</li> </ul>	Multi-genre 'Journey to the River Sea' by Eva Ibbotson <ul style="list-style-type: none"> <li>Recount (diary entry, biography, newspaper report))</li> <li>Extended Story</li> <li>Non - chronological report</li> <li>Persuasion (letter)</li> <li>Balanced argument</li> <li>Poetry</li> </ul>	Plays - Shakespeare <ul style="list-style-type: none"> <li>Persuasion</li> <li>Explanation</li> <li>Play script</li> <li>Poetry (sonnet)</li> <li>Persuasion</li> </ul>	Modern fiction - 'Millions' by Frank Cottrell Boyce <ul style="list-style-type: none"> <li>Recount (diary entry, newspaper report)</li> <li>Play script</li> <li>Persuasion (advert)</li> <li>Story</li> </ul>

Children learn the characteristic language features and structures of different text types, and to apply them in their own writing. Their writing is clearly informed by audience and purpose. Children can apply their skills across a range of contexts in different forms.

English Aspect: Writing - transcription – Spelling. Pupils:	Autumn	Spring	Summer
use further prefixes and suffixes and understand the guidance for adding them <b>pre-, de- prefixes</b> Examples: predict, prepare, demist, decrease <b>-ate, -en, -ify, -ise,</b> suffixes change function of word into a verb. Examples: medicate, deepen, clarify, apologise <b>-ity suffix</b> changes function of word into a noun. Examples: clarity, stupidity <b>-ive, -ic, -ist suffixes.</b> Examples: competitive, basic, organist <b>prefixes and meaning, mis- (not), ex- (outside), re- (again)</b> Examples: misinform, exit, retake <b>Latin prefixes and meaning, auto- (self), circ- (round), bi- (two), tele- (distant), trans- (across), audi- (hearing), graph (write).</b> Examples: autograph, circle, bicycle, television, transit, audible, telegraph <b>Affixes for diminutives, -ette (French), mini- (Latin - small), micro- (Latin – tiny), -ling (Old English – little).</b> Examples: laundrette, miniscule, microprocessor, suckling <b>Unstressed vowels as suffixes, -ary –ery, -ory.</b> Examples: dictionary, stationery, conservatory <b>The letter 'c' ci-, ce-, cy-, ca-, co-</b> Examples: city, centre, cyan, calculate, core <b>non- as a prefix meaning not.</b> Examples: non-slip, nonsense <b>Roots, prefixes and affixes.</b> Examples: fill (as root), refill, fulfilment, overfilled			
Spell words with 'silent' letters (i.e. letters whose presence cannot be predicted from the pronunciation of the word) Examples: doubt, island, lamb, solemn, thistle, knight			
continue to distinguish between homophones and other words which are often confused. <b>Examples:</b> advice/advise, device/devise, licence/license, practice/practise, prophecy/prophesy, aisle/isle, aloud/allowed, affect/effect, ascent/assent, bridal/bridle, cereal/serial, compliment/complement, farther/further, guessed/guest, heard/herd, led/lead, morning/mourning, past/passed, precede/proceed, descent/dissent, desert/dessert, draft/draught, principal/principle, profit/prophet, stationary/stationery, steal/steel, wary/weary, who's/whose			
Spell words with the /i:/ sound spelt <b>ei after c</b> Examples: deceive, conceive, receive, perceive, ceiling <b>Exceptions:</b> <i>protein, caffeine, seize</i> (and <i>either</i> and <i>neither</i> if pronounced with an initial /i:/ sound).			
Spell words containing the letter-string <b>ough</b> Examples: deceive, conceive, receive, perceive, ceiling <b>Exceptions:</b> <i>protein, caffeine, seize</i> (and <i>either</i> and <i>neither</i> if pronounced with an initial /i:/ sound).			
Spell words containing the letter-string <b>ough</b> ought, bought, thought, nought, brought, fought rough, tough, enough cough; though, although, dough; through thorough, borough; plough, bough			
use dictionaries to check the spelling and meaning of words			
use the first three or four letters of a word to check spelling, meaning or both of these in a dictionary			
use a thesaurus.			

<b>Spell the following words:</b>						
accommodate	accompany	according	aggressive	appreciate	attached	committee
communicate	community	controversy	correspond	criticise	curiosity	definite
embarrass	exaggerate	existence	guarantee	harass	identity	immediate
immediately	individual	leisure	lightning	occupy	occur	parliament
persuade	prejudice	programme	queue	recommend	sacrifice	secretary
stomach	suggest	symbol	system	thorough	twelfth	vehicle
yacht						

**English Aspect: Writing - transcription - Handwriting**

Ongoing throughout the year

**Pupils:**

use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined

increase the legibility, consistency and quality of their handwriting [for example, by ensuring that the downstrokes of letters are parallel and equidistant; that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch].

choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters

choosing the writing implement that is best suited for a task.

**English Aspect: Writing - Composition**

Ongoing throughout the year

**Pupils plan their writing by:**

identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own

noting and developing initial ideas, drawing on reading and research where necessary

in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed

**Pupils draft and write by:**

selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning

in narratives, describing settings, characters and atmosphere and integrating

dialogue to convey character and advance the action

precising longer passages

using a wide range of devices to build cohesion within and across paragraphs

using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]

**Pupils evaluate and edit by:**

assessing the effectiveness of their own and others' writing

proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning

ensuring the consistent and correct use of tense throughout a piece of writing

ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register

proof-read for spelling and punctuation errors

**English Aspect: Writing - vocabulary, grammar and punctuation**

Ongoing throughout the year

**Pupils:**

**Word:**

Understand the difference between vocabulary typical of **informal speech and vocabulary appropriate for formal speech and writing** [for example, *find out – discover; ask for – request; go in – enter*].

How words are related by meaning as synonyms and antonyms [for example, *big, large, little*].

Use modal verbs or adverbs to indicate degrees of possibility.

**Sentence:**

Use of the **passive** to affect the presentation of information in a **sentence** [for example, *I broke the window in the greenhouse* versus *The window in the greenhouse was broken (by me)*]. Use the perfect form of verbs to mark relationships of time and cause.

The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: *He's your friend, isn't he?*, or the use of **subjunctive** forms such as *If I were* or *Were they to come* in some very formal writing and speech].

Use expanded noun phrases to convey complicated information concisely.

Use relative clauses beginning with *who, which, where, when, whose, that* or with an implied (i.e. omitted) relative pronoun.

**Text:**

Linking ideas across paragraphs using a wider range of **cohesive devices**: repetition of a **word** or phrase, grammatical connections. [for example, the use of **adverbials** such as *on the other hand, in contrast, or as a consequence*], and **ellipsis**.

Layout devices [for example, headings, sub-headings, columns, bullets, or tables, to structure text].

**Punctuation:**

Use of the semi-colon, colon and dash to mark the boundary between independent **clauses** [for example, *It's raining; I'm fed up*].

Use of the colon to introduce a list and use of semi-colons within lists. **Punctuation** of bullet points to list information.

Using **commas** to clarify meaning or avoid ambiguity in writing.

How hyphens can be used to avoid ambiguity [for example, *man eating shark* versus *man-eating shark, or recover* versus *re-cover*]

**Terminology for pupils:** subject, object, active, passive, synonym, antonym, ellipsis, hyphen, colon, semi-colon, bullet points.

The pupils had studied a *teachingToolkits* unit on narrative poetry. *The Lady of Shalott* was the inspiration for this independent piece of narrative writing considering an alternative ending to that conveyed in the poem. Pupils were asked to demonstrate their skills in integrating description, action and dialogue in narrative; to construct sentences in different ways and to think about the language choices they make to engage the reader. The pupil worked with identified success criteria and this is the first draft.

The Lady, Lancelot and the Curse

Sadly, the Lady of Shalott began wove in her dull grey tower, listening to the forest's sounds. When she looked through the mirror, she could see rain battering everything. Lightning flashed and thunder crashed while the wind howled mournfully in the violently ~~waving~~ trees. ~~Falling trees~~ How the poor lady wished the storm would end! "It is almost frightening," she told her loom, as there was no one to talk to. "I really want it to end, for there is nothing to weave apart from ~~rain~~ bare rain, and for me, that is awful!" Still she did admire the lightning. "That is one thing that is not fake!" she said.

Suddenly, there was a huge CRASH! BOOM! Golden lightning hit the Lady's tower, which slowly began to collapse. The Lady screamed, dropping her weaving as she did so. Then, like a great monster defeated in battle, it groaned and fell, and the Lady was thrown out of the ~~the~~ mosaic casement. Just as she thought she was going to die, strong arms grabbed her. Opening her heavy-lidded eyes a fraction, she saw - Lancelot!

"Lady of Shalott," he started, "What happened?" So she explained everything. It was then she realised they were on a unicorn with an enormous set of wings which glimmered golden. Its mane and hooves were also golden. But the rest of it was pure white.

"This is my Pegasus," Lancelot proudly stated. "It was my horse a few hours ago but ~~now~~ now is a Pegasus."

"The curse is upon me!" cried the Lady of Shalott. "I am under a curse and now it is killing me, for I stopped weaving!"

Lancelot gasped. The Pegasus shrieked and reared in the sky, flying away from the tower. "That will not help," the Lady sadly told him. "I will die."

"That's not the reason Goldie started flying away!" Lancelot cried. "That is!" He pointed down at the moat around the Lady's castle. There, speeding towards them, was a sea serpent, with a figure sitting on it. "The witch who put the curse on me!" the Lady wailed.

The sea serpent reared, reaching the same altitude as the Pegasus, who could not move fast enough to get away. The witch stood up, grabbing the petrified Lady of Shalott. Cackling, she told the serpent to get down.

Lancelot yelled, "Lady take this!" He threw down his sword and the Lady caught it. She raised it in the air, ready to slice off the witch's head. But then the witch grabbed it and wielded it, ~~stuck~~ sticking it out at the Lady, intending to

kill her.

Lancelot ~~cried~~ cried out from ~~above~~ above. He was watching in agony. The Lady of Shalott was so beautiful she was his... never mind that, what was happening?

Back down in the battle, the Lady ~~for~~ stopped the blade, seizing it in her hand. Wrenching it from the witch's grip, she very cleanly sliced off ~~the~~ her enemy's ~~the~~ head. The curse upon her lifted, and she shrieked in joy. For good measure, she killed the serpent too. Lancelot helped her up onto the Pegasus, and they all flew off into the glorious sunset, never to be seen again.

**WANTED**



The pupils had studied a *teachingToolkits* unit on narrative poetry. Pupils were asked to use their knowledge and understanding of the poem *The Highwayman* to interpret character. Pupil F used this information to create a wanted poster for the main character.

Background

He was born in London but fled to Essex to be nearer to his love but also to escape King George and his men. His parents were hanged for the murder of sixteen people at a masquerade. This man started stealing at the age of fourteen and hasn't been captured since.

Recognisable Features

The Highwayman wears ~~and~~ a dark mask day and night to avoid ~~the~~ recognition. He rides a jet black stallion which is just as wild and dangerous as him. This man wears a French cocked hat, a blood-red coat, breeches of brown doe-skin and black boots up to his thigh.

Skills

He can kill with a rapier in seconds and with his pistol, he is more than able to kill with one shot. His ability to ride gives him a huge chance to escape pursuers.

Crimes

He is convicted for twenty-five murders, ~~22~~ fifty-two robberies and twenty-six tortures of victims. He mostly targets the very rich. He ~~has~~ is the prime suspect for the death of twenty children.

Whereabouts

He has not left Essex ~~so~~ he can still be found there. If you spot him, you are advised to stay away. If you have a pistol or gun on you, please do ~~shoot~~ shoot him. He is the worst ever highwayman since Dick Turpin.

The pupils had studied a *teachingToolkits* unit on narrative poetry. *The Highwayman* was used as the stimulus for writing a newspaper report on the death of Bess and the highwayman. Pupils were asked to demonstrate their knowledge and understanding of the themes in the poem using a journalistic style: covering the main events from a range of perspectives and including relevant quotes.

The Old Times

Suicide For Love?

Exclusive quote from the King included!

Yesterday on the 2<sup>nd</sup> October a young lady called Bess shot herself to save her love, it seems. The tragic event occurred at the Moonlight Inn.

The body of the girl was found tied to the end of a narrow bed this morning. Her right breast was completely destroyed and covered in blood. "The work of a musket," says George Salmon, a redcoat. "The girl shot 'erself." There is no evidence she had planned it.

"She was a traitor," her father, Mr Landlord says. "She should've never fallen in love with a wild highwayman. That's what got 'er killed." Tim, the ostler, who was there that night said, "I luvved 'er yeh know. But I 'ad to tip 'er off,

she was in danger. But I agree with y'all she shouldn't 'ave killed herself."

King George's men had tied Bess to the end of her own bed, it turns out. "We just wanted to scare 'er," sobs Jimmy Joe, a redcoat. "Never imagined she'd commit suicide!"

The highwayman whom Bess loved was shot later that day. "We shouldn't 'ave done that either!" says Jimmy Joe. The girl's dyin' wish woz for her love ter be free, not strung up on the porch dead as a dumpling!" King George added, "This was a love story, but the ending was awful. My men shouldn't have been that hard on the star-crossed lovers!"

## Examples of pupil writing - exceeding year 6

Following a visit from an expert in rabbit welfare, pupils were asked the question 'Should we buy a live bunny for Easter?' Pupils had made notes during the speaker's presentation and were given an information leaflet. In pairs, they discussed their thoughts prior to writing a discussion text. The pupil typed the text for presentation. The collection has been assessed

### Should we buy a live bunny for Easter?

All around the world, sales of cute bunny rabbits are increasing at the time of Easter, as they are now commonly given as a present for the occasion. Despite the fact that many children enjoy such a wondrous gift, should this be stopped or encouraged?

Recent studies have proved that bunnies are usually bought around this time because some people think it suits the topic of Easter, but statistics show that 60% of bunnies entering rescues are in their first year of being bought. It is said that this is mainly due to people being given one as a present, but struggling with looking after it, and giving it back. Parents seem to think that their children eventually get uninterested with their rabbits, which leads them to end up right back where they started, in a rescue shelter that is willing to care for them.

Do you think it's easy looking after a bunny? Some parents say that they can't keep their rabbits because of the cost- it is very expensive to look after one. In 2006, the Rabbit Welfare Act enforced a law stating that the minimum hutch size for one rabbit should be 6ftx2ftx2ft, with an eight foot run included. This size is big enough for a rabbit to hop three times from either side. They also need yearly vaccinations and a plentiful supply of hay to eat, not to mention visiting the vet regularly for getting their teeth clipped. Bunnies leave a lot of mess too; it is a very hard job to clean up after one. This all adds up, and it has been claimed that it costs around £1000 per year to house, clean and care for just one rabbit properly. So, do you really think you can manage with one of these cute herbivores?

Did you know that rabbits are much happier with another one of their kind around? They love having more bunny company, and live much better than they do on their own. Being alone sometimes causes them to be depressed and isolated, which could affect how long they live for.

Some people argue that owning a friendly cottontail is a very positive thing, as it gives younger children a sense of responsibility because they have something to look after. In addition, sixty seven thousand of these adorable, furry animals end up in rescue centres every year, so you would be doing one of them a massive favour by giving them a fabulous, new home and family. As well, no-one can deny that taking in one of these loveable creatures could give future generations a friend for life, a different kind of companion to stick by them when they are down. Surely there is nothing wrong with helping an innocent, homeless, bunny-rabbit out?

On the contrary, rabbits are fragile and delicate, and may be startled by excited children who are eager to fuss over them. Furthermore, rabbits have an average life span of ten years, but some bunnies are forgotten well before this time, and could die early because of the lack of care. On top of this, youngsters are likely to be devastated if their pets die unexpectedly, even if they were well looked after. This could lead to them being very upset and unhappy, and wanting another bunny, which their poor parents may not be willing to look after. Moreover, these hopping animals are very fussy and require AT LEAST a sizeable hutch (exact measurements are included in the fourth paragraph) as well as toys, a small amount of rabbit food, a lot of hay, toys and litter.

If you do not acknowledge your rabbit often, or just neglect it, DO NOT set it free outdoors on its own. They will not know where they are and get lost, which makes things entirely possible for predators to hunt them. If your rabbit is spotted, it is likely to be eaten in a matter of three days. Even if you never paid much attention to your former friend, this could cause symptoms of sadness and regret.

So, do you think buying rabbits for Easter is such a good thing anymore? They just go round in a giant loop, and get dumped back in a rescue centre straight after this special event. Some pet shops have realised what is going on, and are now refusing to sell this animal at Easter as a result of what has happened. Do you agree? Do blameless, lovely rabbits really deserve this?

Pupils worked on writing micro stories (up to 100 words) where an atmosphere was created by hiding something from the reader and focusing on precision of language choices. Pupils were then asked to develop one of their ideas into a 500 words story involving one character in a particular setting, with an emphasis on creating atmosphere. The collection

"Breaking news! Murderer Derick Hawkes has broken out of prison and is on the loose!" screamed the TV. I zapped the television off. I'd had enough of that stupid report that had been on for the past hour. I tapped the cover of my book impatiently, groaning at the sound of the latest pop music drifting from Charlotte's room.

I stopped abruptly. I could hear a strange sound coming from the basement. Princess meowed and curled up at my feet. I was intrigued- but should I investigate?

I made up my mind. I lunged for my torch and beckoned for Princess to follow. Slowly, I twisted the rusty doorknob and stepped into the darkness. I smiled as if everything was okay, though, inside, I wanted someone to hold me back. The torchlight was, in fact, dimmer than I'd first thought, though I bravely crept on.

The basement was over-crowded, crammed with boxes and crates full with long-lost paperwork. It was isolated and forgotten, with cobwebs and dust floating around. On one of them, I even noticed a fat, hairy spider! After that ordeal, I just ran past, and tried to convince myself that I had seen nothing. My 'trustworthy' torch soon became quite faulty, flashing on and off as if it was intentional. I knew I shouldn't have come down here!

"Come on, Princess, we're going back up." I bent down and scooped her up softly. Hang on, had she shrunk? What I was now holding resembled something of a rough... small-eared... squeaky... long-tailed... RAT?! Screaming, I instantly dropped the horrid creature to the floor. How could I have mistaken my beautiful, Siamese Princess for a tiny, common mouse? I tutted myself.

Now, there was one thing standing in my way before I could go back to the light. One minute question that was bugging me: where

was Princess? Out of the darkness, I heard a familiar, distant meow. Princess! Regretting my decision already, I counted to ten, took a deep breath, and stepped forward. The faint beam of light briefly brushed over a giant leak of water, though I just plodded on, thinking about my poor cat, all alone in the dark.

Just then, I heard another meow, but this time, it was much louder. I must be near her now, I thought. I suddenly stopped, and my heart fluttered violently in my chest in distress. Through the tiny flap of the basement, a truckload of sunlight poured in. For a few minutes, I just stood there, blinded by the scorching rays, but my eyes soon got used to it. Then, I reminded myself why I was doing this.

I gasped in the silence of the afternoon. A lump, a giant lump... It was there by the big flap. With another gasp, I realised it was a person. My blood ran cold as I saw Princess in the hands of a stranger, who somehow seemed familiar. He looked at me. Then I recognised his face... from the TV!

As part of a science unit on space and the solar system, pupils were asked to create an imaginary planet and to write a descriptive entry for a textbook. Pupils were shown a model text to analyse for planetary vocabulary and structural features. Pupil G was part of a group that invented a whole galaxy – *Chione* and *Eirene* were invented by two other pupils. *Hephaestus* was invented by Pupil G. The group shared their ideas prior to writing their independent entries. Pupil G read extensively around the topic and this shows in the mature handling of the material. The collection has been assessed with reference to the

#### Hephaestus

##### Basic information

Just beyond our well-known Solar System lies Hephaestus, discovered in 1609, by famous astronomer Acacius Makris. It is the second largest planet in the Makris Solar System, along with Pluto (formerly classified as a dwarf planet), Chione and Eirene. This cluster of unheard of worlds was grouped together because of their sizes- they are all extremely, abnormally small.

##### How it was found

As Hephaestus is so far away from Earth, it took a very powerful telescope and a very sharp eye to just get to the right Solar System. So long, in fact, Acacius almost got beaten to its finding by one of his close friends. By the time Makris had the evidence to prove the world's existence, fellow worker Pintrus Lastre had claimed to have seen a strange, miniscule dot through his scientific telescope. Lastre quickly became renowned for his amazing sighting, but later, after his death, Makris' family found proof that Pintrus had stolen all of Acacius' research, and had passed it off as his own.

##### Location

Few would dispute that Hephaestus was exceptionally hard to find; scientists even claim that it took Acacius almost six years to spot it! He had to look through a special telescope just to catch an atom-sized glimpse of it, then he went on to examine the area around it, which led to Hephaestus' discovery. It is a whopping 27,000 kilometres away from the planet Earth, and has a miniscule diameter of only 2,000 kilometres, but this is decreasing every week due to the planet's peculiarly composed atmosphere.

##### Appearance

This new world has a very fiery look, even from a great distance. Coloured scarlet, amber, and buttery yellow, Hephaestus is covered with lava lakes, volcanoes, and has a core of sizzling hot magma. It is not exactly spherical- in fact, this orb is shaped rather like a tomato, slightly squashed at the top and decorated in very vibrant, eye-catching colours. Despite this bold colour scheme, all the way from Earth, through the most powerful telescope on the market, Hephaestus can only be seen as a minute, blurred dot of snow-white and jet-black merged together.

##### The first person to visit Hephaestus

Gaston Felton was the first man brave enough to come to the planet, after six years of researching and investigating as a successful scientist. After, he started to train towards his tough new mission, and was fitted with expert gear whilst a new space capsule was built specially for the assignment. In 1749, project SK7-JU9 was launched; Gaston was to stay for two Earth days (eight Hephaestus days), before he came back with further information. Felton returned with various samples of plant life on the orb, and also took some time to observe the scorching lava and the sizeable rocks that built up the many volcanoes. Unfortunately, Gaston became seriously ill after the project, as he had had little training compared to proper astronauts and cosmonauts. Due to this, his body grew very weak, then he passed away in 1754, shortly after his first ever space project.

##### Moons and other life

Hephaestus has a greater diameter than both Chione and Eirene, the moons that orbit around it. Chione (named after the Roman goddess of snow and ice and discovered in 1611) is the sister of nonviolent Eirene, found in 1612, who is also known as the Greek goddess of peace. The atmosphere (see the section below to see what it is composed of) is physically impossible for a human being to survive in without special equipment or an oxygen tank. Regardless of this, some plant experts have claimed to have studied printed images of this globe, and have said to have established the gases on the planet. Since Hephaestus has an atmosphere of certain clashing vapours, it is apparently possible for strange, twisted plants to survive and grow there. Among the many species currently developing, here are the main three: Rackstonweed (poisonous), Mowertost (putrid smelling) and Krontusdoi, which may be able to help with heart attacks, which has been suggested ever since the first person visited this new world (see above for more details).

##### Atmosphere

The atmosphere on this planet could potentially be fatal to humans if it is inhaled. It is made up of 20% Methane, 34% Helium, 18% Nitrogen and 28% Gasoline, which join together and force rocks and meteoroids from the rest of space towards Hephaestus' core, because this formation of gases travels around the Makris Solar System and then returns back. This group of fumes hit this world at the North Pole, but once that is disintegrated, then they will go on to hunt for the rest of the globe. Scientists have worked with the numerous statistics from previous research, and have estimated that by the time that 2419 comes, the whole of Hephaestus will be consumed by the exhausts. Meanwhile, this orb's magma centre will leak out into the Makris Solar System (and will maybe travel to our Solar System), threatening the existence of the planets we know today, and possibly even jeopardising our lives.