

# Key stage 2 English writing standardisation exercise commentaries

## Pupil A – working towards the expected standard

This collection includes:

- A) a newspaper report
- B) a discussion
- C) a mythical narrative
- D) a non-chronological report
- E) an adventure narrative

All the statements for ‘working towards the expected standard’ are met.

### The pupil can write for a range of purposes

Across the collection, Pupil A demonstrates the ability to adapt their writing to purpose, following some of the conventions of their chosen text type and selecting some language structures and vocabulary appropriate to their writing intent. Their collection includes a newspaper report based on David Wiesner’s wordless picture book ‘Tuesday’, a discussion around home-schooling, and a non-chronological report on sloths. There are two narrative pieces: a retelling of a myth, Orpheus in the Underworld, and a description of a plane crash inspired by Katherine Rundell’s book, ‘The Explorer’.

Piece A, the newspaper report, includes a simple headline (*Mysterious Tuesday*) and a brief introduction to the ‘mystery’ to attract attention and hook the reader in. The ‘strange happenings’ the writer selects from the source material are engagingly ‘fishy’ and reported simply in the simple past and progressive past tenses. Adverbial phrases explain the chronology of the night’s events (*at 9:00 pm sharp on Tuesday evening... between 9:00 - 9:20... at approximately 1:00 am*), and ongoing and current states are expressed in the present tense (*Eyewitness Tommy Jenner, 18, has independent ideas... This is a very unusual investigation, we urge...*). A quote from an eyewitness provides interest and a possible explanation for the ‘mystery’, and the piece concludes with an opinion and a caution (*This is a very unusual investigation, we urge people to remain vigilant at all times and to report any incident to our local police.*).

While the writer adopts an informal register for the eyewitness (*“I was gettin a late-night snack...”*), an appropriate formal register is largely sustained across the rest of the piece through some use of the passive voice (*were found... were reported*) and some formal phrasing (*Police received the first report...in the Berry street area of the town*) and vocabulary (*independently... incident... investigation... vigilant*). Noun phrases provide some detail (*the first report of fishy activity... the strange tapping on the window... A middle aged woman... a problem with her tv... green figures speeding across the sky*).

The subject under discussion in piece B is set out in its title, 'Should children be home-schooled?'. The writer opens the piece with a definition of home-schooling, contrasting it to 'state' and 'public school' education, to support reader understanding. They demonstrate awareness of the conventions of the discursive form in their inclusion of both the pros and cons of home-schooling and in their attempt to present a concluding opinion. The content is relevant to the topic and subject-specific vocabulary provides detail (*attend a school funded by the government... isolated... social skills... majority of children*).

Language typical of formal discussion texts is used to introduce the different views on home-schooling (*Firstly, it is clear that... However,... On the other hand,... In conclusion,*), and some use of the passive form supports the formal tone (*when a child is taught... children will be protected... children will be isolated*). The present tense is used to describe how things are (*it is clear that... children are home-schooled... parents know their children... parents aren't teachers*), and modal verbs are deployed to suggest possible futures, although only sometimes successfully (*Children won't find it as challenging ... Children can spend more time... children wouldn't be forced to do things*). There are a few successful attempts to expand discussion points using multi-clause sentences, and these sometimes include non-finite clauses (*Children won't find it as challenging to learn simple subjects*).

The final non-fiction piece in the collection, piece D, the non-chronological report on sloths, follows a conventional structure. An introduction is followed by sections on appearance, habitat, diet and additional points of interest. The introduction to the piece attempts to engage the reader with some salient points (*unique animals that sleep for 15 hours a day... only coming down one time per week to relieve themselves... critically endangered*) and direct address (*If you want to find out more about our furry friends read on.*). The information provided in the body of the report is relevant and interesting, although not always presented under the correct heading. The vocabulary selected is appropriate and often precise (*species, solitary, habitat, located, diet, predators, nutritious, threatened*), and noun and adverbial phrases provide detail (*unique animals... furry friends ... majority of their time... tropical rainforest... critically endangered... threatened by habitat loss... in the canopy... one baby per year*). A few choices are less successful (*a very impressive passion in swimming*) or inaccurate (*the maned sloth is venerable... for their lifecycle*). Information is presented simply using some accurate structures, including relative clauses (*Sloths are unique animals that sleep for 15 hours a day!*) and non-finite clauses (*They live in trees to protect themselves from predators.*).

In piece C, the retelling of an Ancient Greek myth, Pupil A demonstrates their ability to adapt their writing to the narrative form, opening the piece with descriptions of the spooky setting and Orpheus' experiences which aim to hook the reader and build tension. These are followed by an account of the hero's arrival in the underworld and the plot is explained and advanced through the subsequent dialogue between Orpheus and the gods. A variety of structures is used to narrate, including multi-clause sentences

*(Orpheus was getting closer and closer to somewhere as cold as a snow storm; he was freezing... When Orpheus finally got to the underworld, he begged the Gods to let his girlfriend go free from Hades.)* and noun and adverbial phrases *(something or someone behind him... the most terrifying thing ever... a quick glance... closer and closer... in the land of living for eternity)*. There are some attempts to use storytelling language *(On hearing this wonderful news...)*, although this is not always successful *(Sooner or later he was told that he can have...)*, and the end of the story lacks clarity.

In the second narrative, piece E, the opening to an adventure story based on Katherine Rundell's book 'The Explorer', Pupil A demonstrates an understanding of the adventure genre. The scene is set, and the beautiful view from the plane and the characters within it are described in detail before the mood of the piece shifts from excitement to fear *(All of a sudden, the pilot started to make a sound... The plane went from side to side shifting it to disaster.)*. Longer descriptive sentences *(The view from the plane was amazing, it was mossy green and next to the grassy green trees was a waterfall as blue as the sky following the shivering river.)* give way to shorter ones expressing desperation and danger *(The pilot wasn't breathing.)*. Ellipses are used to build tension *(so he went to investigate...)*. The children's panic is evident in their brief dialogue, and Fred's frantic efforts to save the plane are well described using some punchy phrasing, including a simile *(Fred decided to do something and fast, and he had no choice. He grabbed the control panel but it was too late; the plane went straight down like a rock)*. The story ends on a cliffhanger *(It all went black.)*

Although some errors in punctuation and tense reduce the effectiveness of a few otherwise engaging sentences *(The little boy is about five or four, he has dirty blonde hair and cries when he doesn't get his way clinging to his sister who looked about ten and had brown hair.)*, this is one of the more coherent pieces in this collection. Narrative coherence is achieved through repeated references to the plane's movement which describe the gradual loss of control as it moves from shaking 'like a cold polar bear', to lurching 'from side to side' and 'shaking aggressively' before falling 'straight down like a rock'. Reader understanding and engagement is further enhanced through regular insights into the thoughts and feelings of the main protagonist, Fred.

## **The pupil can use paragraphs to organise ideas**

Pupil A can organise ideas, events and information logically into paragraphs in both the fiction and non-fiction writing in this collection, although the information in piece D, the report on sloths, is not as well-organised as the information in the other pieces.

In the newspaper report, piece A, information is grouped appropriately into paragraphs, each with a distinct purpose, and this supports overall coherence. Paragraph one introduces the mystery and paragraph two reports the events. A third paragraph elaborates through a quote from an eyewitness, and the final paragraph offers an opinion and concludes with a caution *(we urge the public to remain vigilant...)*.

Following an introduction, the ideas in the home-schooling discussion piece, piece B, are grouped into paragraphs focusing on different aspects of the issue: the benefits to children, the position of parents and the impact of home-schooling on children's social skills and well-being. The final paragraph contains the writer's concluding point. The ideas contained within each of the first three paragraphs are logically grouped. However, the pupil is not able to manipulate language to successfully communicate their ideas as clearly in the last three paragraphs (*children will be isolated at home following along with no freinds*), and the piece is less coherent overall as a result.

In the retelling of the Orpheus myth, piece C, the events of the narrative are organised chronologically in paragraphs. The first describes Orpheus' approach to the underworld, and the second his arrival and interaction with the gods. In the third paragraph, Orpheus sets out to return to the 'land of the living', and the mistake which leads to the loss of Eurydice is described in the final paragraph.

In the non-chronological report, piece D, appropriate sub-headings indicate the intended content of each paragraph: 'Appearance', 'Diet' and 'Habitat'. However, the information is not always correctly organised across the report, making paragraphing less successful in this piece. For example, details related to appearance are included in the introduction (*They have long legs, stumpy tails and round heads...*), and more general information about the species is recorded in the 'Appearance' section (*Sloths are adorable animals that live in tree tops ... They're a few different species...*).

In the final piece in the collection, piece E, the writer splits the opening of the adventure story into two paragraphs at the editing stage, separating the description of the plane from the description of the characters. The pilot's sudden collapse and the children's attempts to rouse him are detailed in a third paragraph, and Fred's desperate attempts to take the control in a fourth and final paragraph.

## **The pupil can, in narratives, describe settings and characters**

In the two narrative pieces, Pupil A demonstrates an awareness of the reader in their detailed descriptions of settings and characters. These include a variety of descriptive techniques including the use of expanded noun phrases and similes, and using the senses to describe. Dialogue is also included, but not always successfully handled.

In their description of the underworld in the Orpheus myth, piece C, Pupil A attempts to give the reader a sense of place and, by describing the hero's response to it, to build tension. Hades is described through noun phrases and similes (*the gloomy dark hall way... as cold as a snow storm... all grey like he was at a funeral*). Orpheus' senses are assailed (*his heart was pounding... he was freezing... He thought he heard something or someone behind him but he didn't dare turn around or move... [he] couldn't believe his eyes...*). What it is that Orpheus eventually sees is revealed slowly through deliberately fragmentary sentences containing some apt vocabulary (*gruesome... spirt flowing...*) and separated by ellipses. The effectiveness of this description is, however, reduced by a few

poor choices. Nevertheless, some elements of character, such as Orpheus' brave and loving nature and the gods' power and empathy, are communicated through the descriptions of their interaction (*The gods were touched by that sentence how Orpheus was willing to risk his life to save his girlfriend...*).

In the second narrative, piece E, the writer opens with a description of the plane and the view below. Figurative language, including alliteration, similes and personification, contrasts the peaceful external setting with the inside of the plane (*grassy green trees... a waterfall as blue as the sky... shivering river... The engine was gasping for air... shook like a cold polar bear*) in an attempt to foreshadow the drama to come. Fred's mixed feelings of excitement and fear are also described (*anxious like a soldier scared for war*), and further insights into his character are provided across the piece as he reacts to unfolding events. The other characters are introduced in the second paragraph, and noun and adverbial phrases are used to add interest (*dirty blonde hair... blonde bleached hair with pink highlights... clinging to his sister... glued to her phone*). Although details of the children's ages and appearance dominate these descriptions, the writer is sometimes successful at revealing character through behaviour (*cries when he doesn't get his way... glued to her phone*). The overall effectiveness of this second paragraph is, however, reduced by errors in tense and punctuation (*The little boy is... Lastly, the picky teen girl who was defenitly 15!, Who had blonde bleached hair with pink highlights and was glued to her phone.*).

The writer demonstrates elements of the standard above in their handling of the shift in atmosphere which results from the pilot's collapse, and they make good attempts to build tension (*All of a sudden, .... It souded like he couldn't breathe... The plane went from side to side*). The children's terror is evident in their brief frantic dialogue (*"Grab the controls!" shouted lila, "If you don't you're gonna get us killed!" con shericked.*) and Fred's bravery is clear from his actions (*Fred decided to do something and fast... He grabed the control pannel*).

### **The pupil can, in non-narrative writing, use simple devices to structure the writing and support the reader (for example headings, subheadings, bullet points)**

Pupil A uses a combination of linguistic and graphic devices to structure their non-fiction writing to support the reader. Time adverbials provide effective structure to the newspaper report, piece A, and support reader understanding of the chronology of events (*Yesterday morning ...on Teusday evening... at 9:00pm sharp... approximately 1:00 am*). Adverbial phrases are also generally successfully used to guide the reader through the arguments for and against home-schooling in piece B (*Firstly...However... Although...*), with occasional imprecise use (*On the other hand, state schools...*).

Piece A includes a newspaper headline (*Mysterious Tuesday*) and the discussion piece, Piece B, a heading in the form of a question (*Should children be home-schooled?*). Following the main heading, 'Sloths', subheadings are used to direct the reader to the

different sections of the non-chronological report, piece D, (*Appearance... Habitat... Diet*) and additional facts are included as bullet points under the subheading 'Did you know?'. The bullet points are not, however, always correctly punctuated.

### **The pupil can use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly**

Evidence across the collection meets the standard, for example:

- **capital letters, full stops, question marks and exclamation marks to demarcate sentences**
  - *An old lady reported her washing was missing between 9:00-9:20.* (piece A)
  - *Should children be home-schooled?* (piece B)
  - *"Grab the controls!"* (piece E)
  - *"If you don't you're gonna get us killed!"* (piece E)
- **commas for lists**
  - *they have long legs, stumpy tails and round heads...* (piece D)
  - *They eat leaves, twigs and bugs.* (piece D)
- **apostrophes for contraction and possession**
  - *aren't... don't... wouldn't* (piece B)
  - *couldn't... she's... didn't... wasn't... there's* (piece C)
  - *Eurydice's spirt* (piece C)

### **The pupil can spell correctly most words from the year 3/year 4 spelling list and some words from the year 5/year 6 spelling lists**

Spelling of the year 3/year 4 words included in Pupil A's writing is mostly accurate across the collection, and some of the year 5/year 6 words used are also correct.

**Evidence for the correct spelling of the year 3/year 4 words meets the standard.**

**For example:**

- *strange... woman* (piece A)
- *although... learn... importantly [important]* (piece B)
- *through... disappear... thought... heard... continuing [continue]... believe* (piece C)
- *although* (piece D)
- *breathe... decided... straight* (piece E)

**Evidence for the correct spelling of the year 5/year 6 words meets the standard.**

**For example:**

- *government* (piece B)
- *bruises... soldier... disaster [disastrous]* (piece E)

## The pupil can write legibly

Across the collection, the handwriting is legible. The handwriting in piece A is sometimes joined and it is legible. It is more consistently joined in piece B, and again generally legible, although it is a little small, and capital letters are not always distinct from lower case letters. In pieces C, D and E, the handwriting is joined and legible, if still small, and capital letters are more consistently sized and can be more easily distinguished from lower case letters.

## Why is the collection not awarded the higher standard?

The collection is not awarded the higher standard as there is insufficient evidence to support the statements which describe the expected standard.

## The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (for example the use of the first person in a diary; direct address in instructions and persuasive writing)

Pupil A can adapt their writing to purpose and follow some of the conventions of the different forms of writing included in this collection. Some language choices demonstrate an awareness of the audience. The appeal to the reader in the newspaper report, piece A, is a good example of this (*we urge the public to remain vigilant at all times and to report any incident to our local police...*). However, choices are not always appropriate for purpose or accurately deployed, and these lapses impact reader understanding and engagement and undermine the overall effectiveness of the writing. For example, in piece C, errors in word use fail to convey the writer's intended meaning to their audience and weaken the narrative (*she makes me raidant... Orpheus cheered all because he showed the symbol of love... so he carried on continuing his journey*). In piece B, the discussion text, some lapses in formality reduce the intended authority of the piece (*millions of reasons... their kids... wouldn't... aren't... don't*), and reader understanding is impacted by imprecise word choices (*On the other hand, children will be isolated at home following along with no freinds or other relaships.*).

Opportunities to develop description or information for the reader are also sometimes missed in the non-fiction writing in this collection. For example, in piece A, the newspaper report, while the key events of the night are recorded, there is little further elaboration (*An old lady reported her washing was missing between 9:00 - 9:20.*). In piece B, the discussion, the writer does not always expand the points raised, thus missing opportunities to extend reader understanding (*However, parents have to give up their jobs to teach their kids. Parents aren't teachers so it will be hard to pass exams. Parents don't know what to do on a daily basics.*).

## **The pupil can, in narratives, describe settings, characters and atmosphere**

Pupil A can write in detail when writing descriptive narratives. However, imprecise language choices, a tendency to overwrite and lapses in control of content prevent their good efforts from attaining the expected standard. In the Greek myth, piece C, for example, some attempts to use figurative language are unsuited to the cold and spooky atmosphere aimed for (*His heart was pounding like a hopping bunny on a summer day*) or are imprecise (*a spirt flowing around like a phantom*). A tendency to overwrite also reduces the intended effect (*until he saw the most terrerfing thing ever... it was only the most gruesome... there was a spirt flowing around like a phantom.*). In piece E, the shift in atmosphere from excitement to terror is quite well-handled through the use of some appropriately short sentences (*All of a sudden, the pilot started to make a sound.*). However, lapses in control in longer sentences reduce the effect of this otherwise atmospheric piece (*Making the children fly, across the plane and hit the wall hard making them have bruises all over there body.*).

## **The pupil can integrate dialogue in narratives to convey character and advance the action**

Pupil A makes good efforts to integrate dialogue in the Orpheus myth (piece C) and it is often accurately punctuated, although there are errors in the reporting clauses (*climed [claimed]*). Orpheus's love and bravery and the gods' power and empathy are conveyed. However, imprecise word choices reduce the overall effectiveness of the dialogue (*she makes me raidant... impolite actions... what-ever... Orpheus cheered all*). Moreover, a crucial part of the story, namely the gods' stipulation that the hero must not look back when leaving Hades, is not successfully communicated, making the end of the story confusing. The simple dialogue in piece E, the adventure story, conveys the children's panic and advances the plot (*"Are you alive?"... "Grab the controls!"... "If you don't, you're gonna get us killed!"*). The writer does not, however, use this dialogue to expand earlier character descriptions.

## **The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (for example using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)**

Pupil A often uses vocabulary and grammatical structures appropriate to the forms of writing in this collection. For example, there is some use of the passive voice in the formal report, piece A, (*were found... were reported*) and modal verbs in the discussion text, piece B, (*children wouldn't be forced to do things they don't want to.*). However, their ability to use vocabulary and structures appropriately and with control is inconsistent. This means they are not always able to manipulate language to convey ideas and information successfully, especially in longer sentences. For example, in the discussion,



piece B, the writer's attempt to use subordination in their concluding summary is unsuccessful (...*the marjoraty of children attend school to have an reputation even if it provoks strong opinions to other peers.*). In piece D, the report on sloths, vocabulary and tense choices in a relative clause reduce the clarity of the explanation (*Their leaf deit isn't very nutritious, so they don't get much energy from it, which will be a reason for their lifecycle. [which explains their lifestyle]*).

### **The pupil can use a range of devices to build cohesion (for example conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs**

While there is some evidence that Pupil A is beginning to use cohesive devices, opportunities to build cohesion are often missed. For example, in the argument piece, piece B, cohesion across paragraphs is supported by the use of adverbs presenting different views (*Firstly... However*), but a lack of pronouns and synonyms results in list-like passages (*children are... Children won't... Children can... parents have... Parents aren't... Parents don't*). The repetition of 'they', 'they're', 'their', and errors with these homophones, also impacts flow in piece D, the report on sloths. Pronouns are used more successfully in the narrative writing, for example, in piece , (*Orpheus grabed his things and carried on his journey. Sooner or later he was told that he can have his...*), and in piece E, (*Fred decided to do something and fast, and he had no choice. He grabed the control pannel...*). However, the use of pronouns is inconsistent in these pieces (*Fred went... Fred was shaking... Fred kept trying...*).

Adverbial phrases of time and place are successfully used to build cohesion across paragraphs in piece A, the newspaper report, and piece C, the myth, (*Yesterday morning... 9:00pm sharp on Tuesday evening... When Orpheus finally got to the underworld... Eventually, he had made it all the way to river styx.*). In piece E, the adventure story, thematic cohesion is achieved through repeated references to the movement of the plane and to Fred's emotions across the piece. However, a predominance of single clause sentences, for example in piece A, and run on sentences and missing conjunctions throughout the collection, including in pieces A and C, undermine cohesion within paragraphs and sentences (*A middle aged woman reported that there was a problem with her tv at approximately 1:00 am, apperantly it was turning on and off independently... The gods were touched by that sentense how Orpheus was willing to risk his life*).

### **The pupil can use verb tenses consistently and correctly throughout their writing**

Pupil A can use present and past tenses and future forms, and sometimes successfully manage tense changes within a piece. The past tense is used successfully in piece A, the newspaper report, for example, and there is a well-managed transfer to the present tense when appropriate (*Police received... I was gettin a late night snack... This is a very*

*unusual investigation...*). However, there are several lapses in correct tense use across the collection and these often impact effectiveness and sense. In piece E, for example, inconsistent tenses detract from the descriptions of the children on the plane (*The little boy is about five or four, he has dirty blonde hair and cries when he doesn't get his way clining to his sister who looked about ten and had brown hair.*). Attempts to use modal verbs to express future possibilities are inconsistent in the piece on home-schooling, piece B, (*Parents have to give up their jobs... Although children will be protected from bullying, children wouldn't be forced to do things... children will be extremely Lonley and wouldn't know how to share.*). The unsuccessful manipulation of tenses at the end of the myth, piece C, reduces the clarity of the narrative and reader understanding (*He was going to see his Eurydice but he wasn't allowed to look at her or else she will disappear but he couldn't bare it he took a quick glance at her and thought nothing will happen but as soon as he looked at her, she faided away forever.*).

### **The pupil can use the range of punctuation taught at key stage 2 mostly correctly (for example inverted commas and other punctuation to indicate direct speech)**

Pupil A uses the range of punctuation taught at key stage 2 and this punctuation is sometimes deployed accurately. However, run-on sentences and missing punctuation indicate that their ability to construct and punctuate multi-clause sentences is insecure, and these errors often impact sense. For this reason, the collection does not meet this statement in full.

Examples of lapses in punctuation which impact sense include the opening sentence in piece A, the newspaper report, (*Yesterday morning, lilly-pads were found all over the town of Wellsberry, strange happenings were reported on Teusday evening.*). There are further examples in the non-chronological report, piece D, (*Sloths are adorable animals that live in tree tops although their eye sight and hearing isn't the best they always mange to protect themselves... ... They're a few different species altogether there is 6 of sloths...*). In the myth, piece C, the lack of punctuation reduces the effectiveness of the denouement of the narrative (*He was going to see his Eurydice but he wasn't allowed to look at her or else she will disappear but he couldn't bare it he took a quick glance at her and thought nothing will happen but as soon as he looked at her, she faided away forever.*). Errors in punctuation also reduce the impact of the climax of the adventure story, piece E, (*He grabed the control pannel but it was too late: the plane went straight down like a rock. Making the children fly, across the plane and hit the wall hard making them have bruises all over there body.*).

## **The pupil can 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**

Spelling is inconsistent across the collection and the many errors include errors in common words such as the homophones 'there, they're and their' and in some year 5/year 6 words (*apperantly, defenitly*). While the writer often chooses ambitious vocabulary, only some of this is accurate, for example in piece A (*approximately, independently, investigation, vigilant*). Other errors (*activaty, incedent*) indicate that Pupil A is not consistently checking words in a dictionary.

## **The pupil can maintain legibility in joined handwriting when writing at speed**

After piece A, the handwriting across the collection is usually joined and legible, if rather small.

## Pupil B – working at the expected standard

This collection includes:

- A) a book review
- B) a narrative
- C) a balanced argument
- D) a 'thank you' letter
- E) a narrative

All the statements for 'working towards the expected standard' and 'working at the expected standard' are met.

### **The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (for example the use of the first person in a diary; direct address in instructions and persuasive writing)**

The collection features writing for a range of purposes, addressing specific and general audiences. The book review of 'Skellig', a novel by David Almond (piece A), introduces and evaluates the book for the general reader. In piece C, the pupil presents a balanced argument focusing on workhouses in Victorian times. A 'thank you' letter to a theatre group (piece D) responds to their World Book Day performance of 'The Hobbit', by JRR Tolkien. The two examples of narrative writing draw on historical novels set in the Victorian period, 'Street Child' and 'Far from Home', by Berlie Doherty. Piece B focuses on Jim and his family and the struggle to survive poverty-stricken circumstances, while piece E takes up the story of Jim's sisters, Lizzie and Emily, at a later point, depicting their dramatic experiences.

The book review of 'Skellig' (piece A) meets the purpose of introducing and giving a flavour of the novel to those who might consider reading it, with an indication of genre (*many fantasies and mysteries to be explored*), a brief summary of the plot (*moves houses... discovers a creature*) and the projected ideal readership (*aimed at people who like... If you like birds this book is for you*). The pupil shows a good awareness of the reader overall, through careful reference to characters and their relationships (*his new best friend, Mina... She helps Michael*). Rhetorical questions provide a hook and offer a glimpse of the plot (*How will they help this creature...? ... Will Michael and Mina figure out...?*) without providing 'spoilers' and this technique is used again in the review's direct address to the reader (*Could you venture through the book?*). The pupil also uses second-person address to communicate the experience of reading the book (*makes you feel like you're there*). The piece ends with a brief exhortation to the reader (*You really should*). However, the final sentence introduces the idea of 'birds', in a way that might prove confusing without a fuller sense of its relevance to the book. A mainly relaxed tone is established (*figure out... you're*), designed to engage an assumed reader, who might be a peer.

Piece C explores positive and negative aspects of workhouses, drawing on the class history topic, focused on life for poor children in Victorian Britain. The subject matter and purpose of the piece are effectively introduced in the opening paragraph, with both informative and evaluative strands evident (*had to enter a Workhouse... some people think*). The pupil also establishes a relatively informal tone, directly addressing and involving the reader (*Were they positive or negative? Let's find out*). Negative points are presented in a series of paragraphs, with factual detail and comment integrated (*Inmates at the workhouse were badly treated. It was a horror... making them kneel on hot water pipes (which caused awful blisters) and preventing the poor souls from eating*). The second-person voice is used to draw a comparison between the workhouse experience and the reader's way of life, to provoke an empathetic response (*That's nearly half the amount of food you eat at home*). A rhetorical question also underlines this perspective on the factual information (*How would you like to spend your life in a Workhouse?*). While a general reader is assumed, the particular focus on children (*youths would receive... provided lots of education... Boys were taught... Girls were taught...*), and the use of informal expressions and vocabulary, emphasise an audience of peers.

Positive aspects are addressed more briefly but points are supported by some specific details (*3 hours of arithmetic and reading each day*), contributing to the sense of authority the pupil establishes. The use of quoted material from sources (*"barbaric prisons"*) adds to this, although the pupil does not introduce or clarify their use of quotations. The closing paragraph contains the pupil's overall judgement, which is consistent with evidence presented throughout and expressed in the dominant informal style of the piece (*In conclusion I think it's safe to say Workhouses were terrible*). While an argument text is often written with a higher level of formality, the pupil adopts a mainly direct and informal style to serve the purposes of the text.

The 'thank you' letter (piece D) has a conventional salutation (*Dear M and M Theatrical Productions*) and sign-off (*Yours Sincerely*), and appropriate opening and concluding comments. It successfully communicates collective and individual thanks to the theatre group, using the first person (*We would like... to show us your play... I really appreciate*). Specific details are commented on enthusiastically, highlighting the pupil's engagement with the performance and providing feedback to the letter's recipients (*The main thing that I enjoyed... Bilbo shouted out to an Alexa to play a song... very tragic... My favourite character... the actor I liked best... had to remember a lot of lines*). The pupil adopts a mainly formal register, reflecting communication with an organisation and a situation in which the recipients are not personally known to the writer (*offer our gratitude... enchanting... impressive... very grateful*). When responding personally to specific aspects of the performance, language is less formal at times (*It was quite funny... I couldn't believe... seeing that the show was on for an hour*). This variation in register occasionally results in a clash of styles (*For starters I found it amusing*), slightly weakening the overall effect of the letter.

In the narrative focusing on Jim Jarvis, 'Shilling Pie' (piece B), third-person narration consistently and effectively conveys period detail and establishes Jim's actions and experiences. The pupil expands upon the basic episode in the opening chapter of the source text, adding description and reflection to provide a fuller picture of the characters and their situation, and including the sense of an authorial voice, fully informed about the character's experience (*This sort of thing was usual for Jim*). The piece moves from fast-paced, suspenseful action (*he crept forward...snatched it and held it tight... until he heard deadly young voices shout*) to Jim's observations and thoughts (*he thought about his old life... so many memories*), and dialogue between the three siblings, in which they ponder their situation, paving the way for future events and pointing the reader onward (*"but how will we pay rent?"*).

Piece E, 'Far from Home', also combines description, action and dialogue in a third-person narrative episode which creates a sense of mounting tension and danger (*As the girls dashed around the corner they saw a man... wanted to run... cold hands reached onto Lizzie's shoulder... "Where are you taking us?"*). The piece rises and falls to a more reflective point as Lizzie and Emily are confined behind a locked door, then concludes with a sudden new development (*"Its Jim!" shouted Lizzie... just like that, he disappeared*), which again, creates an effective cliff hanger to propel the reader forward.

## **The pupil can, in narratives, describe settings, characters and atmosphere**

The crowded, dangerous Victorian urban environment experienced by the young characters in both narratives is evoked through some effective description.

Piece B portrays the inhospitable city streets and buildings (*dark gloomy alley ways... Roof tiles shattered into small fragments and ice shards grew on shop stairs... looking into a house window*). An oppressive atmosphere is created through description of sights and sounds (*ghostly haunted moon... distant cries and groans echoing around... deadly young voices... People were crying with dread and never once smiled... vanished into the misty clouds*). The main character is brought to life through his thoughts, actions and words, rather than physical description. Jim's situation is reflected in his movements, as he approaches, enters and leaves the shop, attempting to elude pursuers (*wizzed... racing... crept... ran with all his might... hurried*). His actions also reflect tension and urgency (*gripping... snatched it and held it tight*). The pupil also directly indicates Jim's thoughts and responses at times (*hesitated...thought about his old life... knew it was getting late... hoping better days were upon him*).

The three children are portrayed through their interactions, verbal and non-verbal, rather than through description (*Lizzie launched for the first slice, then Emily after her. Jim had the rest... "Jim!!!" shouted Emily and Lizzie both together*). Precise verb choices help to briefly encapsulate Mrs Holder (*snatched the coin off Jim then she bit it*).

Emily and Lizzie's encounter with the mysterious man dominates piece E, and he is described in detail across the course of the narrative, through visual description (*tall, slender man stood still like a crow... ice, cold frost eyes... skinny bone-like body... crooked broken teeth*) and indications of his voice and actions (*staring deep into Emily and Lizzie's souls... Whimpers came... crept closer... knuckles trembled... glared down... deep, rough voice... cackled an evil laugh... scowled*). These descriptions manage the shift from the man appearing vulnerable, to his being exposed as a source of danger. The sisters are depicted through thoughts, actions and speech, capturing their responses to the situation (*dashed... wanted to run... gazed back... screamed*).

A sense of the setting arises incidentally, as the characters move across the cityscape (*round the corner... into his cart... looked like a barbaric prison... across the concrete*), with aspects of their ultimate destination, the workhouse, being described in more detail (*clatter of keys... small windows... steal gate... small room*). The unwelcoming atmosphere is, however, undermined a little by the description of the room (*walls as soft as a pillow... delicate window*). It is unclear if the girls are, in fact, in an unexpectedly comfortable room within the workhouse.

### **The pupil can integrate dialogue in narratives to convey character and advance the action**

Dialogue is used effectively in both narratives as a means of advancing the action. In piece B, the brief capitalised speech (*"GET HIM!"*), triggers an acceleration in the narrative pace, preparing the reader for the chase scene that follows. The siblings' conversation later in the piece reveals the precariousness of their situation and their current strategy (*"At least we even got food." Laught Emily... "but how will we pay rent?"... "Im not sure... but this is what we have for know."*). The dialogue also provides information about character economically, highlighting Emily's concern (*"What about Ma?"*) and sense of humour (*laught Emily*), and Jim's immaturity (*"Can I have the last one?" Jim questioned... "Awwww I wanted it." said Jim*), with reporting clauses supporting these indications of personality and the dynamics of the sibling relationships (*Apologized Jim being sarcastic*).

In piece E, a succession of exchanges helps to reveal character, with some indication of Lizzie's more active role, as she realises the danger of their situation (*"Emily," Lizzie whispered, "I don't think we can trust him."*) and later, her heartfelt cry (*"Its Jim!" shouted Lizzie*). At other points, the sisters are portrayed jointly (*"Where are you taking us?"...cried the girls*), and in each case, reporting clauses reinforce the spoken words. The man's words are especially indicative of character, with a variety of statements, commands and questions helping to convey his position of power (*"Come with me," he said slowly... "Don't trust me?" the man yelled, "I'll make you not trust me!"*). The interactions between the three also move the action forward by suggesting future events (*"You will be taken to a friend of mine..."*). In addition, when the girls glimpse their brother

at the close of the piece, confirmation of this takes the form of speech (*"Its Jim!" shouted Lizzie*).

**The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (for example using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)**

The variety of purposes for the book review (piece A) is reflected in the pupil's grammatical choices. Key details are handled through expanded noun phrases and a range of conjunctions and adverbs (*twelve year old boy, Michael... new best friend, Mina... loyal forgiving friend who has a full imagination and... even at the toughest times*). Rhetorical questions are included with appropriate variety (*How will... Will Michael... Could you...*) and an imperative underlines the strong recommendation to the reader at the end of the piece, through the modal 'should' (*You really should read...*).

In piece C, when handling the historical material relating to Victorian workhouses, the pupil uses appropriately specific vocabulary (*puapers... Inmates... stone breaking... picking oakum... carpet beating... arithmetic*). At times, formal language is evident (*cruel... menacing... last resort... countless... slither of grilled cheese... bleak*), echoing the vocabulary in source material relating to workhouses. This occasionally clashes with the general informality of vocabulary and the use of contractions (*tons more... could've been*) but for the most part, the pupil successfully manages the lively, emotive tone alongside the factual information (*The punishments were harsh in a Workhouse but they were not as awful as the jobs!... Although it had some benefits, it was still a really cruel place*).

The informative focus of the piece is supported by generalising phrases and impersonal subjects (*people who were poor... People agree that... some people think... Men and women... youths*), implying that the writer has full knowledge of both sides of the argument and implicitly making the reader feel like they can trust what the writer has to say. Relative clauses are used to add detail (*...which women had to do*), while co-ordination and subordination help to highlight contrasting points (*bleak places to live but they... Although it had some benefits, it was still*) and the conditional nature of workhouse treatment (*If they broke any rules...*). The passive voice contributes to the informative purpose, underlining the impersonal nature of the institution (*were split up... were made to be...were taught*).

The language in the 'thank you' letter (piece D) reflects the theatrical context clearly (*your play... becoming a hero... fought the dragon... scene was very tragic... actors remembered their lines*). A formal register, where used, is established through suitable language and phrasing, including modal verbs and the infinitive form (*would like to offer... improvment I would make... for there to be some female actors*), along with adverbials and expanded noun phrases (*enchanting for us to watch... all of your effort*).



The pupil also uses a range of explanatory phrases and clauses appropriately, to provide detail (*to show us your play... about becoming a hero... into its dark, scaly head... because he was... for all three of them... which is impressive*).

In both narratives, narration tends to be more formal in register, utilising some elevated vocabulary and phrasing in descriptions (*ghostly haunted... fragments... shards... crying with dread... vanished... better days were upon him*) in piece B. In piece E, the pupil elaborates descriptions through figurative language, including simile (*stood still like a crow... swayed like a dancing fire*) and metaphor (*They were in the grasp of a workhouse*). By way of contrast, dialogue features words and phrases typical of spoken language, including contractions in piece B (*“Im not sure,”*) and piece E (*“I don’t think...”... “I’ll make you...”... “Let’s see...”... “Its Jim!”*), and an exclamation in piece B (*“Awww...”*).

### **The pupil can use a range of devices to build cohesion (for example conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs**

The book review (piece A) provides a clear account of the book in question, through chains of reference which summarise Michael’s situation economically (*boy, Michael... his... baby sister... He*). Pronouns and synonyms encapsulate key plot points (*How will they...*) and describe character (*she’s... friend... who has...*). Determiners help to specify and emphasise nouns after their introduction (*a creature... this creature... a marvelous book... this book*). At times, however, repetition weakens referencing (for example, the repetition of ‘book’).

In the discussion of Victorian workhouses (piece C), points are developed in paragraphs, with pronouns, synonyms and adverbs used to vary references and maintain connections (*jobs... they / children... Boys... Girls / Workhouse... it... place... there*). At times, nouns are repeated (*workhouse... jobs*) and referencing becomes inconsistent (*it... they*). Nevertheless, the intended meaning remains clear. In keeping with the purpose of weighing up evidence, conjunctions and adverbs highlight contrast (*On the other hand... However... but... Although*), and are used to build and reinforce points within and between paragraphs (*Children also went... In fact... still had a positive side... Furthermore... In conclusion*). Occasionally, when the pupil uses a sequence of shorter sentences, this can disrupt the construction of points (*The jobs were so painful and back aching. They were made to be boring and difficult! In fact you had to do the jobs all day!*).

Pronoun references minimise repetition and support cohesion in the letter (piece D), (*We... our... us/play... It/Bilbo and Thorin... they/dragon... its/actors... their/characters... them*). As the audience for the letter is the theatrical company itself, ‘you’ and ‘your’ are maintained throughout, to address the collective group of performers. In addition, the pupil makes connections between paragraphs by adopting adverbs and adjectives that signal a sequence of observations (*For starters... And then... The main thing...*) and

which support the movement between praise, suggestion and summary (*Nevertheless... Overall*).

Events in the 'Shilling Pie' narrative (piece B) are developed and linked in a clear sequence through adverbials of time (*then... finally set off home... By now... At last...*) within and between paragraphs. The pupil uses conjunctions to signal concurrent events (*As she was pouring gravy on Jim's pie, he snatched it... As Jim carried on his jaurny home, he thought...*), to highlight a particular time point (*until he heard*) and to signal resulting actions (*it was getting late so he hurried home*). Cohesion is also supported by pronouns, synonyms and adverbs (*Jim... he... him... his / shilling... coin ... it / voices... them / cottage... there*). This helps to take the reader smoothly through the action and into the closing dialogue.

In the 'Far from Home' narrative (piece E), events are similarly linked within and between paragraphs (*As the girls dashed around the corner they saw a man... wanted to run but they saw... until, they realized... Again, no answer... just like that, he disappeared*). Prepositions and adverbs of place help to clarify events, particularly as the action involves shifts in location (*no one stood there... behind them... into his cart... at their destination... across the concrete... Right before their eyes..*). The suspenseful build up to the culminating event is created through delay, pause and sudden change, supported by pronouns, adverbs and conjunctions, as well as an ellipsis (*heard the key... Then silence again... That's when she saw something.... two small boys... one of the boys... That's when he turned to show his face... Indeed, it was Jim*).

## **The pupil can use verb tenses consistently and correctly throughout their writing**

Across the collection, there is ample evidence of consistent and correct use of verb tenses. In the book review (piece A), the present tense makes the book seem relevant and current, establishing a sense of immediacy when used to summarise plot (*moves house... discovers a creature*) and to comment and recommend (*Skellig is a marvelous book... The book makes you feel... this book is for you*). The pupil shifts to the future tense appropriately for speculative statements about events (*How will they... what will they do... Will Michael...*).

The past tense is used consistently and accurately to report factual information about Victorian workhouses in piece C (*Life in the Workhouse was hard... Children also went... jobs were...*), and the pupil moves successfully into the present tense and uses infinitive forms when contextualising or commenting (*People agree... some people think... people would go there...its safe to say... half the amount of food you eat*). The piece concludes appropriately with a future form (*No one will ever enter*). There is one example of an error in tense (*children who are there*). Additionally, where verb forms are varied to capture continual actions, the pupil attempts but does not fully succeed in managing the complex sequence of past progressive verbs in the passive voice (*were being beaten... making them kneel [being made to kneel]*).

In the letter (piece D), the pupil recounts and highlights aspects of the performance in the past tense (*was really enchanting... I found it... walked around the room... fought the dragon...remembered their lines*). Where appropriate, verbs are varied to express current or ongoing circumstances and actions, through infinitive and progressive forms (*would like to offer... coming in... to show us... singing the song... playing three characters... had to remember*).

In both narrative pieces, the pupil demonstrates consistent and correct use of the past tense to narrate events in sequence. The 'Shilling Pie' narrative (piece B) includes simple and progressive forms, as needed (*gripping onto his last shilling he entered... sniffed the rich smell... hurried home trying to have hope*). Similarly, in piece E, verb forms are elaborated to add appropriate detail to actions, for example, with an infinitive (*opened his mouth for Emily and Lizzie to see crooked broken teeth*) and use of the past perfect (*They had arrived...*). The pupil shifts tense when handling dialogue, capturing immediate concerns through the use of the present tense in piece B (*"Can I have the last one?"... "What about Ma?"*) and in piece E (*"Where are you taking us?"... "Let's see..."*). In addition, past and future verb forms are used to handle the fluid nature of conversation between the siblings in piece B (*"...I wanted it" ... "...how will we pay rent?"*), and to reflect the mysterious man's threats of future action in piece E (*"...I'll make you not trust me!"... "You will be taken..."*). There is an error in piece B, when a past perfect form is needed (*was resting from all the hard work she's done*) and also a minor error when a past tense form is missed, possibly accidentally (*until one remain*). There is a similar minor error in tense consistency in piece E (*They were in the grasp of a workhouse. But now they have to face cruelty because someone lied to them*). However, tense is generally maintained successfully across the collection.

## **The pupil can use the range of punctuation taught at key stage 2 mostly correctly (for example inverted commas and other punctuation to indicate direct speech)**

A range of punctuation is used mostly correctly. Although there are inconsistencies, evidence accumulates across the collection to meet the statement – for example:

- **commas to mark fronted adverbials and clauses**
  - *Jim Jarvis wizzed past the city*, (piece B)
  - *Jim hesitated*, (piece B)
  - *As she was pouring gravy on Jim's pie*, (piece B)
  - *Lizzie launched for the first slice*, (piece B)
  - *In Victorian times*, (piece C)
  - *On the other hand*, (piece C)
  - *If they broke any rules*, (piece C)
  - *Although it had some benefits*, (piece C)
  - *Stood still like a crow, staring deep* (piece E)
  - *Again*, (piece E)

- *Indeed*, (piece E)
- *and just like that*, (piece E)
- **apostrophes in contractions to reflect an informal register**
  - *she's... you're* (piece A)
  - *Let's... it's... could've* (piece C)
  - *don't... I'll... Let's...* (piece E)
- **hyphens to avoid ambiguity**
  - *heart-warming* (piece A)
  - *bone-like* (piece E)
- **inverted commas and other punctuation to indicate direct speech**
  - *heard deadly young voices shout, "GET HIM!"* (piece B)
  - *"Can I have the last one?"* (piece B)
  - *"True," replied Jim, "but how will we pay rent?"* (piece B)
  - *"I'm not sure," said Emily, "but this is what we have for know."* (piece B)
  - *"Come with me," he said* (piece E)
  - *"Where are you taking us?" cried the girls* (piece E)
  - *"Let's see if you like it here," the man scowled* (piece E)
- **punctuation to indicate parenthesis**
  - *A twelve year old boy, Michael, moves house* (piece A)
  - *hot water pipes (which caused awful blisters)* (piece C)
  - *stone breaking (which was [t]iring)* (piece C)
  - *picking oakum (which led to blisters)* (piece C)
  - *carpet beating (which women had to do)* (piece C)
  - *three characters (Gandalf, Bombur and Gobin)* (piece D)

### **The pupil can 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**

Spelling is mostly accurate across the collection.

**Evidence of correctly spelled words from the statutory year 5/year 6 spelling list meets the standard.**

- *Sincerely* (piece D)

While there is little evidence of correct spelling of words from the statutory word lists in the pupil's independent writing, the teacher drew on evidence in the form of spelling tests and writing from across the curriculum.

**The spelling of more ambitious vocabulary is mostly correct, for example:**

- *collapsed... fantasies... toughest* (piece A)
- *glared... hesitated... sarcastic... vanished* (piece B)
- *menacing... aching... bleak... supportive* (piece C)
- *gratitude... enchanting... amusing... scaly... impressive* (piece D)
- *knuckles... cackles... whimpers... reluctantly... concrete... delicate* (piece E)

## **The pupil can maintain legibility in joined handwriting when writing at speed**

Across the collection (with the exception of the typed text, piece E), the pupil demonstrates a clear, legible and consistent joined handwriting style.

## **Why is the collection not awarded the higher standard?**

The collection is not awarded 'working at greater depth', because all the statements for this standard are not met.

## **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 (for example literary language, characterisation, structure)**

The collection includes some effective writing for a range of purposes in a range of forms. While the pupil draws well on the texts which form the stimuli for the narratives in pieces B and E, vocabulary choices could range more widely to enrich setting descriptions, and characters could be developed more distinctively, were the pupil to draw further on their reading. The theme of hardship, for example, could have been given greater impact through the contrast between narration detailing the harsh realities of the Victorian period, and the thoughts and feelings of the protagonist, Jim Jarvis, who would regard his situation as the norm. Such distinctions would help to demonstrate the writer's broader awareness of purpose and audience.

## **The pupil can distinguish between the language of speech and writing and choose the appropriate register**

The narrative pieces in this collection provide evidence of the pupils' capacity to distinguish between the registers appropriate for speech and writing, with narration tending to be more formal and speech exhibiting greater informality, for example, in piece B ("*Awww...*"... "*Alright sorry.*" *Apologized Jim*). In non-fiction writing, the pupil often adopts and sustains a lively style suited to the purpose of each piece, though occasional variation in register disrupts the sense of control, for example, in piece C (*Furthermore Workhouses provided lots of education*).

## **The pupil can exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this**

While the collection evidences different levels of formality, variation within particular pieces, such as the balanced argument (piece C) and letter (piece D), indicates that the pupil is not yet exercising assured and conscious control of this aspect of their writing. In several instances, the pupil uses formal vocabulary and structures alongside informal features, for example, in piece D (*For starters I found it amusing*) and in piece C (*It could've been*), disrupting overall consistency.

## **The pupil can use the range of punctuation taught at key stage 2 correctly (for example semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity**

Across the collection, there is evidence of mostly correct use of a range of punctuation taught at key stage 2. However, some inconsistency is evident, for example, apostrophes for contraction and possession are sometimes absent, as are commas to separate adverbials. At times, greater precision and impact could be achieved through appropriate additional punctuation, for example, in piece C, where the pupil uses sequences of short sentences for effect, colons, semi-colons or dashes could support their aim, while reducing the disjointedness of the text (*Life in the Workhouse was hard. Countless families were split up. Men and women were divided into two parts of the Workhouse. Inmates at the workhouse were badly treated. It was a horror.*).

## Pupil C – working at the expected standard

This collection includes:

- A) a non-chronological report
- B) a newspaper report
- C) a narrative dialogue
- D) a set of instructions
- E) an argument
- F) a narrative

All the statements for ‘working towards the expected standard’ and ‘working at the expected standard’ are met.

### **The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (for example the use of the first person in a diary; direct address in instructions and persuasive writing)**

The collection demonstrates writing which successfully meets a range of purposes and audiences. A non-chronological report (piece A) provides key information about swans in a series of paragraphed sections. A newspaper report (piece B) gives an account of a fictional traffic collision, involving a lorry carrying goods from the fashion house, Dior. Fictional contexts are also the basis for a set of instructions for making a flying potion (piece D), drawing on extracts from Shakespeare’s ‘Macbeth’ and a scene from JK Rowling’s ‘Harry Potter and the Half-blood Prince.’ The issue of vaping is explored in an argument (piece E), with different points related to the use of e-cigarettes being discussed. In addition, there are two varied narrative pieces: piece C is a highly-charged encounter at sea between opposing sides, played out in a dialogue between the two leaders, Mateo and Apollo; piece F is a story based on ‘The Promise’, by Nicola Davies, capturing the consequences of the protagonist’s unexpected encounter with a figure who passes her a mysterious bag.

The non-chronological report on swans (piece A) is written with a clear, informative focus, supported by a formal register and use of the third person. A brief introduction offers geographical context (*located in the colder regions of Europe*) and indications of appearance (*pearly feathers*), before clearly headed subsections provide key factual detail (*Habitat, Diet, Life cycle, Appearance*). Each section includes appropriate information, incorporating technical language and explanation to support the general reader (*aquatic vegetation, which includes grass...; This is because they have a streamlined body...*). The pupil also engages the reader more directly, using the second person to offer advice (*If you ever find yourself feeding a swan...*), and providing a more personal perspective (*this animal is more than a white body and an orange beak... elegant creature*). Occasionally, the impersonal, formal style is less successful (*When an*

*egg is laid, it will have to be placed above water levels... if this process is failed...), as attempted passive constructions disrupt clarity.*

The fictionalised incident of a lorry colliding with a shopping centre is detailed in a newspaper report (piece B), which incorporates key features, such as a headline, an introductory summary, a recount of key events and quoted and reported comments. In addition, the two-column layout reinforces newspaper style. The opening is concise, addressing 'when', 'where', 'what' questions (*Late last night a collision took place in Central London... designer products... damaged... customers devastated*). Subsequent events are then addressed, with the final paragraph offering reassurance (*...stop anything like this happening in the future*). The pupil writes in the third person, using the past tense appropriately to recount details in a formal style, lending authority to the reporting (*a lorry that was confirmed to be carrying over 2000 bags... the shop owner has stated... Dior have issued a statement*). By way of contrast, the quotation from a witness is suitably informal, reflecting speech (*he was speeding like an idiot*). Occasionally, clarity is affected by attempts to manage the information economically, in a formal style (*leaving our money to produce bags wasted*).

The set of instructions for making a flying potion (piece D) again demonstrates writing which clearly meets its purpose and is directed towards engaging a target audience. In this case, the fictional world of spells and potions is evoked (drawing on the 'Harry Potter' novels) and the second-person instructional voice is united with some direct address to the reader (*Are you tired of walking all the time?... Follow these simple steps...*) to add appeal. The piece is clearly organised with distinct sections (*What you will need... Method*) and features both listing, with the use of dashes, and a sequence of numbered steps. The pupil incorporates imperative forms (*place your cauldron... combine the mixtures*) with explanation (*These will create mini explosions... this will ensure...*) to support the user. There are also appropriate safety warnings (*You must approach with caution... make sure... carefully... caution: You are using a sharp item!*).

In the argument focused on the issue of vaping (piece E), the pupil addresses the question (*Should the government do more about vaping for under 18s?*) through a series of paragraphs, headed up by an introductory paragraph, which summarises the situation (*Over the past few years, there has been a new device... gained popularity*) and which states the writer's intention (*I will be covering the main reasons why the government should...*). The piece is positioned from the outset, as an argument in support of the question, rather than a balanced argument. This intent is carried through each paragraph with factual and statistical material used to build a case. The pupil adopts a formal register (*can cause catastrophic health issues... studies show... guaranteed to do irreversable damage...A recent survey showed*) for the most part, although more informal expressions sometimes disrupt the overall effect (*go from living their best lives to lying in hospital beds... Studies are currently being done...*). To underline the position being taken, the pupil also uses both first-person (*I want to talk... To sum up my points...*) and second-person address, including rhetorical questions (*Do you want your child to be a*



*drug addict?... If you vape... Do you not value your children's lives?*). The piece builds confidently to a definitive end (*action needs to be... the advertisement needs to be banned*), though the target audience shifts at times from a general reader, who is to be persuaded about the issue, to parents specifically.

The narrative pieces in the collection demonstrate success with contrasting styles of fiction. Piece C is primarily a dialogue between two characters in an action story, with third-person narration briefly setting the scene (*As the ship was floating into the depths of the ocean...*), leading the reader through the combative exchange and then reflecting on the final outcome (*There lay Mateo's body...*). Piece F is a modern-day fantasy, told in the third person, again, orientating the reader at the outset (*When Kelly was young, she lived in a town that swam in sorrow*), managing a complex sequence of actions and shifts of location, and rounding off the tale suitably (*A year later... This negative city... was now outshining all the other cities*).

## **The pupil can, in narratives, describe settings, characters and atmosphere**

In piece C, the pupil portrays the two leaders, Mateo and Apollo, almost entirely through direct speech rather than description, as this is the primary focus for the writing. We are not given information about physical appearance but the range of actions that accompany their words help to give some sense of physicality (*Stated Mateo, arms crossed... clutching onto Mateo's collar... pulling away from Apollo*). Similarly, setting and atmosphere are only briefly evoked, rather than described in detail. The sea-based encounter is set up (*depths of the ocean... enemy's boat... walked aboard*), and while the battle is briefly handled, this conveys some sense of mood (*set his army into battle formation... shot his cannon... Swords were clashing, blood was dripping and pure hatred lingered in the air*). The concluding paragraph also underlines the setting in apt fashion (*floating on a boat, in the ocean hundreds of Miles away from where it could be found*).

In 'The Vow' (piece F), setting is established through some simple statements and description, portraying the city as a place devoid of joy (*All the fun and colour in the city was gone... tall, grey and stony... this drab city... deep, dark city*). A strong sense of atmosphere is created (*boringness and their continuous sadness... huge amounts of dread*), which runs as a theme throughout the piece (*people rarely smiled here*). This is, however, repetitive at times (*everyone who entered... Everybody who came in*). The successive specific locations are briefly indicated (*ran into a small cave (which was on the outskirts of the town)... When she arrived at school... sat down at her desk*) but the focus remains firmly on events.

Kelly, the main character, is developed strongly through direct statements of her qualities, actions and feelings (*a young girl... Kelly acted mean, dreadful and angry... lived off scraps and food stolen... Kelly did not care... Even Kelly as her smart self*), and indirectly, through the highlighting of subverted expectation (*As a young girl you'd expect*

*Kelly to be cheerful and energetic. However this was not the case...*). Her thoughts also contribute to this (*This girl was... smiling?... Was this some sort of joke?... “The plan had worked!” Kelly thought*). A portrait of a confident, active protagonist is created, with some subtle word choices helping to track her shifting responses, for example, as she thinks she has fooled the mysterious girl (*Feeling smug...*) and as she applies the glitter (*sneakily*). The girl who passes Kelly the bag is briefly described (*a tall, slender girl... mysterious girl*) and named in the final paragraph (*Elaina*), though her presence overall is minor, and her name is somewhat superfluous as the story concludes.

## **The pupil can integrate dialogue in narratives to convey character and advance the action**

In piece F, speech is used minimally but helps to move the story forward. It establishes the vow as the girl's condition for passing Kelly the bag, and shows Kelly's apparent agreement to this (*“...only if you make a vow with me...”... “I agree to make the vow,”*). The cry of a classmate (*“Kelly is magic! Shake her hand before it runs out”*) also points toward actions which follow. The extended dialogue in piece C demonstrates the pupil's ability to develop character through interaction. Mateo's open challenge to Apollo (*“Why would you send your men to fight me when I have done nothing to you?”*), his mocking responses (*Protect yourself? Your army is Weak anyways,”... “Oh, so you think you're tough ey?”*) and rapid descent into fear and retreat (*Ohh, uh, I'm Sorry... Phew!*) are handled effectively, including through reporting clauses (*Joked Mateo... Said Mateo confidently... shrieked Mateo*), though these are repetitive at times. Concurrently, Apollo's unflinching confidence is conveyed in his half of the exchanges (*“I beg your pardon...”... “Weak? I'll let you know...” ... “Stop thinking you're So brave kid...”*), with reporting clauses once again adding to this (*growled Apollo... a smirk emerging on his face*). The dialogue successfully tracks a key element of the story – the shift from equals squaring off in confrontation to Mateo's fearful withdrawal.

## **The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (for example using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)**

The collection demonstrates the pupil's success in adapting vocabulary and grammatical structures to suit purpose and form. The non-chronological report (piece A) features many examples of terminology suited to the context (*Habitat... Northern Hemisphere... wetlands... aquatic... pondweed... Carnivorous... omnivore... Life cycle*). The formal, objective detailing of information is achieved through expanded noun phrases (*colder regions of Europe... a diet of flies, cornwheat and grass*) and passive constructions (*...is easily recognised... are usually found... an egg is laid*), though this can be unhelpful, for example, when a statement written in the active voice would be clearer (*the baby will die if this process is failed... the baby swan (cynett) is given life by the mother*). Adverbs also

help to contextualise and modify statements (*easily... usually... only... generally... especially*).

The newspaper report (piece B) also establishes factual material using passive constructions, focusing attention on the impact of the key events and the resulting actions (to *become damaged... was confirmed... have been spread... to be opened*) and only specifying the agent of each action when important to the news story (*a lorry...crashed... bags spilled... shop owner has stated... A witness explained...*). The pupil expands detail through subordinate and relative clauses (*that was confirmed to be... that she will... due to...*), maintaining the objective stance of the piece. Vocabulary reflects the focus on precision, as regards time and quantity (*11:35pm... 2000... 3.2 million*). By including 'optional' in both ingredients and method sections, the pupil demonstrates effective use of a single word to indicate flexibility for the user.

The very particular requirements of an instructional text are met in piece D, through imperative verb forms (*make sure... Use... cover... pour*), and adverbs, which help to guide the user's actions (*at hand... carefully...correctly... exactly... completely*). The pupil also shows a grasp of the convention of omitting the subject from such instructions (*Mix [this] together... and put [them] into the cauldron*), though this is not a consistent feature of the piece. Modal verbs underline necessary action (*must approach with caution*) and an expected outcome (*should last 19 hours*). Vocabulary choices also reflect the context (*fairy wings... cauldron... Thermometer... Siringe... Tubes/vials...star grass*) and the need for precision (*750ml... 5 litres... 6 Strands... 117° - 119°*).

In the argument focused on vaping (piece E), the pupil draws on researched material, reflected in suitably scientific vocabulary (*Ultrafine particles... inhaled... flavourants... diacetyl... valve... angina*). Evidence to support the argument against e-cigarettes includes specific numerical references (*age of 18... 34%... 55%... 1 in 20*). In addition, the information related to health is elaborated through expanded noun phrases (*highly addictive drug... heart related illness such as heart failure... life threatening consequences... illness inducing hazard*) and subordinate clauses, including relative clauses (*which has gained popularity... that can cause... which is clearly bad... which is not fully developed... who vapes around the[m]*). The impact and consequences of vaping are also highlighted through conditionals (*if too much is inhaled... If you vape*) and modal verbs express possible impacts (*can cause... can have*). Modals also reinforce the pupil's strong position (*must stop... should urgently step in... should not be... should be*). The generally formal register and persuasive intent are also supported through adaptations of verb forms in negative statements (*why do we not... Do you not value...*).

In 'The Vow' (piece F), variation within speech styles supports the story's movement between the mysterious, fantasy character of the girl and the lively contemporary identity of Kelly. Early on, Kelly echoes the more formal speech of the girl (*I agree to make the vow*), then speaks in more casual fashion among her fellow pupils (*"Guys I have an Idea,"*). The narration includes some formal, elevated expressions, featuring traditional

tale vocabulary and syntax (*a curse... to Kelly's surprise... vow... Little did Kelly know*), along with figurative language and devices (*face to face with despair... the strength of the Gods... Was it gold, was it money, or was it jewels?... rays of destiny shining over her*). However, more informal vocabulary and phrases are also included (*you'd expect... acted mean... rummaged through her big black bag... the teacher did a handshake... alot for Kelly to take since*), which create some inconsistency overall.

The energy and feeling conveyed through dialogue in piece C is achieved through the use of question and repetition (*"Why would you send...?"... "Protect yourself?... " "Weak?"*), and interjections capture uncertainty and hesitation (*"Oh"... "Ohh, uh... Um"*). Colloquial language and contractions are used to add humour (*"anyways..."... "so you think you're tough ey?"... "Stop thinking you're So brave, kid"... "I'll make you a deal"*). This contrasts with the formal tone of the narration (*the enemy's boat caught Mateo's eye... commenced a battle... To Mateo's surprise... There lay...*) and shows the pupil's success in varying register in this piece. Modal verbs support moments of uncertainty and speculation (*Why would you send your men... Apollo would pull...*), and the final reflective sentence also incorporates a passive construction (*where it could be found*).

### **The pupil can use a range of devices to build cohesion (for example conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs**

In the information text about swans (piece A), the pupil varies referencing, to avoid repetition, using synonyms and pronouns effectively (*swan... This creature... its / swans... they... these creatures... elegant animals / you... yourself... your / egg... it*). At times, the movement between singular and plural referencing is confused (*baby swan... they... the creature*), which has an impact on clarity. Determiners are used to establish links and support the expansion of points (*this can lead to digestion problems... This is because...*), along with conjunctions (*which includes grass... Mating happens when... if this process is...*). The explanation of the life cycle also uses adverbs of time to support sequence (*When an egg is laid... 12 months later... At first... After a year... At 4-7 years*).

A range of devices also contribute to cohesion in the newspaper report (piece B), including adverbs of time, which show a clear progression from recounting what happened, to reflecting the present situation, to projecting forward (*Late last night... Yesterday evening... Since the incident... this week... currently... in the future*). Referencing is varied to maintain links, while avoiding repetition (*designer products... bags / collision... incident / shop owner... she / driver... he*). This is occasionally confusing, where near-synonyms are used within a sentence (*a lorry... causing the truck*).

The instructions for a flying potion (piece D) make use of adverbs of time to support the sequence of steps in the method (*Before starting... Firstly... Secondly... Once... Following on from this... Now*). Determiners establish links and contribute to the attempt

to draw in the reader (*this is the salution... these simple steps*) and to add emphasis and detail (*This is a hazardous action... These will create... this will ensure...*). The pupil also keeps track of successive processes to help the user, for example, specifying 'get your second bowl'.

The pupil uses a range of devices to structure the whole piece and to build links within and between paragraphs in the argument (piece E). Adverbials of time head up paragraphs and help to create a sense of planning and control of the material (*Over the past few years... Firstly... Secondly... My last point... To sum up...*). However, there is not always a clear separation between points made in each paragraph, as 'health issues caused by vaping', specifically flagged up as the focus of the third paragraph, are a general focus of the piece as a whole. The piece establishes links using pronouns and near-synonyms (*device... product... plastic tubes / vaping... This new habit / babies... they / children... their*), and determiners establish links and emphasis (*This hazardous product... this must stop... These plastic tubes...*). Additionally, the pupil makes use of conjunctions to connect ideas through contrast (*Whilst vapes are...*) and cause and effect (*so that e-Cigarettes are not...*).

In 'The Vow' (piece F), adverbs and adverbials of time help the reader to track events that move on, sometimes in quick succession (*When Kelly was young... One night... the next day... Now... Later... Eventually... On that very afternoon... A year later...*), and these devices also support the sense of an authoritative narrative voice, exemplified in the final sentence (*This negative city that was always looked down on was now outshining all the other cities...*). The narrative also includes Kelly's reflections, which the pupil mostly manages well, changing and restoring time perspectives, all the while maintaining a linked train of thought and action: Kelly's replay of past events is captured through the past perfect tense, while her recall of the girl's speech is in the present tense, then her resulting decision is expressed in regular past tense narration (*She began to think back to what the mysterious girl had said: Only if you make a vow to spread it. Kelly had an idea!*). Connections are also established through synonyms, pronoun references and determiners (*Kelly... she...girl... Her.../slender girl... This girl... this person...she... mysterious girl/inspectors... they... them... The first one, Aaron... the second, Adam*). Repetition is sometimes evident, however, for example, in the first paragraph (*a town... the city... the city... This city... The city... the town*).

### **The pupil can use verb tenses consistently and correctly throughout their writing**

There is clear evidence of correct and consistent use of tenses, matched to the different kinds of writing in the collection. The present tense is dominant in the instructions (piece D), expressed frequently through imperative forms (*approach... make sure... get...*). Projecting forward to the end result also leads to successful use of future verb forms (*you will be whirling...will make your prablems drift away*). The pupil also attempts to highlight further actions in the light of recently completed actions through present perfect forms,

supporting the reader's understanding of the processes involved (*Once the previous steps are completed, pour... Once this has been followed, throw...*), though this is not wholly successful.

The present tense is also used appropriately to convey factual information in the non-chronological report (piece A) (*The swan is... Swans are... live in... has a diet*). Tenses shift in the section on the life cycle of the swan, with future forms handling the changes (*will die if... will appear... will have adapted...*), though the processes might have been expressed more clearly in a sequence of present tense actions, sequenced through the same time adverbs.

The pupil also demonstrates appropriate and accurate use of the present tense in constructing their argument in favour of action against vaping (piece E). A contextualising opening paragraph summarises the current situation through present perfect forms (*has been a new device... has gained popularity... has caused...*) and announces the aims of the piece, using a future form (*I will be...*). Points are then elaborated in paragraphs of present-tense explanation (*vapes contain...are packed with... are developing... are taking up*) and persuasion (*must stop... Do you want... needs to review... should not be...*).

The newspaper report (piece B) combines the past-tense recounting of events (*took place... crashed... spilled... was speeding... had seen him*), with ongoing circumstances conveyed through the present tense (*not having anything to sell... help clear the damage... to be opened*). Future actions are also indicated accurately (*she will... how long it will take*).

Similarly, the narrative writing in the collection demonstrates past-tense forms being used accurately for narrated events in piece F, incorporating perfect and progressive forms, as needed (*lived... had forced... lunged... ran... came running*). There are a number of instances when speech or past events are highlighted or recalled, and the pupil attempts to capture these multiple time perspectives, sometimes securely (*Kelly did not care but she answered, "I agree to make the vow," The girl let go*), and sometimes less successfully (*she lived in a town that swam in sorrow. All the fun and colour in the city was gone [had gone]... A year later Kelly and the mysterious girl, who was called Elaina, were known for changing the World [for having changed]; Glitter Medicine, glitter food and glitter drinks were invented [had been invented]*). This indicates some ambition in the style of narration, which is sometimes served well through tense choices.

## The pupil can use the range of punctuation taught at key stage 2 mostly correctly (for example inverted commas and other punctuation to indicate direct speech)

A range of punctuation is used mostly correctly. Although there are inconsistencies, evidence accumulates across the collection to meet the statement – for example:

- **commas to mark fronted adverbials and clauses**

- *If you ever find yourself feeding a swan,... When an egg is laid,... After a year,...* (piece A)
- *Consequently,... Since the incident,...* (piece B)
- *As the ship was floating into the depths of the ocean,...* (piece C)
- *Mateo set his army into battle formation, ready to attack.* (piece C)
- *Before starting,... Firstly,... Once the previous steps are completed,...* (piece D)
- *Over the past few years,... If you vape,... What's more,...* (piece E)
- *if too much is inhaled, devastating consequences can be the result.* (piece E)
- *When Kelly was young,... Abruptly,... Feeling smug,... Now,... On that very afternoon,...* (piece F)
- *Her Mind Wandered, thinking about what...* (piece F)

- **apostrophes in contractions to reflect an informal register**

- *I'll... you're... isn't... i'm* (piece C)
- *wouldn't* (piece F)

- **inverted commas and other punctuation to indicate direct speech**

- *A witness explained, "I saw the driver on my way home...he crashed!"* (piece B)
- *a statement stating, "This is the consequence...wasted."* (piece B)
- *"I beg your pardon. I was the one who did nothing. You however did commence the battle," protested Apollo.* (piece C)
- *"Stop thinking you're So brave, kid faking it isn't going to get you anywhere," growled Apollo...* (piece C)
- *came to mind, "Guys I have an Idea," she exclaimed."* (piece F)

- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists**

- *pasteries, meat and bones; this can lead to...* (piece A)
- *This elegant creature has a flexible neck; they need to reach far down...* (piece A)
- *I'll make you a deal: if you let go I'll...* (piece C)

- *What you will need:... Method:...* (piece D)
  - *This is a hazardous action; oven gloves are essential to...* (piece D)
  - *lying in hospital beds: this must stop.* (piece E)
  - *They are marketed like toys: bright colours, sweet tastes and fun TV adverts all attract children's attention.* (piece E)
  - *If you vape, studies show you are: 34% more likely to have a heart attack or suffer another heart related illness such as heart failure, valve diseases and angina; 55% more likely to suffer from a mental illness such as anxiety or depression; and are guaranteed to do irreversable damage to your lungs.* (piece E)
- **punctuation to indicate parenthesis**
    - *the baby swan (cynett) is given life...* (piece A)
    - *To Mateo's suprise Apollo – the leader of the other ship – walked aboard.* (piece C)
    - *Stickers (optional)* (piece D)
    - *Sudden Infant Death Syndrome (SIDS)* (piece E)
    - *The boy behind her (who was still in shock) began to shout...* (piece F)
    - *The first one, Aaron, and the second, Adam, began to smile.* (piece F)
    - *A year later Kelly and the mysterious girl, who was called Elaina, were known for...* (piece F)

## **The pupil can 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**

Spelling is mostly accurate across the collection.

### **Evidence of correctly spelled words from the statutory year 5/6 spelling list meets the standard.**

- *recognised... especially* (piece A)
- *temperature...* (piece D)
- *individuals... government... guaranteed... persuaded... developed* (piece E)

### **The spelling of more ambitious vocabulary is mostly correct, for example:**

- *dependent... streamlined... elegant* (piece A)
- *collision... consequently... devastated* (piece B)
- *commenced... smirk... emerging... relieved* (piece C)
- *optional... hazardous... essential... spillage... poisonous* (piece D)
- *accessible... catastrophic... anxiety... inducing... advertisement* (piece E)
- *lunged... wandered... destiny...unique... infused* (piece F)



## **The pupil can maintain legibility in joined handwriting when writing at speed**

Across the collection, handwriting is joined and legible, with evidence of fluency and consistency.

## **Why is the collection not awarded the higher standard?**

The collection is not awarded 'working at greater depth' because all the statements for this standard are not met.

## **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 (for example literary language, characterisation, structure)**

The pupil evidences a wide variety of writing in the collection, with success in a range of forms. Narrative writing demonstrates knowledge of conventions within different story types, for example, in piece C, heroic and epic tales are evoked (*Swords were clashing, blood was dripping and pure hatred lingered in the air*). Piece F features some formal language in keeping with similar tales focused on magical events. Opportunities to draw on wider reading to describe characters distinctively and to build rich settings are missed, however, with vocabulary remaining unambitious at times (*mean, dreadful and angry... tall, grey and stony...a small cave*).

Similarly, while many of the conventional features of newspaper reports are present in piece B, some details are unresolved (such as the 'rumours' relating to a 'leak') or incomplete (where it is not clear if 'irreversible damage' has affected the road or the goods). The pupil draws on researched information relating to swans, in piece A, but opportunities to develop and shape the content through distinctive opening and closing paragraphs are missed. Additionally, organisational devices (such as time adverbials) are accurate but unambitious at times, for example, in the argument (piece E).

## **The pupil can distinguish between the language of speech and writing and choose the appropriate register**

This collection indicates that the pupil can distinguish between the language appropriate for speech and writing, particularly in the narratives (pieces C and F), where informal vocabulary and constructions are actively deployed in dialogue. This is also the case in the newspaper report (piece B), where witness quotation is used.

## **The pupil can exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this**

The collection evidences some control over levels of formality, for example, in the argument (piece E) and instructions (piece D). However, at times, variation in formality disrupts the intended effect in piece E (*caused many children under the age of 18 to go from living their best lives to lying in hospital beds*). In the newspaper report (piece B), structures are sometimes awkwardly expressed, where more formal language combines with the less formal (*no income this week due to not having anything to sell*) and attempts at more formal grammatical structures are unsuccessful (*... leaving our money to produce bags wasted*). There are also some lapses of control in piece F (*a thought she would ever imagine came to mind... they lived a happily life*) and piece C (*putting the weapon in his bag and a smirk emerging on his face*). References to sword fighting and battle suggest a setting some distance in the past, in piece C, and while deliberate choices of informal language characterise speech, formal expressions are also included at times (*I beg your pardon*), creating some inconsistency.

## **The pupil can use the range of punctuation taught at key stage 2 correctly (for example semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity**

Throughout the collection, a range of punctuation taught at key stage 2 is evident and used accurately. At times, management of phrases and of multi-clause sentences is not fully successful. Commas are omitted, for example, in the instructions (piece D) and in the newspaper report (piece B), where the final paragraph is a single sentence, which would benefit from punctuation to support clarity (*The lorry driver is currently in hospital due to his head injuries and has confirmed that he will never drive lorries again to stop anything like this happening in the future.*) The information (piece A) also includes examples of punctuation choices failing to fully clarify details, such as parenthetical information (*These elegant animals consume aquatic vegetation, which includes grass, insects, pondweed and tadpoles.*)