

Key stage 2 English writing standardisation exercise commentaries

Pupil A – working at greater depth

This collection includes:

- A) a non-chronological report
- B) a dialogue between 2 characters
- C) a narrative
- D) a balanced argument
- E) a newspaper report
- F) a hotel brochure, a review and the hotel's response to the review

All the statements for 'working towards the expected standard', 'working at the expected standard' and 'working at greater depth' are 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)

This collection includes effective writing across a range of forms, for different purposes and audiences, which draws on a variety of sources from the pupil's own reading. Non-fiction pieces include an informative report on the giant panda, piece A, a thoughtful discussion about private schools, piece D, a historical account in newspaper report form, piece E, and a persuasive advertisement for a hotel and its accompanying review, piece F. The pupil's narrative writing is showcased in a story inspired by 'The Promise' by Nicola Davies, piece C, and in a section of dialogue based on J.K. Rowling's 'Harry Potter' series, piece B.

In the non-chronological report on the giant panda, piece A, facts to inform a general audience are presented in appropriate levels of detail, using language that supports clarity and lends authority to the piece. The report adopts a conventional form familiar to readers of animal guides, with an introductory paragraph followed by relevant sections under sub-titles, each opening with a topic sentence (*Adaptions... Every panda must adapt to suit the environment surrounding them.*). The formal language used to inform mirrors the language of expert wildlife writers and broadcasters and has been deliberately selected to establish authority and instil reader confidence (*makes them easy to distinguish... this is not by choice... poses a real modern-day threat... as a result of a technique*). Technical vocabulary choices also support the expert tone (*in captivity... nutrients... prey... predators... panda populations... gestation period*) and include examples of nominalisation (*nourishment... a culling... the overhunting*). Nouns are frequently and variously modified to provide detail and interest (*the bear species*

originally from China... new laws designed to protect... a food source rich in sustenance ... the fringes of nearby towns and villages... land animals living in the vicinity...).

The use of the third person and present tense supports the informative purpose of the report (*In the winter, the bamboo hardens... the effects of climate change are resulting in...*). The present perfect is deployed to explain how current states have come about (*has decreased rapidly: with only 1864 remaining in the wild... forests have become overpopulated*), while modal verbs describe the behaviour necessary for the panda's future survival (*must turn to alternatives... Every panda must adapt*). Some use of the passive form and other impersonal constructions supports objectivity (*a cub is prohibited from eating... which saw a steep decline*). Multi-clause sentences, which include relative and subordinate clauses, explain and expand information (*of which they eat 26-84 pounds per day... although this is not by choice... Since their teeth have not yet formed*). A range of cohesive devices supports reader understanding and engagement, including adverbials of time, cause and contrast and synonymous phrases (*In recent years... Historically... Consequently... However, in more recent decades,...* *These black and white mammals*). There are a few minor errors (*Conversly... there are less dangers encountered*), but these do not detract from the overall effectiveness of this mature and informative piece.

In the argument text, piece D, Pupil A takes on the sometimes controversial subject of private education (*Are payments for private schools justified?*). Given its complexity, the ambitious choice of topic is well-handled by this young writer. The piece draws on extensive independent research to present different viewpoints in detail, exploring issues of equity as well as the value for money debate. Ultimately, the writer draws on their own experience to take a side, and they seek to persuade their audience of their view.

The introduction to the discussion aims to hook the reader through hyperbole (*Swaths of children... the country's most successful... unparalleled*), elevated language (*Indeed... There is no question*) and a rhetorical question (*... is it fair?*). It also effectively outlines the central issue, namely that former private school pupils dominate society (*Indeed, our prime minister himself along with several other members of the government attended private school, as did many other figures of authority in a range of fields*). Subsequent paragraphs are logically sequenced and often introduced by a topic sentence (*The main barrier holding back children from attending private school is the cost incurred*). Paragraphs 2 and 3 explore the view, supported by statistics, that the high fees are 'at the root of inequality in the UK'. A fourth paragraph outlines the argument that private schools are 'exceptional value for money', while paragraphs 5 and 6 consider different perspectives on the reasons behind their successes. The writer concludes that private schools are 'elitist' and ends by asking whether they have 'a place in modern day society'.

This is a serious piece with both discursive and persuasive purposes, and the language selected serves the writer's aims. Adverbs, adverbials and subordination typical of argument writing are used to introduce new or contrasting information, to indicate cause

and effect, shift attention and to sum up, and this supports cohesion within and across paragraphs and the overall coherence of the piece (*drawing on my own experience, ... broadly speaking ... Some would argue that ... Conversely, ... if they are ... Having considered both sides*). Complex ideas and information are expressed in well-managed multiclausal sentences (*The Board also argues that between 5 and 15% of each school's intake is made up of children from less affluent background who receive places through scholarship schemes.*). Although written for the most part in the third person using impersonal constructs to lend authority (*It is not uncommon for ... It can be argued that*), the piece is bookended by use of the first person, signalling to the reader that the writer will ultimately take a side (*I will be considering ... before drawing my own conclusion ... Having considered ... I believe*).

While Pupil A presents both sides of the debate across the main body of the piece, the sometimes emotive language used from the start hints at their true feelings (*... is it fair?*) and steers the reader towards their final conclusion. The pupil's ability to draw independently on their wider reading is evident in their use of this emotive language which echoes that of expert writers (*frozen out due to their bank balance ... watching from the side-lines with only their hopes and dreams to console them*). The topic vocabulary used, often in the form of expanded noun phrases, evidences the pupil's specific reading for the piece (*less affluent background ... children's life trajectories ... results achieved in league tables ... a full range of educational needs*). Other, more generic, expert writer or academic vocabulary is also successfully applied (*discrepancy ... vast majority of the population*). Very occasionally word choices misfire (*draconian*), but overall this writer is to be applauded for the clarity of the ideas expressed in this ambitious piece.

The purpose of the third non-fiction piece in this collection, piece E, is set out in an opening sentence typical of the broadsheet newspaper form (*A year on from the conflict that shook the world, we look back on the Great War*) and is immediately followed by an attention-grabbing reference to Archduke Ferdinand's assassination (*the catalyst that began the trajectory towards war*). A blend of narrative and quotation is deployed to describe the subsequent events; the quotes embedded seamlessly into the report in expert journalist style to add interest and progress the narrative (*"I remember it well," Doris James, author of 'How The Great War Changed Our Nation' recounts. "My family were gathered around the wireless when we heard the announcement ..."*).

The spirit of the piece is well suited to its imaginary audience in post-war Britain and expressed in elevated language which captures the patriotism of the time (*stepping up to protect ... courageous men ... testament to all ... the suffering was not in vain*). This language is sometimes put into the mouths of the interviewees (*"Even now, I can still feel the hope and pride I felt for our country – that has never wavered."*), and the quote from Asquith's imagined speech also deploys the power of three, the first-person plural and direct appeal (*"We Britons are strong. We are united. And we will be victorious. I am calling on all men across our nation to come forth and fight."*).

Period details pepper the piece providing authenticity (*wireless, trenches, rationing, reparations*). The mini articles on Germany, tax rises and milk supplies and the quotes from soldiers and their wives also support this period feel. The horror of war is succinctly and powerfully described in a paragraph rich in noun phrases (... *continuous shell fire day and night; and mental endurance above and beyond anything ever required before*). Alongside evidencing this pupil's historical research, the piece demonstrates their familiarity with contemporary news reporting. This is evident in the phrases borrowed from serious broadsheet journalism (*politically motivated... financial turmoil*) which are skilfully combined with the figurative language typically used to add drama to news reports (*the conflict that shook the world... fractious rifts... raft of challenges... shockwaves around the country... signalling the end*). The outcome is a confident, sophisticated and informative report.

The final non-fiction work in this collection, piece F, includes an advertisement for a luxury hotel, a review and the hotel's response. While this 3-part task showcases this pupil's persuasive writing skills, the writer's overarching purpose is to amuse the reader by poking fun at the grandiose claims of the hotel through the review, and then at the reviewer herself through the absurdity of her complaints and the hotel's icily polite reply.

The hotel brochure is a faithful reproduction of the form and rich in descriptive language. This includes the deliberate use of some of the clichés commonly found in promotional materials (*Nestled in the heart of... panoramic views... steeped in history*) and is often hyperbolic (*iconic... unparalleled ... heavenly ... exquisite ... pinnacle of*). Other features typical of persuasive copy are also deployed. Alliteration adds emphasis and rhythm (*rehydrate and rejuvenate... Steam away your stresses and... slip*) and descriptions are brought to life through appeals to the senses (*Sip one of our signature cocktails or enjoy freshly-baked croissants whilst absorbing the sights from your balcony*). The imperative is used to urge potential guests to indulge (*marvel... sample*), and personification to communicate the caring nature of the hotel (*a retreat which welcomes guests... a pillow menu, allowing you ... Our full-service spa is here to help you... freshly-baked macaroons are waiting*). The piece also evidences the writers' thorough subject and location-specific research (*guest suites... breakfast buffet... Eiffel Tower and the Arch De Triumph... designer shops*). Although it might benefit from a concluding paragraph, overall, this advertisement is well-structured and covers all the salient points in a series of well-crafted persuasive sentences (*In the morning, head to our exquisite breakfast buffet and sample the finest pastries prepared by our in-house Michelin starred chef.*).

The witty review cleverly mirrors the structure of the brochure, as the complainant walks the reader through her experiences from arrival to departure. The comedic effect is achieved through the absurdity of her complaints and through their stark contrast with the claims and tone of the advertisement described above (*what if I didn't want someone to take my luggage- what if I wanted to carry it myself?! ...*). The reviewer's outrage is expressed through hyperbolic emotive language (*violently ill... total disaster*) and through constructions such as exclamations and rhetorical questions which deploy the emphatic

punctuation typical of online reviews and some contemporary children's literature (*This is the WORST place I have EVER visited!... What does that even mean?!?!).* The inclusion of some more archaic language indicates the imaginary writer's desire to be taken seriously and perhaps also hints at their age group (*purely because... have had the decency to).*

In their response, the hotel manager writes in the first person (*may I... we are proud*), with some impersonal constructions (*It is customary*), and directly addresses the reviewer (*You raise*) using the language of the hospitality sector (*customer experience and satisfaction... valued guests... happy to assist you without hesitation*). Each of the complaints is systematically dismantled and dismissed in a series of well-handle multi-clause sentences which deploy different moods and tenses (*Had you asked for an alternative beverage, our on-hand customer service team would have been more than happy to assist you without hesitation... We want our guests to experience authenticity and feel enveloped in Parisian culture whilst staying with us, and as a small part of the experience, all guest are greeted in French.*). Nouns are variously modified throughout to provide rich descriptions (*a delicacy frequently served here in Paris... fundamental parts of the luxury experience*) and these further support the managers' persuasive refutation.

Piece C is a narrative based on 'The Promise' by Nicola Davies. Tasked to rewrite the story, Pupil A uses the original as a springboard to write a version which draws both on the model and their wider reading. The story shares the basic premise of the original – that the contents of a bag transform the grim life of a young thief and her grim hometown – and there are echoes of the mood and the style of this model text, particularly in the opening 2 paragraphs. These include the effective use of short sentences (*Alice lived in a city deprived of colour and light.*), deliberate repetition of words and structures (*The city was miserable – Alice was miserable too... plummeting it into darkness, stripping it of hope... limited in light, limited in onlookers*) and figurative language (*awash with tones of grey and sepia, akin to a crumpled, torn photograph from the 1900's... As darkness nibbled away at the remnants of the sun*).

In other parts of the story, Pupil A uses longer descriptive sentences reminiscent of older children's literature and in contrast to Davies' simpler and sparser 'younger' style (*Spiraling her way up the maze of stairs, she vowed not to open the bag until safely in her apartment and away from any potential spying eyes...*). Some precise and mature word choices and phrasing are drawn from expert story writers, evidencing this pupil's wider reading (*deprived... cast... rife... scant... accustomed... concluded... tentatively... bemused... conducted... An aura surrounded her... stirring an unfamiliar emotion within her... merely a spectator*). In a further departure from the model text, the writer provides many direct insights into Alice's thoughts and feelings while also describing her actions, providing the reader with a strong sense of character. These too deploy phrasing drawn from the pupil's wider reading experiences (*reigning herself back in... grit and determination to rival her own... Alice's hunger to find out only grew stronger... as her body flooded with disappointment... felt an intense urge... watched, bemused. She was*

merely a spectator... She was compelled to go). The story ends with a deliberately fragmentary sentence (*So many shades for the eyes to experience.*).

Characters and the relationships between them are also deftly portrayed in piece B, the dialogue based on J.K. Rowling's 'Harry Potter' series. An introductory paragraph sets the scene (*As the Gryffindor Quidditch team strolled onto the training field, they were stunned to find that the Slytherins were already there...*) and succinctly identifies the cause of contention between the 2 groups through indirect speech (*Wood, shouted at the opposing team to get off: they had booked out the field.*). The differences between the teams are further elaborated through the well-managed dialogue between Harry and Malfoy (*"You don't need to have expensive brooms to be a good team," ... "Oh really! That's your excuse,"...*).

Malfoy's unpleasant, superior nature is revealed through the content of his speech, and through the vocabulary in the reporting clauses and the descriptions of his demeanour. He has a 'snarly, sinister look that was permanently plastered on his face', an 'obnoxious voice', and a 'smug grin'. He sneers, chuckles, mocks and snorts 'with glee'. The more decent Harry responds angrily (*anger bubbling up inside of him*) but is trying to keep himself in check (*desperate to keep his temper down*). A good balance of speech and description keeps the piece pacy and engaging. Reporting clauses are variously positioned to support flow (*"Oh really! That's your excuse," he mocked. "Why can't you just admit the truth?..."*) and are sometimes expanded upon in the style of expert writers (*Malfoy snorted, filled with glee because he was infuriating the Gryffindors.*). Unusually for this pupil, there are few imprecise word choices (*addressed... implied*). Overall, however, it is an engaging piece which confidently draws on the writer's experience of the effective use of dialogue in fiction and demonstrates a sophisticated ability to ensure that the storyline is advanced while also maintaining characterisation.

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

Across the collection, the pupil can distinguish between the language of speech and writing and choose the appropriate register for the purpose and audience.

Pupil A exhibits a mature understanding of the distinction between colloquial and everyday spoken language and more formal and literary written language. This is in part demonstrated through the expert writer or academic vocabulary selected. In the information piece, piece A, for example, 'forms of nourishment', 'decline' and 'retrieve them' are used in place of the more colloquial 'food', 'drop' and 'grab them'. While in the argument piece, piece D, the writer selects 'swaths', 'discrepancy', 'is the finest quality' and 'superior' over the more speech-like 'lots of', 'difference', 'is good' and 'better'. The grammatical structures used across the collection also reflect the writer's awareness of this distinction. For example, in the non-chronological report, piece A, the preposition placed at the beginning of a relative clause is more often found in writing and is less typical of everyday spoken language (*A panda's diet consists predominantly of bamboo*

roots, of which they eat 26-84 pounds per day). The contraction 'C'mon' used in the direct speech in the Harry Potter piece, piece B, is, in contrast, more typical of spoken than written language.

Literary language not generally used in speech is deployed in the fiction writing in the collection. In the narrative, piece C, for example, this includes words and phrases such as 'awash with', 'akin to', 'rife' and 'scant', and techniques such as deliberate repetition (*plummeting it into darkness, stripping it of hope*) and figurative language (*As darkness nibbled away at the remnants of the sun*). This is contrasted to good effect with the simpler and more everyday language used in the story's dialogue and to describe Alice's thoughts (*"Alright, fine..." ... "Err, what, what's going on?..." ... A ha, a familiar sound... A pencil. All that was in the bag was a measly pencil.*). This ability to move between the language of speech and writing within a single piece is also evident in the Harry Potter dialogue, piece B, in which Malfoy's words are authentically speech-like (*"And what's the points of training when you're not even gonna win..."*) while the narrative voice uses some more literary language (*filled with glee*).

These language choices are also linked to Pupil A's ability to select the appropriate register. While most of the writing in the collection is formal to some degree, the writer adapts the level of formality, or register, in each piece according to their intended purpose and audience. For example, in the report, piece A, the writer aims to inform a general audience with authority and thus adopts a formal register (*The giant panda is part of...*). The elevated formal register used in the newspaper report, piece E, also aims to signal the authority of the content and to appeal to a patriotic reader of the period (*700,00 courageous men formed our army and moved forth into a war which brought with it a raft of challenges*). Quotes from the soldiers, on the other hand, are contrastingly informal and provide period authenticity to appeal to the modern reader (*"... Together all of us sang Christmas carols and enjoyed the Christmas truce... something I truly will never forget."*).

In seeking to persuade an audience of policymakers in piece D, the writer combines a formal register to lend their argument weight (*It is not uncommon*) with a slightly less formal register to persuade (*is it fair?... I believe*). The register of the more overtly persuasive hotel brochure, piece F, is more informal, as it seeks to entice holidaymakers through appealing directly to their individual needs (*Steam away your stresses and worries...*). In line with her chosen medium, an online review site, the hotel reviewer adopts a very informal register to express her outrage to an assumed sympathetic audience (*What does that even mean?!?!... I said, 'sorry?' and at that point she switched to English- but first impressions count and I wasn't impressed!*), but writes more formally when addressing the hotel directly (*it would be much more enjoyable for guests if you were to install air conditioning...*). The professional highly formal register of the hotel's reply masks their dismissal of each of her absurd complaints behind a thin veneer of politeness (*Had you asked for an alternative beverage, our on-hand customer service team would have been more than happy to assist you without hesitation.*).

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

Pupil A can attain and sustain the required level of formality, or register, in each of their pieces through the selection and assured manipulation and control of appropriate grammatical structures and vocabulary.

The formal register lending authority to the non-chronological report, piece A, is achieved using the third person and formal constructions (*Their black and white pattern makes them easy to distinguish... this led to a culling of wild pandas... the overhunting of which saw a steep decline in numbers*). The passive form establishes an objective, detached voice typical of science writing and focuses reader attention on the giant panda rather than on the writer's personal experience of the species (*the forests have become overpopulated, seeing pandas pushed to the fringes of nearby towns*). The choice of the modal verb 'must' over 'have to' also supports formality (*Every panda must adapt*), as does the use of formal adverbials to explain cause and effect (*Consequently... Conversely... as a result of... In recent years*). The formal register is also achieved through the application of technical vocabulary (*primary habitat... a food source rich in sustenance*) and phrases typical of expert science writers, including some use of 'the panda', 'a panda' and 'panda populations' over the more colloquial 'pandas' (*the panda must turn to alternatives... Around 10% of a panda's diet... panda populations have thrived*).

A formal register is achieved across the argument, piece D, using some of the same techniques. For example, the third person, impersonal constructions and the passive voice are used to outline and analyse the different sides of the argument (*This experience is what makes private schools appealing... It is not uncommon for... the results achieved in league tables*), which are also supported by technical vocabulary and statistics (*From the age of 3, children's life trajectories are dependent on their parents' jobs. Only 6% of England's population...*). These techniques separate the parts in which the writer aims to present all sides of the argument from the parts in which they express an overt personal view. In the latter, the first person is applied, though still in a formal register. This is achieved, for example, through the use of subordination in multiclausal sentences (*Having considered both sides of this argument, and drawing on my own experience of the application process for a place at a private school, I believe the selection process to be unfair for those from poorer backgrounds.*). Slightly less formal emotive language peppers the piece (*frozen out... doors opened... cherry-picking*), signalling in advance the conclusion the writer ultimately reaches.

The newspaper report, piece E, is also written in a formal register, using some archaic language to achieve a more formal period feel (*all of the suffering was not in vain... it is testament to all that this hard battle was won*). Sentences are extended to expand and explain, for example through the use of relative clauses (*700,00 courageous men formed our army and moved forth into a war which brought with it a raft of challenges*). Formal

language more typical of serious contemporary journalism lends authority to the piece (*A year on from the conflict... demise of amicable relations... The trajectory toward war*), and nominalisation familiar from academic historical writing is also deployed (*This decision set off... Realisation set in... endurance above and beyond anything ever required before*). The sidebar articles are distinguished from the more serious 'special report' through the use of more informal language ("*Good news ahead as milk rations will end this week*"), which is also used in some quotations ("*...a hard time for families...*" "*This is a great sign that our country is on the mend!...*").

The suite of pieces related to the 'Hotel Parister', piece F, are less formal, with well-managed differences in levels of formality between the 3. The writer selects a semi-formal register for the brochure to directly appeal to potential customers. This is achieved through the use of the second person (*allowing you... your balcony*) and the imperative mood (*sip... steam... marvel*). Persuasive descriptions marketing the hotel's features are informally hyperbolic and subjective (*heavenly massage... exquisite breakfast buffet... the finest pastries*), while other more measured sections adopt the more formal phrasing typical of the service sector (*according to your preference... is situated in prime location for...*).

Hyperbole (*PARIS DISASTER!!!*) is deployed by the author of the highly informal review, alongside punctuation also characteristic of an informal online style, including interrobangs (*?!!!*) and capitalisation (*This is the WORST place I have EVER visited!*). This register is in addition achieved through the use of the first person and a conversational style (*One thing I usually love about going on holiday is that by the end of it, you can't wait to get back to your own bed*), colloquialisms (*To be honest... they tasted beautiful...*) and rhetorical questions aimed to spark reader sympathy (*Who puts a sofa in a bathroom?!*). When addressing the hotel directly, the writer adopts a more formal register expressed through subordination (*due to my own mattress being nowhere near the standard found in your hotel... I have conducted an online search which revealed the following... I know it is related to the snails I unwillingly ingested*). Modal verbs and the subjunctive are also deployed in the more formal sections of the piece (*it would be much more enjoyable for guests if you were to install air conditioning...*).

The hotel's response comes in the form of a highly formal letter written largely in the first person (*May I first thank you for taking the time ... We are proud... our guests*) with some impersonal constructions (*It is customary...*). Formal phrases provide structure to their refutation of the complaints (*You raise several points... I respectfully question... In reference to... On this occasion*) and sometimes deploy modal verbs (*I would like to highlight... I would like to take the opportunity to address...*). The passive voice also supports formality (*All guests, regardless of their gender, are relieved of their luggage upon arrival... French is the language spoken widely throughout France... ... a delicacy frequently served... as the elements being raised are fundamental parts of the luxury experience*). Attempts to use the conditional to express formally what the guest should have done and, with the subjunctive, what they might do in the future are only sometimes

successful (*Had you asked for an alternative beverage, our on-hand customer service team would have been more than happy to assist you without hesitation... Had you contacted reception, we do stock firmer mattresses and these may have suited your needs... It may be more to your liking if you were to try a hotel with a lower star rating if you wish to experience...*). Some of the formal, or rather stuffy, vocabulary and phrasing in the piece is typical of the hospitality sector (*valued guests... a first-class service... regardless of... without hesitation... since we opened our doors to the public*), and the phrases used to dismiss the complaint have a formal quasi-legal tone (*we find them to be unfounded... your complaint does not meet the criteria documented within our terms and conditions*).

Levels of formality are also well managed in the narrative writing, in which the formal language of the narrative voice contrasts with the less formal register of direct speech, for example in the Harry Potter dialogue, piece B (*Malfoy's smirk quickly evaporated at the statement but was soon replaced with an even more smug grin... "C'mon guys, start warming up,"*). In 'The Commitment', piece C, the writing becomes progressively less formal as the story moves from the description of the grim setting to the discovery of the pencils' power, and perhaps as the writer moves from using Davies' more formal text as a model (*The streets were awash with tones of grey and sepia*) to draw on less formal texts from their wider reading. This relative informality is achieved through more colloquial similes, the use of contractions and punctuation more typical of informal writing (*Alice slumped to the floor like a sack of potatoes. A pencil. All that was in the bag was a measly pencil... It wasn't long until the pencil had left her mind and Alice didn't touch it for the rest of the day... "You have GOT to be kidding me,"... "so it's real?!"*). The succinct writing across this piece also highlights this pupil's ability to control language. Every word is deliberately and carefully selected (*Alice lived in a city deprived of colour and light... Alice's Dad entered the living room, bleary eyed having just woken up from his post-night-shift snooze*).

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

A range of the punctuation taught at key stage 2 (KS2) is used accurately, for example:

- **commas to clarify meaning**
 - *Due to the weather being the warmest and most suitable for the cubs, their cubs are predominately born in August.* (piece A)
 - *She was compelled to go towards the wall, where the pencil, almost as if it had a mind of its own, began to draw.* (piece C)
 - *Alice's Dad entered the living room, bleary eyed having just woken up from his post-night-shift snooze.* (piece C)
- **punctuation to indicate parenthesis**

- ... during the hottest summer months (July and August), bamboo roots are scarce due to drought and the panda must turn to alternatives. (piece A)
- Children from a working or middle class background are, broadly speaking, unable to apply. (piece D)
- We quickly made friends with each other and in the rare time we weren't fighting, we were playing games - like cards - or getting to know each other. (piece E)
- **semi-colons and dashes to mark the boundary between independent clauses and colons to introduce a list**
 - Without warning, Alice felt an intense urge to pick up the pencil; she couldn't help herself from grabbing hold of it. (piece C)
 - Swaths of children every year attend private schools across the country before making their way on to prestigious colleges: Eton, Cambridge and Oxford. (piece D)
 - Some argue this is unfair – there are many children from lower class families whose academic achievements and aspirations are high. (piece D)
 - 700,000 courageous men formed our army and moved forth into a war which brought with it a raft of challenges: hard labour constructing trenches; heinous living conditions which brought with it a plethora of illnesses and diseases such as trench foot; continuous shell fire day and night; and mental endurance above and beyond anything ever required before. (piece E)
- **speech punctuation/inverted commas and other punctuation, such as comma after a reporting clause and punctuation inside inverted commas**
 - "Oh really! That's your excuse," he mocked. "Why can't you just admit the truth? Some people on your team are too broke to afford these... like the Weasleys over there." (piece B)
 - "Alice, this is... this is amazing. How are you doing it? Where has all the colour come from? It's so... bright in here?" Alice's dad's eyes moved across the room, taking in a vision of blues and fuchsias, ochres and greens. (piece C)
- **punctuation for emphasis**
 - Having firmly shut the door, tentatively she opened the bag... "You have GOT to be kidding me," she muttered... (piece C)
 - This is the WORST place I have EVER visited! (piece E)
 - "Bonjour?!!!" What does that even mean?!!! (piece E)
- **hyphens to form compound words and avoid ambiguity**
 - modern-day... non-land animal... paw-holing (piece A)
 - mid-thirties (piece C)
 - full-service... top-rated ... freshly-baked... first-class service (piece E)

Pupil A uses a wide range of punctuation judiciously to support reader understanding and to create specific effects on their audience. Reader understanding is supported, for

example through the commas used to manage dense multi-clause sentences. In the argument, piece D, commas help explain how the writer has reached their conclusion (*Having considered both sides of this argument, and drawing on my own experience of the application process for a place at a private school, I believe the selection process to be unfair for those from poorer backgrounds.*). In the narrative, piece C, commas support the succinct explanation of the pencils' magic power (*She was compelled to go towards the wall, where the pencil, almost as if it had a mind of its own, began to draw.*). Brackets are used to manage information in a long sentence in the non-chronological report, piece A (*during the hottest summer months (July and August), bamboo roots are scarce due to drought and the panda must turn to alternatives.*).

Commas, together with colons, semi-colons and dashes, are used to expand ideas and present additional information. The manager of the hotel in piece E, for example, reinforces their point through the use of a semi-colon followed by supporting information (*I am pleased to hear that it was delectable; our chefs are highly-skilled and many of their creations, including the escargot dish, are award-winning.*). A dash is used persuasively to emphasise a point in the argument text, piece D (*Poorer children can – if they are clever enough.*), while a comma in the same piece also supports the inclusion of slightly contradictory information in a single sentence (*This experience is what makes private schools appealing, but it is costly.*). In the narrative, piece C, different ways of looking at the same thing are separated by a dash (*Alice's mind began to wonder, trailing off to a land of gold and riches – or more accurately, cold, hard cash.*).

The narrative piece in this collection, piece C, also offers evidence of this pupil's ability to use punctuation to support the intended effect of their writing on the reader. For example, dashes are used to build atmosphere in a balanced sentence (*The city was miserable – Alice was miserable too.*) and, with commas, to support more literary descriptions (*There was one particular alleyway that Alice had become accustomed to using as her place to rob others – narrow, limited in light, limited in onlookers.*). Colons and full stops are used in the short sentences which describe action, including the struggle between Alice and the woman in the alley (*Alice tugged at the bag: the woman tugged harder. This wasn't going to plan.*). Ellipses encourage the reader to wonder at the unexpected demeanour of the woman (*She looked... happy?*). They also build suspense as Alice starts to open the bag (*tentatively she opened the bag...*), emphasise Alice's confusion (*It was... still grey?*) and support the note of wonder on which the story ends (*"Alice, this is... this is amazing." "It's so... bright in here?"*). The narrative also deploys emphatic punctuation to express Alice's surprise (*"You have GOT to be kidding me," ... "So it's real?!"*). Similar techniques are also used in the negative hotel review, piece F, to convey the writer's outrage (*'Bonjour' she said. 'Bonjour?!!!' What does that even mean?!!!*). In both pieces, these features are used with restraint. This increases their impact and is typical of this writer's mature and confident use of punctuation appropriate to purpose and audience across the collection.

Pupil B – working towards the expected standard

This collection includes:

- A) a fact file
- B) a radio advert
- C) a narrative
- D) a narrative
- E) a balanced argument

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

The pupil can write for a range of purposes

Across the collection, there is evidence of writing for a range of purposes. The fact file on bush babies, piece A, part of work focused on the Amazon Rainforest, provides information drawn from the pupil's research. Piece B is the script for a radio advert, aimed at persuading families to host evacuees during the Second World War. The wartime evacuation of children is also the focus of the balanced argument, piece E, which presents factual information and points for and against the policy. The 2 narrative pieces in the collection evoke contrasting worlds, both drawing on fiction texts. In piece D, following on from a reading of 'Goodnight Mr Tom' by Michelle Magorian, the pupil constructs a first-person narrative from the point of view of an evacuee, continuing the wartime theme. The stimulus for piece C is 'Gorilla Dawn' by Gill Lewis, set in the Congo, with the pupil continuing events from the opening chapters in the voice of the main character, Imara.

The informative purpose of the bush baby fact file, piece A, is fulfilled through a series of subsections, briefly spanning the key details about the subject (*Common Name... Scientific name... Size... Weight*), followed by some more expanded explanation (*Introduction... Habitat... Appearance*). The present tense is maintained and vocabulary is appropriate to the field, incorporating some scientific and technical language (*Galilaeae... Galagos... primates... nagapies... Habitat... hind legs*), along with appropriate numerical details (*16 years... 773mm... 57 ounces*). The piece includes objective, more formal approaches to the information, evidenced through some expanded noun phrases (*at least 20 species... bat-like positions*), though included details are confusing at times (*brown, yellowish to reddish-brown or grey-coloured soft, woolly fur*). Information is also supported through explanatory clauses (*that live in trees... because they sleep... if kept alone... due to their small structure*).

In the radio advert, piece B, the pupil adopts an enthusiastic, sometimes impassioned voice to persuade families of the benefits of welcoming an evacuee into their home, demonstrating an awareness of the purpose of the piece. The context of the Second World War, drawn from classroom work, is captured through direct second-person

address, aimed at evoking sympathy, guilt and provoking action (*Families of Britain... Support your country... Could you provide a loving home for a helpless child?... thousands of children. In dangerous London, who need you-Now!*). The piece also gives some information for potential hosts (*If you choose to foster, your evacuee will come with their own clothes...*) and presents potential advantages (*They could provide an extra pair of hands...*). The present tense is maintained, as appropriate to the advert, with a shift to outline what hosting will entail (*will come with their own clothes*), and modal verbs also contribute to the persuasion and explanation (*they might need... They could... he might*).

Building on this historical focus, the balanced argument, piece E, addresses the question, 'Was evacuating children during World War Two the right or wrong thing to do?', with the pupil demonstrating they have grasped the aim of providing evidence to serve opposing views. A formal, third-person voice is established to communicate relevant details, with vocabulary reflecting this (*During 1941... society... bombing in the Blitz... citizens were at risk... childrens well-being declined... the Government*). Some passive verb forms support the impersonal style (*parents were forced... London was suffering... families were separated*), as do generalised subjects (*parents... society... critics... evacuees... poeple*). Multi-clause sentences are also used appropriately at times to manage the expansion of details and reasons (*Although society accepts...critics argue ... Many poeple have proved that...which no child should*). The pupil maintains the past tense in handling the historical context, while also successfully using the present tense for current perspectives on events, including the present perfect (*society accepts... critics argue.. Evidence suggests... have proved that*). At times, structures end awkwardly (*homesickness and isolation led to depression, which no child should have.*) and the final sentence aims to summarise but creates a confused ending (*In conculsion, on the other hand, ...*). Overall, however, the pupil writes to meet purpose and shows some developing confidence in establishing register and utilising grammatical features in support of this.

In the 2 narratives, the pupil depicts situations convincingly, conveying events and giving a sense of a main protagonist. In the piece focusing on Imara's experience in the rainforest, piece C, the third-person, past-tense narration captures her situation and movements, supported by some precise vocabulary choices (*squinted... waded... intertwined... clambered*). Some conventional markers of story events are included (*her stomach churing at the thought... All of a sudden...*) and brief dialogue punctuates action. For readers unfamiliar with the stimulus text, the precise situation and the roles of the characters (*Rat, the blackmamba*) remain unclear, though this is in keeping with the task of continuing an existing narrative.

The first-person narrative of an evacuee's experience, piece D, is similarly rooted in story convention (*The day had finally arived... Suddenly...With my heart beating out of my chest...*), providing the reader with a generally clear sense of events and with insights into the protagonist's state of mind. The past tense is dominant, with mainly appropriate handling of the movement from narration to internal monologue (*This was it. Would anyone want me? With my heart beating...I took a deep breath*). At times, the pupil uses

the first-person plural to convey the collective experience of the evacuees (*as we left apprehensiveness filled ar bodyes*), but this leads to a little confusion (*would we be wanted when I got there?*). Errors in constructions also detract from the effect occasionally (*And people say good bye to my mum... Where I was going?*). However, the piece builds effectively to a moment of tension and leaves the reader uncertain about the narrator's fate.

The pupil can use paragraphs to organise ideas

Across the collection, the pupil demonstrates an understanding of how paragraphs can organise related ideas and events. The radio advert, piece B, consists of 3 paragraphs, with the first paragraph beginning with a clear and direct indication of the focus of the advert (*Families of Britain. Do you want to Support your country in the war?*), followed by points which set out and reinforce the message (*provide a loving home... need you- Now!*). The second paragraph focuses on positive reasons for hosting an evacuee, using a conditional to introduce this (*If you choose to foster...*) and linking ideas through pronouns (*evacuee...their...they*). It ends with a sentence that moves on to the needs of the child (*he needs to get used to you because...*) but the shift of focus here, along with the change to a singular pronoun (*he*), creates some dissonance. The final paragraph continues this focus on an individual evacuee, but with its further shift to the personal experience of the 'narrator' of the advert (*The child that has come to live with our family...*), it leaves the advert without a clear final message.

The balanced argument, piece E, is organised through a series of paragraphs which take the reader through the opposing perspectives on the question. The opening paragraph summarises the question and points the reader onward to what is to come (*Although society accepts this...critics argue that...Let's look at the facts.*). The second paragraph explains the situation, providing factual information (*During 1941... citizens were at risk*) and linking points through conjunctions and adverbs to signal cause (*due to...*), consequence (*therefore...*) and related information (*In addition...*). Negative aspects of evacuation appear in paragraph 3, with appropriate introduction of this change (*On the other hand, critics argue...*), and with pronouns supporting cohesion (*this resulted in...*). Paragraph 4 continues this focus (*In addition some families...*) and highlights 'childrens well-being' in particular through a focus on domestic chores (*hard labour*) and the emotional toll of being separated from family (*homesichness and isolation led to depression*). The final paragraph signals its aim (*In conculsion,...*), however, there is some confusion in the points made, perhaps exacerbated by the pupil's corrections, which might have disrupted the intended sense (*children separated from their parents... because the Govement had to decided to take the evacuee on Suffering of mental health*). This weakens the organisation of the piece but, overall, there is clear evidence of ideas being organised appropriately within paragraphs.

The narrative pieces in the collection also provide evidence of paragraphing being used to group events, and to support the shift of focus within each story. In piece C, the first

paragraph describes setting and focuses on Imara's feelings and responses to her surroundings (*Imara squinted... she listened...*). The second paragraph then begins abruptly, with an urgent demand ("*Keep up spirit [spirit] child!*" *Rat instructed*), making the reader experience something of Imara's situation at the mercy of the rebel group. The sense of danger builds through the paragraph, leaving events on the cusp of significant action (*Imara hesitated but knew she had to speak*).

The evacuation narrative, piece D, is structured chronologically, through paragraphs which track the narrator's experience: the anticipation, then departure from the train station; reflections during the train journey; arrival at the rural location; and the moment of being taken on by a host family. The final paragraph ends, as in piece C, with a cliffhanger (*I took a deep breath, stepped forward and...*). Connections between paragraphs are established through time adverbials (*After a few moments... Faster than I had imagined, we arrived... From there...*), which help to create a clear account of the whole experience.

The pupil can, in narratives, describe settings and characters

In both narratives, there is clear evidence that the pupil is able to describe settings, giving the reader a sense of distinctly different worlds. In piece C, a remote forest setting is evoked through details of sights and sounds (*clear water ripping down the stream... moss-covered rocks... chirping birds sounds echo like a choir... mist coiled... intertwined towards the canopy*). A sense of place is also reinforced through characters' movements (*clambered over low-hanging branches... where the group were heading... creating a path*).

The pupil gives a sense of the protagonist, Imara, and the danger and uncertainty of her situation by stating her sensations and thoughts directly (*she was weary... hoping to smooth her feet.. her stomach churning at the thought... Imara hesitated but knew she had to speak*). Dialogue helps to give a flavour of the 2 additional figures named in the piece, with Rat's command ("*Keep up spirit child!*") showing his position of authority over her. The mysterious figure of the blackmamba is presented as 'leading the group', with additional indications of his confidence (*His rifle hung over his shoulder as he used a knife to chop away the vine's... signalled for the rebels to stop*). His speech also reinforces Imara's status, and his dominance ("*Spirit Child, I need you,*"). Overall, however, the piece leaves some gaps in the reader's understanding of where the group are heading and of Imara's precise situation, which could have been included through simple expository narration, or through dialogue or reflection.

The wartime setting is strongly conveyed in piece D, through references that match the evacuee experience. The process of leaving the city is captured (*time to leave London... Platform... conductors piercing whistle... the crowd... deafening train had pulled away from the station*), then the train journey (*Blue skies and green grass started to flash before my eyes... sun glistened over clear water... beautiful view*) and arrival at a rural destination (*gentle breeze... quiet houses with clean windows... village hall*), with

descriptions incorporating the narrator's responses to these changing scenes (*piercing... beautiful... glistening*). Additionally, the pupil explicitly uses the environment to echo the narrator's feelings, through pathetic fallacy (*lonely bird caught my eyes. It was just like me leaving my home*). The narrator's emotions are stated directly and also indicated through actions (*a bit confused... my sobbing had subsided... apprehensiveness... my heart beating out of my chest... took a deep breath*) and rhetorical questions (*will I be safe?... Would anyone want me?*). Language choices are not always appropriate to the context, however (*I began to stare out of the windows with embarrassment*).

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

The pupil successfully uses simple devices to structure the fact file about the bush baby, piece A. It features a suitably linear sequence of facts, with colons marking subheadings (*Common Name:... Average life span in the wild:*). The typed text also supports typical layout features, with bold used to highlight the subsections. The pupil begins with brief, fixed characteristics of the creature, and moves on to more expanded information (*Introduction:... Habitat:... Appearance:*). These sections include relevant material, with chains of reference supporting the reader's progress through the piece and their growing knowledge of the creature (*known as Galagos... 20 species of galago... they... their*). The final section, 'Would they make a good pet?', moves on from factual information to a more personal dimension, potentially drawing in the reader as a pet owner. The 'Interesting Facts' list could, however, have formed a more natural final section for the fact file, and been more clearly distinguished through bullet points.

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

Although there are some inaccuracies, evidence across the collection meets the standard, for example:

- **capital letters, full stops, question marks and exclamation marks to demarcate sentences**
 - *Bush babies are known as Galagos and are small primates that live in trees.* (piece A)
 - *Would they make a good pet?* (piece A)
 - *Could you provide a loving home for a helpless child?* (piece B)
 - *They could provide an extra pair of hands to help you around your house.* (piece B)
 - *"Keep up spirt child!"* (piece C)
 - *Would anyone want me?* (piece D)
 - *Firstly, it was clear that many people needed to keep their children safe.* (piece E)

- **commas for lists**
 - *fruit, insects and gum* (piece A)
 - *with long ears, brown, yellowish to reddish-brown or grey-coloured soft, woolly fur* (piece A)
 - *innocent, vulnerable citizens* (piece B)
 - *crisp, fresh air* (piece E)
 - *children had to clean, cook their own food and...* (piece E)
- **apostrophes for contraction**
 - *Let's* (piece E)

There is also some evidence of the wider range of punctuation taught at KS2, and this is sometimes used accurately, for example:

- **commas after fronted adverbials**
 - *When the evacuee comes to you, he...* (piece B)
 - *Although she was weary,...* (piece C)
 - *After a few moments,...* (piece D)
 - *With my heart beating out of my chest,...* (piece D)
 - *During World war Two,...* (piece E)
- **commas to separate phrases and clauses**
 - *due to their small structure, they can fit...* (piece A)
 - *If you choose to foster, your evacuee...* (piece B)
 - *clambered over the low-hanging branches, her stomach...* (piece C)
 - *sobbing had subsided, I began to...* (piece D)
 - *led to depression, which no child...* (piece E)
- **commas and brackets for parenthesis**
 - *(including young sibling)* (piece E)
- **ellipses to suggest mystery and build tension**
 - *The day I had been dreading...* (piece D)
 - *I took a deep breath, stepped forward and...* (piece D)
- **hyphens to form compound words**
 - *bat-like... good-looking... reddish-brown... grey-coloured* (piece A)
 - *moss-covered... low-hanging...* (piece C)
- **colons to introduce direct speech and lists**
 - *They eat:...* (piece A)
- **semi colons to link independent clauses**
 - *London was suffering heavy damages due to the bombing in the Blitz; citizens were at risk...* (piece C)
- **speech punctuation**
 - *"Keep up spirt child!" Rat insturuded.* (piece C)

Across the collection, there is evidence of a range of punctuation being used mostly correctly. At times errors and omissions weaken the pieces, but these do not prevent each piece from meeting its aim and meaning is mostly clear throughout.

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

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

Evidence for the correct spelling of the year 3 and year 4 words meets the standard. For example:

- *position[s]... certain* (piece A)
- *throughout... through... thought* (piece C)
- *caught... imagine[d]... arrived... breath... forward... women* (piece D)
- *therefore... separate[d]* (piece E)

Evidence for the correct spelling of the year 5 and year 6 words meets the standard. For example:

- *average... aggressive* (piece A)
- *stomach... shoulder* (piece C)

The pupil can write legibly

Handwriting is legible throughout the handwritten pieces in the collection. Letters are mainly appropriate in size and spacing.

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)

While the collection demonstrates writing in a range of forms, meeting different purposes, the overall effectiveness of each piece is compromised at times by lapses in focus and control.

The fact file on the bush baby, piece A, is informative and largely consistent in style, though at times informality disrupts this (*like to hang out in the trees... quite good-looking animals*) and there is not a full sense of the needs of the target year 5 or 6 reader. The

units of measurement (*773mm... 57 ounces*) could have been amended to better match the readers' frame of reference, for example. The piece also lacks geographical information, leaving the reader uninformed about where the creature is to be found, and the list-like approach and repeated sentence openers (*They...*) weaken the piece.

In the radio advert, piece B, the pupil adopts a confident, persuasive tone for the most part. As the piece progresses, however, this focus weakens and the shift in the final paragraph to a perspective that brings in the speaker's own experience (*The child that has come to live with our family...*) disrupts the authoritative, encouraging tone already established and disorients the reader somewhat. This shift also gives the advert a rather flat ending, where a rousing call to arms would have been in keeping with the aims of the piece. In addition, the formal approach shifts at times (*The kid will be glad if he got a home*).

The purpose of the balanced argument, piece E, is largely met through its sequence of focused paragraphs, addressing positive and negative aspects of evacuation. However, the overall aim is undermined in the final paragraph, where the pupil's comments are disrupted by editing corrections that are incomplete, leaving the concluding judgement unclear. The pupil's movement between generalised description and first-person reflections in the evacuation narrative, piece D, is also disrupted a little through uncertain editing, creating a disjointed effect at times (*people say goodbye to my mum... would we be wanted when I got there?*).

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

Both narratives in the collection give a sense of specific worlds. The rainforest setting, piece C, is captured through description and the character's responses to the environment, though at times these are not fully realised (*Damp fingers mist coiled...*) and do not suit the particular context (*hoping to smooth her feet...*). The wartime context is made clear through the actions and observations of the narrator in piece D, and as in piece C, a sense of tension builds. However, at times, descriptions are undistinguished (*cold Platform... Blue skies and green grass*) and repetition weakens the depiction of the narrator's experience (*apprehensiveness... Apprehensively,...*).

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

Dialogue appears only in piece C, with 2 brief instances of speech from 'Rat' and 'the blackmamba'. There are no spoken exchanges between characters, though the words used, including reporting clauses, do evoke some aspects of the 2 figures, including their power. Additionally, the speeches provoke responses in Imara, as she 'clambered over the low-hanging branches, her stomach churning' and 'knew she had to speak'. While the pupil is beginning to use dialogue to convey character and advance the action, this is not

adequately evidenced in the collection, and the pieces show a tendency to use narration rather than speech. In the evacuation narrative, piece D, including dialogue at the departure or arrival points could have added to the sense of period authenticity and helped to convey the narrator's character through their relationship with their mother or the other evacuees.

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)

While the pupil selects vocabulary and grammatical structures suited to each piece of writing, at times choices are less appropriate, for example in the fact file about bush babies, piece A, the objective, informative purpose is weakened by less formal expressions (*quite good-looking animals*). This perhaps reflects the pupil's uncertainty when making use of researched information, for example using the informal expression, 'hang out in the trees', where the intended point is that the creatures hang in the trees 'in bat-like positions'.

The use of informal vocabulary similarly creates an inconsistent effect in the radio advert, piece B, that is not in keeping with the piece as a whole (*The kid...*). The pupil uses modal verbs to convey the potential advantages of taking on an evacuee, but this is not always managed accurately, alongside attempts to manage tense (*The kid will be glad if he got a home*).

In the balanced argument, piece E, the pupil uses passive and impersonal constructions in support of a formal register, though this is not always successful (*parents were forced with the difficult decision to send their children away*), and some vocabulary choices disrupt the intended effect, for example 'went with' (*multiple negative issues that went with evacuation*).

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

Within the collection, cohesion is noticeably affected at times by attempts to vary pronouns, creating a shifting set of references that disrupt rather than support connection, for example in piece B (*your evacuee... their... the evacuee... he*). Conversely, in piece A, while it is always clear that the pupil is referring to the bush baby, the overuse of 'they' creates repetition and a lack of variety in the last 4 sections (*They are quite... They gets their name... They sleep in... They become... They are...*). In piece C, similarly, 'the group' is repeated 3 times in the second paragraph, with opportunities missed to vary references in a way that could add to the reader's awareness of 'the rebels'.

In piece E, the pupil uses adverbs and adverbials to develop points and to mount opposing arguments, but the final paragraph loses focus as it is unclear which preceding points are being referenced (*In conclusion, on the other hand...*). Similarly, while the pupil is using a range of devices in piece D to track the evacuee's journey, including adverbials and perfect forms (*had finally arrived... had pulled away...*), lapses in referencing weaken cohesion within the whole. This indicates that the pupil is not yet meeting this statement.

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

While the collection demonstrates some success in using verb tenses appropriate to different types of writing, at times the pupil moves between tenses and between singular and plural pronouns, leading to errors in agreement which cause confusion (*the conductors piercing whistle sounded around the crowd. And people say good bye to my mum... where was my mum and the other people?... would we be wanted when I got there? And will I be safe?*). As discussed, piece B also includes shifts in tense which generate errors (*The kid will be glad if he got a home...*) and a disjointedness for the reader. A forward look at what the experience of hosting an evacuee will be like (*your evacuee will come with...*) changes to a generalised expression of his needs in the present tense (*When the evacuee comes to you, he needs to get used to you*), where 'he will need to get used to you' would have maintained a consistent perspective. These weaknesses suggest that further evidence of consistent and correct usage is needed to meet the statement for the expected standard.

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)

The collection demonstrates the pupil's growing confidence in using a range of the punctuation taught at KS2. Commas mark phrases and clauses correctly in many cases, and the range of sentence structures in the pupil's writing is supported through the use of a colon, piece A, a semi-colon, piece C, and ellipses, piece D. The pupil is also able to use brackets to add parenthetical information, piece E, and can mark direct speech accurately, though there are also errors (*"Spirit Child, I need you," His voice travelled...*). Apostrophes are occasionally present, with one example of correct usage of an apostrophe to mark a contraction in piece E (*Let's...*). Apostrophes for possession are misplaced, however, for example in pieces A (*old bird's nests*) and D (*mother's skirts*), where the singular is used rather than the plural. Occasionally, sentence punctuation is inaccurate, perhaps reflecting the pupil's attempts to vary sentence structures in their writing. Overall, this combination of a broader range of punctuation and some inaccuracy indicates that the statement is not yet being fulfilled.

The pupil can spell correctly most words from the year 5 and year 6 spelling list, and use a dictionary to check the spelling of uncommon or more ambitious vocabulary

The collection includes 4 correctly spelt words from the year 5 and year 6 spelling list, in pieces A and C (*average, aggressive, stomach, shoulder*) and 2 errors in words from the list, in piece D (*embarresment, awkard*). Evidence from other classroom work would need to be in place to confirm their secure spelling of most words on the list. There is ample evidence of uncommon and ambitious words being spelt correctly across the pieces, for example in piece C (*squinted, canopy, clambered*) and piece E (*society, benefited, addition, labour, homesickness*). The pupil also corrects some words in the process of editing, though this does not always result in the correct spelling being used, for example in piece E, 'vnerable' is amended to 'vulnerable'. Overall, however, if the provision of classroom evidence of the correct spelling of most words from the word list is in place, there is evidence that the pupil is meeting this statement.

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

Handwriting is predominantly joined and is legible throughout the collection. It shows some signs of fluency, particularly in piece D, indicating that the pupil shows evidence of meeting this statement.

Pupil C – working at the expected standard

This collection includes:

- A) a persuasive leaflet
- B) a narrative
- C) a non-chronological report
- D) a diary entry
- E) a short narrative
- F) a diary entry

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 evidences Pupil C’s ability to write effectively for purpose, selecting language to support reader understanding and engagement. The collection includes a persuasive leaflet for a disaster survival suit, a non-chronological report on child labour during the Victorian period and a diary entry recounting events around the Bristol Bus Boycott of 1963. A second diary entry is based on ‘The Long Walk’, a story by George Layton, and there are 2 additional narrative pieces: one modelled on ‘Wild Boy’ by Rob Lloyd Jones and a shorter narrative inspired by the football World Cup.

The advertisement for the ‘Super Sutie’ a ‘natural disaster protection suit’, piece A, is aimed primarily at adults and employs the language and features of persuasive writing. A secondary audience of the pupil’s contemporaries is served through the writer’s choice of fantastical content – a suit that can float, fly and speed the wearer out of danger – reminiscent of children’s science fiction and fantasy writing. The layout of the leaflet is appropriate and combines an eye-catching branded heading and an annotated illustration with 2 columns of copy, quotes from satisfied customers and marketing ‘flashes’ (*Don’t risk survival!*).

The advert opens with a direct appeal to hook the reader (*Attention everyone!*) and immediately identifies the problem the suit claims to address (*Are you tired of always being in danger? Are you sick of always mourning lost love ones? Well don’t be scared, be prepared with Sutie, the all inclusive natural disaster protection suit.*). This pattern of presenting a problem followed by reassurance and a solution is repeated across the piece (*Worried about falling off a broken plane? Not to worry! Sutie has veagan sails built in...*), and the emphatic conversational style of direct address is sustained throughout (*Now let’s get talking... You bettcha!*). Generic sales and marketing language is deployed to persuade (*all inclusive... for only a small price... no match for... wide range of*

features... special... perfect for... Reduced from...). This is combined with vocabulary emphasising the product's high-tech nature (*shock absorbsion... compactable electric bike... charging point*), with a nod to current trends (*Everything on this suit is light-weight and veagan...*). Above all, the leaflet plays on the fears of its potential customers, especially their concern for their families, employing some hyperbolic language to describe threats and to offer reassurance (*always being in danger... always mourning lost loved ones... We will save lives across the globe...*). This play on readers' emotions is continued in the quotes from customers (*This suit is brilliant at keeping me and my family safe... Ben (age 5) says: The inflatable thing helped me in the big waves cuse I can't swim.*) and in the 'flashes' (*Don't risk survival!*). These also deploy some attention-grabbing metaphorical word play typical of sales material (*Get swept away with our summer sales!*).

The second non-fiction piece in the collection, piece C, is an informative non-chronological report on Victorian child labour consisting of an introduction followed by sub-sections describing some typical jobs. In keeping with the serious nature of the content, and to instil reader confidence in the information presented, the piece adopts a formal register (*During the Victorian Era, children from poorer households were expected to work long, tireless and sometimes dangerous hours in places such as... A popular job in the cities was to sell a variety of food and other products.*), with the occasional lapse (*Life as a seller was tough because people didn't want to pay a lot...*). Subject-specific vocabulary also supports the formality and authority of the piece (*factory work... health and safety regulations... machines... poor conditions... sum of money*). There is a slight change in register when the writer uses more emotive language to describe the working conditions (*long, tireless and sometimes dangerous... pitiful... forced up... booted... perilous... severe injury... endless tunnels*). This emotive language and some of the content are deliberately selected to raise a shocked response in the reader (*When the children came down they were often bleeding so their masters rubbed their wounds with salt water and then booted them back up... sat for long hours by themselves in the dark... a cart tied to them with a chain.*).

The diary entry describing events surrounding the Bristol Bus Boycott of 1963, piece D, adopts a more informal approach to history writing. It deploys the first person (*There was a police line waiting for us today*), direct address (*I'm back! The march was huge..*), informal language (*loads of people showed up but still no luck!... they still won't budge*) and personal comment typical of diary writing (*I hope they give in in the next two weeks, otherwise I shall march into town and scream at the mayor myself. That will show the lot of them!*). Despite this informality, the events are reported and explained with clarity through a well-paced gradual reveal. An opening paragraph introduces the bus boycott and offers an initial explanation (*The Bristol Bus Boycott has been going on for almost two whole months now! I so wish the bus company would just let Dad work on one of their fine buses...*) and additional explanatory information gradually emerges in subsequent paragraphs through descriptions of the writer's thoughts and experiences (*We have been going on marches through Bristol... this race-based discrimination has to*

end... a company who is racist and horrible to people who are not white and English... Hopefully the men at headquarters will rethink their policies... I want to be able to go on the buses soon).

By recounting events through imagined personal experience, Pupil C strengthens the reader's response to the injustice of the situation (*He is so upset and angry... I do hope daddy does get a job on a bus... Daddy has organised another march...*). The young diary writer's descriptions of the family's hopes for the future (*I so wish... if only... he has always dreamed of it... he wants a better world for me growing up... Hopefully...*), her father's bravery (*Daddy is putting himself on the line.*) and her fears for his safety (*I get so scared that he will get hurt or be arrested...*) also intensify the impact of the piece. Reader sympathy is further elicited through the writer's all-too-human conflicted responses. She hates 'the way they treat immigrants' but finds the bus boycott 'exhausting' and painful (*I'm getting blisters from walking around non-stop.*). In keeping with the diary genre, she comments and reflects upon her own behaviour in a way that also elicits reader sympathy (*I'm not going to say anything and question his dreams... I feel awful writing this down as it sounds so trivial in the grand scheme of things and it makes me awfully guilty...*). Overall, this is a highly engaging and sophisticated piece, both informative and moving.

The first narrative piece in the collection, piece B, follows on from the beginning of 'Wild Boy' by Rob Lloyd Jones and is based on Pupil C's predictions for how the story continues. The piece opens with a double mystery: Wild Boy does not know where he is, and the reader has no knowledge of the events leading up to this point. Both are slowly and skilfully explained over the course of this well-paced piece narrated in the third person – Wild Boy is part of a freak show and in this episode is in captivity, accused of murder. The unravelling of these mysteries through rich description and lively dialogue keeps the reader engaged throughout the piece, and the use of some slightly archaic language places its events in a historical setting (*a huge head came into view... What seemed like an eternity passed... Suddenly, a cry broke out in the tent... rot in a freak show... made it to the wagon... with a murder to solve*).

The short narrative, piece E, is, in contrast, contemporary, detailing the build up to the winning shot in a football World Cup using language chosen to instil in the reader the tension experienced by the first-person narrator. The scene is brought vividly to life through descriptions of the protagonist's heightened senses and physical sensations which employ figurative language (*A lump formed in my throat like a hot, dense coal. Fear curled in my soul like twisting tendrils... the pressure grew, and pounded in my ears like a drum*). The palpable weight of expectation and then enormous relief of the supporters are also well-communicated (*like vultures about to pounce... the stadium hummed with pent up energy... The crowd erupted...*). The high stakes nature of the kick is only revealed in the final sentences (*I had done it. I had won the World Cup.*). This is a compact piece, in which dense description is carefully selected for its impact on the reader and well deployed for dramatic effect.

The final piece in the collection, a narrative in diary form, piece F, is a gentle, reflective and sometimes mournful retelling of 'The Long Walk' by George Layton. The piece walks the reader through the events of a single day and what might be a last meeting between grandfather and grandchild. The first-person reflective diary form allows the reader engaging insights into the writer's character (*I didn't mind that I had to wear the hideous clogs he had brought me...because I was spending the day with him!*), revealing their feelings for their grandfather and their realisation that he will soon pass (*I fought back tears*). The grandchild's energy and movement (*I shot out of bed at the crack of dawn...*) and the pace of the beginning of the story (*I enthusiastically swung open the door...*) are contrasted by the descriptions of the grandfather's slow movement (*still shuffling...*) and the gentler pace of the main body of the story in which the 2 visit the graveyard (*I told Grandad it was probably time to start heading back, but he said he had one more thing to show me.*). At the end of the story the reader is left with mixed feelings: pleasure in the relationship portrayed (*... I was spending the day with him!*) and sorrow at the inevitable end of life (*he told me his time was up*).

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

Each of the narrative pieces in this collection has a distinct and vivid setting and well-developed atmosphere. These are achieved through the selection and application of a variety of descriptive techniques, including the use of the senses and figurative language. Characters are also generally well-drawn.

In piece B, the 'Wild Boy' narrative, the oppressive atmosphere is initially evoked through the description of the setting. The atmosphere shifts as the different characters appear, and these subtle shifts are successfully communicated through descriptions of the characters' actions and speech. The language used to describe the dark, enclosed space in which Wild Boy wakes to find himself immediately establishes a taut atmosphere (*musty foreboding darkness*). Unable to see, the boy – and the reader – must rely on his other senses to understand where he is. What he can smell, hear, feel and taste quickly alert him to the confines of the cage and the lion's presence (*A deep rumbling... The taste of blood and the rancid smell of manure... He felt a soft, silky... paw*), and provide the reader with a strong sense of place. Wild Boy's dawning realisation of his predicament ratchets up the tension from 'discomfort' to panic (*frantically started rattling the rusty iron bars*), which peaks at the appearance of the lion (*A growl broke the stale silence and a huge head came into view...*). This is followed by a well-managed shift in atmosphere through the anthropomorphic portrayal of the lion and its unexpected behaviour. While its fangs are 'illuminated in the small shard of ghostly light', its eyes are 'sad, sharp and lonely' and it rolls over and falls asleep, leaving Wild Boy wondering.

The level of threat is re-established through the introduction of Mary Everet and descriptions of her ghastly appearance (*a ghostly face loomed into view. The pasty makeup had crusted on her face, her eyes bloodshot and swollen.*). This is soon

reversed by the sudden arrival of the leotard wearing, and, by implication, younger and fitter Clarissa who heroically fells the boy's captor (*Mary Everet slumped to the ground and behind her stood Clarrissa!*). The atmosphere shifts again as Wild Boy escapes from the confines of the cage and possible death to the space and freedom of the open road (*They took off and made it to the wagon just as it took off*) and 'A new life'. Only towards the end of the story do all the small clues come together to identify the setting; he is not only escaping the cage, but also the circus (*lion... tent... freak show... wagon*).

The atmosphere in the World Cup narrative, piece E, is also tense. Despite the vastness of its football stadium setting, it too conveys a sense of being first trapped and then liberated through its descriptions of the crowd's behaviour (*their desperate cries like vultures about to pounce on a decaying carcass... Fans came flooding onto the pitch, my team mates lifting me up in celebration.*). The tension of the piece is raised when the stadium falls silent and the fierce goalkeeper appears ([she]... *flexed her muscles and stared me down.*). The use of a first-person narrator and the first-hand descriptions of their physical experiences bring the main character and setting vividly to life (*A lump formed in my throat like a hot, dense coal. Fear curled in my soul like twisting tendrils, gripping my heart... My shirt stuck to my neck, the pressure grew, and pounded in my ears like a drum. Boom! Boom! Boom! The piercing whistle howled in my ears.*). The depth of feeling around football is well-portrayed (*a ball that bring nations together and wrenches them apart. Everything that mattered to me in life was forgotten*). Descriptions of the ball also contribute to the tense atmosphere and to the release in tension at the end of the piece (*The ball just sat there on the grass... The ball flew through the air, all eyes trailing the comet of the soaring ball... the golden ball bit the back of the net.*).

The atmosphere in piece F, the retelling of 'The Long Walk' by George Layton in diary form, moves from joyful to sorrowful as it relates the events of '*a strange and wonderful day with a sad ending*'. The diarist's youthful exuberance and feelings of excitement are portrayed through descriptions of their behaviour (*I fell out of bed with a thud,*) and insights into their thoughts (*Grandad arrived 20 minutes and 57 seconds later [not that I was counting...]. I enthusiastically swung open the door*). These descriptions, in combination with the domestic setting, create a pleasant and familiar atmosphere (*mum calling me to have my breakfast... tucking into my marmalade on toast...*). The loving relationship between the characters is established through the grandchild's willingness to wear the 'hideous clogs' and the grandfather's habit of surprising him (*he never tells us when he's coming... his special knock*).

The shift in atmosphere from excitement and joy to a more reflective and mournful mood is achieved through descriptions of the grandfather's uncertain movements which are also repeated across the piece (*shuffling... shakily... hobberling*). In a journey mirroring the 'long walk' of life, the 2 characters move from the well-portrayed busyness of the bus and the street (*the conductor yelled... a little street filled with tightly packed houses, wasing lines were strung with a variety of bright, colourful clothing...*), to the tranquillity of the 'shallow but beautiful canal' where they chat 'about barges and boats'. They finally

reach the graveyard. The description of the grandchild's sudden understanding of the meaning of the trip (*my stomach plummeted...*) and the simplicity of the subsequent sentences establish the gently moving mood of the end of the story (*He led me to a small plot. In a raspy voice he told me he was going to be buried here. I fought back tears. I told him not to leave me, but he told me his time was up.*). In contrast to its noisy beginning, the day ends in 'sodden silence' and the story closes on a reflective note (*I hope I can say goodbye to him one more time before he dies.*).

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

The 'Wild Boy' story, piece B, demonstrates the pupil's ability to integrate dialogue into a narrative and use it to convey character and plot, and to advance action. The reader learns nothing of Wild Boy and the circumstances which have led to his imprisonment from the beginning of the story. These mysteries are instead slowly revealed across the piece through interactions between the characters. In his encounter with the anthropomorphised lion (*"Please... don't hurt m-m ee..." stuttered Wild Boy... The Lion spat on the ground, and rolled over and fell asleep*), the boy speculates that the lion failed to kill him due to their 'similarity in appearance' (*a matted, sandy mane, deep hazel eyes you could swim in; sad, sharp and lonely.*). We learn later from Clarissa that the boy is part of a freak show, and can perhaps assume that this is due to his 'wild' or animal-like appearance (*"... so if you don't want to rot in the freak show for the rest of your short life..."*). The cause of his current imprisonment – he's accused of murder – is explained in his interaction with Mary Everet (*"How did you kill him?!" Mary Everet spat. "I need answers!"*).

Wild Boy's appeals to his jailer and to the lion reveal his terror (*"Please..." He moaned, "Let me out of here..."*), and his internal speculation about the lion perhaps reflects his own state (*Or was the lion not willing to kill, because he was lonely?*). Mary Everet's mean and wicked nature is revealed through the threatening content of her speech (*"How did you kill him?!...I need answers!"... "... I'll ring your ugly neck or I'll feed you to old Daisy..."*), the descriptions of how she speaks (*Mary Everet spat... Her husky voice dimmed until it was a threatening whisper*) and the rank smell of her breath as she speaks (*like cigarettes and lard*). As Wild Boy remains mute, his guilt or innocence remains unclear, keeping the reader guessing. The mystery is not resolved until his innocence is implied in the internal dialogue in the final sentence (*A new life, Wild Boy thought, with a murder to solve...*).

Clarissa's punchy speech and demeanour (*"Stay absolutely silent while I bust you out!" Hissed Clarissa, ... tapping her foot*) and her slightly sarcastic words (*if you don't want to rot in the freak show for the rest of your life, I suggest you come with me*) establish her as a plucky, if impatient, character. Her words also emphasise the urgency of the situation, how close to the wind they are sailing, and explain their method of escape (*the wagons*

departing in 2 minutes,...”). Wild Boy is once again mute, but he responds with action (*They took off...*) and is finally free.

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 C demonstrates an ability to select language appropriate to the different forms of writing included in this collection.

The persuasive purpose of the advertising leaflet, piece A, is supported by direct appeal to the reader, which includes the use of the second person (*Are you worried... Every natural disaster you can think of... to keep you safe & sound*) in combination with the first-person plural to reassure (*We will save... We also make...*). Questions, the imperative and statements are grouped to identify potential problems, dispel fears and offer solutions (*Worried the bike will run out of juice? Don't worry! This suit is built with a charging point.*). The rhyme (*Well don't be scared, be prepared...*), short sentences and the power of three in the first paragraph provide rhythm to entice (*Landslide? Too easy! Hurricane? Sorted! Tsunami? You betcha!*). Extended sentences in the second paragraph deploy noun and adverbial phrases and subordination to describe the features of the suit in detail (*The soles of the boots are made of elasticated veagen leather so you can run away at top speed!*). Contractions support the informal style (*You betcha!.. Let's get talking*), while a more formal passive voice is used to suggest the technical expertise behind the product (*is built with special shock absorption...*). Modal verbs aim to impart certainty and instil consumer confidence (*We will save... These boots will keep your feet*).

The non-chronological report, piece C, is more formal. The third person and passive voice establish the objectivity of this historical account (*A popular job in the cities was to sell a variety of food and other products. Children sold... children from poorer households were expected to work... they were scared away by the police or gangs*), and phrases typical of more formal writing are used to elaborate (*as a result of... in some cases... such as... could result in... or even... a number of... to name but a few*). Noun and adverbial phrases communicate the horror of child labour (*long, tireless and sometimes dangerous hours in places such as mines and factories... A popular job in the cities was to sell a variety of food... a cart tied to them with a chain... suffocated from the coal dust and lack of space... worked in the coal mines from a very young age... sat for long hours by themselves in the dark*). Some well-managed multi-clause sentences expand information, including information detailing cause and effect (*Life was very difficult for these children and many died as a result of the poor conditions children were expected to work in... There were no health and safety regulations and children were expected to clean the machines while they were still running.*). Modal verbs are also used to indicate effect (*could result in severe injury...*) and, together with the passive voice, to emphasise the

children's lack of agency (*Children had to work for at least 12 hours a day... They were forced to...*).

The diary entry describing the Bristol Bus Boycott is written appropriately in the first person using direct address (*I'll Write again tomorrow*). Other informal constructions support the conversational style, and these include contractions (*it's not fair!*), tag questions (*what will we do then?*) and exclamations (*That will show the lot of them!*). Multi-clause sentences linked by 'and', 'but' and 'because' are also appropriately speech-like (*He is so upset and angry and says that this race-based discrimination has to end... I really hate the way they treat immigrants in this country but I want to be able to go on the buses soon because I'm getting blisters from walking around non-stop.*) Adverbial phrases and modal verbs express the writer's hopes for the future (*I so wish the bus company would just let Dad work... if only the bus company would give in... this race-based discrimination has to end... Hopefully the men at headquarters will rethink... otherwise I shall march into town and scream at the mayor myself*).

The 3 narratives in the collection demonstrate Pupil C's ability to use figurative language and other literary techniques to serve their narrative purpose and engage the reader. In piece B, for example, the writer applies metaphors to bring descriptions to life (*waves of panic... A growl broke the stale silence... eyes you could swim in... the small shard of ghostly light... Her husky voice dimmed...*). Anthropomorphism is deployed in the description of the lion and to explain the atypical behaviour that facilitates Wild Boy's escape (*was the lion not willing to kill, because he was lonely?... Daisy promptly fell asleep, disgusted by the slushy reunion.*).

Metaphors and similes provide powerful descriptions in the World Cup narrative, piece E, (*A lump formed in my throat like a hot, dense coal. Fear curled in my soul like twisting tendrils, gripping my heart.*) and include onomatopoeia (*the pressure grew, and pounded in my ears like a drum. Boom! Boom! Boom!*). The power of three (*The pitch was silent. The stadium was silent. The world was silent.*) and alliteration contribute to the tension in the piece (*The crowd's eyes widened, waiting for the whistle*). Figurative language depicts the crowd as an animal or bird, emphasising its teetering control (*The roar from the crowd ... like vultures about to pounce on a decaying carcass.*), and the personification of the ball adds an extra dimension (*The ball just sat there... the golden ball bit the back of the net.*). In piece F, based on 'The Long Walk', the 'walk' itself becomes a metaphor for the grandfather's dwindling years. As the walk moves from noise and movement towards stillness and silence, the grandfather moves slowly from life towards death (*I waved goodbye to him in the drive and watched him shuffle out of sight.*).

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 pupil achieves cohesion in the pieces in this collection through the accurate and effective use of many linguistic features and techniques working in combination. These include adverbials, subordination, pronouns and synonymous references, deliberate repetition and the use of themes.

Adverbial phrases are used across the collection to link information, events and ideas within and across sentences and paragraphs. In the diary entry describing the Bristol Bus Boycott, piece D, for example, reader understanding of the chronology of events is supported by adverbials of time which link things that have been true for a long time to more recent happenings and possible futures (*for almost two whole months now... later today... since he was a tiny boy... today... in the next two weeks*). Adverbials of place are used across 'The Long Walk', piece F, to explain how the characters travel from place to place (*up to the top deck of the trackless... in a little street... by the edge of a shallow but beautiful canal... into a grave yard*). In the same piece, adverbials of manner enrich descriptions to support reader understanding of the characters and how things happened (*I fell out of bed with a thud... Grandad arrived with his special knock... shakily dropped a few coins into the conductor's hand.*).

Subordinating conjunctions are used to link cause and effect, for example in the 'Wild Boy' narrative, piece B, (*was the lion not willing to kill, because he was lonely?... "If you don't tell me, I'll ring your ugly neck..."*) and in the non-chronological report, piece C, (*Life as a seller was tough because people didn't want to pay a lot...*). In piece A, the advertisement for the 'SuperSutie', conjunctions link feature with function (*These boots will keep your feet nice and warm and make sure your toes don't overheat! The soles of the boots are made of elasticated veagen leather so you can run away at top speed!*).

Pronouns and synonymous references are used to support cohesion and prevent repetition from interrupting flow. For example, in the second paragraph of the non-chronological report (piece C) 'boys of about 5 or 6' are subsequently referred to as 'they', 'the children' and 'them', and the pronoun 'another' is used to avoid repetition of the word 'chimney'.

In some pieces, repetition is used deliberately and effectively to establish cohesion across the piece. In the advertisement for the SuperSutie, piece A, for example, the phrases and structures that link potential dangers with the solutions the suit provides are deliberately repeated. This question/exclamation/statement pattern occurs throughout (*Worried about falling off a broken plane? Not to worry! Sutie has veagen sails built in for the arms and legs... Worried the bike will run out of juice? Don't worry! This suit is built with a charging point.*) and the words 'worry', 'Sutie has' and 'Sutie is built' are also deliberately repeated across the piece.

In the final piece in the collection, piece F, 'The Long Walk', cohesion is supported by the use of themes, including contrasting themes of activity and stillness, noise and silence, and speed and slowness. The grandchild is active, noisy and moves at speed, the grandfather more measured and slow. The 2 come together in silence as they reach an understanding that death will part them (*we sat in sodden silence.*).

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

The collection demonstrates that Pupil C can manipulate tenses to support their intended meaning and reader understanding.

In piece A, the pupil adopts the present tense to describe the dangers that SuperSutie can overcome and to describe its life-saving features (*Sutie has a wide range of features to keep you safe & sound... so you can run away at top speed!*). The present continuous describes current consumer enthusiasm (*People are erupting to get their hands on a Sutie*). The longer-term impact of the suit is expressed in the future form using the modal verb 'will' (*We will save lives across the globe...*) as are consumers' possible concerns (*Worried the bike will run out of juice?*).

The present and future forms are used in both diary entries when directly addressing the diary, for example in piece F, 'The Long Walk', 'I suppose I should tell you all about it... Promise to write again soon' and in piece D, which describes the Bristol Bus Boycott, 'I'll Write again tomorrow...'. The diarist's plans, expectations and hopes for the future are also expressed in the future form in both piece F (*Grandad said we would be taking the "trackless" ... I hope I can say goodbye to him one more time before he dies.*) and piece D (*I do hope daddy does get a job on a bus... Hopefully the men at headquarters will rethink their policies and realise... I shall march into town and scream at the mayor myself. That will show the lot of them!*).

The Bristol Bus Boycott diary entry is written for the most part in the present tense and continuous present (*I'm getting blisters...*), in combination with the present perfect to explain events that began in the past and are likely to continue (*The Bristol Bus Boycott has been going on for... We have been walking everywhere... Me and mummy and my friends have been making banners all week!*).

The other narrative pieces are written in the past tense, for example 'Wild Boy', piece B, (*Realisation dawned on him*). The continuous past is used in the World Cup narrative, piece E, to briefly slow the action (*The ball flew through the air, all eyes trailing the comet of the soaring ball.*) before a return to the simple past (*the golden ball bit the back of the net*). Pupil C uses the continuous past regularly throughout 'The Long Walk', piece F, including when emphasising the grandfather's slow gait (*Grandad, who was still shuffling... We walked down them, Grandad hobberling behind me.*).

In the World Cup narrative, piece E, the past perfect is used at the very end of the piece to reveal the context of the kick (*I had done it. I had won the World Cup*). In the episode from 'Wild Boy', piece B, this tense describes actions that have or might have already happened (*The pasty makeup had crusted on her face... had the lion obeyed him?*). In piece F, 'The Long Walk', it is deftly combined with other past forms in a multi-clause sentence explaining prior, current and future circumstances (*I didn't mind that I had to wear the hideous clogs he had brought me, when he was in Holland, because I was spending the day with him!*).

When writing dialogue, the writing moves between tenses as required. For example, in 'Wild Boy', piece B, Mary Everet uses the simple past and present tenses in her interrogation and the future form for her threats (*"How did you kill him?!" Mary Everet spat. "I need answers!"... "Well then I guess Daisey will handle you,"*). Reporting clauses are consistently expressed in the simple past.

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, with some lapses, and accumulates across the collection to meet the statement. For example:

- **commas to mark fronted adverbials and clauses**
 - *We also make a special customisable suit for kids, which additionally comes with a fidget toy for stressed kids...* (piece A)
 - *"If you don't tell me, I'll ring your ugly neck or I'll feed you to all Daisy over here,"...* (piece B)
 - *Suddenly, a cry broke out...* (piece B)
 - *I hope they give in in the next two weeks, otherwise I shall march into town and scream at the mayor myself.* (piece D)
 - *The ball flew through the air, all eyes trailing the comet of the soaring ball.* (piece E)
 - *This morning, I shot out of bed at the crack of dawn...* (piece F)
 - *As I was tucking into my marmalade on toast, mum told me I was going out with Grandad!* (piece F)
 - *When we got home, I waved goodbye to him in the drive and watched him shuffle out of sight.* (piece F)

- **apostrophes in contractions and dashes to reflect an informal register**
 - *don't... bettcha!... can't... let's* (piece A)
 - *it's... he's... won't...* (piece D)
 - *We have been walking everywhere and it's exhausting - if only the bus company would give in.* (piece D)
 - *There was a police line waiting for us today - more than I have seen before.* (piece D)
- **hyphens to avoid ambiguity**
 - *light-weight* (piece A)
 - *non-stop... race-based discrimination* (piece D)
- **inverted commas and other punctuation to indicate speech and quotations**
 - *Lux (age 12) says: I loved the addition of the fidget toy. It really helped me calm down.* (piece A)
 - *"How did you kill him?!" Mary Everet spat. "I need answers!"* (piece B)
 - *"Please... don't hurt m-m ee...," stuttered Wild Boy.* (piece B)
- **dashes to mark the boundary between independent clauses**
 - *Tension gathered on the pitch and the stadium hummed with pent up energy – everyone wanted to see the final result.* (piece E)
- **punctuation to indicate parenthesis**
 - *Daisy, the lion, rose magnificently and bore his fangs...* (piece B)
 - *The crowd erupted – some in joy, some in sorrow – as I basked in my glory.* (piece E)
 - *Grandad said we would be taking the "trackless" (the bus, but he liked to call it that) to a "secret" destination.* (piece F)
- **ellipses to build suspense**
 - *He felt a soft, silky... paw.* (piece B)
 - *My foot made contact with the ball, and the ground shifted beneath my feet...* (piece E)

The pupil can spell correctly most words from the year 5 and 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. There are some errors and inconsistencies which might have been picked up with more careful editing, for example

'dissaster' in piece A. The spelling of the words included from the year 5 and 6 spelling lists meets the standard.

Correctly spelled words from the statutory year 5 and 6 list include:

- *suggest* (piece B)
- *variety* (piece C)
- *prejudice* (piece D)
- *desperate... muscles* (piece E)
- *stomach* (piece F)

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

- *mourning... fidget... reduced* (piece A)
- *foreboding... rancid... eternity... overwhelmed... adorned... illuminated... magnificently* (piece B)
- *pitiful... suffocated... perilous... severe... emerged* (piece C)
- *exhausting... businessmen... discrimination... racist... trivial... scuffling* (piece D)
- *pounce... tendrils... piercing... soaring... tension... wrenches... basked* (piece E)
- *hideous... enthusiastically... destination... cobbled... apprehensive... plummeted* (piece F)

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

Across the 3 handwritten pieces in this collection, Pupil C's handwriting is joined and usually legible. This is sustained across the 2 longest pieces, the 'Wild Boy' narrative, piece B, and 'The Long Walk', piece F.

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)

Pupil C's ability to adapt their writing to purpose and audience is a strength in this collection, and there is some evidence that they are also beginning to draw on their wider reading. However, they are not yet doing so consistently effectively. For example, they demonstrate a clear understanding of the dramatic impact of figurative language in the World Cup narrative, piece E, but a writer working at the standard above might have used this language more sparingly for greater effect. This area for development is

particularly evident in the passage describing the ball's flight. Here, an overuse of descriptive language reduces rather than enhances the drama of the moment (*The ball flew through the air, all eyes trailing the comet of the soaring ball. Tension gathered on the pitch and the stadium hummed with pent up energy – everyone wanted to see the final result. My eyes were glued to the destructive arrow which is called a ball that bring nations together and wrenches them apart. Everything that mattered to me in life was forgotten when the golden ball bit the back of the net.*).

The difference between Pupil C and a writer working at greater depth is also exemplified in the character descriptions in 'Wild Boy', piece B. The brief portraits of the 2 women do provide a sense of their contrasting characters. However, while the writer describes Wild Boy's physical sensations and his feelings of fear, his character and the nature of his 'wildness' remain largely underdeveloped and unexplained. A writer working at greater depth might have taken the opportunity to expand the description of the lion to also reveal something about Wild Boy (*Wild Boy, gasped, had the lion obeyed him? Was it their similarity in appearance? Or was the lion not willing to kill, because he was lonely?*). These reference to a similarity in appearance and loneliness, however, remain unexpanded.

The sophisticated manner in which the history of the Bristol Bus Boycott is explained through a diary entry, piece D, does evidence the higher standard. The causes and events of the boycott are gradually and deftly revealed as the diarist relates and comments on recent and past events in their own life. It is a mature piece which both demonstrates familiarity with the style and structure of historical diary entries and evidences the pupil's detailed research. The non-chronological report on child labour, piece C, in contrast, is unambitious in both language and form. Although the piece opens with an introduction, the body of the piece amounts to a list of unexpanded research facts and the writing itself is also somewhat list-like. For example, the word 'children' is often repeated (*Factory work for young children was perilous and could result in severe injury or even death. Children had to work for at least 12 hours a day. There were no health and safety regulations and children were expected to clean the machines while they were still running.*). A writer working at the higher standard and drawing on their wider reading might have produced a more detailed, reflective and original piece on this topic. They might, for example, have carried out independent research into modern-day practices to contextualise the historical information in the report and perhaps have explained why practices had to change over time.

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

The collection demonstrates the pupil's ability to adapt register. For example, they write informally in the advert and diary extracts, pieces A, D and F, including when quoting speech in piece A (*The inflatable thing helped me in the big waves cuse I can't swim*). The writing in piece C, the non-chronological report, is generally more formal. However,

there are lapses in register in the report that indicate this pupil is not yet able to make choices that consistently support register. For example, the report contains some vocabulary which is more typical of speech than formal writing (*booted them back up*). The list-like quality of the writing in some parts of the piece also reduces the intended authoritative tone. There are some well-constructed multiclausal sentences appropriate to a formal register (*Life was very difficult for these children and many died as a result of the poor conditions children were expected to work in.*), but other passages are more simply constructed and sound more speech-like (*A number of children worked in the coal mines from a very young age. They were either trappers or drawers. The trappers sat for long hours by themselves in the dark opening and closing the traps as the cart travelled along the tracks.*). A pupil working at greater depth would have been able to attain and sustain a more formal, authoritative register throughout. Pupil C might also have provided themselves with opportunities to write in a more formal register using a wider variety of constructions had they gone beyond merely reporting facts and written more reflectively on the topic, perhaps introducing an element of argument or persuasion to this report on child labour.

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

The grammatical structures and vocabulary in this collection are often accurate and appropriately deployed. However, there are lapses in language use and in the spelling of the vocabulary deployed which indicate that this pupil is still developing their ability to write with assured and conscious control. Lapses in control, including spelling and vocabulary errors, are evident, for example across piece A (*We also make a special customisable suit for kids, which additionally comes with a fidget toy for stressed kids and a phone to distract children, with age friendly apps... People are erupting to get their hands on a Sutie*) and piece C (*He felt rotting pannels underneath his grimey palms*).

The Bristol Bus Boycott diary entry, piece D, does evidence the pupil's mature ability to convey detailed and complex information through the manipulation of language when writing informally (*I so wish the bus company would just let Dad work on one of their fine buses,... Hopefully the men at headquarters will rethink their policies and realise that prejudice is not helping them. I really hate the way they treat immigrants in this country but...*). However, they do not take the opportunity in the non-chronological report to reflect on the subject of child labour more deeply and therefore miss an opportunity to demonstrate their ability to manipulate language to express and argue more complex ideas when writing formally. In one of the few reflective sentences in the piece, for example, the language is informal and the expansion is limited and does not successfully convey the writer's intended meaning (*Life as a seller was tough because people didn't want to pay a lot and they were usually scared away by the police or gangs.*).

There is some evidence of control over multiclausal sentences to good effect in Pupil C's narrative writing. This sentence from the Wild Boy narrative, piece B, for example, deploys a variety of language structures to advance the action and raise the tension in the piece. These include a simile, an expanded noun phrase, a prepositional phrase, the passive form and some appropriate descriptive vocabulary (*What seemed like an eternity passed before the damp rag covering the cage was pulled back, and a ghostly face loomed into view.*). Elsewhere in the same piece, however, repetition suggests that the pupil is not yet consistently able to deploy varied vocabulary (*He started panicking, and frantically started rattling the rusty iron bars... They took off and made it to the wagon just as it took off.*). Some vocabulary choices are not appropriate to the historical setting and jar with the narrative style of the piece (*slushy reunion*), and the writer is not always able to manipulate language to achieve their intended dramatic effect (*Suddenly, a cry broke out in the tent, that distracted Daisy, Mary Everet and Wild Boy, what or who was it?*).

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

Although there is sufficient evidence to meet the expected standard for punctuation in this collection, there are lapses that indicate that the pupil is not yet able to use punctuation consistently and precisely to support meaning and avoid ambiguity. There are a number of errors in the deployment of commas, for example in piece B (*Wild Boy, gasped, had the lion obeyed him?*), and missing commas after adverbial phrases also impact meaning. This is especially evident in multiclausal sentences, for example in piece C (*In some cases the children got stuck up the chimneys and suffocated from the coal dust and lack of space... When the children came down they were often bleeding so their masters rubbed their wounds with salt water and then booted them back up another.*). These errors prevent the attainment of this statement.