



Key stage 2 English writing standardisation exercise commentary – Pupil A

Pupil A – working at the expected standard

This collection includes:

- A) a narrative
- B) a persuasive letter
- C) a review of an attraction
- D) a self-reflection
- E) an explanation
- F) a narrative

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

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

The collection demonstrates Pupil A’s ability to write effectively to meet a range of purposes and for different audiences. Narrative writing in the set includes a description of a tense encounter between a teacher and a headteacher, and a piece based on a clip from the film version of ‘The Hunger Games’ by Suzanne Collins. The pupil’s ability in non-fiction writing is demonstrated in a formal persuasive letter, a review and an explanation text. The collection also includes a short piece of self-reflection. Language choices across the collection show good awareness of specific readers.

The audience for the first of the non-fiction pieces in the collection, a persuasive letter (piece B), is the writer’s headteacher. The purpose is to respond to the headteacher’s emailed decision to change the date of a school trip. Pupil A demonstrates good understanding of the form in their use of the first person and choice of appropriate salutation and sign off (*Dear Ms. Greenwood, Thank you for your email, which you sent... Thank you for your time and consideration... Yours sincerely*). The register is suitably formal (*I must disagree with you, on this occasion.*). The writer sets out clearly their reasons for writing (*I am writing to you to question your reasons*), and the issues

they choose to address – disrupted learning, SATs and well-being – are relevant. They adopt a logical approach, presenting largely well-expressed counter arguments to the points raised by the headteacher (*I have to disagree strongly with your opinion on this, and I must explain why.*). These counter arguments are presented in multiclausal sentences which include supporting detail (*In order to catch up on what you call 'disrupted learning time', I suggest that we use opportunities for us to catch up on all of our learning when we return, such as in our lunch times or in after-school booster classes and even on the coach, there and back.*). Emotive language expressing empathy is deployed as a persuasive technique in the final paragraph (*as I know you are always busy doing the best you can as our amazing headteacher... do you think you would consider coming with us to experience what we are so passionate about and have a lovely day out with the 5s and 6s?*). There are some lapses in control, such as unnecessary repetition (*I think that before SATs, we should have a bit of fun and enjoy our time before we have SATs and before we leave to go to our new secondary schools.*), but overall, the piece meets its purpose.

Piece C is a Tripadvisor review of an attraction, The Eden Camp Modern History Museum. The content is relevant and includes a description of the nature of the exhibits and the layout of the camp, and opinions on the staff and ticket prices. It concludes by highly recommending the site to potential fellow visitors and with some advice for the camp organisers. The piece is written appropriately in the first person when expressing personal opinions and the third when describing amenities (*I left feeling enriched, enlightened, and eager to return for another visit in the future... I really liked how there was a chapel where people could reflect and pray.*). It deploys direct address for the advice to the camp (*maybe you could improve accessibility*). Informal language typical of online reviews is selected to express the writer's personal feelings about the attraction (*the layout of the camp was brilliant... a nice day out... I would definitely tell more people to come... stuck in the house with nothing to do*). More formal language is used to lend authority to the reviewer's opinions (*I was distinctly impressed by the interactive elements... The ticket price was more than justified by the quality of the experience.*). There are some lapses in control of purpose, such as imprecise word choices (*I was so shocked by the experience*), however the piece concludes with an appropriate summary (*Overall, my experience at Eden Camp was remarkable! I would definitely come back again*).

The intended audience for the highly personal self-reflection piece (piece D) is the pupil's new secondary school teacher. The writer aims to explain the contrast between how they appear to others and how they feel (*Caring and mature, that is how people describe me, but there is another part of me which I keep locked away... I want to be more confident*). The piece is written in the first person and in the style of an internal dialogue (*It is part of me that I never tell anyone. I wonder why?*), deploying some figurative language (*my tears flow into a big pool of sensitivity*). This is a heartfelt and affecting piece which achieves its intended purpose, despite some lapses in cohesion between the ideas in the second paragraph.

The last of the non-fiction pieces is an explanatory text (piece E) aimed at a young audience and written in the second and third person. Questions and question tags are used appropriately to hook the reader (*Have you ever wondered where your heart is in your body and how it works? ... Fascinating, don't you think?*). The explanation is made accessible to its intended audience through the combination of direct address in the opening and closing paragraphs (*a very important organ in your body; you would die without it*) and age-appropriate scientific vocabulary throughout (*blood travels through to the two main veins called the superior vena cava and the inferior vena cava.*). The inclusion of some 'fascinating facts' is aimed to sustain interest, although the positioning of this content interrupts the flow of the introduction (*Did you know that the human heart is roughly the size of a large fist and weighs between 9 and 12 ounces (250-350 grams)?*). Otherwise, the piece is well organised and concludes with a summarising paragraph used to draw all the information together (*To summarise, your heart allows blood to move through its chambers and pumps blood around your entire body. This process makes sure*). In explaining the function of the heart with overall clarity, this piece meets its intended purpose.

In the narrative writing in the collection, the pupil shows a good awareness of their reader in their selection and handling of content and language choices. Both narrative pieces aim to entertain an audience of contemporaries through building suspense.

In piece A, the writer shows awareness of their intended readership through the selection of a familiar school setting and by drawing on popular tropes from children's literature: the plucky teacher, champion of 'her beloved class', and the comically mean headteacher (*a lady in a sharp suit sat typing away furiously*). Reader empathy for the 'hero' teacher is established through the foregrounding of her thoughts and feelings, and through the emotive language deployed in the descriptions of her courage and goodness (*now shaking but some bravery inside her swelled up... children in her class who she utterly adored*). The headteacher is depicted more superficially as a comic caricature, her speech peppered with capital letters and exclamation marks (*"My decision is FINAL!!!!"*).

A suspenseful opening to the piece hooks audience attention (*She reached out her hand and wrapped it around the door handle. Taking one last deep breath [she] opened the door.*). Well-paced mounting tension sustains reader interest (*now had sweaty palms... now shaking... one last time... Slowly, she looked over her shoulder and then fully turned her chair around.*) and reaches an effective dramatic peak (*"Get. Out. Of. My. Office... NOW!"*). The description of the headteacher's final explosion aims to amuse and to move, and reader sympathy is directed at the teacher. The teacher's despairing inner monologue brings the piece to an effective close (*How would she break the news to her beloved class?*).

The second narrative (piece F) is written in the first person, providing the reader with full access to the narrator's feelings and motivation. Like piece A, this narrative is intended to entertain an audience of contemporaries, but this time the setting is the unfamiliar dystopian world of Suzanne Collins' popular Hunger Games novels.

The piece opens with a mystery, hooking the audience in with a description of the narrator's feelings of dread and helplessness without specifying the cause of her fear (*Survive or die! I could be chosen today. ... Today our fate will be decided by the Capitols whims.*). A slow reveal technique is then deployed to further engage the reader. The details of the narrator's fate are only gradually divulged as the piece progresses, although perhaps not always with sufficient clarity for those unfamiliar with the original text.

The use of internal dialogue supports empathy for heroine Katniss' predicament (*"Katniss, keep calm and keep your head down." I kept repeating to myself... "Will I be chosen today?" I speculated... "It's not me; it's not me." I repeated constantly*) and reveals her inner journey to the reader. The depiction of her transformation from fearful child to confident bowman 'with rightful attitude and sarcasm' is well pitched towards the piece's intended youthful audience. It reaches an effective conclusion in a cliffhanger – Katniss has put herself in further danger by ruffling powerful adult feathers – although the final note is satisfyingly upbeat (*"As I said, thank you for your consideration," I boldly stated as I swept out of the room...*).

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

Pupil A is able to establish a sense of place, provide insights into characters' feelings and build atmosphere in both narratives in the collection.

The setting selected for the tense encounter between the teacher and headteacher (piece A) is appropriately confined, the action centred around an office door and a desk. References to opening and closing the door bookend the piece, metaphorically reflecting the teacher's failed attempt to change the headteacher's mind (*She reached out her hand and wrapped it around the door handle [and] opened the door... [she] stepped out of the room and closed the door.*). Deliberately sparse descriptive detail focuses the reader's attention on 2 points: the door handle gripped by the teacher and the activity at the headteacher's laptop (*still holding onto the door handle... typing away furiously at her laptop... didn't even look up*). The characters' contrasting behaviour around these 2 focus points – the teacher hovering in the open doorway while the headteacher refuses to look up – establishes a tense atmosphere from the start and signals the power relationship between them.

The teacher's shifting feelings are expressed through direct description (*anxious... worried... feeling like a nuisance... bravery inside her swelled up*) and through accounts of her physical actions and sensations (*Taking one last deep breath... sweaty palms... shaking... drenched in sweat*). References to her feelings for her pupils indicate her affectionate nature and reveal the motivation for her visit to the office (*the children in her class who she utterly adored... her beloved class*).

The headteacher's power, stress and fury are conveyed through descriptions of her dress and features (*a lady in a sharp suit... Her brow furrowed*) and her behaviour (*typing away furiously... still not taking her eyes away from her laptop... shouted...hissed*), as well as through direct observation of her mood (*She was not amused.*).

As the teacher perseveres, the tension in the piece increases (*The teacher at the door was now shaking but some bravery inside her swelled up and she decided to ask one last time*). It peaks with a well-crafted description of the previously frenetic headteacher's ominous change of pace (*This time, the head teacher stopped typing. Slowly, she looked over her shoulder and then fully turned her chair around. Her brow furrowed. She was not amused.*). The teacher's resulting feeling of defeat is conveyed through her physical response (*who's hands were now drenched in sweat*), and the spare description of her final actions draws the piece towards its deliberately flat conclusion (*[she] turned, stepped out of the room and closed the door. Her plan had failed.*).

The action in the longer narrative (piece F) takes place in 3 settings: around a stage, inside a waiting room and at a training facility. The writer uses a variety of techniques to describe settings and build atmosphere, primarily relying on descriptions of the sounds heard in each location to convey a sense of place and changes in mood. Around the stage, a horn breaks the tense silence of the gathering crowd (*Blasting out with no care of the peace*) and is followed by Effi's loud declaration (*"Now the time has come..."*), Katniss' 'shaky screech' and then 'pin drop' silence. The description of Effi's 'microphone echo[ing] across the desolate landscape' indicates a vast space which is later contrasted by the comparative confinement of the 'dull, gloomy room' in which Katniss and Peeta sit in anxious near silence. The 'robotic voice' that breaks this silence signals Katniss' helplessness in an inhumane world and contributes to the atmosphere of fear and dread. Her lack of agency is further highlighted when she is initially ignored and then mocked by the noisily chatting crowd in the training room (*Echoes [-] filled the air... the room soon filled with laughter and chuckles.*). However, the committee members are ultimately stunned into silence when Katniss demonstrates her real skill (*the committee were lost for words. I could tell they were threatened by me. The silence was deafening enough to hear someone breathe from a mile away.*), and the atmosphere in the piece begins to shift from fear to hope.

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

Pupil A uses dialogue to convey character and characters' feelings, explain plot and advance the action.

In the school-based narrative (piece A), the nervousness of the teacher is expressed through the hesitant and fragmentary nature of her speech (*"Erm sorry to interrupt but could I..."*) and her apologetic tone (*"if you have a minute..."*... *"Yes I'm so sorry,"*). Her feelings are also made evident through the use of expanded reporting clauses (*replied*

the teacher who now had sweaty palms... she continued, feeling like a nuisance...she bravely uttered), and her deference to the headteacher is demonstrated through some formal expressions (*excuse me... if you might be able to reconsider*).

The headteacher's status and sense of superiority is conveyed through her informal brusqueness (*"Can't you see I'm busy?"*) and her impatient tone (*snapped*). Emphatic punctuation is deployed to signal her rising anger and ultimate fury (*"My decision is FINAL!!!!" shouted the seated woman... "Get. Out. Of. My. Office... NOW!" she hissed.*).

The purpose of the teacher's visit is revealed over the course of the narrative and almost entirely through the dialogue (*"Some of the children in my class have written you a letter..."... "They have tried really hard to change your mind..."... "they are truly disappointed about the trip ... they are really hoping to visit Eden Camp when we had originally planned*). Dialogue is also used to advance the action; the unhappy outcome of the episode is all too clear from the headteacher's response *"Get. Out. Of. My. Office... NOW!"*.

In the Hunger Games narrative (piece F), narrator Katniss' dilemma and feelings are conveyed to the reader through access to her thoughts and through her dialogue with others. Effie's speech, for example, sets out the purpose of the anticipated gathering (*"Now, the time has come for us to choose one courageous man and woman for the honour of participating in the 74th annual Hunger Games,"*) and her subsequent exchange with Katniss begins to explain what is due to take place and the danger of the situation (*my voice let out a shaky screech. "I volunteer as tribute." It soon went quiet, quiet enough that you could hear a pin drop..."Oh we have a volunteer, how brave of you!"*). Some detail on the exact nature of her task is conveyed through Peeta's blurted advice (*not one word was spoken until, "Katniss, shoot straight," tumbled out of his mouth.*). The fact that Katniss' subsequent actions have put her in further peril is revealed through her conversation with the 'unusual little man' at the end of the piece (*"Erm, miss Everdeen? A word of caution,"... "...you have now ruffled feathers at the Capitol, be careful,"*).

These brief dialogues are also used to convey character and relationships. Effie's position of power is communicated through her use of elevated language (*"Now, the time has come for us to choose one courageous man and woman for the honour of participating in the 74th annual Hunger Games,"*). She is briefly kind (*Looking vaguely amused, Effie seemed to soften her glare. "Oh we have a volunteer, how brave of you!" ... "Well up you come, volunteer,"*), but ultimately callous in her indifference to the danger (*"And now for the boys," she clapped with glee.*). Peeta's anxiety is indicated through his initial silence and then through the nervous manner in which he delivers his advice (*tumbled out of his mouth.*). The little man's words are formal but reveal good intentions (*"Erm, miss Everdeen? A word of caution," a short unusual little man stepped forward. "Although impressive, you have now ruffled feathers at the Capitol, be careful,"*), while Katniss' bravado and newfound attitude are evident in the formality and boldness of her response

("As I said, thank you for your consideration," I boldly stated as I swept out of the room...).

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

Pupil A demonstrates the ability to use a wide range of structures and adapt their vocabulary choices to the requirements of the writing task. They expand ideas and information through the modification of verbs and nouns and through the deployment of a variety of clause types and verb forms.

In the school narrative (piece A), expanded noun phrases (*a lady in a sharp suit... some bravery inside her*) and adverbial phrases are used to set the scene and describe characters' responses (*still holding onto the door handle... feeling like a nuisance*). Additional information is also provided in relative clauses and through the modification of verbs with adverbs (*the children in her class who she utterly adored... Slowly, she looked over her shoulder and then fully turned her chair around.*) The teacher's persuasive argument is expressed in multiclausal sentences ("*Some of the children in my class have written you a letter if you have a minute to take a look?*"), sometimes using modal verbs (*if you might be able to reconsider your decision*). Shorter sentences are used when the drama peaks with the headteacher's explosive reaction (*Her brow furrowed. She was not amused.*) and are also used to describe the teacher's defeat (*Her plan had failed.*). Her exit is detailed using the power of three (*immediately turned, stepped out of the room and closed the door.*).

Exclamations, contractions, asides and fragment sentences establish the informal tone of the first-person Hunger Games narrative (piece F) (*Survive or die!... After all it's reaping day... And it could be me... "Will I be chosen today?" ... my legs shook in fear, or was it tension?... I'm sure they wondered who dare stop their party... didn't usually bother me*). However, the writer also selects some more archaic and formal language appropriate to heroic story writing (*Today our fate will be decided by the Capitols whims... It will decide our destiny... to soften her glare... With little regard... with glee... I grazed my hand across the unfamiliar bow... with no hesitation... a confident bow*). The narrator's dread is expressed using modal verbs, and their sense of helplessness highlighted by the use of the passive (*I could be chosen today... Today our fate will be decided by ... 2 people will be selected to participate*).

The vocabulary deployed in the letter to the headteacher (piece B) supports the suitably formal register and serious tone of the writer's persuasive argument (*on this occasion... it is essential... opportunities... fair solutions... mental health... reconsider... my response... consideration*). Nouns are expanded to provide persuasive detail using a variety of structures, including the infinitive, relative clauses and the passive form (*some suggestions to help you change your mind again.... fascinating facts about the soldiers*

that fought in the war... experiences with our friends, which we will remember... Everyone's stories need to be told to be remembered). Fronted adverbials provide structure and context (*First of all,... Finally,... In our final year of school,*), and modal verbs and questions are used to persuade (*but have you considered...? ... If you would like to reconsider changing... I must...we should*).

Word choices in the review (piece C) provide a sense of place (*huts... wartime history... interactive elements... the camps... chapel... signs and paths*) and communicate the writer's enthusiasm (*history enthusiast... absolute delight... from start to finish... more than justified... have a great day... Highly recommended!*). This is summed up using the power of three (*I left feeling enriched, enlightened, and eager to return for another visit in the future.*). The pupil selects the language of feelings in the softer-toned self-reflection piece (piece D) (*shyness... sensitivity... anxiety... confident... humiliated and self-doubt*), and some figurative language is used to expand ideas (*another part of me which I keep locked away... flow into a big pool of sensitivity... my heart feels like it is in my stomach*).

Piece E (*How does the heart work?*) also evidences this pupil's ability to choose appropriate vocabulary, including topic specific vocabulary (*chest... pump... circulatory system... oxygen... veins... artery... atrium... contracts... cell*). Some accessible high utility language supports understanding of the circulatory system's processes (*located... continuously... lead back... pushed into... responsible for... transported... delivers... cycle*). Adverbials support clarity (*Located slightly to the left of your chest... Once the right atrium contracts... back to the heart*), parenthesis provides detail (*The heart, which is like a hard working pump in your chest, beats continuously in your body (even when you sleep).*), and the passive is used appropriately (*is pushed... gets pushed*).

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

Pupil A uses a range of devices to link events, information and ideas within and between sentences and within and across paragraphs. Content is logically organised into paragraphs. Despite occasional lapses, pieces flow and are coherent.

Cohesive devices are well deployed – for example, in the tight narrative describing an encounter between a headteacher and teacher (piece A) in which pronouns and synonymous references are applied to avoid repetition and support reader understanding (*She... the anxious teacher... the teacher at the door... Miss... a lady in a sharp suit... The lady... the woman at the desk... the seated woman*). Adverbial phrases specify the sequence of events (*Taking one last deep breath ... still holding onto... still typing away... now shaking... one last time... This time*) and the location of events (*around the... onto the ... in front of... at her laptop... at the desk... at the door*). They are also used to detail how the characters respond (*furiously... utterly... bravely*). Subordination and appropriate tenses link ideas in the teacher's argument (*"Some of the children in my class have written you a letter if you have a minute to take a look?"*). Multiclausal sentences explain cause and effect (*The teacher at the door was now shaking but some*

bravery inside her swelled up and she decided to ask one last time for the children in her class who she utterly adored.). References to the children's letter and its gradually revealed purpose provide thematic cohesion across the piece and support coherence (*written you a letter... they are truly disappointed... change your mind... persuasive techniques...in their letters... They are really hoping*).

In the persuasive letter (piece B), cohesion within paragraphs is achieved through a structure repeated across each paragraph, with a reference to a point in the headteacher's email (*you said... your opinion*) followed by the writer's counter argument (*have you considered... I suggest... I have to disagree... I must explain why*). Each paragraph focuses on a single topic, including, for example, the impact on learning, well-being and relevance. Cohesion between paragraphs is supported by listing adverbials (*In fact... First of all... Another important reason that I am concerned about... Finally*). Multi-clause sentences are used to explain the writer's reasoning (*Everyone's stories need to be told to be remembered, and this is why it is essential we go in March while the topic is fresh in our minds and hearts.*) and adverbials link points between and within sentences (*In order to... as a consequence*). Repetition is avoided through the use of synonyms (*our school visit to Eden Camp... the visit... Visits like this...*) and ellipsis, or deliberate omission (*so there will be no point in going [to Eden Camp] in June*).

Synonymous references and pronouns are also used to avoid repetition and support flow in piece C, the review, (*the Eden Camp Modern History Museum... this interesting attraction... there... the camp... the exhibit*). These same devices support clarity in piece E, the explanation (*your heart... it... the right atrium contracts, blood is pushed into the next chamber called the right ventricle. This movement*). The writer also deploys determiners to help specify nouns and events after their initial introduction in piece E (*blood travels through to the two main veins called the superior vena cava and the inferior vena cava. These veins...*), and a well-deployed adjective provides a link to a previous sentence (*Blood travels to the lungs after leaving the heart and picks up fresh oxygen and releases carbon dioxide. The oxygen-rich blood returns*).

In piece C, a sentence outlining a potential problem is deftly paired with one describing how the problem is avoided (*I never felt lost or worried about not being able to find the huts where I wanted to be. There was always staff around wanting to help or answer my questions.*). In piece E, coordination is used to contrast (*Blood delivers oxygen but also picks up all of the waste such as carbon dioxide.*) However, a misplaced question in the introductory paragraph of the piece briefly impacts cohesion (*Did you know that the human heart is roughly the size of a large fist and weighs between 9 and 12 ounces (250-350 grams)?*). Otherwise, this is a well-sequenced explanation text (*To begin with... Once the right atrium contracts... after leaving the heart... back to the heart*).

Repetition is used deliberately as a cohesive device and to good effect in piece D, the short reflection (*there is another part of me which I keep locked away. It is part of me that I never tell anyone... I must admit that I am a shy person, but I want to be more confident like other people in my class and people I know.*). However, there is a lapse in cohesion in the second paragraph of this piece. The absence of a linking device between the

paragraph's 2 sentences undermines the writer's attempts to fully explain the contrast between how they are perceived and how they feel (*Thought, love and care have been planted in my kind, warm heart since day one; this reflects outwardly daily for the whole world to see. Shyness makes me feel that all eyes are on me at all times.*).

Adverbial phrases are well-deployed in the Hunger Games narrative (piece F) to support reader understanding of where events take place as the action moves from one location to another (*Standing looking at the glass bowl... across the desolate landscape... emerging from the side of the stage... Waiting in a dull, gloomy room... in the training room*). The building sense of dread and the slow reveal of the purpose of the selection process provide thematic cohesion across the piece (*Survive or die!... our fate will be decided... 2 people will be selected... journey of dread... "Oh we have a volunteer, how brave of you!"... Echoes in the training room filled the air as I walked towards my equipment... Picking up a new sharp arrow, I held up my bow, pulled back the string and with no hesitation, fired.*). The use of pronouns, including indefinite pronouns, to refer to the story's many characters is well-handled across the narrative and supports reader understanding (*no one... someone*). Repetition is also avoided through the application of ellipses (*She was an outsider and didn't belong here.... "Although impressive, you have now ruffled feathers..."*), and sometimes deliberately used for emphasis (*It soon went quiet, quiet enough that you could hear a pin drop.*).

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

The collection demonstrates Pupil A's ability to select a variety of tenses, deploy them appropriately and move between tenses with control – for example, in the school story (piece A), the narrative sections are written consistently in the past tense (*She reached out her hand*) while the present tense is deployed in dialogue (*"Can't you see I'm busy?"*). The teacher explains the reason for her visit, namely the children's current wishes, using the present perfect (*the children in my class have written you a letter*), and expresses her hopes using a future form (*if you might be able to reconsider*). The finality of her lack of success is expressed in the past perfect (*Her plan had failed.*).

The second narrative (piece F) is largely written in the past tense, although the story opens in the present tense (*it's reaping day... Jumping out of my skin, I move to action.*) with the narrator's speculations expressed in future forms (*I could be chosen today.... But 2 people will be selected to participate*). The move from present to past may have been deliberately selected to contrast the narrator's inner thoughts at the beginning of the story with subsequent events which involve other characters. However, in the second paragraph, past and present are both used, and this brief loss of control reduces the effectiveness of this technique and negatively impacts the story opening (*I gaze at the potential future. "Will I be chosen today?" I speculated.*).

The non-fiction pieces demonstrate an ability to manipulate tenses, including within single sentences – for example, in the persuasive letter (piece B), references to the headteacher's email are written in the past tense, and the pupil's responses and opinions

in the present (*I know how you said that the visit would 'disrupt our learning time', but have you considered that we are still learning about WW2... Another important reason that I am concerned about is how, in your email, you said that SATs are our priority. I have to disagree strongly with your opinion on this, and I must explain why.*). The writer also deploys future forms to persuade (*Too much intense practice will not be good for our mental health*).

The review of a trip to Eden Camp (piece C) is written in the past tense, with an appropriate use of the past perfect to describe a completed action (*it felt like I had travelled back in time*). The writer's intentions and advice are expressed in the present tense and future forms (*I would definitely tell more people to come if anyone else is stuck in the house with nothing to do and wants a nice family day out... Just one thing to consider, maybe you could improve accessibility because there are no ramps or hearing loops for people who wear hearing aids, have a hearing impairment, or are disabled and have to be in a wheelchair.*).

The personal reflection piece (piece D) expressing the writer's current thoughts and feelings is largely and appropriately written in the present tense (*Shyness makes me feel that all eyes are on me at all times.*), as is the explanatory text (piece E) describing the function of the heart (*Once the right atrium contracts, blood is pushed into the next chamber called the right ventricle.*).

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

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

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

- *Taking one last deep breath, the anxious teacher opened the door ... This time, the head teacher stopped typing* (piece A)
- *In fact, ... first of all, ... In order to catch up on what you call 'disrupted learning time, I suggest that we use opportunities for us to catch up...* (piece B)
- *As a history enthusiast,* (piece C)
- *I will continue to be me, despite this self-doubt.* (piece D)
- *After the right ventricle contracts, blood is pushed out of the heart through a large blood vessel, the pulmonary artery. ... When contracting, it pushes the blood out the heart* (piece E)

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

- *can't... I'm... It's* (piece A)

- *don't* (piece E)
- *weren't... didn't* (piece F)
- **hyphens to avoid ambiguity**
 - *after-school booster classes... time-consuming* (piece B)
 - *self-doubt* (piece D)
 - *oxygen-rich... re-entering* (piece E)
- **inverted commas and other punctuation to indicate and describe direct speech**
 - *"Hi. Erm excuse me. Erm sorry to interrupt but could I..." she said, still holding onto the door handle. ... "Can't you see I'm busy?" the woman at the desk snapped, still typing away. ... "My decision is FINAL!!!!" shouted the seated woman, (piece A)*
 - *Effie cleared her voice and announced, "Primrose Everdeen." ... "And now for the boys," she clapped with glee. ... "Erm, miss Everdeen? A word of caution," a short unusual little man stepped forward. "Although impressive, you have now ruffled feathers at the Capitol, be careful," he continued. (piece F)*
- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists and information**
 - *Date of experience: March 2024 ... The ticket price was more than justified by the quality of the experience; it was the perfect amount and there was even a discount for families. (piece C)*
 - *Thought, love and care have been planted in my kind, warm heart since day one; this reflects outwardly daily for the whole world to see. ... I'm too scared to be myself; I do not want to be humiliated. (piece D)*
 - *Located slightly to the left of your chest is your heart, which is a very important organ in your body; you would die without it. (piece E)*
- **punctuation to indicate parenthesis and quotations**
 - *Miss, who's hands were now drenched in sweat, immediately turned, stepped out of the room and closed the door. (piece A)*
 - *Another important reason that I am concerned about is how, in your email, you said... 'disrupt our learning time' (piece B)*
 - *The heart, which is like a hard working pump in your chest, beats continuously in your body (even when you sleep). (piece E)*

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

Spelling is mostly accurate across the collection.

Evidence of correctly spelled words from the statutory year 5/year 6 spelling list meets the standard, for example:

- *nuisance... persuasive (persuade)... interrupt... immediately... (piece A)*
- *opportunities... sincerely... suggestions (suggest) (piece B)*
- *definitely (definite)... recommended (recommend)... (piece C)*
- *stomach... (piece D)*
- *system... (piece E)*
- *equipment (equip)... unfamiliar (familiar)... (piece F)*

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

- *anxious... furiously... techniques... originally... uttered... drenched ... furrowed... (piece A)*
- *opinion... location... multitude... fascinating... essential... disrupted... solution... concerned... priority... intense... consequence... response... passionate... consuming (piece B)*
- *enthusiast... absolute... delight... interactive... justified... exhibit... enlightened... accessibility... impairment... (piece C)*
- *mature... sensitivity... anxiety... humiliated... self-doubt... (piece D)*
- *located... responsible... cycle... summarise... functions... fascinating... continuously... (piece E)*
- *isolated... destiny... scents... potential... lavish... participants... suspense... volunteer... tribute... apprehensively... ridiculous... caution... attitude... desolate... vaguely (piece F)*

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

Across the collection, handwriting is neat, legible and generally joined.

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 A is able to write appropriately for audience and purpose, demonstrating elements of the higher standard in places – for example, in their use of varied sentence structures to establish mood in piece A (*She reached out her hand and wrapped it around the door handle. Taking one last deep breath, the anxious teacher opened the door... Her brow furrowed. She was not amused.*). However, this is not sustained across the collection and lapses sometimes impact coherence, particularly in non-fiction writing – for example, while there is sufficient evidence of the effective use of cohesive devices in pieces B and E, coherence is sometimes impacted by repetition and missing words (*I think that before SATs, we should have a bit of fun and enjoy our time before we have SATs and before we leave to go to our new secondary schools... every cell in your body. It branches into small vessels, reaching out [to] every part of the body*).

Non-fiction writing is a little formulaic and models are not always accurately applied – for example, in piece B (*Thank you for your email, which you sent to [-] and [-] about your opinion of changing your mind about our school visit to Eden Camp*). This suggests that Pupil A is not yet drawing independently on their non-fiction reading. Narrative writing is much more assured, and there is evidence of the pupil borrowing from expert authors – for example, in piece F (*Emerging from the side of the stage, in her lavish dress, ... Looking vaguely amused, Effie seemed to soften her glare... “And now for the boys,” she clapped with glee... “... A word of caution,” a short unusual little man stepped forward. “Although impressive, you have now ruffled feathers...”*). Nevertheless, some imprecise choices in both fiction and non-fiction writing suggest that the writer does not yet have enough experience of the words selected to support their appropriate and accurate use. This is evident in piece A (*she bravely uttered*) and in piece C (*I was so shocked by the experience and knowledge offered*).

While some language choices are judicious – for example, in piece C (*I left feeling enriched, enlightened, and eager to return for another visit in the future*) - the writing sometimes lacks succinctness and meaning is lost (*There was so much space inviting anyone for a nice day out, and I would definitely tell more people to come if anyone else is stuck in the house with nothing to do and wants a nice family day out to have a good time and get some fresh air*). In piece D, some language choices are overblown and poorly handled, impacting sense (*Raised voices often make my tears flow into a big pool of sensitivity, while shaking, and cracks in my voice*).

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

There is evidence that the pupil understands register and the difference between speech and writing – for example, they select vocabulary more typical of written forms in the persuasive letter, piece B (*I am writing to you to question your reasons*). However, this language use is not always consistent and there are lapses into more inappropriate speechlike forms in the formal writing, including in the same piece (*a bit of fun*). Some

attempts to write formally are also undermined by imprecise word choices – for example in piece C, the review (*I was so shocked by the experience*). This inconsistency prevents this collection from achieving the higher standard in this aspect of writing.

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

While there is sufficient evidence that the collection meets the expected standard, a number of mistakes indicate that the writer is not yet exercising an assured and conscious control over levels of formality. Control is sometimes lost when Pupil A attempts longer sentences and more complicated structures. This is evident, for example, in piece C, the review (*Furthermore, the layout of the camp was brilliant, with clear signs and paths guiding people through the exhibit and how all the paths and huts flowed well... There was so much space inviting anyone for a nice day out, and I would definitely tell more people to come if anyone else is stuck in the house with nothing to do and wants a nice family day out to have a good time and get some fresh air.*).

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

Pupil A uses the full range of punctuation taught at key stage 2 but makes some basic errors – for example, in piece E, there are errors with apostrophes (*Blood is now on it's way to... throughout it's chambers*) and in piece F, the punctuation of speech is not consistently accurate (*"...keep your head down." I kept repeating... "... ladies first." And began to walk... "...it's not me." I repeated constantly.*).

There is some evidence in this collection of the writer's ability to use punctuation for effect – for example, the emphatic punctuation in piece A (*"Get. Out. Of. My. Office... NOW!" she hissed.*). The pupil is also sometimes able to use punctuation such as colons, semi colons and parenthesis to enhance meaning – for example, in piece E (*Located slightly to the left of your chest is your heart, which is a very important organ in your body; you would die without it.*). However, across the collection as whole, there is insufficient evidence of this skilful use of punctuation to award the higher standard.

Key stage 2 English writing standardisation exercise commentary – Pupil B

Pupil B – working towards the expected standard

This collection includes:

- A) a narrative extract
- B) a survival guide
- C) a newspaper article
- D) a setting description
- E) a letter
- F) a diary entry

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

The pupil can write for a range of purposes

Across the collection, the pupil demonstrates the ability to write for a range of purposes by adapting content and form fittingly for each genre. The first 3 pieces originate from a unit of work on Katherine Rundell’s adventure novel ‘The Explorer’. Related pieces consist of a narrative extract which describes 2 survivors of a plane crash exploring the Amazon rainforest (piece A), a guide for survival in the rainforest (piece B) and a newspaper article focusing on the plane crash which forms the basis of the story (piece C). Each piece is purposefully written and includes aspects of content and presentation which are largely appropriate to form, though lacking detail in places. Piece D, a short narrative which includes a setting description of a spooky house, is a stand-alone piece of writing. It was devised to encourage pupils to write creatively whilst introducing suspense and mystery. The letter from a classroom chair (piece E), based on Drew Daywalt’s comical book ‘The Day the Crayons Quit’, expresses a chair’s discontent at being so misused, demonstrating the pupil’s ability to adopt a character’s fictional voice and associated outrage. Finally, piece F, a diary entry based on learning around WW2, conveys Anne Frank’s concern at the absence of her father.

Piece B, the survival guide, adopts a suitable format for an instructional task. After opening with a direct question designed to draw the reader in (*So, you have crashed in the Rainforest?*), headings and subheadings add structure to the piece and walk the reader through a series of simply structured suggested actions to ensure survival. The piece is written fittingly using direct address in the second person, and provides brief instructions through a series of short but focused paragraphs. Under the subheading ‘How to build a den’, a direct initial instruction (*... try to find a den*) urges the reader into their first task, followed up with a series of further instructions (*improve it... check...*).

There is a logical progression to the directions given, by way of 'find it, improve it, check it'. The use of imperatives provides a directive tone, typical of instructional writing, and the use of infinitive verbs (*to try to find... to improve... to stop*) provides clarity around the sequence of actions. The use of the conditional conjunction 'if' (*If you see bees... If you follow this guide*) demonstrates the writer's attention to the suitability of the instructions as well as an emerging awareness of the potential needs of the reader. Modal verbs support this notion (*You need to ... you can try*). Although the purpose of the piece is retained, the brevity and lack of expansion (*then check your stuff around you.*) for each instruction limits the overall effectiveness.

Evidence of Pupil B writing for purpose is further demonstrated in piece C, which uses the third person to report the events of the aeroplane crash that instigates the drama in Rundell's 'The Explorer.' Here, the pupil adopts and sustains the more formal register and reporting style of this genre (*Reportedly... However... is believed to*). This, combined with some simple technical vocabulary (*emergency services... on route... location... young passengers... witnesses*), means the piece, although lacking expansion of detail, remains purposeful and factual.

The report begins with a simple headline (*LOST CHILDREN*) and is predominantly written in the present tense (*The plane is believed to be on fire...*) and the perfect present (*Some witnesses have said...*), which conveys relevant facts seemingly as they emerge or occur, or have done so recently. A fronted adverbial (*In the Amazon Rainforest*) immediately informs the reader of a key fact: the location. The passive constructions maintain the formal reporting tone (*is believed to be... Witnesses have been interviewed... families have already been informed*) and appropriately emphasise the key subjects of the report: the plane and its passengers, the witnesses and the families of the victims.

Brief but correctly punctuated witness quotes add human interest to the piece (*"I heard screaming!"*), demonstrating a growing awareness of the reader and the conventions of this genre of writing. Piece C moves forward towards a logical – albeit brief – conclusion, whereby the reader is directly invited to find further information via the newspaper's website.

The admonishing tone of a wronged classroom chair comes through clearly in a letter to its occupant, 'Amelia', in piece E. The opening adheres to letter-writing conventions (*To Amelia*) and Pupil B quickly launches into the string of reasons for the chair's evident dissatisfaction, using an appropriate direct address in the first person.

Writing in this piece is informal and in line with the purpose. The use of exclamations clearly expresses the intended anger of the 'writer' (*I'm done!... I don't even know why you put marks on me!*). The frequency of modals and negative contractions (*can't... never... shouldn't... don't*) contribute to sustaining the clearly outraged tone of the piece, concluding with a capitalised final statement designed for impact (*YOU'RE DISGUSTING!*).

The anxiety felt by Anne Frank, the protagonist in the diary entry (piece F), is captured alongside an outline of the recent events which have impacted her. Written in the first person, Anne conveys her worry at having to go into hiding, and at the apparent disappearance of her father. She does this by directly stating her concerns (*Today was the worst day... I'm worried because*) and indirectly, by detailing how her emotions have manifested physically (*I felt the butterflies that fluttered in my tummy... I have bitten off all my fingernails... I was shaking with fear*). A rhetorical question further conveys Anne's lack of control of her situation (*Where was I going?*) and helps to explain her resultant worry. Additionally, coordinating and subordinating conjunctions capture the overall sense of fear and trepidation felt by Anne (*and that was even more terrifying... It's been a bit now, and I haven't heard from my Dad... because he was unknown to me now.*).

Although some thoughts are repetitive and a little jumbled in nature – perhaps representative of Anne's confused and anxious state – the objective of expressing strong, personal emotion and conveying events through a diary format is clear and sustained.

In pieces A and D, Pupil B demonstrates the ability to adapt their writing to the narrative form by depicting settings and characters. This is achieved through writing that is brief but convincing. In the narrative focusing on the boys' exploration of the Amazon rainforest (piece A), use of the first-person (*I stepped forward*) immediately immerses the reader into the scene. Past-tense narration captures the pair's movements as they enter unfamiliar surroundings. The scene culminates in an exciting moment of suspense, housed in a short, sharp sentence (*Then there was eyes.*) where a mysterious set of eyes appear, frightening the boys (*I froze, Milo screeched "Max!"*).

The language of storytelling pervades piece A, supported with some effective use of personification and simile (*As I waited... the trees stretched their arms... I froze... as clear as glass.*). Brief dialogue serves to punctuate the action (*"Wait up!"... "Is this the right way?"*) whilst offering a sense of the boys' apprehension. Although a short narrative, through language choices and other constructs, Pupil B succeeds in beginning to create a sense of foreboding and an atmosphere of trepidation and mystery.

The narrative description of a spooky house (piece D) is similarly successful in setting the scene and evoking a mood, demonstrating the pupil's emerging understanding of the mystery/suspense genre. An impactful opening (*The gates screeched*) is followed by a series of sensory details (*crows screamed... owls hooted... I smelt rotten birds and flesh... the stairs creaked.*). This demonstrates Pupil B's ability to build a mental image through careful descriptions which aim to 'hook' the reader and build tension.

Overall, Pupil B demonstrates the ability to engage the reader by adapting their writing to a variety of forms and purposes.

The pupil can use paragraphs to organise ideas

Across the collection, the pupil demonstrates understanding of how paragraphs can organise related ideas and events. The pupil also shows some understanding of other structural devices used to organise texts.

Paragraphing in the survival guide (piece B) structures the piece and supports the reader to carry out different tasks to ensure survival in the rainforest. The title and opening paragraph clearly signal the intent of the piece, and subsequent subheadings indicate the content of each paragraph, although the content does not always fulfil the aim of the subheading chosen – for example, the paragraph entitled ‘How to make a fire’ only tells the reader the materials that are required to do so, but neglects to expand on how to actually make the fire. Bullet points in this final instruction support the obvious intent to structure and organise the ideas within this piece.

Content within the newspaper report (piece C) is grouped appropriately into 4 main paragraphs, with some additional ‘standalone’ witness statements. Each paragraph has a purpose, which supports the emergence of overall coherence, although the reliance on simple, often single clause sentences means that the flow feels a little disjointed. The first paragraph begins with an appropriate adverb (*Reportedly*) and briefly summarises the incident, including the date. The second paragraph expands on the introduction, outlining other key information such as what happened (*a plane crash*) and where (*the Amazon Rainforest*). Pupil B then goes on to provide expansion of the incident, grouped into paragraphs which outline key events and information. The piece concludes with a ‘call to action’ for those readers who wish to find out more (*just click on our website now.*).

Paragraphing in the spooky narrative (piece D) supports a shift of focus from the sensory introduction as the protagonist approaches the house, to their ascent up the stairs and entering the house itself. Each paragraph is brief, but valuable in supporting the chronology of the piece.

The chair’s outraged letter (piece E) provides further evidence of Pupil B using paragraphs to organise ideas. The opening clearly portrays the tone of the writer (*I can’t do this! I’m done!*) and sets out the purpose of the letter (*I can’t handle that you’re giving the tables more attention than you give me.*) Reasons to support the writer’s frustration follow, and specific causes of the chair’s frustrations are cited. The final paragraph focuses on the physical impact caused by ‘Amelia’, including an abrupt but overtly furious conclusion (*YOU’RE DISGUSTING!*).

Whilst the coherence of the diary entry (piece F) is affected by what feels like a slightly jumbled stream of consciousness, ideas and emotions are outlined within functional paragraphs, helping to give the piece some structure. Each paragraph begins with an indication of the content (*Today was the worst day... Since then,... I haven’t seen my dad and...*) and, although repetitious in places, the paragraphs take the reader on a journey which conveys Anne’s anxieties clearly and reflects her state of mind.

The pupil can, in narratives, describe settings and characters

The collection includes 2 narrative pieces. Piece A is a narrative extract in which 2 plane crash survivors explore their new surroundings, based on Katherine Rundell's adventure/mystery novel 'The Explorer'. The spooky house setting description (piece D) uses prior learning around language and atmosphere to create mystery and suspense.

A fronted adverbial opens the narrative extract (piece A) (*Looking around...*), setting the scene of 'the unknown' followed by an immediate – if slightly confused – metaphor (*my eyelids were walls*), designed to engage the reader and provide a sense of the unknown. The remote setting is evoked through details of sights and reactions, structured as a series of single clause sentences for impact (*Milo screeched "Wait up!"... Then there was eyes.*) and longer sentences which provide more information, often with some dialogue to support understanding (*We continued and Milo whispered, "Is this the right way?" "Yes I'm sure it is!" I replied a bit unsure.*).

Apt phrases and similes help to paint a picture of the setting (*the sun pierced down*) and an effective metaphor introduces a deliberately unsettling visual representation of this unknown place (*the trees stretched their arms.*). As events unfold, the boys find themselves before a waterfall, effectively described via the simile 'as clear as glass' and giving the reader the sense that a change in setting might also prelude the next intriguing event.

Elements of character are mainly expressed through descriptions of the boys' reactions to their environment. Powerful verb choices permeate the piece, depicting Milo's obvious terror at his new surroundings expressed through his speech and accompanying descriptive verbs (*screeched... whispered*), and the trepidation and subsequent caution exercised by Max in line with events as they unfold (*goosebumps... a bit unsure... peered... tiptoed... sprinted... froze*). A sense of Max's bravery is also hinted at, where his thoughts and words do not align, suggesting he is putting on a brave face to mitigate his friend's worry (*Milo whispered, "Is this the right way?" "Yes I'm sure it is!" I replied a bit unsure.*). This notion is supported by Milo's repeated calls for reassurance in times of obvious concern.

The bravery of the protagonist is a character trait also echoed in the spooky house narrative (piece D). Through the writer's internal monologue (*I wanted to turn around but I made myself carry on... I felt the goosebumps crawl up my arm and tried to ignore them*), the reader witnesses the protagonist's internal struggle and how they push through and overcome their own fears (*I made myself carry on... now was the time to be brave.*). This characterisation is also conveyed through action; namely, entering the house despite fear (*I felt apprehensive but took another step forward into the darkness...*).

A combination of first-person narration and well-chosen fronted adverbials sets the scene and places the reader into the action (*Suddenly, ... As soon as I opened the door... Totally overwhelmed.*). Events are experienced by the reader as if in real time, supporting

the mysterious atmosphere. Evocative phrases engage the senses (*the sky was on fire... crows screamed and the owls hooted... I smelt rotten birds and flesh... the stairs creaked*) whilst adding intensity and creating reader immersion. Alongside this, impactful language choices (*screeched... snapped... burned... digging... screamed... slammed*) contribute to the ongoing feeling of unease of this setting and successfully creates a vivid, tense scene that grabs the reader's attention. Use of ellipses concludes the piece, leaving the reader wondering what the writer will face as they enter the house and who they are there to assist.

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

Across the collection, Pupil B uses several semantic and graphic devices to structure their non-fiction writing.

A main heading (*How to survive in the rainforest*) supplemented by subheadings provides simple structure for the survival guide (piece B). Each subheading generally indicates content, although this is unsuccessfully handled in paragraph two, where the subheading and the content do not marry effectively. Bullet points in the final paragraph, 'How to make a fire', inform the reader what they will need to perform the task, including a colon to begin the list (*So you will start with:*).

A capitalised headline (*LOST CHILDREN*) provides a conventional opening to the newspaper report (piece C), and adverbial phrases help to guide the reader through the dramatic events (*Reportedly, ... In the Amazon... However... if you want more information*). Similar structures have been applied in the diary entry (piece F), as the piece opens with 'Dear Diary' and Anne's anxious day is structured by adverbial phrases to mark each new thought/worry (*Today... Soon as I was told... Since then*).

Finally, a conventional salutation opens piece E, the letter (*To Amelia*). The chair's utter disgust is clearly expressed via the final 2 words of the piece, capitalised to emphasise the emotion of the writer and reinforce the outrage (*and also one thing, YOU'RE DISGUSTING!*).

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

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

- **capital letters, full stops, question marks and exclamation marks to demarcate sentences**

- *Milo was stood at a waterfall, the water shone as clear as glass.* (piece A)
 - *“Is this the right way?”* (piece A)
 - *So, you have crashed in the Rainforest?* (piece B)
 - *... make sure they aren't bad!* (piece B)
 - *The children's families have already been informed by emergency services.* (piece C)
 - *“The plane just flew down!”* (piece C)
 - *Then the door slammed.* (piece D)
 - *Then I feel like you use me like a bin and then I feel like rubbish.* (piece E)
 - *I haven't seen my dad and I'm worried for him.* (piece F)
 - *Where was I going?* (piece F)
- **commas for lists**
 - *... get pineapples, bananas and apples but...* (piece B)
 - **apostrophes for contraction**
 - *I'm* (piece A)
 - *Aren't* (piece B)
 - *Couldn't* (piece D)
 - *I'm... can't... don't... you're... you've* (piece E)
 - *isn't... haven't... don't* (piece F)

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

Spelling of the year 3/year 4 words included in the pupil's writing is mostly accurate across the collection, and the one year 5/year 6 word used (*equipment* – piece F) is spelled correctly.

Evidence for the correct spelling of the year 3/year 4 words meets the standard, for example:

- *forward... continue[d]... disappear[ed]* (piece A)
- *build... guide* (piece B)
- *believe[d]... accident... heard* (piece C)
- *through* (piece D)

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 pupil has not been awarded the higher standard because not all statements for this standard have been 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)

Pupil B is beginning to make suitable language choices and include constructs which elevate some sentences. Additionally, they can adapt their writing to purpose and follow some of the conventions of the different forms of writing included in this collection – for example, the diary and letter written in the first person and the survival guide directed at the reader suggest that Pupil B is beginning to understand reader awareness. However, this is not always sustained, evidenced by the abrupt endings of pieces E and F and the reliance on a limited repertoire of sentence structures and openers that impact cohesion and, ultimately, effectiveness.

Coherence is occasionally interrupted by repetition rather than expansion or development of ideas – for example, in the letter (piece E) and the diary entry (piece F). Some pieces are overly brief. Overall, writing is too simplistic and lacking in detail or expansion to be considered truly effective.

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

The descriptive pieces are stronger in the collection and show Pupil B's emerging understanding of how vocabulary choices and grammatical constructs can improve the reader experience and their use in building an atmosphere of suspense – for example, Pupil B's use of fronted adverbials in piece D is successful in setting the scene and building tension. The inclusion of an internal monologue in piece A shows emerging understanding of character development and this is put to good use to express the fear and caution exercised by the protagonist.

However, occasional lapses in cohesion are in evidence – for example, through a confused metaphor in piece A (*my eyelids were walls*) and the repetition of ideas, which is more prevalent in the non-fiction pieces. Effectiveness is slightly impacted by the undeveloped characterisation of Max in piece A. Although Pupil B hints at Max's strength and leadership so that characterisation in this piece clearly meets the 'working towards' statement, there remains ample room for development and expansion to really provide insight into his character and personality. Character development is stronger in the spooky narrative (piece D) via the internal struggles expressed by the writer and their navigation of those struggles (*I wanted to turn around but I made myself carry on. I was*

needed. I couldn't stop... I felt apprehensive but took another step forward into the darkness...).

Pupil B is beginning to evidence understanding of how to build atmosphere into narrative pieces. Pieces A and D include several constructs and lexical choices which set the scene and increase drama and suspense – for example: the goosebumps felt by Max, the outstretched arms of the trees, the mysterious eyes, the gates which ‘screeched’, the unexpected snap of a fence and the slamming of the door. Simple adverbs and adverbial phrases support this tension (*Suddenly... As soon as I...*) and some short sentences portray the sense of fear and the unknown (*I was needed. I couldn't stop.*).

Whilst the atmosphere is clearly set, the constructs used to do so are imitative and largely unexpanded. Effectiveness and impact could be improved via more unique ideas which are suitably developed and enhanced.

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

The narrative extract (piece A) and the newspaper report (piece C) offer evidence of dialogue and demonstrate Pupil B's developing understanding of its punctuation and function within different forms of writing.

Dialogue in the narrative extract (piece A) demonstrates some character interaction and highlights the dependence of Milo on Max (*“Wait up!... “Is this the right way?”... “Max!”*). It is clear from the dialogue that Max is seen by Milo as the leader and a person of strength, however the dialogue is not sustained and does not sufficiently advance the action of the story.

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 B uses some vocabulary and grammatical structures to suit the forms of writing in this collection – including, for example, some use of the passive voice in the newspaper report (*have been... have said*), modal verbs (*couldn't... can't*) in the spooky narrative and the letter, and colloquial speech in the rainforest narrative (piece A) (*“Wait up!”*). Although limited, a range of simple conjunctions are used (*because... when... however... as*) and the occasional relative clause is also evident. Fronted adverbials, often punctuated with commas, help support cohesion, and vocabulary is appropriate and sometimes chosen for effect. For this statement to be fully met, evidence across the collection needs to be substantive and sustained.

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

Pupil B is beginning to utilise devices such as adverbial phrases, pronouns and coordinating and subordinating conjunctions to build cohesion. They also demonstrate some accurate use of tense, particularly in narrative writing, which evidences an emerging understanding of devices which help to build cohesion. However, this evidence is not extensive or always sustained across the collection. Repetition and a lack of control inhibit the success of some pieces, interrupting flow and therefore cohesion, indicating that the pupil has not yet fulfilled this statement.

In the survival guide (piece B), Pupil B has made efforts to structure the piece using headings and subheadings. However, instructions are overly brief and lacking enough detail to be effective in their task. Additionally, the section entitled 'How to make a fire' and the content of the linked paragraph are misaligned, which negatively impacts the cohesion of the piece.

The writer's reliance on simple, often single-clause sentences in piece C means that the piece lacks flow and feels somewhat disjointed overall. The absence of expansion and significant detail limits effectiveness and the jump from an authorial reporting voice to some rather anonymous witness statements limits cohesion.

Across the pieces, cohesion is weakened through repetition of nouns rather than the use of pronouns or synonyms, which impacts the overall success of the writing. This is particularly evident in the pieces written in character – for example, in the letter (piece E) (*I am really sick of your attitude and seriously, I don't like your attitude right now.*) and the diary (piece F) (*I have only just realized that my dad isn't here and he has gone to visit a friend. It's been a bit now, and I haven't heard from my Dad and I'm really scared for my dad.*). The writer's intent is occasionally lost within a stream of consciousness.

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

The use of verb tenses is mainly consistent in this collection, including the use of progressive, perfect and passive constructions. Tenses are shifted to suit the purpose of each piece.

The narrative pieces (A and D) are both written consistently in the simple past tense (*Milo screeched... We continued... I froze... the crows screamed... I smelt... the atmosphere changed.*). Typically for instructional writing, the survival guide is written in the present tense (*I'm going to... try to improve it... check if its good*) and future tense (*...you will start with:... If you follow*) with the inclusion of imperatives (*check... make*). Similarly, the letter and the diary entry, which both convey the immediacy of the writers' emotions, are

maintained appropriately in the present (*I can't do this!... I'm worried because*) and present perfect tense (*you never use me with anything nice despite being very helpful to you... I have been thinking constantly.*).

In this collection, whilst it is clear that the pupil is able to use verb tenses appropriately, the brevity of the pieces means that the pupil has not yet provided substantial or sustained evidence to consistently fulfil this statement. There are also occasional errors, such as subject-verb agreement in piece A (*there was eyes*) that indicate a lack of consistency in this skill.

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)

There is some emerging evidence of the wider range of punctuation taught at key stage 2, and this is sometimes used accurately – for example:

- **commas after fronted adverbials**
 - *Reportedly, there was...* (piece C)
 - *Suddenly, the sky...* (piece D)
 - *As soon as I opened the door, the atmosphere...* (piece D)
 - *Since then, I watched...* (piece F)
- **commas to separate phrases and clauses**
 - *As I waited, goosebumps ran up my body...* (piece A)
 - *As night fell,* (piece A)
 - *As I sprinted, the noises disappeared...* (piece A)
 - *If you see bees, you can try and get their honey ...* (piece B)
- **ellipses to suggest mystery and build tension**
 - *into the darkness...* (piece D)
- **colons to introduce direct speech and lists**
 - *So you will start with:* (piece B)
 - *Some witnesses have said: "The...* (piece C)
- **speech punctuation**
 - *Milo whispered, "Is this the right way?" "Yes I'm sure it is!" I replied.* (piece A)
 - *"I heard screaming!"* (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 5/year 6 spelling list, and use a dictionary to check the spelling of uncommon or more ambitious vocabulary

The pupil has evidenced one word from the year 5/year 6 spelling list in this collection, which is 'equipment' (piece E).

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

Handwriting is predominantly joined and is legible throughout the collection. There are some infrequent lapses in correct joins ('r' and 'v'). However, writing shows some signs of fluency, indicating that the pupil shows evidence of meeting this statement.

Key stage 2 English writing standardisation exercise commentary – Pupil C

Pupil C – working at greater depth

This collection includes:

- A) a non-chronological report
- B) a newspaper report and opinion pieces
- C) a dialogue
- D) a balanced argument
- E) a narrative

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 comprises a range of pieces which effectively meet their intended purposes and showcase the pupil’s confidence and versatility across diverse forms. When handling both non-fiction and fiction, they succeed in adopting what is often a highly authoritative and mature voice, signalling confidence and familiarity with appropriate models in each genre.

The non-chronological report on the cheetah (piece A) evidences research and its use in an informative, measured and precise fashion. The newspaper report on beavers, and the linked opinion pieces associated with a newspaper front page (piece B), combine information with comment and persuasion. The balanced argument (piece D) considers the acceptability of lying through several lenses, with a broad frame of reference which illuminates opposing positions clearly and expertly. The pupil’s confident handling of character and the dynamics of interaction is clear in the dialogue (piece C) and also in the narrative (piece E), a powerfully told contemporary first-person tale, conveying in rich detail a miraculous transformation inspired by the source text, ‘The Promise’ by Nicola Davies.

Selecting the cheetah as the focus for a non-chronological report (piece A), the pupil expertly organises a wide range of information, covering key aspects in detail and communicating these through an understated but expert voice. A concise introduction summarises the characteristics which make the cheetah worthy of attention (*world’s fastest land mammal... speeds of up to 130 km/h*) and the pressing concerns for its

survival (*rapid decline*). The piece then addresses location, diet, breeding, behaviour and habitat in a sequence of paragraphs, elaborating each area through words and phrases which clearly draw on the pupil's absorption of this style of writing. The stance of the expert observer is maintained (*characterised by its distinctive spotted pelt... Generally... Like all cats, females feed their young milk, and in the case of the cheetah... much-needed shade... larger than average lungs... blend seamlessly with the grasslands*), conveying insight and empathy in a style which is both objective and engaged, and thus positioned well to inform and involve the reader. The pupil fully deploys the specialised vocabulary of this field and integrates and extends details within multi-clause sentences which fluently communicate with the reader. This establishes a cohesive, seemingly effortless whole (*When pregnant, the female cheetah retreats to caves which offer protection from hunting dogs, hyenas and lions who may otherwise attack:...*). Very occasional errors, such as in vocabulary choice (*gauge [gorge] on its kill... prolonged legs*), do not detract from the overall effect, and while the piece ends without a definitive concluding section, this is likely to be a matter of timing rather than intention.

The newspaper front page (piece B) is inspired by a comical news story and other source material relating to curious incidents. It thus provides the opportunity for a range of appropriate writing directly drawn from the pupil's exploration of newspaper formats and registers. The main report exemplifies the expected features of an article breaking fresh news in a front-page splash (*Beavers Cause Mayhem on the M19*). Key information is foregrounded and summarised concisely, followed by a chronological account of events, ongoing actions and the aftermath, with details of the impact conveyed through quotations and statements. The world of traffic delays and the brand of uproar and disruption it causes is confidently evoked through specific language (*carriageway... junctions 15 and 16*) and words and phrases which amplify the incident (*mayhem, havoc, chaos, plight, rampant*). The newspaper as an enabler of communication and action is also captured (*The petition can be found here:...*), and the insertion of 'jokes and memes' from 'social media accounts' confidently reflects the contemporary news landscape.

With the task of broadening out from the news item, the pupil expands into discursive and persuasive realms by choosing to present a pair of adversarial opinion pieces in the 'Should beavers be culled in the UK?' section. This is set up clearly for the reader (*We asked two experts for their views...*), establishing the newspaper's voice and the sense of a relationship with its readers. The contrasting 'YES' and 'NO' pieces again demonstrate the pupil's success in drawing on positioned statements in the public sphere, with language that is controlled and campaigning. It also carries an emotional charge (*local councils' failure... the rights of people are eroded away... bureaucratic red tape stalling proceedings... bring back green spaces... once again live in harmony*).

Piece D also provides a further elaboration of the pupil's capacity to handle and manage contrasting aspects of an issue, while crucially informing and educating the reader from a position of trust and authority. This piece is a formal discussion of the question 'To what extent is it ok to lie?' which takes the reader through religious, social, cultural,

psychological and moral considerations. Each paragraph builds on an opening statement which lays out the focus (*Religion takes a clear stance... The way our society is structured, our norms and culture, allows lying... It can be argued that lying is also important for providing ourselves with protection...*). The pupil then provides illustration, often doing this by referring to the reader or to experience that is assumed to apply generally (*Imagine you have your day mapped out... Are you going to say yes?... If we find ourselves in a precarious situation... lying about qualifications would be likely to lead to you being sacked...*). A mature, philosophical perspective is achieved throughout, with the final paragraph underlining the writer's engagement with the ideas and how they follow through to the resulting personalised conclusions (*In my opinion... In situations where... it is here I draw the line*). The piece is thus addressing the reader while also tracking the writer's process of evaluation.

Fiction writing in the collection brings to life characters from existing texts, with the dialogue (piece C) focusing in on characters from the 'Beetle Queen' series of books by M G Leonard. The pupil chooses a familiar text and creates a moment of disagreement between characters which requires resolution. In this piece, they demonstrate an intimate understanding of character traits, and how these can emerge and be heightened through dialogue and interaction, supported by contextual information and reporting clauses. The characters can be easily understood from what we see and are told about them – for example, Virginia (written as Virgnaia) is established as assertive (*"Well clearly Darkus should go, I mean it's YOUR dad..."*... *Virginia questioned firmly, emphasising her point with hands on hip*), and the developing co-conspiratorial relationship between Virginia and Darkus, which forces Bertolt's compliance, is built up over a series of exchanges, incorporating anger (*"SHUT IT BERTOLT!"*), manipulation (*Scheming with a plan, Darkus whispered to Virginia... "We were thinking, Bertolt..."*) and veiled pressure (*"...maybe YOU should do something..."*). This shows the progression of a scene through dialogue, with a key decision being made through the interaction. Working with the planned limitations of this dialogue context, the pupil provides what the reader needs, through reporting clauses and summary. They also draw on their reading as they represent emphasis in dialogue through capital letters and conclude the segment with the conventional movement towards rising action and what is to come (*knew that wasn't going to happen but it was worth a try*).

In piece E, drawing on the themes of the picture book 'The Promise' by Nicola Davies, the pupil creates their own story focused on a problem solved. An intense, heightened narrative world is created through the first-person voice and a profound, all-encompassing gloom is depicted through figurative language (*a city filled to the brim with sorrow...*). Extended imagery moves from the narrator's experience to a collective experience across the city, using the metaphor of disease, both physical and mental (*Like an infection, the rot had seeped into my own ears and penetrated my bones. I too was hollow... I had dragged myself up into my teenage years. A lonely, grey island... allow grief to root itself into my gut... nestle and grow deep within the skin of all of us one way or another*). This imagery evidences the pupil's familiarity with story worlds as a

reader, as does the description of character using romantic conventions (*Her features came into view through the downpour of tears above...soft braids framed her face...*). The element of fantasy and fable in the source text is also evoked (*The night my fate changed course... Use what is within this bag wisely*), with a deliberately contemporary, in-the-moment commentary from the narrator (*with the strength of 10,000 men (or women – it is 2023 after all)... Huh, what did she mean?... Nothing unusual there.*). Direct address is woven into the piece emphasising the pupil's confidence in breaking the narrative 'fourth wall' and understanding how the text is being received and enjoyed by the end user (*Now reader, at this point, I don't want you to become too excited*). The piece is rich with examples of ambitious choices which draw attention and make the reader pause to take in the effect – for example, where 'hurt' is used in both adjective and verb form to capture a key reflection in a brief sentence (*Hurt people hurt people.*).

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

Throughout the collection, the mainly formal register adopted by the pupil evidences a clear sense of the language of writing. The non-chronological report (piece A) evokes the voice of the naturalist and the field of scientific writing about animals. Objective description, characterised by the use of specific and specialised terminology, is particularly noteworthy in cases where there is a more commonplace alternative for what is being said, but where the pupil knows that an extended, more formal phrase is in keeping with the desired register (*periods of scarcity... a duration of 3 months*). A range of expanded nouns and noun phrases are also used, reflecting the emphasis on accuracy and on providing reference points to aid the reader's understanding (*world's fastest land mammal...antelope, gazelles, warthogs and zebras... large quantities of meat... ochre undercoat*).

The news report within the newspaper page (piece B) aims to deliver factual information that the reader can trust, realised through language specific to the genre which condenses information for swift consumption (*felled three conifers...at the nearby Briscoe River... mass clean-up operation*). The 'lighter' side of the story is also captured in some more informal comments within the piece, indicative of the relationship a newspaper (particularly a local newspaper) can have with its readers (*nibbling... Luckily...*). In the quoted material within the report, the pupil shows a keen sense of the degrees of formality appropriate to role: the 'area manager at the Highways Agency' is quoted in language which is closer to the written register, while the 'disgruntled' motorists are presented through more colloquial forms, including contractions and omitted pronouns (*"They've known about these beavers... was on my way to drop my kids off*). The social media posts also reflect the speech-like informality typical of such sites (*Hahahaha... As if...*).

The serious intent of the 2 opinion pieces on the culling of beavers is conveyed through language and constructions typical of formal argument and persuasion, signalling expertise and conviction, particularly on the part of the CEO, who remains more distanced (*can be attributed to... impacted by this inaction*). While a slightly less formal register, bringing together conviction and a more direct personal expression is evident in the leader of 'Animal Love Ltd' (*I feel incredibly upset... coming back to bite*).

In order to handle the ethical considerations related to lying, the pupil once more adopts a suitably formal written register in piece D, posing the arguments through abstract language which is concise and specific (*component of human nature... extent... scriptures... society... norms and culture... tarnished*). By way of contrast, in order to involve the reader in considering the points raised, a friendly, colloquial style of second-person address is used, with language that expresses speech and thought appropriately (*you have your day mapped out it's a really busy one... "No, I don't know what you're talking about,"*).

Confident in capturing the tone of the characters in the story dialogue (piece C), the pupil distinguishes between the language of speech and writing through interjections in dialogue (*Well... Oh no*) and a question tag (*right?*), and by underscoring heated verbal exchanges using capitals (*YOUR... YOU'RE*). Colloquial language also reflects relationships between characters and their age (*chilling... newsflash... SHUT IT... Guys...*). In contrast, the narration is more formal overall (*adredline [adrenaline] running through the three... emphasising her point... With that being said...*), though is suitably less elevated than the style deployed in other pieces. Contractions, for example, appear in both dialogue and narration here, as appropriate to the world of this narrative.

Piece E features deliberate variation of register, with more formal, elevated and literary language used at times to intensify atmosphere and feeling in narration (*tentatively balancing on the deep edge of despair... What sort of cruel disease was this?... as the evening drew in, my curiosity peaked*). The pupil seeks to create a rich world in which experience is elaborated for the reader through a style that overstates and expands, rather than being concise. It differs from the language of writing discussed in the non-fiction pieces, but is another register of a formal kind, with a different purpose. These aspects of the narrative contrast with moments of directness and more informal, contemporary phrasing, especially in the writer's commentary on events (*I know what you're thinking...*). The voice of the narrator thus combines a storytelling register and an in-character register.

Dialogue between the narrator and his mother captures speech-like features including interjections and phrases which reflect the spatial relationships and interactions in the text (*"Oh, Fletcher!"... Urm supper is ready!... Felix, there you are!*). By contrast, the words of the young girl are appropriately archaic and highly formal, matching the sense of mystery and gravity in the source text (*Use what is within this bag wisely. Agree to do*

good). The pupil moves between these registers seamlessly, for the most part, demonstrating a confidence in handling the different purposes and intended effects.

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

Levels of formality are established, maintained and varied deliberately across the collection, to suit the purposes of each piece and to help the pupil achieve desired effects. Ranging between powerful emotional responses to events (piece E), thoughtful reflection on ideas (piece D) and the condensing and expansion of information (pieces A and B), the pupil maintains a mature and measured approach to the material, avoiding the pitfalls of excess, such as overblown description or exhortation and overly complex technical detail, thus providing the reader with the confidence that they are in safe hands.

In the non-chronological report (piece A), grammatical choices support the formal register, with passive forms used to capture the cheetah's qualities and characteristics, where the agent is absent or tangential to the point being made (*allows movement to be energy efficient... prevents them from being detected by potential prey*). Specific and precisely placed adverbs express required or conditional circumstances (*only able to sustain such a speed... they must first plan*), signalling the writer's knowledge and expertise, supported also by the use of expanded verb forms, including the infinitive (*if they are to be successful*). A range of phrases and clauses head up sentences to add details incidentally, before the main clause (*Agile and nimble, the cheetah is able to...; Like all cats,...*) and afterward (*much to the indignation of the farming community*). In addition, specific vocabulary choices associated with the field underline the pupil's confidence with the form and register (*sightings... distinctive spotted pelt... dwell in grasslands or savannahs... hierarchical system*). This creates a sense that the writer is passing on information that is unquestionable and verified.

The newspaper page (piece B) demonstrates assured and conscious control over features which construct the formal register used within the report and opinion pieces. Relative clauses embed information (*rodents, who local residents say have been causing havoc for months... operation, orchestrated by the Manchester Highways Agency, took... incidents, which have put human life in danger, have...*). Passive forms also heighten formality and support cohesion by carrying forward links already established (*Diversions were put in place... last of the wreckage was cleared away... petition can be found... can be attributed to local councils' failure... have been impacted by*). Vocabulary choices support the formal news register (*carriageway... tailbacks ensued... located... diversions... plight*), and alliteration and wordplay construct the more humorous aspects of the piece (*cull of the critters... DAM-ED*). The naming of the organisations representing opposing views on beaver culling also demonstrates the pupil's confidence in evoking the positions of those concerned with this issue, drawing on linguistic shorthand (*ExterminateUK... Flower Love, Leader of Animal Love Ltd*).

In the balanced argument (piece D), the pupil adroitly introduces and expands points in a highly formal style through impersonal constructions and embedded clauses (*it is viewed as sinful... It is expected that when being interviewed...*), expanded verb forms incorporating modals and infinitives (*would be likely to lead to you being...*) and passive forms (*may find your record tarnished...*). Expanded noun phrases also convey a sense of expertise (*A healthy part of a child's development... many religion's scriptures and holy books...*). Moving between the factual and illustrative, the pupil shifts to a more informal second-person address, adding direct questions (*Are you going to say – sorry, I can't talk?*) and conversational constructions (*say for example a bank robber asks us...*). There are occasional lapses, arising from instances where the pupil deploys a range of ambitious grammatical forms and devices while manipulating conventional syntax – for example, with determiners (*In what situation is it acceptable and in which is it not?*).

Vocabulary in the piece is also selected to match register and intention, with abstract concepts (*society... norms... societal obligations*) and a range of references taking in the legal system (*prosecutor's star witness... perverting the course of justice*), along with the moral and ethical (*spawned from malice and ill-intent... objectionable... The toll it takes...*).

The dialogue (piece C) conveys the subtleties of informal, yet complex, character interactions through grammatical choices and constructions. Conjunctions handle cause and reason (*"Since you're that guy who rarely does anything... maybe YOU should do something"*) and condition (*"if you don't accept, you're dead"*). In addition, an embedded quoted phrase is deftly handled (*"Oh no that's the 'if you don't accept, you're dead' face!"*), along with sarcasm (*Bertolt kindly told the both of them to shut up.*), the placement of 'kindly' here helping to create humour through the contrast with 'shut up' which follows.

The narrative (piece E) encompasses a range of levels of formality, reflecting the larger framework of the magical tale told with a sense of timelessness and tradition, through grammatical constructions which replicate more archaic phrasing (*the bag is yours... alerting my mother to my presence*) and sometimes through manipulation of word order (*I too was hollow... What sort of cruel disease was this?... to my surprise... within it was a blue gem...*). The placement of adverbs and adverbials supports the formality of the piece, adding emphasis and further specifying details (*too full of anger and disappointment for there to be any room for food... as the evening drew in... ready to finally reveal what was inside, after observing the bag for far too long*). Sentence structures are used to build description through listing, particularly in threes (*Deprived of love, swallowed in darkness, enveloped by pain and suffering... Confused, baffled but compelled to do as she asked*). The piece also features elaborated noun phrases (*no circumstance big or small... whatever was in that bag needed to be mine*) and the use of determiners, which add an authority to the narration (*curious as to what miracle could be inside that seemingly precious bag...*). Extended sequences of clauses are especially

effective in conveying possibilities and providing confirmation to the reader (*You are probably thinking of...this was not that. Think instead of one of those...*).

Additionally, vocabulary choices heighten the desired formality of style in narration (*my soul... deep slumber... awoken*) while also establishing the instances of playful address of the reader (*plastic fakes... kids' toy section...I had fallen for a hoax*).

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 punctuation is used correctly, for example:

- **commas to clarify meaning**
 - *Like all cats, females feed...* (piece A)
 - *ideal location to stalk potential prey, as well as...* (piece A)
 - *Diversions were put in place, with one lane...* (piece B)
 - *A healthy part of a child's development, lying emerges from...* (piece D)
 - *Sure, I lived with my mother, but the stress...* (piece E)
 - *Moving food around my plate, my stomach too full...* (piece E)
 - *Rubbing my teary, blurry eyes in disbelief, I stumbled downstairs, perplexed.* (piece E)
- **punctuation to indicate parenthesis**
 - *The mass clean-up operation, orchestrated by the Manchester Highways Agency, took several hours...* (piece B)
 - *In Islam, lying is haram (forbidden)...* (piece D)
 - *in a precarious situation – say for example a bank robber asks us if we witnessed the crime whilst ~~a~~-waving a gun in our face – we are likely to lie* (piece D)
 - *There was nothing, no circumstance big or small, that could....* (piece E)
 - *With the strength of 10,000 men (or women – it is 2023 after all)...* (piece E)
- **colons, semi-colons and dashes to mark the boundary between independent clauses**
 - *This majestic cat is Africa's most endangered: sightings are becoming...* (piece A)
 - *hyenas and lions who may otherwise attack: heavily pregnant cheetahs are unable to outrun...* (piece A)
 - *take in vast amounts oxygen; their prolonged legs enable them...* (piece A)
 - *Culling is a quick and effective solution; it is painless...* (piece B)
 - *Religion takes a clear stance on the act of lying: it is viewed as sinful...* (piece D)

- *living in a fish bowl filled with toxicity – it was going to nestle and grow deep...* (piece E)
- *It stings when she calls me that because it's not my name: I'm Felix.*(piece E)
- **speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, and punctuation inside inverted commas**
 - *"It was a logistical nightmare," explained Jack Johnson, area manager at the Highways Agency.* (piece B)
 - *"No, I don't know what you're talking about," is definitely what I would say, rather than, "Yes..."* (piece D)
 - *"We were thinking, Bertolt..."* explained Darkus. (piece C)
 - *"Oh no that's the 'if you don't accept, you're dead' face!" Bertolt muttered to himself.* (piece C)
 - *"...Seek and follow its wisdom and the bag is yours," she spoke, staring deep within my soul as she did so.* (piece E)
- **hyphens to avoid ambiguity**
 - *slim-framed body* (piece A)
 - *well-adapted to running* (piece A)
 - *clean-up* (piece B)
 - *DAM-ED* (piece B)
 - *Twenty-six beaver-related incidents* (piece B)

The collection demonstrates accurate and confident use of a range of punctuation which supports the purpose of each piece and serves the pupil's movement between registers and styles. Commas are used widely throughout to support the many instances where phrases and clauses build and qualify details, ensuring clarity – for example, in piece A (*Like all cats, females feed... ideal location to stalk potential prey, as well as...*) and piece B (*Diversions were put in place, with one lane...*). They also appropriately mark the points where pauses are required so that complex sequences of events and commentary remain clear and enjoyable for the reader – for example, where the narrator's experience is foregrounded in piece E (*Sure, I lived with my mother, but the stress...*).

The pieces evidence the correct use of brackets and commas to indicate parenthesis, providing factual information and additional clarification, and also, in piece E, supplying additional colour and asides (*There was nothing, no circumstance big or small, that could... With the strength of 10,000 men (or women – it is 2023 after all)...*). Additionally, colons separate independent clauses, emphasising significant information, such as a statement which elaborates a point in piece D (*Religion takes a clear stance on the act of lying: it is viewed as sinful...*). The pupil also uses semi-colons to manage detailed listing of information – for example, in piece A (*take in vast amounts oxygen; their prolonged legs...*) – and uses dashes to create a pause before a solemn moment (*filled with toxicity – it was going to nestle...*) and before a lighter comment (*or women – it is 2023 after all*) in piece E.

Accurate demarcation of speech is evidenced, including reporting clauses and a range of punctuation within inverted commas. There is also one instance of an embedded quotation, which is expertly managed through single and double inverted commas in piece C (*“Oh no that’s the ‘if you don’t accept, you’re dead’ face!” Bertolt muttered to himself.*). The pupil also uses hyphens in a range of instances where they are required to clarify adjectival phrases and for compound nouns – for example, in piece A (*slim-framed body*) and piece B (*clean-up... Twenty-six beaver-related incidents*). The newspaper report (piece B) also includes hyphens used to draw attention to humorous wordplay and the addition of a suffix (*DAM-ED*).



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