



Key stage 2 English writing standardisation exercise commentaries

Pupil A – working towards the expected standard

This collection includes:

- A) a fairytale rewrite
- B) a narrative
- C) a letter
- D) a letter
- E) a biography
- F) an information text

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

The pupil can write for a range of purposes

Pupil A can write for a range of purposes. They demonstrate emerging competence in making appropriate grammatical and vocabulary choices according to the requirements of each genre within the collection. This collection contains two narrative pieces: the first (piece A) is a re-write of the popular classical fairy tale 'Thumbelina' and the second (piece B) tells the story of the silent fantasy film stimulus entitled 'Eye of the Storm.' Pieces C and D are letters, which vary in tone according to their intended recipient (Queen Elizabeth and a soldier's parents, respectively). The collection concludes with two non-fiction pieces: piece E is a biography of Ruby Bradley, one of three female nurses to be promoted to the rank of Colonel in WW2, and piece F is an information text about Texas. Each piece is purposefully written and includes aspects of content and presentation which are largely appropriate to purpose and form.

Following a conventional and respectful address (*Your Dear Majesty*), an apology opens the letter (piece C) from Mrs Calvin - mother of soldier George - to Queen Elizabeth (*I'm so sorry if I'm troubling you with this letter*). This paves the way for the purpose of the piece, which is to appeal to the Queen personally to persuade her to grant Mrs Calvin's son a day of leave from his role as a WW2 soldier, so that he may visit his dying father. Using the names of her children throughout, particularly George, adds authenticity to the plea, making it more relatable and poignant.

Emotional appeal pervades the piece, supporting its persuasive purpose. Mrs Calvin references her family's personal hardships and struggles (*his dad's got only a few days left... we can't afford his medicine; he's getting worse every day... there's no news for him.*). She evokes a sense of nostalgia and sadness in her plea to see 'Storm smile again' and have 'Midnight laugh,' using a semi colon to extend this point precisely. Coupled with this direct appeal to the Queen's humanity, Mrs Calvin also references the shared human experience of loss and the need to say goodbye to loved ones. She uses a rhetorical question to do this at the end of the letter, intending to create empathy by drawing a parallel between the monarch's own potential loss and Mrs Calvin's current suffering (*he would be devastated if he died wouldn't you if your princes died?*). The letter also conveys a sense of urgency and anxiety, highlighting the desperate circumstances (*he would want to say goodbye to his dad... we are running out of food*). This urgency is intended to prompt a quick and compassionate response.

A personal and persuasive tone is maintained, whereby Mrs Calvin uses emotional language (*just one day... say goodbye... Oh what I would do... I pray every night for him... devastated*) to express her longing to spend time with her son. Repetition effectively emphasises the negative affect that George's absence has on the family (*Oh what I would do to see my George again! Let alone to see Storm smile again; to see Midnight laugh again...*). The prevalence of contractions (*I'm... dad's... he's... there's*) indicate that Pupil A does not establish a formal tone in the letter as may be expected of a letter to a monarch. However, the persuasive purpose and consistency is maintained throughout and is successful in its task, if not for its intended audience. A conventional and suitably respectful sign off ends the piece (*Your loyal subject, Mrs Calvin*), positioning Mrs Calvin as a humble subject and fostering a sense of personal connection and subordination.

Piece D is another letter, also written around the topic of WW2. The author of this piece is 'Michell', a soldier on the front line who speaks informally and with warmth to his parents, in this first-person direct address. The letter format is simple and purposeful and as writing progresses, it becomes evident that the author has written home because he misses his family, his old life and home comforts.

Michell (presumably 'Mitchel' or 'Michael') evokes a sense of nostalgia as he uses the simple past tense combined with the conditional 'would' while reminiscing about his childhood (*it reminded me of when we would go camping in the summer... when we would have a nice warm bath before roast*). This contrasts starkly to the challenging situation he currently finds himself in, referenced by a sharp shift to the present tense and a much bleaker, shorter sentence (*By now, I'm probrary on my towel.*).

The piece goes on to loosely recount a seemingly unpleasant event involving 'sargent Miller'. Pupil A uses some well-chosen vocabulary and phrasing, showing emerging understanding of reader engagement (*I was as cold as ice... shot up... suddenly... squelchy muddy boots*) and the sense of Michell's challenging circumstance is clear through the use of vocabulary such as 'caught' and 'froze'. Adverbial phrases provide

some chronology to the event (*By now... as quick as a flash... With out warning*) and a slightly puzzled simile (*he whipped like an ice berge*) nonetheless supports the notion that Sargeant Miller is behaving unusually and that Michell was uncomfortable with proceedings. However, the interaction remains somewhat unclear owing to Pupil A's lack of detail and expansion, and the piece concludes abruptly with Michell's expression of relief that he ended up in safety (*any way I'm safe now...*). A brief sign off signifies the end of the letter (*Lots of hope and love Michell.*).

WW2 veteran and celebrated nurse Ruby Bradley is the subject of piece E, a simple biography which outlines elements of her life and achievements chronologically, within structured paragraphs. The piece successfully combines factual information (*was born in Spencer West viginya... she was captured by the Japanese (in 1941)... died on 28 May 2002 (aged 94).*), professional achievements (*earened 34 meadals and was a highly decorated nurse*) and a more personal anecdote (*in the interview she said "you get out in a hurry, when you have someone behind you with a gun."*) to create an engaging and coherent – if brief – overview of Bradley's life.

Although in need of some expansion, Pupil A draws on the key constructs and content conventions of this text type. Writing is in the third person mainly past tense (*was born... entered the united States... was promoted*) and Pupil A successfully maintains a more formal, factual register and impersonal style. The vocabulary chosen is appropriate and often precise (*surgical nurse... captured... decorated... promoted*), supporting reader engagement. Some passive verb forms help sustain the impersonal style (*was born... later she was captured*) and coordinating conjunctions provide both contrast and additional information (*and she was a very famous nurse but it leads her down some unexpected paths... but later she was captured by the Japanese*) although in some parts, sentences lack control and tend to overrun.

The informative purpose of the Texas information text (piece F) is fulfilled through a series of short, headed paragraphs, delivering some interesting facts and features about the country, providing the reader with key information about some of Texas's geographical elements. However, the pupil has not started the piece with an introduction to orientate the reader with the topic of the information text.

Writing is in the simple present tense with a sample of simple and compound sentences to open before including some complex sentences later on. This structure is appropriate for the genre, and covers the state's location, size, population, notable features (such as dangerous animals and rodeos), and its climate. Pupil A also briefly shifts to using more casual language which directly addresses the reader via an exclamation (*can you believe that it is three times bigger than the UK!*), making the information relatable and engaging. Blending facts with conversational phrasing supports reader engagement and shows Pupil A's emerging awareness of the reader.

In the paragraph entitled 'Features', Pupil A uses a complex sentence to present information around the local wildlife (*Although Seen as a giant,pretty, state,it has some*

dangerous animals, such as :Great White Sharks, Spiders and Snakes.), providing an interesting dimension, with the subordinating conjunction 'Although' offering contrast. This is followed up with some rather 'user-friendly' information about rodeos and the Texan flag. Information is unexpanded but it is clear that Pupil A has made efforts to include a variety of facts about topics likely to retain reader interest. The third paragraph with the subheading of 'Climate' is less controlled than the first two. The content remains relevant, but writing has a list-like quality with little expansion which detracts from the cohesion of the paragraph.

The narrative pieces are successful in their purpose to entertain, raise questions and evoke emotion. Pupil A depicts events convincingly, conveying settings and situations with relevant detail.

The plot of piece A, a re-write of Thumbelina, moves swiftly and exhibits some common features of a fairytale, making use of traditional storytelling language (*Once upon a time, in a far distant land... the Kingdom, fell into fright and dispare... was skipping hapily along when suddenly...*) and selecting noun phrases to set the scene (*transparent lakes... a fallen dusty tree.*). Adverbials of time help to provide structure and chronology to the piece (*One night... Every year... Then one day*) and adverbials of place and manner effectively anchor the action (*In the village... On the other side of town... skipping happily... suddenly... Then in the corner of her eye*). Through a combination of third person narration, integrated dialogue and ongoing description, the reader is guided through Thumbelina's encounters in the woods, leading to a rather abrupt – yet miraculous and unexplained - conclusion.

The second narrative (piece B) is the opening to a fantasy story based on the silent film 'The Eye of the Storm'. In this piece, Pupil A demonstrates an understanding of the fantasy genre and makes good use of descriptive vocabulary (*skittered... lingered... gobeled... scavenged*) to scene-set and advance the action. Writing remains consistently in the first person, propelling the reader into the scene with an engaging opening sentence (*The dimly-lit craft moon rose as the tattered, ancient airship hovered in the sky.*) Adverbial phrases support chronology (*By the time I was done... Whithout warning... As I looked through*) and expanded noun phrases (*tattered, ancient airship... ominous green liquid... emerald green light*) and similes (*lik a can of tuna... hard as rock... as shiny as a star*) demonstrate awareness both of the reader and of conventions of the narrative form, but less so understanding of what is required to make them effective for the context.

Pupil A has effectively combined multi-clause sentences with noun and adverbial phrases to make a largely engaging narrative which conveys some key events. However, occasional errors in punctuation and tense reduce the effectiveness of a few otherwise engaging sentences (*I heard a neigh from the hybrid, as I went inside the ship to turn it to full speed; then let my hybrid freind go.*). This is coupled with the fact that information which the reader requires to make sense of the text is often omitted, affecting the overall accuracy and therefore cohesion of the piece. Whilst the protagonist's journey is

conveyed, events become a little hazy with the unexpected and unexplained introduction of 'Emerald' the kitten and 'Lucky/Lucy' the dog(s).

The pupil can use paragraphs to organise ideas

Across the collection, Pupil A demonstrates an understanding of how paragraphs can organise related ideas and events and is able to do so in both the fiction and non-fiction writing.

The Thumbelina narrative (piece A) is organised into paragraphs with simple adverbials (including an overreliance on 'then') providing structure and chronology (*One night... then one day... A few miles from the house*). The first paragraph is descriptive (*busy streets... transparent lakes... swishy swashy pine trees*) and sets the scene, repeating the cause of excitement which supports cohesion: namely, prom. This happens prior to a cohesive shift into the first main event of paragraph two; the Queen's demise, a change of scene to 'deep in the woods' and the introduction of Thumbelina. Dialogue dominates the middle section of piece A, but the narrative eventually moves back to character interactions and events, which are clearly grouped into paragraphs.

Paragraphs are used to group events in the fantasy narrative (piece B) and to track the narrator's experience: preparation for launch, the journey itself and arrival at 'the eye'. Adverbial phrases often open paragraphs, which supports structure, readability and reader engagement (*Whithout warning... From inside the craft... As I looked... As I got closer... By the time I was done... Whith a gloved hand*). Pupil A successfully uses a rhetorical question at the end of the sixth paragraph (*What could it be?...*) to entice the reader to read on and heighten the sense of mystery and drama. Each paragraph outlines an event and contains some accompanying description, creating a structured and interesting piece. However, the pupil is not able to manipulate language to successfully communicate their intended ideas in the last paragraph (*Since then I had never smiled neve even brought her back . I scavenged high and low until I heard a familliar voice... it was lucy.*). The character's arrival at 'animal heaven' is unexpected and unexplained, so, despite some careful use of language and expression, overall coherence is somewhat reduced as a result.

Mrs Calvin's letter, a plea to Queen Elizabeth, is suitably organised into three paragraphs. The first serves as an introduction, the second draws on the dire situation the family are in and the third reveals some heightened emotion as the writer focuses on the danger faced by her son, George, to evoke emotions that can be personally absorbed by the reader. Overuse of the pronoun 'he' affects the coherence of this piece, as does the use of 'and' to begin the third paragraph, however, overall, the letter expresses Mrs Calvin's request in a brief and structured manner.

The second letter of the collection, Piece D, uses paragraphs to organise the writer's thoughts and includes a brief recount of recent events. A sentimental tone opens the first paragraph, where Michell reminisces over his pre-war life. An opening time adverbial in

the second paragraph (*By now*) creates a stark contrast to this lament, whereby Michell details his current life as a soldier in the cold trenches. The final paragraph concludes the letter and leads to a hasty sign off (... *any way I'm safe now, take care. Lots of hope and love Michell.*)

The information offered in the biography (piece E) and the information text (piece F) are suitably paragraphed. Ruby Bradley's life is presented chronologically under two headings, which offer digestible segments of information about her early life and her successful career. Chronology is indicated by time adverbials (*In 1934... later... Later that year... In 1963*) and the final paragraph informs the reader about Ruby's final years. Parenthesis provide additional information which moves towards providing the reader with a fuller understanding of Bradley's life and a varied clause structure (*(in 1941)... (who was a vegetarian)... (aged 94).*).

Information about the American state of Texas is similarly organised under three headed paragraphs: 'Location', 'Features' and 'Climate'. The content of each paragraph remains largely true to its heading, supporting cohesion. Paragraph one sets the stage by establishing Texas as a prominent state due to its size and population. Attention shifts in the second paragraph to the notable features of Texas including wildlife, cultural aspects (*People in Texas enjoy rodeos*) and cultural identity (*The Texas flag is called the Lone star Flag*) and the piece concludes with rather list-like – and less engaging - notes about the coldest/hottest/rainiest months of the year.

The pupil can, in narratives, describe settings and characters

In both narrative pieces, Pupil A demonstrates their ability to adapt writing to the narrative form by using language effectively to describe characters and settings and providing the reader with suitable descriptive detail. Different worlds are vividly created through the pupil's choice of vocabulary and phrasing. Although cohesion is affected through lack of explanation and expansion, overall, writing provides clear evidence of Pupil A's ability to describe settings and characters, alongside some emerging technical ability demonstrated through their word choices and grammatical structures.

Conventional fairytale settings are clearly conveyed in piece A. The 'kingdom called Roses' opens the piece, followed by the village, the market and the woods. An idyllic setting is conjured up through atmospheric noun phrases (*transparent lakes leading to the crystal clear sea*) and some auditory imagery is created via the 'swishy swashy pine trees' in the village. A sense of charm and warmth is added to the narrative as the writer mentions the delights of the market (*full of sweet treats*) and evokes images of a town busily preparing for prom. Pupil A uses the Queen's sudden illness to sharply shift the tone of the piece (*the Kingdom, fell into fright and dispare.*). The location of the story cleverly mirrors this – albeit sudden - shift, and the reader is transported from the idyllic kingdom setting to 'the other side of town, deep in the woods' where Thumbelina and her mother are situated. This dramatic contrast paves the way for the more sinister elements

of the story, where the reader discovers Thumbelina's misdemeanour (*your daughter she stole the queen's crown!*).

Dialogue often gives the reader further insight into Thumbelina's character. Verbs such as 'moaned' and responses from Thumbelina such as "Yeah yeah I will" give the reader a flavour of her demeanour, as does her rather unkind reaction to the crying bear ("*argh why are you crying lts so annoying so can you stop?*" *shouted Thumbelina... "U gh no what makes you think you can have a treat from my basket?" questioned thumbleina.*). Through these initial interactions, Thumbelina is presented as a discourteous character without empathy for others which is in contrast to Lucy, a mother concerned for her child's wellbeing ("*Go through the forest, but make sure to stick to the path, at least be safe my dear ok?*" *asked lucy... "Bye honey be safe!" shouted Lucy*). Coupled with noun phrases – one of which makes good use of pathetic fallacy (*sobbing on a fallen dusty tree*) – the sequence of settings provide clear visual imagery for the story.

In piece B, Pupil A experiments with more sophisticated language and successfully evokes imagery through details of sights and sounds to create a vivid setting in this fantasy narrative. Expanded noun phrases add interest to support reader engagement (*dimly-lit... tattered, ancient airship... ominous green liquid*) and parenthesis provide additional information which add to the overall fantastical scene and unusual aura of the setting (*(the cogs were spinning and churning.)... (they tasted like marshmallows)*). Language is precisely chosen to enhance the imagery of the piece (*strew[n]... skittered... russeled... wined and whured*) and includes an example of personification (*gobeled*).

The piece yields less in terms of character description. Elements of characterisation can be inferred through the narrator's actions. For example, an affinity for animals, suggests that the narrator is compassionate and caring (*lingered on the third pat... purrng... my hybrid freind ... Lucy was my childhood dog and we would play day after day*). The narrator is strategic in enabling the airship to be operational again (*I took some steel twigs and made a circle whith them and steared the ship ... looked through a well used spy glass*) and courageous despite the challenging conditions (*the wind increased... It was hell... I heard the wind getting stronger*). These subtle inclusions provide the reader with a sense of the protagonist's character and help to support engagement in the piece.

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, the pupil demonstrates their ability to structure non-narrative writing simply, using a range of constructs which support the reader.

A conventional salutation opens both letters (pieces C and D), adjusted appropriately to suit the addressee (*Your Dear Magesty, ... Dear mum and frank,*). The letter format is maintained and, in both pieces, Pupil A directly addresses the recipient in a tone

appropriate to the relationship between the writer and the recipient. For example, a more formal approach is established in piece C (*I ask... I pray every night*) although this is not expertly sustained, evidenced through the inclusion of contractions (*I'm... dad's... there's*). A more familiar and close relationship is prevalent in piece D, as 'Michell' recounts events using familiar and relaxed language, such as referring to his 'crazy' day and the manner in which the Sargeant 'shot up from his seat.' Fronted adverbials provide further structure and chronology to the piece (*By now... Yesterday... suddenly... Then*). The letters are signed off appropriately (Your loyal subject, Mrs calvin... Lots of hope and love Michell.).

The biography, piece E, is clearly headed with the subject's name and structured chronologically, presenting Bradley's life as a linear narrative and making it easy for the reader to follow. Subheadings organise the information, signalling to the reader when the focus shifts to a new phase of her life. A direct quote captures Bradley's own words during an interview, which provides authenticity and gives the reader insight into her experience during the war. This inclusion is also an effective way to bring a personal voice to a factual narrative.

Headings and subheadings have been used to structure information in the report about Texas (piece F). Statistics gleaned from Pupil A's research have been used to support the contextual information of the piece (*the second biggest state in America... a population of 29,000,000*), providing a clearly organised piece which serves to inform.

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

Although there are some inaccuracies such as occasional missing capital letters for names, evidence across the collection accumulates to meet the standard, for example:

- **capital letters, full stops, question marks and exclamation marks to demarcate sentences**
 - *Once upon a time, in a far distant land, there was a kingdom called Roses.* (piece A)
 - *"Thumbelina what do you say?"* (piece A)
 - *Please can I have one of your treats from the basket?* (piece A)
 - *We are here because of your daughter she stole the queen's crown!* (piece A)
 - *It was a treasure valt!* (piece B)
 - *Oh what I would do to see my Goerge again!* (piece C)
 - *Her parents were Fred and Bertha...* (piece E)
- *... three times bigger than the UK !* (piece F)
- **commas for lists**
 - *doughnuts, cupcakes and pancakes* (piece A)

- *the tattered, ancient airship* (piece B)
- *the burning, bright sun* (piece B)
- *it has some dangerous animals, such as :Great White Shark, Spiders and Snakes.* (piece F)
- **apostrophes for contraction**
 - *I'm* (piece A)
 - *Can't.. he's... there's... wouldn't...* (piece C)

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

There is evidence that Pupil A meets the statement for spelling in this collection. Spelling of the year 3/year 4 words included in Pupil A's writing is mostly accurate and there are four year 5/year 6 words used which are spelt correctly.

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

- *woman... Guard... through... question[ed]... early[er]* (piece A)
- *circle... increased... through* (piece B)
- *thought... medicine... remember* (piece C)
- *caught* (piece D)
- *continued* (piece E)
- *different... February* (piece F)

Whilst there is evidence of 3 / 4 words and some 5 / 6 words, it can be seen that Pupil A has worked hard to improve their spelling over the course of the collection. In the early pieces, there are some inaccuracies with the use of double consonants (*surounded/arive/hapily/feelling/realy/grining/disapeared/familiar*) which have generally been corrected by the later pieces in the collection (*biggest/different/territory*). Although spelling is inconsistent in places, the pupil demonstrates the correct spellings of words which are misspelt elsewhere, for example: 'crystal', 'moaned', 'with' and 'suddenly'. Additionally, the pupil misspelt 'with' (*whith*) in the two early narratives, which had been corrected by piece C. Where there are errors in later pieces, some have been corrected through editing and others are generally phonetically plausible (*loker/sargent/earened*). However, across the collection, spelling has become sufficiently accurate to demonstrate the WTS standard.

There are also examples of high-level words which are spelt correctly across the collection:

- *ominous... memories... hybrid... intensified... heaven... scavenged* (piece B)
- *surgical... interview... vegetarian* (piece E)
- *territory... obviously... population... dangerous... adrenaline* (piece F)

The pupil can write legibly

Across the collection, the handwriting is legible.

The letter 'z' is mis-formed and in pieces C and D, resembles an 's'. Occasionally the size of the writing makes individual letters difficult to discern. However overall, the pupil writes legibly and provides enough evidence to meet this standard, particularly in piece E.

Why is the collection not awarded the higher standard?

The collection has not been awarded the higher standard of EXS because not all statements have been consistently evidenced.

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

Pupil A shows evidence of being able to write competently for different purposes and through content choices, shows understanding of the features of a variety of text types. There is emerging evidence to suggest that the pupil has an awareness of readership. For example, through the adapted register and tone of the two letters, the precisely chosen vocabulary of the narrative pieces and the accurate organisation and presentation of facts in the non-fiction pieces.

However, overall, Pupil A is not yet able to write with consistent effectiveness, which undermines the cohesion and leaves the reader with more questions than answers. In narrative pieces A and B, writing starts off succinctly and the pupil successfully conjures up vivid scenes, both adapted for and suitable to their respective genres. However, as the plots of both pieces advance, it becomes difficult to follow what is happening due to lack of development and detail, so the reader cannot easily follow events as they unfold.

For example, advances towards the conclusion of 'Thumbelina's Adventure' are sudden and enigmatic. Events move quickly, from encountering a distressed bear in the woods, to entering a non-descript castle containing her ailing grandmother and the same bear, to a speedy, miraculous yet unexpanded conclusion.

Writing in piece B conveys the narrator's journey using some notable descriptive phrases, but overall execution of the narrative is similarly ineffective. Following some vivid description of how the narrator navigates tumultuous weather in the 'tattered, ancient airship', the reader sees the introduction of kittens, childhood dogs and then 'Lucy'; it remains a mystery as to why and how they have become part of the story. Cohesion is weakened by this and in terms of the flow of the narrative, the reader is left questioning events.

The letter to the Queen (piece C) begins promisingly, with a suitably formal salutation (*Your Dear Majesty*) and it is clear that Pupil A has attempted to adopt an appropriate tone to address the monarch. However, this is not sustained; at times, Pupil A uses a personal tone to persuade, including informal contractions not suited to a formal register (*I'm... haven't... dad's... can't... there's... he's... wouldn't*).

Despite the familiarity of the writer and the letter recipients, Piece D becomes overly colloquial and as a result, the letter turns into more of a narrative recount in the third

paragraph, the details of which are unclear. Description of the event involving Sargeant Miller is sparse, despite the inclusion of an expanded noun phrase (*squelchy muddy boots*) and simile (*as cold as ice... whipped like an ice berge*). However, where expansion is lacking, there are not enough contextual clues for the reader to accurately piece events together, making the piece ineffective overall.

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

Pupil A shows some emerging evidence of this statement in narrative pieces A and B, but not enough to suggest that the statement is fully met.

The language used to describe settings in the fairytale rewrite (piece A) is, although generally well chosen, largely imitative and unoriginal. Phrasing often lacks maturity (*surrounded whith busy streets... swishy swashy pine trees*) and although scenes are visually evoked, the sense of atmosphere is not strongly conveyed through language choices, grammatical structures or syntax. Characterisation is vague. Through spoken exchanges within the piece, it is suggested that Thumbelina is not an overly kind or empathetic protagonist, however there is no further detail of her personality to deepen the reader's understanding of her character, so she is largely one-dimensional in this piece.

Piece B is more successful in creating atmosphere. The setting description contains some ambitious language choices, including a hyphenated word, which create atmosphere (*dimly-lit craft moon... ominous green liquid... the wind intensified...*). The writer also demonstrates variation in sentence structure situating long descriptive sentences alongside short, impactful ones (*It was hell.*) which creates emphasis. However, some descriptions are vague, which makes the setting and action difficult to comprehend. For example, when talking about the "eye" of the storm, the transitions and details become muddled, and the reader may struggle to understand what is happening.

The use of figurative language needs development in order to be truly successful. Similarly emerging but not established is Pupil A's ability to consistently develop character, although they are able to describe character as per the requirements at WTS. In piece B, the emotional development of the narrator is present, but it is not handled with much subtlety. The sudden shift from a casual tone to heavy themes of grief (for example, remembering the loss of childhood pets) feels rushed and not fully explored.

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

Narrative piece A contains plentiful evidence of dialogue, which is integrated mostly successfully although not punctuated with consistent accuracy. Dialogue conveys the more unempathetic side of Thumbelina's personality (*"argh why are you crying Its so annoying so can you stop?"*) and conversely, the caring nature of her mother

(“Go through the forest, but make sure to stick to the path, at least be safe my dear ok?” asked Lucy.). However, narration is the main driver of events in the piece and, whilst dialogue provides brief insights into aspects of the main characters’ personas, it is mostly the third-person narration which moves the action along to its fairly brief conclusion.

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

Pupil A often selects simple grammatical structures and vocabulary that are suited to each piece of writing. For example, piece A includes colloquial speech appropriate to the tone of the piece (“Bye honey be safe!” shouted Lucy) including a contraction (*Oh I’m sorry, I’m... Just feelling really upset.*). However, at times, choices are less appropriate or developed. For example, in the final paragraph of the piece, there is notable repetition of simple sentence structures (*Then in the corner of her eye, she saw the bear from earlier grining. Then he disapeared into the darkness. Then a miricle happened.*), impacting the pace and success of the conclusion. Pupil A can select language structures that reflect what the writing requires but is not always able to use them accurately to support meaning or provide detail.

There are losses of control in some multiclause sentences, evidenced in piece B (*It was Lucky my old dog then I realised Thut I was in animal heaven so then will Lucy be here to! Lucy was my childhood dog and we would play day after day month after month year after year.*), piece C (*I remember when he was young and he would be devestated if he died wouldn’t you if your princes died?*) and piece D (*Yestoday, I was caught sharing beer and was tooken to sargent Millers, I was as cold as ice and my leg frose but as quick as a flash, he shot up from his seat and went to his loker (instead of me...).* Whilst Pupil A frequently includes some effective phrases (*Whith a gloved hand I pulled the lever*), many sentences are either too short and abrupt, or too long, lacking in appropriate punctuation and difficult to follow, which impacts cohesion and reader engagement. For instance, (*It smelled lik a can of tuna and there were some sort of salt chrystals*) would benefit from restructuring for clarity.

Although lacking formality, the letter to the queen (piece C) demonstrates use of repetition for effect, modal verbs to convey emotions of hope (*he would want... what I would do... can’t work*) and emotive language to persuade (*Let alone to see Storm smile again; to see Midnight laugh aigen like she used to*). However, as in other pieces, sentences are simply structured throughout and there exists a misuse of subordinating conjunctions either as sentences openers (*Because Storm can’t work...*) and with ‘if’ used in a run-on sentence (*... he would be devestated if he died...*). Both errors indicate that Pupil A’s understanding of some structures is not yet secure.

In the biography (pieces E), the pupil uses some passive and impersonal constructions in support of a more formal register (*Ruby Bradley was born... she was captured by...*). However, transitions between major life events are abrupt, with little elaboration on how Bradley moved from one stage of life to the next. For instance, the leap from being captured by the Japanese to earning 34 medals is sudden, with no explanation of the events in between. The lack of transition sentences or phrases weakens the flow of the writing, as does the simplistic vocabulary.

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

Within the collection, cohesion is noticeably weakened by content which jumps quickly from one point to the next without an appropriate level of detail, expansion or explanation. Pupil A's writing collection evidences the emerging use of devices which build cohesion, but this inclusion is not demonstrated with enough consistency or skill to suggest that writing is truly cohesive.

In the narrative pieces (A and B), for example, Pupil A has used simple but varied sentence openers which help move the story on and provide flow within and across paragraphs, including adverbials of time and place (*A few miles from the village, ... One night of prom, ... Meanwhile on the other side of town, ... Whithout warning, ... As I looked through... As I got closer,*). Subordinating conjunctions also support structure and meaning in both pieces (*Everything was perfect, until one day... We are here because of your daughter... craft moon rose as the tattered... The wind was realy strong then, as I went through*). Despite this structure, in both pieces, there are 'holes' in the plot which leave the reader asking more questions than are answered. Generally, the outline of events is comprehensive; however, in piece A, the reader is propelled rather joltingly from the woods where Thumbelina talks with the enigmatic bear, to a castle where her grandmother is struggling to breathe, to an abrupt ending where all appears to be well again. The 'jumpy' plot and occasional lack of clarity around use of pronouns or relative pronouns weakens cohesion. Similarly in piece B, writing around 'animal heaven' lacks detail and context; Pupil A introduces a new element to the story without any additional contextual guidance.

In addition, comma splicing and run-on sentences are evident, which also affect the cohesion. Conjunctions beginning sentences often diminish the desired effect. Lapses in detail, expansion and context weaken overall cohesion across the collection indicating that the pupil is not yet meeting this statement.

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

Verbs tenses vary across the collection. Narratives are mainly written in the simple past tense, although there are errors which suggest that Pupil A is not yet completely secure

in their understanding of tense. Errors include confusion between past and present tense and inflected verb endings in piece A (*“why does someone wants you?”... moanded*), and incorrect application of past tense verbs in pieces B (*strew... had took*) and D (*was taken*). Use of the simple past tense in the biography (piece E) is mainly consistent, although again some tense disagreement early on in the piece (*she was a very famous nurse but it leads her down some unexpected paths.*) which suggests that Pupil A does not fulfil this statement.

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

Pupil A makes errors when attempting to use the full range of KS2 punctuation. For example, the collection contains errors in comma splicing, absent capital letters at the start of direct speech (mostly accurate in relation to sentence openers), some missed possessive apostrophes or incorrectly used apostrophes for example, *who’s grandmother*.

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

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

- *Once upon a time*, (piece A)
- *A few miles from the village*, (piece A)
- *Then in the corner of her eye, she saw...* (piece A)
- *By the time I was done*, (piece B)
- *Whithout warning*, (piece B)
- *From inside the craft*, (piece B)
- *As I looked through a well used spy glass*, (piece B)
- *As I got closer*, (piece B)
- *Yestoday*, (piece D)
- *With out warning*, (piece D)
- *Later that year*, (piece E)

- **commas and brackets for parenthesis**

- *(who’s grand mother was the queen)* (piece A)
- *(they tasted like marshmallows)* (piece B)
- *(mostly June and July)* (piece F)

- **ellipses to suggest mystery and build tension**

- *the wind intensified...* (piece B)
- *(instead of me...)* (piece D)

- **semi colons to link clauses independent clauses**
 - ... *turn it to full speed; then let my hybrid freind go.* (piece B)
- **speech punctuation**
 - *“Bye honey be safe!”* shouted Lucy (piece A)
 - *“Yeah yeah I will”* replied Thumbelina. (piece A)
- **hyphens**
 - *dimly-lit* (piece B)

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

There are four words from the year 5/6 spelling list, which are ‘ancient’ and ‘recognised’ (piece B), ‘achieve[ment]’ (piece E) and ‘temperature’ (piece F). The collection does not provide any further evidence to meet this statement.

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

Handwriting is legible and joined across the collection, with occasional errors.



Key stage 2 English writing standardisation exercise commentaries

Pupil B – working at the expected standard

This collection includes:

- A) a fantasy narrative
- B) a persuasive speech
- C) a romantic narrative
- D) a suspense narrative
- E) a letter in role
- F) a newspaper report

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 pieces in this collection effectively meet a range of purposes, while addressing a range of audiences. Narrative writing in piece A is focused on an episode from a dark, contemporary fantasy, ‘A Monster Calls’ by Patrick Ness. Piece C presents the story of a romance based on an animated stimulus, ‘The Invention of Love’. In piece D, the narrative focuses on suspenseful events from ‘Thornhill’ by Pam Smy, a book which presents the perspectives of two characters – one through diary entries and the other through images. A persuasive speech calls for action to address animal cruelty (piece B), drawing on climate activism speeches by Greta Thunberg and on work from Geography lessons. Piece E is a letter from Jack (from the ‘Jack and the Beanstalk’ story) to his mother, bringing in unexpected story characters from other sources. Completing the set is piece F, which also uses a story as the stimulus for non-fiction writing, in this case, a newspaper report focused on events from ‘Peter Pan’ by J M Barrie.

The narratives adopt a clear third-person perspective, presenting events and characters through description and dialogue, and successfully contextualising the action for the reader, regardless of the point at which the story is taken up. In piece A, James’s situation is quickly established in the first sentences (*about to drop off to sleep...*

camping... 12:30. Half past midnight). Similarly, Dave's situation is made clear at the start of piece C (*workshop of smashed inventions... lost in sadness... mourning for his loves refrain*). Piece D begins by presenting Ella's current actions and mood, while filling the reader in on story context (*...with her friend, Emily. She had promised an adventure, so far, this had not come to light.*) In each piece, action progresses in clear paragraphs and is rounded off, in the case of piece A, with a suspenseful cliffhanger (*James was cornered.....*), with a musing on possibilities in piece C (*But could he? Would this work out?*) and a grim finality in piece D (*Dead. Strangled. Beyond hope.*).

The purpose of the speech (piece B) is established immediately in a sequence of short sentences (*I am here today to say... People are killing animals... I want you to...*). The pupil adopts a direct style, using the first and second person, and focusing in on the notional live audience for the speech through the use of questions, appeals and warnings (*Do you think this is okay?... So I beg you, please help the creatures... I will protect every creature I can. Will you?... Either you come with me...or go with the poachers and pay for your actions*). These devices seek to persuade, working alongside information which lends authority to the piece (*the RSPCA which claims 54% of rhinos and elephants... Scientists claim that 72% of habitats...*).

The letter from Jack (piece E) maintains a lightly comical tone, with the first-person voice of the fairy tale character conveyed with the strong indication of an accent (*Alrig't... 'ave a clue... 'e was as big as...*) and given a contemporary twist (*my rehabilitation... sign up for salesman training*). The pupil confidently combines literary worlds, selecting references which enable the reader to enjoy the intertextual references (*the Giant from the BFG... my beanstalk... Voldermort keeps torturing people... Cruela keeps chasing guard dogs*). The content and register of the letter are matched to its intended recipient, Jack's mother (*Ma... you'll never guess... Are you coming to visit me?... Just one favour...*). The pupil also utilises the letter form appropriately for the context, from the casual opening salutation and the sign-off (*Alrig't Ma... See you soon! Bye, Jack*) and the use of 'PS'.

In the newspaper report focused on Peter Pan (piece F) the pupil combines a similarly knowing perspective with the conventions of the form. Newspaper features are customised for the context, with the masthead playing on 'The Times' and storytelling (*Once Upon A Crimes*). The standfirst, or short sub-headline before the report properly begins (*Catastrophic crime committed by a perilous Peter*), uses alliteration and the report maintains a deliberately serious tone in summarising events (*Around 6.30am two days ago, an assailant, who we now know is a flying boy named Peter Pan*). This adds to the effectiveness of the piece for the reader, who is assumed to be familiar with the story.

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

The narratives in this collection effectively create story worlds through detailed and vivid description. In piece A, James's encounter with the monster is clearly located (*camping in*

a cold, deathly wood), with the camping context further illustrated (*shuffled over to the tent door and unzipped it... foldable bed... sleeping bag*). Atmosphere is richly evoked through descriptions, including figurative language, such as personification and foreshadowing, and a focus on sensory perceptions (*a noise in the eerie darkness slashed through the air... from the roar of the wind to the slither of the snake... air hung around him like a shadow... whirling wind whipped through the air like a tornado*). These techniques are also used to bring the monster figure to life (*a horrific monster that could crush a tree with one finger... eyes spitting red like angry lava... voice rumbled through the air like thunder*). James is presented through description of his actions and feelings, which reflect shifting responses to the dangers of the situation (*dopey stance... whimpered... in terrified desperation... glaring... with all the confidence he could muster... cowered*).

A powerful sense of setting is also evident in piece C, as the pupil elaborates on the visual source material of the video stimulus. Details are specific to the context, beginning in the busy interior occupied by Dave, the main character (*a full workshop of smashed inventions... coggs turned... compact workshop was bearly enterable with a cornucopia of mechanical concoctions... mechanical chair*). A sense of sorrow and unfulfilled longing is presented (*Silent, forgotten, echoing... melancholy music flooded... remorseful music*). The romantic night-time exterior is then evoked through geographical details (*stony track... dark hillside... over rolling hills... rushing river*), suited to the characters' journey on horseback. Also, the night sky is used as a focal point for creating atmosphere (*the moon shone alabaster like a glowing pearl... clouds and mist were bioluminescent... sky was as dark as coal*). Visual description portrays the characters through their appearance, with similes used in particular to describe the unnamed woman (*black dress which swept around her like a cloud... eyes were as bright and as blue as violets... narrow white frill which shone like ivory*). The shift in Dave's mood is shown through his gait (*sat slumped... tall and proud*) and feelings are also directly handled in the narration (*Hopelessly... horrible thoughts rushing through his head*), with an effective use of the rule of three (*Dave's hope expanded. His love expanded. His capability expanded.*)

In piece D, there is additional evidence of settings and atmosphere being established effectively for the reader (*toxic waste site next to a murky lake... tree trunks looked like coffins... lake looked like a smirk of death... eerie and forgotten*). Ella is the main focus of the piece, and the pupil powerfully tracks her initial impatience with the situation (*Stubbornly, Ella demanded to rest*), followed by her mounting panic and horror at Emily's disappearance and the skeleton's pursuit (*Alone. Abandoned. Apprehensive. The dreadful situation dawned on her... felt a rush of hopelessness wash over her... frozen to the spot trapped in horror... felt her nerves crackle*).

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

The collection demonstrates the pupil's understanding of how dialogue contributes to the purpose and effects of each narrative. Characters are in troubled or desperate circumstances and dialogue shows this, without restating what the narration supplies. In piece A, James senses but has yet to see the threat to his safety, and his words reflect this appeal to an unknown listener (*His head hit the ground, "Please, No, stop! I mean no harm," he called out in terrified desperation*). He attempts to challenge the monster a little later and his speech is used to convey this through questions, supplemented by informative reporting clauses (*"Why have you come for me? Glaring at the monster... "...I'm just a child," he said with all the confidence he could muster*). The Monster's responses are suitably authoritative, conveying strength and a hint of mystery, which draws the reader onward (*"Because I need the truth from you," it roared. "You know what you have done. You will come!"*). The dialogue carries each character's actions and intentions, moving the story events forward, interwoven suitably with the narration.

In piece D, characters speak at key moments, prompting actions from others. Emily's moment of danger is voiced (*"Help!" she cried desperately*), leading Ella to run and seek help. The threat articulated by the skeleton (*"Stop, or the girl is dead!"*) also provokes action and speech from Ella, moving events on (*She skidded to a halt turning to see her friend being dragged... "NO," she screamed ... "Please don't,"*). Reporting clauses add to this (*screamed in desperation... she begged*).

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)

Narratives highlight the pupil's careful selection of vocabulary and grammatical structures to suit narration and speech. Contractions are used in dialogue, capturing informality and urgency, as the characters handle dangerous situations. In piece A, for example, James exclaims to the monster (*"I won't hurt you. I'm just a normal person. I'm just a child,"... "I haven't done anything..."*). This is combined with moments where his language is closer to that used by the monster, taking on a formal, heightened vocabulary and syntax (*"You are mistaken..." ... "...Never, never will I..."*). The pupil's awareness of how speech can be matched to feeling and context is evidenced here. Piece D also features markers of immediacy and informality in speech, such as exclamations, imperatives and contracted forms (*"Help!"... "Stop,..."... "Please don't,"*). The skeleton's words also contain a formality which indicates coldness, through the use of 'the' and the recognisable phrasing associated with threat, 'is dead' (*"Stop or the girl is dead!"*).

The pupil's choice of vocabulary and grammatical forms also supports the conventions of each narrative sub-genre, with ominous, archaic formality evident in piece A (*deathly*

wood... out of the darkness... Under its glare... And with that.). In piece D, passive verb forms accentuate the formal narration (*how it felt to be doomed... All was lost...*). Additionally, fronted adverbials (*In the haunting corner of the shack... Behind her...*) and subordinate clauses (*As the light dimmed and the water rippled, they turned for home... As she hit the icy cold water...*) support the syntax of storytelling in keeping with the magical events.. The romantic story (piece C) features deliberately heightened vocabulary to reflect the powerful emotions of the protagonists (*engulfed... fateful night... flourishing rose*) and once again, grammatical constructions serve the desired tale-telling style, with prepositions and adverbs foregrounded (*at her neck... Out of the mist... Down they sat...*).

The speech (piece B) combines a range of grammatical features which support the aim of informing the audience. Relative clauses add detail (*the RSPCA, which claims... The RSPCA, who know... reduction of products that encourage poaching*), along with expanded noun phrases (*thousands of species worldwide... a variety of crucial tools*), which suggest an informed, authoritative speaker. Persuasion is underlined through direct address in the form of questions (*So what are you going to do about it?... Do you think this is okay?*) and through sequences in which the writer's actions and convictions are set against those of others, such as 'uneducated people' (*Who cares about some animals? As long as I am okay, it does not matter to me! I am telling you, with zeal, that it does matter!...I will protect every creature I can. Will you?*). Pronouns and determiners emphasise shared responsibility (*We are... by us... our actions... every person*), along with modal verbs (*will... can*). Short sentences and sentence fragments, appropriate for an emotive speech, build emotive force (*I want you to understand the chaos. The panic. Hasten. I need you to awaken.*), along with vocabulary choices (*unspoken enormity... dreadful annihilation... tusks ripped... obliterated*). There are occasional errors or inappropriate choices, but these do not affect the overall message (*A vindictation was made... It is eminent that we all help...*).

Grammatical constructions support the newspaper reporting style of piece F, with concise noun phrases summing up details of those involved, for quick consumption by the reader (*Confused Mother... flying boy... the kidnapped children*). Phrases and clauses are used in parenthesis, to build information (*Around 6.30am two days ago, an assailant, who... disgruntled owls – who can see in the dark and can fly – have... Poppy Cross, the doctor of most of the criminals, made...*). In addition, passive constructions suggest an informed and serious perspective on events (*whether she is being forced... a group of volunteers...has been set up*). Vocabulary reflects the focus on crime and its aftermath in a community (*assailant... license... interrogate... severity... majority of the general public... misdemeanours... incarcerated*). The newspaper's position on events is foregrounded through vocabulary choices evoking the sense of outrage and moral panic typical of popular journalism (*terrible crime... horrendous ass[aj]ults... inadequate parenting... menace to the local society*). Quotes from witnesses and the intentional shift between the informality of the mother and the greater formality of the doctor, further evidence the pupils matching of grammar and vocabulary to purpose. At times, multi-

clause sentences seek to handle too much detail and the pupil's attempts to use ambitious vocabulary misfire, weakening the piece in parts (*It is of deep allegations from the vast majority... as many police officers as possible to colaberate a larger force*).

The informal, chatty register of the letter (piece E) demonstrates the close relationship with the audience (mother) through phrases such as 'Alrigh't Ma', 'you'll never guess' and 'guess what'. This informal tone is mostly maintained, and contractions which are normally found in speech are evident, supporting this intention, though the forms used are not usually found in written communication ('ead off'... t'ere... 'ere). A more formal phrase, perhaps used with deliberate irony towards the end, underplays the importance of 'beans' to Jack's escape (*would you care to remember some beans?*).

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

The pupil builds cohesion through a range of devices, supporting the reader's enjoyment and comprehension of events and ideas. In the fantasy narrative (piece A), pronouns (*his, he*) maintain the focus on James, while avoiding repetition (*his, he*), along with synonyms support (*normal person, child*), suited to the context. This is also the case as regards the monster (*inhuman creature, its, His*). Events advance and are made clear for the reader through adverbials signalling time (*As the light dimmed... In that moment...*) and place (*out of the darkness... into view...*) within paragraphs. Connections are also maintained between paragraphs through pronouns (*Under its glare... And with that...*).

In the romantic narrative (piece C), deliberate repetition supports cohesion within paragraphs (*horrible thoughts rushing through his head. Thoughts he would rather...*). Sequences of related nouns also build and link descriptions in the second paragraph, while avoiding repetition (*the moon... the clouds... The sky...*). Prepositional phrases connect actions and locations (*...towards the dark hillside. At the top...*). Also, the adverbial (*On that fateful night...*) indicates the transition to a particular point in time, from the situation described in the first paragraph.

Cohesion is built in piece D through similar means, with events peaking at the end of a paragraph and being picked up through adverbials in the following paragraph. This is evident between the fifth and sixth paragraphs (*then everything went black. / As she hit the icy cold water, she was flung back into consciousness...*) and the last two paragraphs (*everything was gone forever!/Weeks later,...*).

The speech (piece B) demonstrates variation in referencing which aids the progression of ideas and the build-up of persuasive force. Synonyms and pronouns emphasise the scale of the issue (*animals, they, thousands of species, Creatures*), while determiners also support the development of points and emotive impact (*it, this unspoken enormity, this dreadful annihilation... Habitats are obliterated by humans. Do you think this is okay?... Creatures suffer from our actions but we will suffer from those actions too*).

Within paragraphs, points are linked through pronouns and conjunctions (*the RSPCA which claims... because their mother... Even though*). Adverbials also link points within (*Also, ... Most importantly...*) and between paragraphs (*People are killing animals.../ Furthermore, animals are captured*). Occasionally, links are not fully clear, for example, in the opening to the fourth paragraph, 'This' in 'This means...' appears to refer back to 'halt immediately' but the paragraph break hinders clarity.

In the newspaper report (piece F), numerous appropriate synonyms and alternative references to Peter Pan add detail and maintain connections for the reader (*assailant, flying boy, violent and demonic devil, criminal, violent child, perpetrator*). The pupil once again makes use of determiners to avoid repetition and to develop points within a paragraph (*assaults, These misdemeanours, huge forms, some of the latest, this hideousness*). Pronouns and conjunctions (*who we now know... untill the perpatrator*) and adverbials relating to time and place support the careful tracking of events between paragraphs (*Moving forward, ... After the latest disasters...*).

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

Verb tenses are used consistently and correctly across the collection, with the pupil demonstrating an awareness of what is appropriate to each form, and to their different purposes. The narratives retell events in the past tense, with variation as needed to distinguish speech and to support shifting perspectives on events. In the fantasy narrative (piece A), James's inner mental processes are captured within the narration, and the pupil shifts successfully from simple past tense (*He looked at his phone.*) to the future form, to capture his speculation (*"When all of the ghosts will be out," he thought...*). The pupil also moves successfully between speech in the present tense and reporting clauses in the past tense (*"Please! No, stop! I mean no harm," he called out...*), and uses progressive verb forms within description to emphasise actions and states (*James cowered back wishing the creature to retreat... sounding braver than he felt... ripped the tent like blades shredding flesh*).

In the romantic narrative (piece C), the past tense is maintained and the pupil switches appropriately to progressive forms to emphasise dynamic elements of each scene (*sent horrible thoughts rushing through his head... their hair waving behind them*). The narration also articulates Dave's state of mind through modal verbs and conditional verbs in the present tense (*Thoughts he would rather would just disappear... felt like he could do anything to his will. But could he? Would this work out?*). The dramatic events of the suspenseful narrative about Ella and Emily (piece D) are also told in accurate past-tense narration, with present-tense speech giving a sense of immediacy (*"Stop, or the girl is dead!" ... "Please don't,"*).

The speech (piece B) is largely in the present tense, as suited to live delivery before an audience, with a range of forms used appropriately for effect. Simple present-tense forms highlight existing circumstances (*I am here... We are responsible... Creatures suffer*) and

progressive forms add force to specific points (*People are killing animals... I am telling you... they are torturing*). There is also apt focus on future actions (*we will suffer... I will protect... Will you?*).

Jack's letter (piece E) also moves effectively between tenses as required. He addresses his mother in the present about past events, while speculating on her reaction (*You won't 'ave a clue w'o I met – you'll never guess*). Progressive forms capture the ongoing situation in prison (*Cruela keeps chasing the guard dogs*) with Jack's requests made in the present, in relation to future actions (*Are you coming to visit me?*).

In the newspaper report (piece F), there is further evidence of the pupil's effective movement between tenses. The typical present tense abbreviations of headline style are used (*Peter Pan gets... Confused Mother discovers...*) and the report combines past- and present-tense forms to convey what has happened and to update this with current intelligence (*Around 6.30am two days ago, an assailant, who we now know is a flying boy named Peter Pan, coldly kidnapped...*). The sense of recent and dynamic reporting is emphasised through present progressive forms (*...are still flying... are also hunting down...*). In addition, quoted comments capture the retelling of events (*'usband had steam coming from 'is ears*) along with reflections and future promises from the policeman (*I am proud to state... I will try my best...*). Present-perfect forms also feature in the piece as wider implications are addressed (*misdemeanours have taken huge forms... what damage it has caused...*).

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

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

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

- *Unable to settle,...* (piece A)
- *In a flash,...* (piece A)
- *he shouted, sounding braver than he felt* (piece A)
- *Furthermore,...* (piece B)
- *On that fateful night,...* (piece C)
- *...grave face, dazzled by her beauty.* (piece C)
- *Clutching her side,...* (piece D)
- *...yanked her by her wrist, pulling her to an abrupt halt* (piece D)

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

- *won't... I'm... haven't* (piece A)
- *don't* (piece D)
- *you'll* (piece E)

- **hyphens to avoid ambiguity**
 - *blood-curdling* (piece A)
- **inverted commas and other punctuation to indicate direct speech**
 - *“What do you mean?” asked James.* (piece A)
 - *“Because I need the truth from you,” it roared.* (piece A)
 - *“That lake is thought to be haunted,” Ella grinned...* (piece D)
 - *“I twas ‘eart broken, ...nervous wreck!”* (piece F)
- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists**
 - *...stomped into view; its eyes spitting red like angry lava; its ugly back had...* (piece A)
 - *...please help the creatures; it is the right decision.* (piece B)
 - *...unmistakably a skull; was this a coincident...* (piece D)
 - *Everything about the place seemed eerie and forgotten: the murky water, the dumped litter...* (piece D)
 - *...promising the following: [bulleted list] More undercover officers...* (piece E)
- **punctuation to indicate parenthesis**
 - *...wrapped his sheets even tighter around himself (if that was even possible)...* (piece A)
 - *...then suddenly, out of the darkness, a whirling wind whipped...* (piece A)
 - *The RSPCA, who know animals provide a variety of crucial tools that are relevant to our existence, claim...* (piece B)
 - *I am telling you, with zeal, that it does matter!* (piece B)
 - *Emily, who was gazing thoughtfully at the lake, was slightly...* (piece D)
 - *An assailant, who we now know is a flying boy named Peter Pan, coldly...* (piece E)
 - *Mother of the kidnapped children, aged 39, explained...* (piece F)
 - *...a group of volunteers – who are extremely passionate about protecting the children – has been set up* (piece F)

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

Spelling is mostly accurate across the collection.

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

- *existence... immediately... relevant... variety* (piece B)
- *consciousness* (piece C)
- *desperately* (piece C)
- *determination* (piece C)
- *recommended* (piece F)

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

- *whimpered... cowered... annoyance* (piece A)
- *obliterated... impede* (piece B)
- *potential... mourning... practically* (piece C)
- *abandoned... apprehensive... ominous* (piece D)
- *rehabilitation... torturing... solitary confinement* (piece E)
- *horrendous... incarcerated... surveillance* (piece F)

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

Across the collection, even and legible joined handwriting is evidenced. Pieces B and D, in particular, demonstrate that the pupil can maintain fluency throughout a piece of writing.

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)

While a range of purposes are met and appropriate forms used, occasionally, descriptions are inconsistent. In piece A, the monster appeared 'In a flash' but also 'stomped into view'. At times, ambitious vocabulary choices misfire or do not match the context, for example, in piece B (*A vindictation was made... it is eminent that we all help*) and piece C (*his pallor hands... clouds and the mist were bioluminescent*). Some literary language is also familiar or lacking the control over precise vocabulary that would suggest a range of models or reference points, in piece A, for example, (*colossal mouth*) and piece C (*twinkling stars*). The pupil draws on the given model for the speech (piece B), but the combination of fact, argument and appeal is somewhat mixed across paragraphs, rather than creating an effective build-up to the culminating appeal, which would be expected from a writer drawing on wider reading. The first paragraph ends with a statistic (*54% of rhinos*) which might have been followed up with points and persuasive devices. The third paragraph ends with an unsubstantiated point (*we will suffer from those actions too if we don't halt*). The newspaper report (piece F) also demonstrates sound understanding of purpose and audience, but some choices are less effective and suggest a lack of wider reading within this genre. While an appropriate sub-headline is present (*Confused Mother discovers pirate gold*), less appropriate features are included, such as a subheading (*Where we stand*) and bullet points.

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

Variation in register largely matches what each piece requires. The newspaper report (piece F) demonstrates targeted use of informal language to capture the speech of the mother and a contrasting formality in the statement of the police officer. However, the pupil is not fully able to maintain the desired register for the mother, using the archaic and more formal 'twas' rather inappropriately (*twas fumin*). The movement between registers is sometimes abrupt, determined more by the pupil's awareness of the features of a report perhaps, rather than a fully controlled deployment of shifting levels of formality. The suspense narrative (piece D) also moves rather inconsistently between informal expressions that are more typical of speech (*Randomly, they came across... like she was actually sorry for the dumpyard... a huge shove*) and a more literary style typical of writing (*All was lost. ...With trepidation...*). This suggests that the pupil is not yet fulfilling the statement.

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

The collection evidences suitable variation in levels of formality but this is not always assured and controlled. In the newspaper report (piece F), the mother is presented through colloquial expressions (*mi 'usband... fumin'*), and a heightened formality is used for PC Bobby Badger (*I am proud to state... engage as many police officers as possible*). However, attempts at formality and the language of officialdom are confused at times (*It is of deep allegations... I heavily guide a reinforcement in the security of your properties... to colaberate a larger force*). This can be attributed in part to experimentation and some overuse of a thesaurus, perhaps. A similar lapse of overall control is evidenced in piece F (as referenced above). In the speech (piece B), grammar and vocabulary choices are sometimes less successful as the pupil attempts more formal expressions (*educated humans are desiring us to impede animal cruelty... This means an immediate reduction of products that encourage poaching and passing on this message...*).

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

There is evidence throughout the collection of the correct use of the range of punctuation taught at key stage 2. At times, punctuation is used to avoid ambiguity, for example, in piece B (*Most importantly, educated humans*). A semi-colon enhances meaning by emphasising a point in piece B (*please help the creatures; it is the right descision.*) and a colon helps to highlight listing in a setting description (*seemed eerie and forgotten: the murky water, the dumped litter and the rusting machinery.*). At times, sentences which would have worked better with a semi-colon feature instead a comma splice (*She had promised an adventure, so far, this had not come to light...*). Dashes are also used accurately for various purposes in piece E, including to increase anticipation (*w'o I met – you'll never guess – I met...*). The pupil also uses dashes accurately in a long, carefully constructed sentence, offsetting parenthetical information, and patterning information about day and night, in piece F (*After the latest disasters, a group of volunteers – who are extremely passionate about protecting the children – has been set up...*). At other points, punctuation is occasionally omitted and there is evidence of comma splicing (*Out of the mist, Dave rode, he sat tall and proud*) in piece C, for example. Overall, further evidence of accuracy and use of punctuation to enhance effects in a range of contexts is needed to fulfil the statement.



Key stage 2 English writing standardisation exercise commentaries

Pupil C – working towards the expected standard

This collection includes:

- A) a newspaper report
- B) a narrative
- C) a descriptive narrative
- D) a biography
- E) a suspense narrative
- F) an adventure narrative

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

The pupil can write for a range of purposes

Across the collection, Pupil C demonstrates an understanding of writing for purpose. They can adapt their writing, selecting some language appropriate to the task, and include relevant content. They use some of the characteristic features of the forms of writing chosen to meet their various writing purposes. Pupil C's collection includes a newspaper report (piece A), a biography (piece D) and four narratives. Two of the narrative pieces are based on class texts, namely 'Goodnight Mr Tom' by Michelle Magorian (piece B) and 'The Giant's Necklace' by Michael Morpurgo (piece F). Pieces C and E are inspired by the silent films 'The Piano' and 'Francis' respectively.

In piece A, the newspaper report, the writer seeks to inform the reader of significant recent events and offer opinion. The piece includes features typical of newspaper reporting, such as a byline, an image with a caption and quotes from eyewitnesses. An exclamatory headline hooks the reader (*JAPAN ATTACKS!*), and a short 'teaser' opens the piece and is then expanded (*It started at 7:55am. At 7:55am, Japanese fighters planes started to attack the United States Navy.*). The report includes pertinent information about when and where the attack occurred and describes its impact. These events are recorded in the past tense and adverbials and expanded noun phrases provide detail (*The Japanese killed over 2,280 Americans... The attack took place on Pearl Harbour on the Island of Hawaii... practice drill... huge clouds of smoke*). Subordination is also sometimes used to expand and explain (*This happened very early in the morning when the Americans were resting.*).

Some use of the passive form establishes an appropriately formal register (*Over 10,000 homes, buildings and streets were destroyed.*), although lapses in control undermine the overall authority of the report. Eyewitness accounts are informal and recorded as reported and direct speech (*Jan Barland (age 5) was shocked when she announced that there were huge clouds of smoke. ... Tom Barland, age 11, claimed, "It was like a bunch of fire on my feet."*). The writer also uses an informal register when commenting on events and expressing hopes for the future and manages a switch from the past to the present tense in this commentary (*The attack was outrageous! We want...*). The piece concludes with a direct address to the reader expressed as an imperative (*To keep you homes, children and friends' lives safe read on more...*).

The second non-fiction piece in the collection, piece D, is a biography of Malala Yousafzai and its purpose is clearly stated at the start (*In this piece of writing you will be learning about Malala's life...*). The biographical content selected is relevant, with a main focus on the attack on Malala and its impact on her life. It is logically organised under subheadings. The writer manages tenses to distinguish between past and current events (*She grew up in Mingoro (Pakistan). She has two brothers and a father who works as a teacher.*).

While many of the sentences in the biography are simply constructed and short, some mult clause sentences are used to explain and expand. These include sentences with relative clauses (*Around the time Mala was ten years old, the Taliban were taking over the region where she lived.*). Further detail is provided through the modification of adjectives (*extremely strict*) and through expanded noun phrases (*a happy and peaceful childhood... a speech to the United Nations... children needing to be educated and learn new things*). The piece concludes with a brief reflective author comment (*Anything is possible.*).

The four narratives in the collection evidence Pupil C's ability to adapt their writing to the task. Pieces B and F retell episodes from class texts, 'Goodnight Mr Tom' and 'The Giant's Necklace'. The first reimagines the initial encounter between protagonists Willie and Mr Tom, while piece F is narrated in the first person, rather than the third person of the original. Piece C, 'The Piano', aims to move the audience through a description of loss, and piece E, 'Francis', to thrill the reader through building suspense.

Piece B, the narrative based on 'Goodnight Mr Tom', successfully establishes the context from the start. We learn that Willie is travelling to the countryside for the first time and infer that he will no longer be living with his mother (*Willie was a little upset... Willie was wondering what was in the country-side.*). A reference to the 'billeting officer' identifies Willie as a refugee and locates the piece in wartime.

The narrative is written in the third person and the simple and progressive past (*Tom wached down at willie as he came to the door. He was shaking like a tree losing its leafs.*). Subordinate clauses lend structure (*As the train approached... As Willie was walking... As Tom showed willie inside his house*), and nouns are modified to add detail (*thousands of bruises all over his arms, hands, and legs.*). The reader is given access to the characters' thoughts and feelings (*Willie was wondering... Tom was so shocked*), and

brief dialogue, written in the present tense, is used to advance the plot (*"This is your home." Tom said.*). Although the effectiveness of the piece is undermined by some repetition (*Willie was a little... Willie was wondering... Willie hopped off*), Pupil C does successfully communicate young Willie's sorry predicament and Mr Tom's kindly response.

In piece C, a piano evokes memories, transporting the writer back to the past. The piece is narrated in the first person and the present tense, establishing a sense of immediacy which connects the reader closely to the narrator's emotional experiences (*I watch as my love's hands play the perfect harmony with my own... I rush to his aid as he takes his last breath... I am kneeling down waiting from my present... Is that my grandson?*). The passive voice is used to advance the narrative and signal a change in time (*I am transported to Dunkirk... I am teleported back to the present.*).

The memories described in the piece are drawn from a silent film stimulus but captured in Pupil C's own words. These include some effective descriptive phrases (*the perfect harmony... her soft warm lips touching my cheek... The shape of the galloping horse ... the final melody*). Structures are more controlled than in some of the other pieces in the collection (*It has been a while since my fingers touched the keys... I rush to his aid as he takes his last breath and falls into my arms.*), and there is greater cohesion. Sentences are linked through the use of pronouns, synonymous references and deliberate repetition (*I watch as my love's hands play the perfect harmony with my own. I close my eyes and can feel her soft warm lips touching my cheek. As I close my eyes, I watch my love go... That child looks familiar. Is that my grandson?... After he has finished playing with the hobby horse*). The adverbial phrase 'After he has finished' also links the final two paragraphs. The piece concludes with a multiclausal sentence expressing the writer's sense of loss and his hopes for the future (*I hope my grandson stays with me unlike the others who I have cared for.*).

In piece E, 'Francis', in contrast, a high level of repetition and a lack of cohesion between sentences ultimately undermine the effectiveness of this narrative (*As Francis escaped... As Francis walked... She wanted some peace and quiet. So she went on an adventure. Well, that is what she thought. But before Francis left the campsite, she wanted to look up at the beautiful majestic stars. After 5 minutes, she was ready to take off then quickly put on her thick heavy boots.*). However, there is sufficient evidence to meet the statement for this standard. The writer's intention is to write a suspense piece, and their choices do serve this purpose. The structure, content and some of the language selections reflect an understanding of how expert writers build suspense, even if that knowledge is not always applied with control.

The story is structured appropriately, the suspense building in stages. Francis initially feels no fear (*She wanted some peace and quiet... she wanted to look up at the beautiful majestic stars*), although an aside to the reader gives advance warning that all may not be well (*well, that is what she thought*). She begins to feel spooked soon after her arrival in the forest (*She didn't know what to do...*) but is lulled into a false sense of security once she reaches the boat (*Francis tricked herself that she imagined it all... Francis lay down and relaxed*). Then terror takes over (*She froze*), she is unable to flee (*Francis was*

rowing and rowing but nothing was happening.) and ultimately succumbs to an unknown fate (*she was never seen again...*).

The piece is a limited third person narrative, told from the main character's point of view. This direct access to Francis' thoughts and feelings intensifies the suspense for the reader, and Pupil C draws on features and phrases typical of the suspense form to describe her experiences (*Francis heard a sudden noise... She felt as though she was being watched... a shiver went down her spine... It was so dark that she could not see a thing – it was pitch-black.*). Shorter sentences are used at moments of peak tension (*She didn't know what to do. She froze in midair. She was as still as statue. Francis had to get out of there.*) and ideas are sometimes expanded in longer multiclausal sentences (*She was so convinced that it was all in her head, she lowered one of the oars in the water to see if there was anything but crystal blue water... Francis lay down and relaxed but then there was a knock knock.*). Some adverbials, including subordinate clauses, support reader understanding of when and where events take place (*As Francis walked the planks,... When she felt satisfied that she was in the deepest Point,... while she was at it,... all of a sudden*). Expanded noun phrases provide descriptive detail (*blue eyes like the sea... beautiful majestic stars... thick heavy boots.*).

Piece F is a first person retelling of an episode from 'The Giant's Necklace' by Michael Morpurgo. It opens with a vivid description of the narrator's perilous situation designed to hook the reader (*I Instantly gasped for air... I tried to escape but the ocean was swallowng me up... "Should I do this?"*). However, this level of excitement is not sustained, as there is no clear explanation of how the narrator surmounts these initial difficulties (*When I had I climbed the tall grey cliff face, I realised I was in front of a cave entrance.*).

The description of the main character's encounter with the two men is better handled, the writer's gradual reveal of the details encouraging the reader to read on (*I could hear hammering... I could voices... I was hiding in the shadows... I could not wait anylonger...*). When they finally decide to engage with these two new characters (*"Er hello lad who's this then?" muttered the older man.*), the full extent of the narrator's predicament is explained (*"Would you pplease help me out of this mine so I can find my family?..."*). The piece ends on a note of drama with a final plea (*...I beg you?..."*).

Overall, the piece is logically sequenced, with some adverbial phrases providing structure (*When I had I climbed the tall grey cliff face, ... Immediately*), but its effectiveness is undermined by some lapses in control, repetition and insufficient cohesive links between sentences (*I could voices they were older than me. I could hear one was yonger and one was much older what was I going to? I was hiding...*).

The pupil can use paragraphs to organise ideas

Pupil C uses paragraphs to organise content across the collection, with the exception of piece A, the newspaper report. Their organisational choices are usually logical. For

example, content is organised into paragraphs topically in some pieces and by location and chronology in others.

In the narrative based on 'Goodnight Mr Tom', piece B, paragraphs are used to organise the events of the story by location and chronology. There are paragraphs describing the train journey; the arrival at Little Weirwold; Tom's first impressions as he catches sight of Willie from his house; and the interaction inside the house.

Piece C, the piano narrative, opens with an introductory paragraph and each of the writer's memories that follow is recalled in a single paragraph. The penultimate paragraph brings the reader and writer back to the present, and the writer's closing thoughts are captured in a concluding paragraph. These last two paragraphs are linked by an adverbial (*After he has finished playing with the hobby horse,*).

In piece D, the biography, content is organised into paragraphs by topic – Malala's childhood, the attack on her life and her inspiring achievements. The description of the infamous attack is recorded appropriately across two paragraphs, the first supplying context and the second providing detail (*Around the time Mala was ten years old, the Taliban were taking over the region where she lived... One day, Malala was taking a bus home from school*).

Location and chronology inform the paragraphing choices in piece E, Francis, and Piece F, the 'Giant's Necklace' narrative. In piece E, Francis' departure from the campsite, entry into the woods and arrival at the boat are described in separate paragraphs. The story peaks once Francis is in the boat, and this section is appropriately expanded across three paragraphs. The first of these describes the strange noises under the boat and is followed by a shorter paragraph describing Francis' response. The break between these two paragraphs perhaps might have been better managed had the first finished at 'another knock' (*But then there was another knock. She was confused.*). The events that follow – Francis' tries to relax, is terrified by the return of the knocks and is unable to escape – are all narrated in a final paragraph, as is her ultimate fate (*she was never seen again...*). This content feels rather rushed and might have been better expanded across two or three paragraphs.

The first part of the final piece in the collection, piece F based on the 'Giant's Necklace', is organised into paragraphs which map the chronology of events. The first paragraph establishes the opening context – the narrator finds themselves in dangerous seas at the foot of a cliff – and the two paragraphs that immediately follow it detail her decision to climb the cliff and her discovery of the cave at the cliff top respectively. There is evidence that Pupil C can reflect on and improve paragraph choices at the editing stage. They have inserted a paragraph mark to separate the discovery of the cave from the description of the noises heard within. The second part of the story is largely narrated through dialogue, including internal dialogue, and the writer begins a new paragraph for each speaker.

The pupil can, in narratives, describe settings and characters

Pupil C describes settings and characters using a variety of techniques to engage the reader. When describing settings, they include details of sights and sounds, make reference to the weather and time of day, and explain the impact of their surroundings on characters. Character descriptions sometimes include details related to physical appearance, and character is also revealed through actions and thoughts. Simple dialogue is sometimes used to explain characters' preferences and situations.

Piece B describes the arrival of evacuee Willie in the countryside. It opens with a description of a change in the weather, foreshadowing how Willie's life is about to improve (*As the train approached Little Weirwold, the dark clouds began turning lighter.*). We learn that Willie is feeling 'upset', but also curious (*Willie was wondering what was in the country-side.*). The trees he first encounters reflect these mixed feelings, appearing to both tower threateningly over him and welcome him (*many towering trees waving his way*). The anxiety he experiences as he approaches his new home is described using a tree simile (*He was shaking like a tree losing its leafs.*). Similes are also used to express Mr Tom's observations: Willie is 'as thin as a skeleton' and has 'greasy hair as dirty as mud'. Mr Tom is described as feeling 'shocked' by Willie's appearance, these feelings strengthened by the use of 'so' (*Tom was so shocked*), and his subsequent kindness reveal him to be an empathetic character. Inside Tom's house, small domestic details indicate to the reader that this is a safe place for the boy. Willie is shown to his own room, and he is given his own peg and offered breakfast (*Tom realised that it was 10:30 in the morning and Willie had not had breakfast... "What would you like william"? said Tom*). Willie's confident response (*"Egg and bacon please!"*) signals that the anxiety displayed on his arrival (*"where am I?"*) is beginning to fade.

Small details are also used to describe the central setting of piece C, a piano, and the other locations featured in this narrative. These are sometimes described through prepositional phrases (*at my piano... around the room... on to the chair next to me*). At the story opening, the narrator sits alone at his instrument (*I sit down at my piano. It has been a while since my fingers touched the keys.*). This triggers memories of the same place at a different time, a time when 'my love's hands play the perfect harmony with my own'. The setting for a less happy memory is 'Dunkirk, where my best friend stands'. They are under attack (*I suddenly feel something heavy fall onto my head.*). This is immediately contrasted by a pleasant childhood memory: a room at Christmas (*It is christmas day and I am kneeling down waiting for my present*). At the end of the piece, the narrator is 'transported' back to the present and back to his seat at the piano where he is joined by his grandson (*he comes running to me and jumps onto the chair next to me.*).

Across the piece we learn through first person narration that the narrator has experienced love, friendship and loss. Those he has cared for – his beloved, his comrade and his grandfather – have left him (*I watch my love go... he takes his last breath and falls into my arms. I finally say goodbye.*). His mixed feelings of loss and hope for the

future are captured in the narrator's closing remarks (*We then finish the final melody together. I hope my grandson stays with me unlike the others who I have cared for.*).

The setting for piece E, the Francis narrative, is described in more detail, and the descriptions of the various settings contribute to the suspense. The reader learns from the beginning that it is nighttime, and heroine Francis initially welcomes this (*she wanted to look up at the beautiful majestic stars*). We infer that Francis, '17 at the time with long, black hair and blue eyes like the sea', is plucky, and independent. She wants to 'escape' her family and go on an 'adventure'. However, things change when Francis leaves the safety of the campsite for the forest. The forest is dark, and alive with strange noises and presences (*she felt tall towering tree watching over. Francis heard a sudden noise... It was so dark that she could not see a thing*). She begins to feel afraid (*She felt as though she was being watched... a shiver went down her spine. She didnt know what to do...*), the intensity of her experiences and feelings are expressed through the repeated use of 'so' (*It was so dark... She was so scared... She was so convinced*).

There is little respite from this spooky atmosphere when she reaches the water. The 'broken' planks of the jetty creak, and once she is in the boat and 'in the deepest Point', Francis hears a 'knock'. The sound comes from 'under the boat' and the water beneath it is deep (*she lowered one of the oars in the water to see if there was anything but crystal blue water*). Through direct access to her thoughts, we learn how Francis' bravely attempts to dismiss her fears and calm herself down (*She convinced her self it could be a number of things: a rock or stick that drifted under the boat... She took a deep beath and tried to calm her self down... Francis tricked herself that she imagined it all.*). Her ultimate feelings of terrified helplessness can be inferred from the description of her last desperate actions (*Francis was rowing and rowing but nothing was happening. She realised she was not moving. She Just sat hoping that she would drift to shaw.*).

Piece F, the narrative based on 'The Giant's Necklace', features contrasting settings – the vast ocean below an 'enormous cliff' and a dark, enclosed cave. The story opens as the narrator emerges from a broiling sea to find themselves at the foot of the cliff. The ocean is described through personification and simile (*The stench of the grey ocean poisoned the helpless beach. The vicious water snarled at me like a tiger waiting to attack me... the ocean was swallow me up like a tornado.*). First person narration details what the main character senses and thinks (*I could taste the relentless salty water. The stench of the grey ocean... I Instantly gasped for air... a shiver went down my spine. I started whispering to my self "Should I do this?"*).

The second part of the story takes place in a cave which is later revealed to be a mine. This setting is described through what the narrator can hear (*I could hear hammering though the darkness... I could [hear] voices*) and through descriptions of their actions (*I was hiding in the shadows... I decided to step out from behind the wall*). Their feelings of fear are made apparent through descriptions of their physical response (*I felt butterflies in my stomach fluttering.*) and behaviour (*I had been hideing for 3 hours.*). The narrator's dilemma is revealed through internal monologue and through dialogue with the two men (*"I want to go home and see my loveing family...." ... "I took a deep breath "Would you pplease help me out of this mine so I can find my family? I beg you?..."*). We learn from

the men's voices that they are different ages (*I could hear one was younger and one was much older*). Their appearance reveals them to be related (*I recognised that there was something unmistakably similar - they must be father and son.*) and their words indicate a suspicion of outsiders (*"Er hello lad who's this then?" muttered the older man. "Another one of em travellin' through types I reckon."*).

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

Pupil C demonstrates an understanding of how structural devices can be used to support reader understanding in both non-narrative pieces in this collection. In piece A, the newspaper report, the shocking news from Pearl Harbour is presented in an exclamatory headline using all capital letters (JAPAN ATTACKS!) and is followed by the reporter's details. The report is laid out in columns typical of newspaper layout and includes an image with an explanatory caption (*Some ones home is being bombed*). Chronology is supported by the use of adverbials (*at 7.55 am... very early in the morning*) and subordinating conjunctions (*when*), and the reporter's commentary is interwoven with direct and reported speech followed by a more detailed explanation by the reporter. It concludes with an impassioned demand (*We want...*).

In piece D, sub-headings direct reader attention to the different sections of the biography of Malala Yousafzai (*Malalas childhood... The attack... Becoming an inspiration*) and are underlined for emphasis. Events in Malala's life are organised chronologically and adverbs are again used to support chronology (*Around the time Mala was ten years old... One day,... On her 16th birthday,... In 2020,*).

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

While Pupil C uses a range of KS2 punctuation, they also make errors with basic punctuation which could perhaps have been picked up at the editing stage. For example, in piece F there is a redundant capital (*I Instantly gasped for air.*) and in piece B, capital letters for proper nouns are inconsistently applied (*william... willie*). However, overall, sufficient evidence of accurate punctuation use accumulates across the collection to meet the statement for this standard. This includes:

- **capital letters, full stops, question marks and exclamation marks to demarcate sentences**
 - *The attack was outrageous!* (Piece A)
 - *The attack took place on Pearl Harbour on the Island of Hawaii.* (piece A)
 - *"Egg and bacon please!"* (piece B)
 - *Is that my grandson? The shape of the galloping horse is familiar too. That's the toy my grandfather gave me!* (piece C)

- “I want to go home and see my loveing family. But how can I escape? They know I am here!” (piece F)
- **commas for lists**
 - *Over 10,000 homes, buildings and streets were destroyed.* (Piece A)
 - *Long, back hair* (piece E)
- **apostrophes for contraction**
 - *didn’t* (piece E)
 - *who’s* (piece F)
- **apostrophes to indicate possession**
 - *people’s... friends’* (Piece A)

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

Most words from the year 3/year 4 spelling list and some words from the year 5/year 6 spelling list are spelled correctly, so sufficient evidence accumulates across the collection to meet this statement. Other non-statutory multisyllabic words are also often spelled correctly, including ‘unbearable’ and ‘outrageous’ in piece A, and ‘vicious’ and ‘unmistakeably’ in piece F. Spelling is corrected during editing, although some errors remain uncorrected. In piece A, the newspaper report, for example ‘Japanse’ and ‘buldings’ are corrected, while ‘announced’ and ‘boms’ remain uncorrected. Reflexive pronouns are repeatedly incorrect (*my self... her self*).

Evidence of correctly spelled words from the statutory year 3/year 4 spelling list meets the standard includes

- *buildings [build]... early... island... thought* (piece A)
- *arrived [arrive]... although* (piece B)
- *remember... breath* (piece C)
- *extremely [extreme]... decided [decide]... continue... strange... possible... learning [learn]* (piece D)
- *imagined [imagine]... heard... minutes... thought* (piece E)

Evidence of correctly spelled words from the statutory year 5/year 6 includes:

- *soldiers* (piece A)
- *bruises* (piece B)
- *familiar* (piece C)
- *stomach... immediately... recognised* (piece F)

The pupil can write legibly

Pupil C writes legibly, with most letters written at the correct size, orientation and relationship to one another. In some pieces, however, ascending letters are incorrectly sized. The pupil has demonstrated some diagonal and horizontal joins particularly in piece D. Overall, there is sufficient evidence across the collection to meet the handwriting statement for this standard.

Why is the collection not awarded the higher standard?

There is some evidence in this collection to support progress towards the higher standard, such as the range of punctuation used and the consistent use of tenses. However, there is insufficient evidence to support any of the expected statements in full and therefore the collection does not meet the expected standard. The effectiveness of Pupil C's writing is particularly undermined by the lack of control of some more complex sentences, and cohesion between sentences is often poor.

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

While there is evidence that this writer can write for purpose, they are not always able to do so effectively or respond appropriately to their intended audience. For example, in piece A, the newspaper report, the form is not consistently sustained. In parts the text reads more like a narrative than a news report for a specific audience (*The attack took place on Pearl Harbour on the Island of Hawaii. This happened very early in the morning when the Americans were resting.*). While the name of the newspaper indicates a local readership (*HAWAIIAN EVENING GAZETTE*), awareness of this audience is largely absent. Opportunities to recognise the local connection are missed, apart from a reference to 'you[r] homes, children and friends'... in the final sentence. Lapses in control also undermine the intended authority of the report (*We want Thousands of people's homes and lives to not be in danger, be protected and not not harmed or in danger*).

Lapses, such as poor sequencing of information and redundant information, also impact the authority and effectiveness of the biography, piece D (*One day, Malala was taking a bus home from school on the 9th October 2012.*). A poorly-managed relative clause and or poor research impede the writer's intended meaning (*The Taliban were extremely strict to muslims who demanded the girls to stay at home.*). This piece does reflect some awareness of its audience in the writer's attempts to pass comment on Malala's experiences (*It was awful... Anything is possible.*), but these thoughts are not sufficiently expanded.

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

Pupil C shows awareness of the techniques writers use to describe setting, characters and atmosphere and makes good attempts to employ these. For example, the opening to the narrative based on 'The Giant's Necklace', piece F, includes vivid detail and deploys figurative language. However, this writer's descriptive efforts are often undermined by their developing ability in other areas, including their insecure use of cohesive devices. While the individual sentences in the opening to piece F are powerful, the lack of links between the ideas impacts flow and effect (*As I awoke, I could taste the relentless salty*

water. The stench of the grey ocean poisoned the helpless beach. The vicious water snarled at me like a tiger waiting to attack me. I Instantly gasped for air.). Elsewhere in the same piece, the description of the sense of threat in the cave is undermined by the repeated use of 'I' statements in sentence openers (*I realised I was in front of a cave entrance. I wondered what to do Immediately I ran into the cave hoping I could escape the ocean. I could hear hammering though the darkness and wanted try to find my way out. I felt butterflies in my stomach fluttering. I could voices they were older than me. I could hear one was yonger and one was much older what was I going to? I was hiding*).

List-like passages also reduce Pupil C's attempts to build atmosphere in piece E. For example, while the details selected to describe the forest and Francis' feelings are relevant to purpose, the repetition of 'she' reduces the effectiveness of the description (*she felt tall towering tree watching over. Francis heard a sudden noise. She wondered what it could be. She felt as though she was being watched. She heard the noise again; a shiver went down her spine. She didnt know what to do.... She stood there as still as a statue.*). Disjointed ideas in the story opening also impede reader understanding of Francis' motivation and behaviour (*She wanted some peace and quiet. So she went on an adventure. well, that is what she thought. But before Francis left the campsite, she wanted to look up at the beautiful majestic stars. After 5 minutes, she was ready to take off then quickly put on her thick heavy boots.*).

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

There is some evidence that Pupil C is beginning to use dialogue in their narrative writing. In piece F, the narrator's greeting to the two men is appropriately anxious (*"Err. H-H-hello," I whispered, whilst fiddling with my fingers.*). The old man's manner of speech and attitude to strangers are well-captured in his response (*"Er hello lad who's this then?" muttered the older man. "Another one of em travellin' through types I reckon."*). This dialogue is also used to advance the plot; the narrator's request for help finally reveals the full extent of her dilemma to the reader (*"Would you pplease help me out of this mine so I can find my family?"*). However, a writer writing at the expected standard might have used greater interaction between the characters. As written, this interaction reads more like a series of standalone statements than characters engaging in a responsive dialogue.

Piece B also indicates that Pupil C has not yet secured the use of dialogue as an effective narrative device. While Willie's few utterances do successfully convey how his anxiety is beginning give way to a feeling of greater safety (*"where am I?"... "Eggs and bacon please!"*), opportunities to further explore this shift in mood through more detailed dialogue with Tom and through expanded reporting clauses are missed (*said Willie*).

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

Pupil C uses some appropriate high utility words and topic vocabulary. This includes, for example, the use of 'melody' and 'harmony' in the piano narrative, piece C; 'violence', 'revenge', 'educated' and 'awards' in the Malala biography, piece D; and 'convinced', 'realised' and 'relief' in the suspense narrative, piece E.

However, some imprecise word choices indicate gaps in understanding. In Piece A, the newspaper report, the verbs selected – 'was', 'announced' and 'claimed' – are not appropriate for reporting eyewitness accounts (*Jan Barland (age 5) was shocked when she announced that there were huge clouds of smoke.... Tom Barland, age 11, claimed, "It was like a bunch of fire on my feet."*). Moreover, Pupil C's repertoire is at times limited. For example, trees are 'towering' in both piece B and E, and shivers run down spines in pieces E and F. Elsewhere, vocabulary can feel a little forced, for example in piece F, 'beautiful majestic stars' is overdone and does not contribute to the intended effect.

Pupil C is sometimes able to select language structures that reflect what the writing requires but is not always able to use them accurately to support meaning. This inconsistent control suggests mastery over some structures has not yet been secured. For example, in piece B, the writer's attempts to use 'how much' to explain Mr Tom's shock and to modify 'dirt' are unsuccessful and the verb choice 'had' is imprecise (*Tom was so shocked by how much dirt Willie had. [by how dirty Willie was]*). In other pieces, including pieces B and E, a preponderance of subject led sentences and an overreliance on the subordinating conjunction 'as' indicate that Pupil C is not yet drawing consistently on the wider repertoire of structures included in writing at the expected standard.

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

There is evidence that Pupil C is beginning to use cohesive devices between and within sentences. For example, in piece A, the newspaper report, synonymous references and pronouns are used to avoid repetition and to specify, and subordination is used to link ideas in a sentence (*The attack took place on Pearl Harbour on the Island of Hawaii. This happened very early in the morning when the Americans were resting. They thought it was practice drill. Davis Mayes (radioman on wss Utah) ...*). In the Malala biography, piece D, time adverbials maintain cohesion across the piece (*Around the time ... One day... In 2020*) and references to the shooting links two paragraphs (*Then he shot Malala./Getting shot did not stop Malala*).

However, across the collection as a whole, cohesion is a significant weakness. Links between sentences are often missing, resulting in disjointed or list-like writing. For example, the absence of pronouns in the narrative based on 'Goodnight Mr Tom' reduces the effectiveness of the story opening (*As the train approached Little Weirwold, the dark clouds began turning lighter. Willie was a little upset to arrive at Little Weirwold because he really loved his dear mother. Willie was wondering what was in the country-side. Willie hopped off the train and arrived at Little Weirwold.*). Moreover, the connection between Willie being upset and loving his mother is incomplete, and thus the reason for his upset (his beloved mother's absence) is not communicated.

The fluency of the Francis narrative, piece E, is also impacted by repetition (*She wondered ... She felt ... She heard ... She didn't know ... She stood ...*), and by the limited range of subordinating (*As Francis escaped... As Francis walked... As Francis walked the planks...*) and coordinating conjunctions (*But all of a sudden... But then...*).

In the Malala biography, piece D, missing information means cause and effect are not always linked, so that the reader is left wondering, for example, what action Malala took before becoming famous and winning awards (*Malala only wanted peace; she did not want revenge or violence. Malala's fame spread. She won many awards.*).

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

The simple present and past tenses are generally accurately and appropriately deployed across the collection. The simple and past perfect are also used on a few occasions to distinguish events that happened in the narrative from events that had already happened, including in the narrative based on 'Goodnight Mr Tom', piece B, (*Tom realised that it was 10:30 in the morning and Willie had not had breakfast.*) and progressive forms of both are deployed in 'The Giant's Necklace' narrative, piece F, (*I was hiding... I had been hideing for 3 hours.*). Piece C, the piano narrative, uses the present perfect to contextualise events (*It has been a while*), and piece D, the biography, includes a future form (*In this piece of writing you will be learning about Malala's life and how she lived it.*). A more ambitious attempt to express hopes for the future using the verb 'to want', passive infinitives and the negative is mishandled (*We want Thousands of people's homes and lives to not be in danger, be protected and not not harmed or in danger*). Tenses are sometimes substantially corrected at the editing stage (for example, in piece F), suggesting Pupil C's ability to manipulate verb tenses and forms is not yet automatic.

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

Pupil C uses much of the punctuation taught at KS2, including parenthesis and commas to separate clauses and semi-colons, for example, in piece D (*She grew up in Mingoro (pakistan)... On her 16th birthday, Malala gave a speech... Malala only wanted peace;*

she did not want revenge or violence). However, their use of this punctuation is not consistently accurate. This inconsistency, together with errors in basic punctuation – capital letters and full stops – prevents the collection from achieving the evidence threshold for this statement (although there is sufficient evidence for the working towards punctuation statement). For example, in this extract from piece F, ‘The Giant’s Necklace’ narrative, sentences are not demarcated, and commas have not been used to demarcate adverbials (*I wondered what to do Immediately I ran into the cave hoping I could escape the ocean.*).

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 year 5/year 6 words included in this collection are correctly spelled as are some of this writer’s more ambitious words, such as ‘fiddling’, ‘attempted’, ‘types’ and ‘reckon’ in piece F, ‘The Giant’s necklace’. Other topic vocabulary, however, has not been checked in a dictionary. Examples include ‘civillians’ in the newspaper report, piece A, and ‘*guadwated*’ in the Malala biography, piece D. While some errors are picked up at the editing stage, missing syllables, implausible choices and patterned errors indicate that this pupil is not yet working at the expected standard for spelling. For example, in piece E (‘The Giant’s Necklace’), the writer fails to record all the syllables in ‘swallowing’ (*swallwong*); in piece B, ‘Goodnight Mr Tom’, ‘attic’ is spelled ‘attich’; and in piece E, ‘The Giant’s Necklace’, ‘loveing’ and ‘hideing’ indicate insecurity around the use of the ‘ing’ suffix.

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

Handwriting across the collection is legible but it is not consistently joined.



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