



## Key stage 2 English writing standardisation exercise commentaries

### Pupil A – working at greater depth

This collection includes:

- A) a narrative in role
- B) a persuasive speech
- C) a recount and review
- D) a newspaper report
- E) a romantic narrative

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

### **The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (for example, literary language, characterisation, structure)**

This collection comprises effective writing in a range of forms, for a range of purposes and audiences. There are two differing narratives, with one retelling events from ‘Kensuke’s Kingdom’ by Michael Morpurgo, from the perspective of the dog (piece A) and the other being a romantic narrative based on the short Disney animation ‘Paperman’ (piece E). Non-fiction writing includes a persuasive speech focused on environmental issues, drawing on ‘No one is too small to make a difference’ by Greta Thunberg (piece B). Piece C is a recount and review of a performance of the opera, ‘La Traviata’, by Giuseppe Verdi, while piece D is a newspaper report focused on events from ‘The Lion King’ animation, by Disney.

In piece A, the pupil succeeds in engaging the audience and maintaining the character of Stella throughout, demonstrating strong awareness of how the first-person voice in a narrative can provide a rich and distinctive experience for the reader. The dog’s-eye-view of key events in the early stages of the novel, ‘Kensuke’s Kingdom’, is achieved through confident and humorous representation of Stella’s observations and responses. Her contented mood at the opening of the piece is built up through references to dog-focused comforts (*a bed by the fire... My chew-toys, were placed strategically around me*) and repeated superlative phrases (*the finest food, the snuggliest blanket, the best family, the*

*most amazing trips*). Dialogue is also used to reinforce relationships and the dog-perspective on human affairs (*Big boxes with meaningless scrolls... This was so confusing!... I trotted off to her room and headbutted the threshold... "Yes, the boxes are relevant, and yes, I know walkies are necessary! Sorry girl!" She sighed, reading my thoughts perfectly.*) As the situation becomes more troubled on the boat, the narration captures action and reaction, still maintaining Stella's perspective (*The rain was kind of fun at first, leaping about, catching it on my tounge.... The humans were screaming... made my ears prick... the scruff of my neck was grasped*). The knowing voice of the narration demonstrates the pupil's wider reading and awareness of techniques, such as asides and ironic comments, which both construct character and draw the reader into events (*I couldn't think of anything better, other than going to see the ducks, but we can't have everything can we?... It took months of course for the humans to do 'training'. I thought only dogs had to be trained!*).

In addition, piece A demonstrates the effective management of time and sequencing, as the trajectory of events moves from an initially happy home situation to worrying suggestions of change in the fourth paragraph (*so many things had changed... my lovely food was replaced with the cheap, meatless kind*). In the fifth paragraph, time moves on again (*It has been forever since my family was happy, but now the house was warm again...*). Shifts in time are reflected through changes in setting and in the experiences of characters. Cohesion is also supported through deliberate semantic connections between paragraph ends and beginnings, between the fifth and sixth paragraphs, for example, (*when would Dad come home from the shops? / "I'm home!" someone shouted*), and the sixth and seventh paragraphs (*"Who wants to see our new home?" Wait, what?! / We moved house!*).

In piece E, the stimulus of a short, wordless animated film is extended into a rich and affecting narrative, demonstrating the pupil's grasp of romantic story tropes. The pupil constructs the next steps of the story, and the film's brief evocation of the two main characters' lives is fleshed out through rich description and insights. Starting with a moment of suspense (*They stood there at the station, hearts pumping*), the first paragraph also summarises the characters' situations and preceding events economically for a reader unfamiliar with the animation (*due to a sincere attempt to catch the woman's eye going spectacularly wrong, here he was...Rosa, had followed a wish (and a plane!) across the city, after being rejected by yet-another job-interview*). Visual details derived from the animation are expertly captured in precise description (*encased in crumpled paper-aeroplanes, hair-all-over-the-place, tie hanging limply... clothes crisp and neat, with a dark-brown mass of hair slicked into a bob*). As might be expected when drawing on a powerful visual stimulus, the writing focuses on physical details, and the pupil is adept at creating the sense of a city setting (*People bustled around them, chatting and laughing, pottering about on their daily business*) and their café meeting (*barely any people... perfect place to talk... coffees... carrot cakes... sat down on a long sofa*).

Underlying feelings and motives are also made plain, with devices such as listing and repeated sentence structures used to emphasise the cumulative effect of experiences (*of struggling to find a job; of being fired or made redundant countless times; of a paper plane landing in her flowers... thoughts running through their heads, words spilling out of their mouths*). Language choices also reflect the powerful emotional charge of events and the romantic significance of actions and objects (*a mere sense of hope... an unspoken language... silently communicating their thoughts and feelings... blood-red, shining boldly on its dull, grey, lifeless background... glanced... sighed... deep loathing*). The second and third sections of the piece, after the passage of time, also use devices such as alliteration and simile to increase the impact of descriptions (*delicate, dancing petals... sweet symphony... monstrous, malevolent... lights shone like a million stars... as white as a cloud of snow*), without overusing these techniques. These choices contribute to the overall sense that the pupil is drawing on an awareness from their own reading of what this genre requires. The brief introduction of 'Mr May', late on in the piece, creates potential future intrigue, but as this is not explained further, it leaves something of a gap in the reader's experience of the whole, or signals the pupil's intention to continue the story.

The persuasive speech (piece B) is written with a clear sense of purpose, drawing on the pupil's wider reading and mirroring the stimulus material. It targets those in positions of power, explicitly highlighting the complicity and culpability of this adult audience in the ongoing climate crisis (*I am not here to listen to your excuses... Do not ignore the fact that I am still a child... You will die of old age and we will die of Climate Change*). The piece builds and maintains this relationship of speaker to audience while using a number of approaches to serve the persuasive intent. Scientific sources, evidence and technical language lend authority to the points (*helping CO<sup>2</sup> emissions by 2030... The Intergovernmental Panel of Climate Change... Permafrost... scientists and campaigners... air-miles... Carbon Footprint*). The personalised voice of the speaker expresses views, mounts challenges and puts forward pleas on their own behalf (*I stand in your presence... I don't think for one second that you will... I urge you to panic... I never imagined I could make a difference... I am 11 years old*). This is extended to represent the collective of humanity in general (*the people who inhale your lies... You give people false hope... We have listened... now you listen to us... I am many people in the form of one, speaking for us all*). This adds gravity and is supported by moral imperatives for action (*drowning parts of our world... the people whose whole countries have been submerged... your children and grandchildren... sometimes the victim has to face them*). The audience is also addressed with an unflinching directness, with actions critiqued and shortcomings highlighted (*You are conscious of these lies... You give people false hope... you have to admit... If I were you, I wouldn't just feel ashamed...*).

The piece moves between these positions, supported by a clear structure, with the theme of 'air' and 'breathing' introduced in the first paragraph (*I breathe out the truth over people who inhale your lies... Act as if we are breathing in poison. Because we are*). This is reinforced in the second (*I breathe out the words of reason*), which opens the

discussion up through reference to experts. The third paragraph is more reflective and introduces a note of doubt (*maybe we can't. I breathe out our problems in the hope someone will listen*). The speech concludes with renewed conviction and appeal (*I no longer breathe truths but pleas*). Throughout, points are underlined through short sentences and phrases, and with questions, imperatives and repetition, demonstrating the pupil's confidence in drawing on existing models of persuasive speaking.

The recount of attending an opera and review of the performance itself (piece C) appropriately combine the writer's experience of seeing opera for the first time with information that contextualises the event. The assumption that opera is not readily familiar to a general audience is followed through in the piece, with factual details to demystify (*a musical play, that originated in Italy for royalty. It usually has an Orchestra performing along-side it... mostly sung in foreign languages*). Key information about the performance is also given (*La Traviata, performed by the Welsh National Opera... composed by Guiseppe Verdi*) and educational contextualisation provided (*According to the teachers, we were going for 'musical enrichment'... It did seem quite the privilege*). In keeping with this understanding of the reader's likely starting point, the recounted elements of the piece highlight excitement at the novelty of the experience (*bubbling with curiosity... today would be the day we were going to the Opera!... feel my stomach churning, my thoughts spinning*). Responses are conveyed through figurative language, matched to the scale and scope of the operatic performance, including appropriately deployed alliteration and simile (*Dark, dimmed, begin. ...voices reached as high as mountains, or as low as valleys*). The opening also features effective use of onomatopoeia, in keeping with the aural focus of the piece (*bubbling... rumble... honks and creaks*).

The review of the performance is integrated into the whole, with the writer presenting their expectations then following this up with the actuality, as a means of reassuring the uncertain reader (*One of my main pre-conceptions was...It was nothing of the sort!... Another thought was that...but it was very much the opposite*). This suggests that the pupil is drawing on models of personal reviewing, where the individual's perspective represents one with which the reader can identify. The writer's enthusiasm is brought to the fore through direct expressions of admiration and feeling (*Gorgeous, flowing dresses... discription that took you a million-miles away... So much passion and feeling... truly magical experience*). While the piece does not provide a summary of the story, the costumes, set and singing are referenced. The piece also concludes with a summary paragraph which identifies audience suitability (*for any one and everyone*).

In piece D, newspaper reporting conventions are confidently presented, in a playful and knowing style, drawing on the fictional source material of 'The Lion King'. This is evident in the newspaper name (*The Daily Gazelle*) and the headline (*Lion Lunatic's Crimes Uncovered!*), as well as place names (*Lynx Cliff... Otterhole Courtroom*). The shorthand typical of reporting is used to identify those involved (*a criminal, who goes by the name 'Scar'... the late king... age 7, no occupation*) and journalistic vocabulary deployed to

convey information concisely and dramatically (*on the run...public are urged... crime-free community... their whereabouts*). The newspaper's position on events is made clear amidst the reporting of factual details, through emotive language (*mercilessly... malevolent*), including ironic undercutting of events (*claiming he wanted to "bond" with he nephew... claiming he "fell"*) and indications of a shared purpose (*ensures the safety and wellbeing of our Circle of Life... keep us out of harm*). This demonstrates the pupil's awareness of tabloid-style journalism. In addition, the humorous aspect of the context is foregrounded through word play (*could be "scar-ed" for life!... "mane" leader*) and through the deliberate juxtaposition of the savannah setting and the norms of contemporary urban life (*a group of forensic scientists... police-force... late-night patrols, frequent radio updates... new hotline... llovelionsandthecommunity@gmail.com*). Statements in the piece reinforce both the effective use of convention and its subversion for comic purposes (*There's my Dad's blimmin' murderer on the loose...*).

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

Throughout the collection, the pupil evidences a command of the specific features of speech, utilising this awareness as needed across a range of contexts. The first-person narration in piece A includes some more conventional description and recounting of events (*We had been on the boat for weeks now, sailing all day and night.... I seized the moment and jumped, disasterous hail pelted my coat*). Alongside this, speech incorporates interjections (*"Oh Stella!..." "Well, you silly mutt!" "Okay, okay, girl!"*) and declarations and instructions (*"I'm home!" "We've got to abandon ship! Come on!"*). The narration itself is also informal and closer to spoken language at times, but this is managed well and in keeping with the characterisation of the narrator.

In the newspaper report (piece D), there is a clear distinction between the quoted speech of the witnesses and the main reporting of events, with Prince Simba, in particular, presented with a strongly marked informal style, including contractions and colloquial expressions (*"Mum... ain't herself... she don't stop... blimmin'... real tough!"*). The pupil also indicates pronunciation through spelling and punctuation (*weep'n, gett'n*). Prince Simba's status as a royal, and the privilege this suggests, makes the exaggerated colloquial style of his speech a little forced, though these choices reflect the humorous and ironic stance the pupil takes across the report. Similar techniques are used for Bob Hyena (*"...what was comming for 'im!"*). Spoken language of greater formality is presented in the more official quotation from PC Judy Hopps, which is nonetheless written to replicate speech, rather than writing (*"...reported to me only a couple of hours ago. ... These sorts of details shock me!..."*). Reporting within the piece places the focus on factual information, delivered in characteristic newspaper style, packing in details concisely within multi-clause sentences (*Yesterday at dawn, a criminal, who goes by the name 'Scar', mercilessly forced his way...*). There is the occasional moment where language is closer to spoken forms (*For obvious reasons...*) but the distinction is clearly established.

The persuasive speech (piece B) demonstrates the particular duality of a written text designed to be delivered orally. Contractions support flowing, swift verbal delivery, and a directness in keeping with the speaker's aims (*don't, it's, can't, wouldn't, didn't*), particularly as the contracted forms are negatives, underlining the points being made. The writer uses conversational phrasing deliberately, for example, to represent a defeated stance which can then be challenged (*Actually, if nobody cares, it's pointless anyway; maybe we can't.... does it matter?*) These more informal features contrast with aspects of the piece which are more formal but are nonetheless focused on the spoken context (*I stand in your presence today*).

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

A particular characteristic of the collection is the combining of registers within individual pieces. In the narratives, lighter, entertaining moments and those which capture thoughts are often less formal, while the points of suspense and intense feeling are given more weight, through heightened formality. The narrator in piece A, Stella the dog, is deliberately foregrounded for the reader as a lively, humorous observer, adopting informal expressions, closer to spoken forms at times (*We hopped aboard – well I did, I mean, it's not like I could hold a box!... I was being the um... professional fish-starer?!).* When tension increases, vocabulary in her narration evokes the domain of adventure (*lapping waves... battled the storm, crying for mercy... seized the moment*) and grammatical constructions reflect the syntax more common in storytelling contexts (*Oh, how content was I!*), with passive forms emphasising seemingly uncontrollable events (*I was walked by a strange, tall lady... no fires were lit... mast was violently cracked... Beloved items toppled...).*

As indicated in the discussion of spoken and written language styles, the speech (piece B) evidences the pupil's confidence in matching register to purpose. The persuasive force of elevated vocabulary is utilised (*rose-coloured lenses... mistruths... demand... urge... unspeakable... sorrow... battle*), along with phrasing, which is sometimes archaic, often abstract and highly formal (*in your presence... what harm words can do... the words of reason... in the hope someone will listen... I no longer breathe truth, but pleas*). Fittingly, towards the end of the piece, the pupil uses the subjunctive form (*If I were you...*), heightening the formal appeal. The last paragraph does, however, become less tightly controlled, with some awkward attempts to underline messaging through formal phrasing (*I still do not believe that you... But you are no longer...*), with successive negatives here, 'do not believe' and 'no longer', impeding the overall intention a little.

The recount and review of a visit to the opera (piece C) demonstrates the pupil's consciousness of opera as a traditionally exclusive cultural experience. In keeping with this, a more formal register is used for the most part, with vocabulary reflecting the artistic and musical sphere (*rhythm... composed... musical play... Orchestra... costumes...*

*wavering high notes – picturesque scenes... on stage... auditorium... vocalists*). The piece conveys a heightened emotional response and this is realised through passive constructions (*A familiar rumble sounded...composed by... sung in foreign languages... world had dissapeard*) and the manipulation of syntax, to replicate more archaic phrasing (*off we went... in for a treat... needed no words*). The use of the subjunctive supports this formal, polite tone (*If I were to...*).

In the newspaper report (piece D), the pupil makes distinctions between the voices presented in statements. From the comic, rather exaggerated colloquial language of young Prince Simba (*"She weep'n in The Den and she don't stop.. on the loose... Innit!"*), we are shown the slightly less informal speech of Bob Hyena (*"...fed us and taught us everything we know... what was comming for 'im!"*) and then the more official voice of PC Judy Hopps, which features passive constructions (*"The information was reported to me... has increased crime-rates..."*) and perfect verb forms (*"have concurred... have appointed"*).

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

A range of punctuation is used correctly, for example:

- **commas to clarify meaning**
  - *stood proud against the door, blocking the way* (piece A)
  - *she stared at me, taking in the picture of my worries* (piece A)
  - *listened nearly all of our lives, now you listen...* (piece B)
  - *Filing on, there was an uproar...* (piece C)
  - *To move forward, the police-force has released...* (piece D)
  - *The after-party was wild, people here...* (piece E)
- **punctuation to indicate parenthesis**
  - *the most amazing boat-trips (where I could growl at the ducks)*. (piece A)
  - *the people weren't screaming anymore (always a plus)*. (piece A)
  - *We hopped aboard – well I did, I mean, it's not like I could hold a box! – and...* (piece A)
  - *Sk-ie-pa (or something like that)* (piece A)
  - *Intergovernmental Panel of Climate Change (or the IPCC)* (piece B)
  - *If I were you, I wouldn't just feel ashamed, I would feel sorrow...* (piece B)
  - *a criminal, who goes by the name 'Scar', mercilessly forced...* (piece D)
  - *The force, who strive for a crime-free community, are...* (piece D)
  - *and, due to a sincere attempt to catch the woman's eye going spectacularly wrong, here he was...* (piece E)

- **colons, semi-colons and dashes to mark the boundary between independent clauses**
  - *usually they'd be long-gone: my lovely food was replaced with...* (piece A)
  - *The house was cold; no fires were lit and...* (piece A)
  - *Before it came, the days were merging; before it came...* (piece A)
  - *become vegetarian or vegan; make a change...* (piece B)
  - *it's pointless anyway; maybe we can't.* (piece B)
  - *didn't need to understand what they were saying – you could tell just by...* (piece C)
  - *as low as valleys; I felt as if the world...* (piece C)
  - *glanced at it: it was almost 9:00...* (piece E)
- **speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, and punctuation inside inverted commas**
  - *saying things like, "We lost our jobs because of you!" and, "I can't we're redundant!"* (piece A)
  - *"Silence!" I heard a few people shout,...* (piece C)
  - *"He was a great leader," states Bob Hyena.* (piece D)
  - *PC Judy Hopps, visiting our Savannah from Zootropolis, remarks, "The information..."* (piece D)
- **hyphens to avoid ambiguity**
  - *chew-toys... boat-trips... puppy-eyes... dog-walks... Sk-ie-pa* (piece A)
  - *rose-coloured lenses* (piece B)
  - *never-ending dispute... late-night patrols... crime-free community* (piece D)
  - *dark-brown mass of hair... blood-red... blue-green* (piece E)

A range of punctuation to indicate parenthesis is used across the collection, to support the variety of purposes and effects in the writing. Events are often conveyed in a rapid style in the narrative pieces, with phrases and clauses adding detail and delineated in order to support swift reading and avoid confusion, in piece A, for example (*Wipping her head round, she stared at me, taking in the picture of my worries... And now, (I don't mean to exaggerate) I was...*) and piece E (*... and, due to a sincere attempt to catch the woman's eye going spectacularly wrong, here he was...*). Dashes are also used in piece A to contain this kind of additional comment, showing awareness of the reader through a humorous aside (*We hopped aboard – well I did, I mean, it's not like I could hold a box! – and gaped at...*). Similarly, the non-fiction writing includes punctuation to manage additional information, in piece B, for example (*Intergovernmental Panel of Climate Change (or the IPCC) clearly states...*) and piece D (*a criminal, who goes by the name 'Scar', mercilessly forced...*).

The writing also demonstrates mostly accurate use of colons and semi-colons to punctuate longer sentences and sequences of ideas and descriptions, supporting the build-up of atmosphere and the intensification of feeling in piece A (*The house was cold; no fires were lit and... Before it came, the days were merging; before it came...*) and



piece E (*Rosa recounted her morning; of struggling to find a job; of being fired or made redundant countless times; of a paper-plane...*). Instruction and appeal are also supported through semi-colons in piece B (*become vegetarian or vegan; make a change...*).

Speech punctuation is sound and in evidence in both fiction and non-fiction pieces, serving the specific purposes of the newspaper report in piece D, with statements from those involved (*PC Judy Hopps, visiting our Savannah from Zootropolis, remarks, "The information...*). Piece A demonstrates the writer's confidence in integrating quoted speech into the first-person narration (*saying things like, "We lost our jobs because of you!" and "I can't we're redundant!"*).

Alongside the successful and purposeful use of a wide range of punctuation described above, at times, the pupil's choices are less successful. In the speech (piece B), for example, they attempt to convey mood through emphatic and urgent phrases and clauses, which reflect the oral delivery of the piece, but which are not always punctuated appropriately to support the meaning (*we have less than 7 years until our mistakes are irreversible. Until the environment fights back; until you have to admit we are no longer "safe" and we never really were.*). In the review (piece C), the strength of response the writer seeks to convey through pause and emphasis is not always executed successfully, with comma splicing evident (*I felt as if the world had disappeared, it was only me*). Regardless of these instances, the collection provides ample evidence of accuracy and deployment of punctuation to support and enhance meaning and effects.

# Key stage 2 English writing standardisation exercise commentaries

## Pupil B – working towards the expected standard

This collection includes:

- A) a newspaper article
- B) a narrative
- C) a letter
- D) a first-person narrative
- E) a narrative extract

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

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

Across this collection, Pupil B demonstrates awareness of the requirements of a variety of text types. The first three pieces are based on Malorie Blackman’s ‘Pig Heart Boy.’ Piece A, a newspaper article, factually outlines key events of the story, while piece B depicts a heated conversation between Cameron, the young protagonist, and his former friend Marlon. Piece C is a more formal letter from Cameron’s father, in which he requests medical support from the experimental and controversial researcher, Dr Bryce. ‘Shackleton’s Journey’ by William Grill is the stimulus text for piece D, which is a first-person narrative recount written by a member of the crew. The text propels the reader straight into the action as the crew of this landmark expedition watch helplessly while their ship, *Endurance*, sinks. The collection concludes with piece E. This is a lively narrative rewrite, where the pupils were encouraged to use their own style and voice to present a story. The piece is based on the Maya Hero twins myth, wherein the twins must battle the Lords of Death and the gods of the underworld to avenge their father and uncle. Pupil B has adopted a strong and distinctive style in this piece, which reads like a sports commentary and portrays a lively exchange between two speakers who narrate events and hype up the crowd.

The newspaper article describing Cameron Kelsey’s unusual situation (piece A) is indicated with multiple headlines: an uppercase newspaper name (*WEEKLY NEWS FOR YOU*), a less emphasised but short, snappy follow up headline (*Young boy pig’s heart*) and some further capitalised information which captures the reader’s attention by outlining the unusual story. Aside from an effective second person direct address to the reader at the start of the first paragraph (*TODAY’S NEWS FOR YOU!*), writing is in the third person, as appropriate for this text type. Pupil B generally maintains use of the past tense when reporting, with some interjection of the present perfect (*HAS HAD... has occurred*). This creates a sense of immediacy and relevance, whilst connecting past

events to the present moment and implying that the story continues to unfold, thereby holding the reader's attention.

Writing attempts to adopt a journalistic style, evidenced through the slightly distorted phrase 'SET A STORM ON THE MEDIA' and a more conventional 'UNKNOWN VIRUS.' Language choices are often technical and relevant to the nature and subject of the story (*VIRUS... fasility...transgenic... implanted*), supporting reader understanding.

Throughout the piece, Pupil B recounts some - albeit brief - events around Cameron's heart transplant. They include brief details around key points of interest, such as what has happened and when (*transgenic surgery... the 12 of 2019.*), where it happened (*"Private brooklyn Surgery."*) and who is involved. In addition, the writer understands that quotes from those involved are often included in newspaper reports and that these are presented in a separate section instead of being integrated into the piece. As a result, the reader learns that Cameron bravely seized the opportunity to control his own future (*"I'm so tired of not being able to hang out with my friends and I have the power to change that.*). While information could certainly benefit from being further developed and 'fleshed out,' it is clear that Pupil B has written purposefully in this article.

Piece B demonstrates Pupil B's ability to adapt their writing to the narrative form.

Writing adopts a clear first-person narrative style from the outset, with use of the adverb 'slowly' to depict Cameron's hesitant movement and the phrase 'all eyes on me,' suggesting a moment of heightened pressure and scrutiny which evokes his discomfort. Whilst maintaining use of the simple past tense, specific phrasing allows the reader to experience the situation as if in real time (*Right there and then I saw him...That's when it happened...he saw me then I saw him.*), increasing the tension of the scene. The piece goes on to combine narration with present tense dialogue to depict a frosty and tense exchange between Cameron and his former friend, Marlon. Particularly evident is Cameron's sense of betrayal, which is clearly represented through language choices and phrasing (*my so called best friend... I barked loudly at him... I was raged... slamed*) which supports the development of characterisation and atmosphere through the description of relationships. It is clear that Pupil B shows an awareness of audience in this piece and writes with feeling in order to express Cameron's heightened emotions. Although some expressions are slightly misused (*By every inch I moved I went quick than every... I was furious over furious.*), Pupil B demonstrates some understanding of how to craft a narrative which purposefully conveys intense emotions during a pivotal moment of confrontation.

Cameron's father, Michael Kelsey (noted as 'Kensley' by Pupil B), is the author of piece C. In this letter to Dr Bryce, Michael outlines his predicament, his personal research to date and makes a polite request to speak with the doctor. The letter is formatted with an opening salutation (*Dear Dr Bryce*) and valediction (*Yours faithfully,*) clearly signifying the purpose of the piece. In addition to the salutation and valediction, Pupil B has shown understanding of how to structure the letter using three paragraphs to explain his reason for writing, suggest why Dr Bryce will be able to help and to make a final powerful appeal.

Mr Kelsey uses a formal tone to convey his messages, incorporating polite and respectful expressions (*I am writing to you to inform you... I am kindly requesting*). He also integrates emotive language choices to emphasise the gravity of his son's condition, adding emotional appeal to the letter (*fatally diagnosed... request was declined... urgently needing... as soon as possible.*). The middle paragraph focuses on the research conducted by Dr Bryce. It effectively incorporates subject-specific language (*your unique ability of using transgenics research*) to support the notion that Mr Kelsey is genuine in his interest, adding authenticity to the piece.

By explaining Cameron's inability to do what his peers can do (*due to him not able to do things that his peers do that he mostly desierse*), the writer emphasises the emotional toll of the situation, highlighting Cameron's deservingness and appealing to the doctor's empathy. The letter concludes with a call to action: Mr Kelsey requests urgent contact, showing hope for a response that could potentially save his son.

Similarly emotive are the reactions of the crew in piece D: a brief, sequential narrative recount written in the first person. The writer adopts the role of a senior member of the crew who has some authority. They recognise the need to be reassuring and practical whilst demonstrating through asides their private fears. The reader is propelled into the scene by the simple but impactful sentence (*We watched in fear as The Edurance sunk.*). Narration emphasises the sorrow felt by the crew, supported by language choices (*worst nightmare... just in pain*) and summarised in the short, powerful sentence 'Our home, our ship is gone.'. Past tense narration dominates, with occasional use of the present tense for speech (*"It's gonna be fine..."... "how are we going to survive?"*) and for internal monologue, which is mainly in the form of rhetorical questions (*"Are we going to be set free? 'Are we going to remain stuck for ever!?"*) and serves to highlight the helplessness felt by the narrator.

Pupil B's collection concludes with Piece E. The construct and concept of this writing is undoubtedly interesting, although execution sometimes falls short and coherence is affected. Adopting a modern-day sports commentary style, the piece captures the energetic and dramatic atmosphere of the ancient sports game, Pok-ta-Pok as narrated by two commentators – Tom and Jerry. There is a suggestion that the event is narrated from Jerry's viewpoint who shares his sense of jeopardy with the reader (*Boom, I felt the wind of fear in the atmosphere...*). The piece opens with a 'game show' style greeting (*"Hello and welcome ladies and gentlemen..."*) and thereafter, writing mimics the rhythm and style of a live sports broadcast, with the dialogue between two commentators providing 'in the moment' real-time narration. This style creates a sense of immediacy and audience involvement, drawing the reader into the action.

Contracted forms (*it's... let's*) and colloquialisms (*"Wow guys... it's time boys*) demonstrate the informal expectations of a sports commentary and add to the dynamic energy of the event. Additionally, phrases such as 'What a day', 'it's a heck of a crowd' and 'the crowd rawed with exitment' capture the enthusiasm and build anticipation for the game.

## The pupil can use paragraphs to organise ideas

Across the collection, Pupil B demonstrates the ability to organise ideas, events and information logically into paragraphs in both fiction and non-fiction writing.

Although simplistic and underdeveloped, piece A is organised into paragraphs which separate the headline overview, the detail of Cameron's surgery and quotations. Each paragraph, although brief, is purposeful, supporting the overall coherence of the piece. Pupil A has clearly adhered to four of the 'five key questions' in this article: paragraph one – capitalised – summarises 'what' and 'why', paragraph two touches on 'where', paragraph three repeats 'what' with a little more detail, followed by paragraph four which briefly outlines 'when'. However, the pre-dominance of sometimes repetitive phrasing reduces complexity and impacts cohesion within paragraphs. For example, repetition of 'this surgery' and 'this' in the middle section, coupled with the absence of cohesive devices such as adverbials or conjunctions.

Paragraphing effectively groups key events from the narrative (piece B). The opening paragraph establishes the dramatic and emotionally charged scene, as the reader gains insight into Cameron's thoughts. His emotional state, a mixture of betrayal, anger and empowerment, is conveyed via internal monologue, and the reader sees Cameron's physical movement change from slow and reticent to fast and strong as his fury increases and short sentences including repetition support Cameron's sense of growing empowerment (*I felt good. I felt free.*). Dialogue between the two characters dominates the middle section, concluding with an impactful final paragraph in which Cameron directly confronts Marlon with his betrayal (*I slammed down the newspaper into his hands. I held back tears.*).

Piece C, the letter, is structured into three distinct paragraphs, each with a purpose that supports cohesion within and across paragraphs. The letter opens succinctly, as Cameron's father - Michael Kelsey - states his reason for writing and the circumstances (*I am writing to you to inform you...*). The middle paragraph focuses on Dr Bryce's research and his potential to help Cameron (*you may be able to cure his Cardiology.*) and the letter concludes with a clear sign off paragraph, signalling what the writer wants to happen.

In the first-person recount of the Endurance shipwreck, piece D, the events of the narrative are organised chronologically in paragraphs. The first conveys the crew watching helplessly as the ship sinks and reflections on the emotional toll that this event will take. The second focuses on the narrator as he begins to contemplate immediate survival, and the third shifts to a new phase of the journey, where the tone shifts from despair to cautious optimism. Pupil B uses some pronouns and adverbial phrases which support cohesion within and across paragraphs (*After being trapped ... in fear ... Inside, however, ... In the early time of April*).

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

Pupil B demonstrates the ability to describe settings and characters in order to craft engaging narratives. The pupil immerses the reader into the scene through a combination of description, dialogue and internal monologues.

In piece B, the ‘confrontation’ scene from ‘Pig Heart Boy’, Pupil B creates a strong sense of escalating tension in the public forum of the school hall. Written in the first person, Cameron’s growing anger and sense of betrayal is cleverly mirrored in his physical movement. He enters the hall ‘slowly’ while onlookers stare (*all eyes on me*) and Cameron feels exposed and vulnerable. The scene itself feels climactic. His speed is induced through the sight of his former friend, Marlon, and the realisation that with his new heart, he can move faster than before his surgery. This thought empowers Cameron and prompts him into anger-fuelled action (*By every inch I moved I went quick than every.*), although Pupil B has not handled this particular sentence with accuracy or control.

Short sentences juxtaposed with longer more complex ones are impactful (*I felt good. I felt free.*) and Pupil B uses ellipses to further build the tension (*That’s when it happened...he saw me then I saw him.*). Fronted adverbials help to set the scene and direct attention (*Right there and then... By [with] every inch I moved*) whilst adverbials give the reader an insight into the actions taking place (*slowly... loudly... as fast as I could*). From this opening paragraph, the public scrutiny of the setting is evident and Pupil B has created reader engagement by exposing various elements of Cameron’s thought processes and emotive state.

The middle section of the piece is driven by the dialogue between Cameron and Marlon, which takes the form of a series of short, sharp exchanges, providing the reader with a clear sense of Cameron’s feelings of betrayal and Marlon’s initial indifference. Emotive phrases convey Cameron’s anger (*so called best friend... betrade... I was furious over furious... I held back tears.*) and verb choices mirror his state of mind (*barked... raged... slammed*). Exclamations and capitalisation effectively convey the intensity – and potentially the volume – of the conversation (“*Cameron lower your voice!*”... “*NO, just no, you let me down!*”) interjected by narration which re-emphasises Cameron’s reaction to Marlon (*I was furious over furious, I was raged.*) although again, phrasing is inaccurate here, which affects coherence.

Piece D, a first-person narration of the experiences of Ernest Shackleton’s crew, captures the emotional intensity of a seemingly hopeless situation. Descriptive phrases depict the setting around the sinking ship (*We watched the ship break... crashed into bits... there was barely any food supplies or water*) and Pupil B provides insights into the narrator’s emotions and the crew’s reactions to the tragic scene (*watched in fear... crew cry... worst nightmare... just in pain... panicked*). A sense of the narrator’s selflessness and bravery is hinted at, as his thoughts and his words do not align. This suggests he is

putting on a brave face to mitigate the concerns of his peers and Captain (*I smiled and said "It's gonna be fine..." (Inside, however, I was panicked.) "What shall we do?"*).

Rhetorical questions highlight the uncertainty of the crew's future (*"how are we going to survive?"... "Are we going to be set free? 'Are we going to remain stuck for ever!?"*).

Simple and limited adverbials support cohesion (*After being trapped... In the early time of April*) and Pupil B uses conjunctions to connect ideas, actions and emotions (*as... but... and... however*). The use of 'but' and 'as', helps to create tension by contrasting hope and despair. These simple conjunctions connect the crew's physical circumstances with their emotional responses, allowing the narrative to shift between describing external events, such as the ship sinking, and internal states such as fear, panic and hope.

The back-and-forth verbal exchanges between presenters / commentators, 'Tom' and 'Jerry', create a lively conversational tone in piece E. Lack of narration at the start of the piece affects cohesion, especially for readers unfamiliar with the ancient game of 'Pok-ta-Pok' or the story of the Maya Hero twins. However, the pairs' continuous verbal interactions, eventually interjected with some narration, help to guide the reader through the scene as it moves forward, making it feel like a dynamic event happening in real time.

The reader is propelled into the action via an audience address, evoking the image of a crowd and hooking the reader in (*"Hello and welcome ladies and gentlemen.... "Wow guys it's a heck of a crowd today.*). The 'crowd' is referenced through narration and dialogue which maintains a sense of the busy, exciting setting (*The crowd rawed with exitment... "Okay jerry isn't a great crowd?... crowds faces went up.*). A sense of volume is supported by the verb choice 'rawed' [roared] and the speech-like colloquialisms used by the presenters, including contractions, support the informal nature and excitement of the event (*Wow guys... it's... let's... "Okay I think it's time boys,... "Okay jerry... "Oookay!*).

The commentators' enthusiasm and tone are shown through Pupil B's use of appropriate phrasing, which gives the reader a sense of their characters, whilst setting the scene (*I am pleased to present to you they amazing game... .. "Okay I think it's time boys,... First we have on my left side!... "Okay jerry isn't a great crowd?*) although this is not always handled accurately.

In the second half of the piece, Pupil B incorporates some figurative language which provides insight into the narrator's state of mind prior to beginning the perilous game (*Boom I felt the wind of fear in the atmosphere, I could sense my souls with fear why?*). The narrator's analysis of 'Chac' presents him as a formidable figure who is likely to win, emphasising the high stakes of the game. The piece concludes with the short, ominous sentence 'We have begun.' As the ball 'flew' up to commence play, atmosphere has been successfully built and the reader is left wanting more.

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

In this collection, Pupil B's non-fiction writing demonstrates support of the reader using a small variety of graphic and linguistic devices.

Piece A, the newspaper article, contains a capitalised newspaper name, a less prominent headline and capitalised summary paragraphs outlining the story. Writing is presented in columns alongside a sketch depicting 'the heart'. Quotations are presented within their own underlined subheading of 'Quotes.'

Letter conventions have been accurately followed in piece C, the letter from Michael Kelsey to Dr Bryce. The piece opens with 'Dear Dr Bryce,' and paragraphing provides a clear structure. Each paragraph is purposeful and the opening line states the intention (*I am writing to you to inform you... I have found your advertisement... I am kindly requesting*). Pupil B signs the piece off appropriately 'Yours faithfully,'.

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

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

- **capital letters, full stops, question marks and exclamation marks to demarcate sentences**
  - *TODAY'S NEWS FOR YOU!* (piece A)
  - *...until I remembered I could!* (piece B)
  - *"NO how could you?"* (piece B)
  - *Are we going to be set free?* (piece D)
  - *... just WOW!* (piece E)
- **commas for lists**
  - *Me, Shackleton and my crew...* (piece D)
- **apostrophes for contraction**
  - *"I'm so tired..."* (piece A)
  - *"It's gonna be fine."* (piece D)
  - *... it's a heck of a crowd* (piece E)
  - *... let's get onto the rules* (piece E)
  - *... isn't [it] a great crowd?* (piece E)
  - *I'll tell you why.* (piece E)



Pupil B is not always able to recognise sentence boundaries accurately and capital letters are not always used for proper nouns. However, this collection presents enough evidence to meet the requirements of the standard.

There is some emerging evidence of the wider range of punctuation taught at key stage 2 (KS2), and this is sometimes used accurately. This includes commas to separate phrases and clauses, ellipses to suggest mystery and build tension, speech punctuation and apostrophes for possession.

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

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

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

**For example:**

- *heart* (piece A)
- *thought... remember[ed]... minute... increase[d]* (piece B)
- *consider[ed]... possible* (piece C)
- *early... question* (piece D)
- *important* (piece E)

**There is also evidence for the correct spelling of the year 5/year 6 words.**

**For example:**

- *lightning... appreciate* (piece E)

### **The pupil can write legibly**

Handwriting is legible across the collection. Writing is occasionally joined and generally letter size is consistent, although at points in piece A letters become quite small and there are some inconsistencies with the sizing of capital letters ('Shackleton', for example). Spacing between words is appropriate. Piece C, the letter, provides the strongest sample of handwriting which comfortably meets the standard.

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

The collection is not awarded the higher standard because there is insufficient evidence to support the statements which describe the expected standard. Predominantly, writing is oftentimes too underdeveloped to be considered effective. Descriptions in narrative are simplistic and brief and there lacks evidence to suggest that a variety of grammatical structures have been selected to reflect the requirements of the writing, particularly in creating cohesion.

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

The collection provides evidence that the pupil can write for a range of purposes and some elements of writing display elements of the expected standard. For example, the narrative featuring an exchange between Cameron and Marlon (piece B) effectively conveys heightened emotion through vocabulary and dialogue and similarly in the narrative recount (piece D), writing vividly conveys the crew's despair as the ship sinks. However, effectiveness and reader awareness are not consistently evidenced across the collection.

The newspaper article (piece A) is structured appropriately and adopts the third person reporting tone. Because of this, the purpose of the writing is clear. However, the piece is hampered by repetition of phrases such as 'this surgery' and a reliance on simple sentences. Brief quotes are uncontextualised and simplistic, while sparse detail limits the overall effectiveness and falls short of actually reporting the full story of Cameron's transgenic surgery.

In piece B, some long sentences affect continuity of the text and cumbersome sentences affect the flow (*By every inch I moved I went quick than every... I was furious over furious... I slammed down the newspaper*). Piece D shows occasional lapses of control in both phrasing (*In the early time of April the ice moved*) and syntax, where comma splicing affects cohesion. In addition, there is a lack of variation in sentence starters, which again limits effectiveness and flow.

Piece E, the Hero Twins narrative, is cleverly written and effective to a point. The lively dialogue shows an awareness of the needs of a reader/listener engaged in a sports commentary, supported by apt phrases which support engagement (*amazing game... live or give your life game.... a heck of a crowd... the one and only*). However, the overuse of dialogue and limited narration means that the piece lacks control and precision, therefore reducing its effectiveness.

Whilst purposeful, the overall effectiveness of each piece is compromised at times by lapses in focus, development and control. These issues collectively indicate that the writing does not meet the expected standard.

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

Each narrative in this collection gives a *sense* of character and setting. In piece B, this is achieved through inner monologue and dialogue where Cameron's initial reticence is portrayed, followed by his empowerment and anger. Dialogue with Marlon expresses the explicit feelings of betrayal, combined with narration which conveys Cameron's emotional state (*barked loudly... furious... raged... slammed... I held back tears.*). Setting is briefly conveyed (*the crowd of student just increased by the minute.*). In piece D, the setting and atmosphere of dismay is implied through simple descriptions of the sadness felt by Shackleton and his crew (*We watched in fear... hearing my crew cry... worst nightmare... in pain... crashed into bits*) and conversely, the energised atmosphere of the Pok-ta-Pok game is expressed by Tom and Jerry.

However, in all pieces, the descriptions are simple and lack detail, failing to provide a vivid picture for the reader. In place of detailed descriptions which employ a variety of written techniques, pieces require a degree of reading 'between the lines' to discern atmosphere, characterisation and setting.

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

Pupil B demonstrates emerging ability in using dialogue to convey character and advance the action within their narrative pieces. Dialogue is evident all narratives, however it is not yet fully controlled or consistently used across the collection to fully evidence this statement.

The dialogue between Cameron and Marlon (piece B) is strong and conveys elements of both personalities. Cameron's capitalised exclamation ("**MARLON, HOW COULD YOU!**") expresses his anger and betrayal, whilst Marlon's response ("*Cameron lower your voice!*") *Marlon said firmly.*) suggests that he is composed, collected and ready to defend his actions. The exchange is interjected with narration to inform the reader of Cameron's thoughts, and subsequent dialogue successfully expresses these thoughts. The boys' broken relationship is clearly portrayed and the reader is left wondering what will happen next.

Dialogue in piece D is limited and less developed. "*It's gonna be fine,*" reveals the narrator's attempt to stay positive despite internal panic, showing leadership of and concern for the crew. Other dialogue, in the form of rhetorical questions, highlights the

desperate situation (“*Are we going to remain stuck forever!?*”) but does not advance the plot.

Energetic and enthused exchanges between commentators, ‘Tom’ and ‘Jerry’, dominate piece E. This writing has a ‘real time’ feel to it and as such, dialogue is not overly controlled, nor does it enlighten the reader about character traits. It does, however, convey a sense of the excited atmosphere via references to the crowd and introductions of the competitors (“*Wow guys it’s a heck of a crowd today...*” ... “*...First we have on my left side!...*” ...). It also pushes the narrative along towards the start of the game (“*Oookay! Tom let us begin ok 1....2....3.....go!*”) and again, invites the reader to find out what happens next.

While it is clear that Pupil B is beginning to use dialogue to convey character and advance the action, both elements are not adequately evidenced consistently or with control in the collection to achieve the expected standard for this statement.

### **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)**

In this collection, Pupil B occasionally selects vocabulary and grammatical structures suited to each piece of writing. For example, they use contractions for dialogue in piece E (*it’s... let’s... isn’t*) and a modal verb in piece C to reflect the uncertainty of Cameron’s situation (*m[ay] be able to...*). Vocabulary is aptly chosen in the formal letter, piece C (*inform... fataly diagnosed... declined... cardiology*) and across the collection, the pupil has made attempts to adopt an appropriate voice and tone according to the function and target audience of each piece.

However, carefully chosen grammatical choices are not sustained or consistent across the collection. Sentence structures are often fragmented, misspelled and lack control. Pupil B attempts to mimic narrative/colloquial phrases in their storytelling but falls short. For example, in piece B (*By every inch I moved I went quick than every.*), piece A (*WHO HAS SET A STORM ON THE MEDIA*) and piece E (*I could sense my souls with fear why?*), showing that they are not always able to manipulate language to successfully convey the intended ideas and information.

### **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**

This collection varies in terms of the range of devices used to build cohesion. Pupil B demonstrates limited and simplistic use of conjunctions (*and... until... then... but*) which extend ideas and highlight contrast. They use fronted adverbials in narratives to

contextualise events (*I slowly walked... Right there and then... By every inch... After being trapped...*) and relative clauses to add specific information (*WHO HAS SET A STORM... that betrade me*). Across the collection, writing is simplistic and Pupil B's writing occasionally lacks cohesion within and across paragraphs. For example, in the newspaper article (piece A), repetition (*This surgery*) and a lack of pronouns results in list-like passages which reduce the overall effectiveness of the piece. Combined with simplistic presentation of facts (*This event happend on the 12 of 2019.*), a lack of context around quotations and an abrupt ending, cohesion is reduced.

In addition, sentence boundaries are not consistently recognised, resulting in some long, drawn-out sentences which affect flow and cohesion. For example, piece B (*Right there and then I saw him my so called best friend that betrade me in the way I could never think of.*). A misplaced full stop in piece C affects the fluency and cohesion of Mr Kelsey's request (*I have learnt about you're work and considered that you my be able to cure his Cardiology. If you are able to use your uniqe ability of using transgenics reaserch to help my son.*) which is mirrored in structural errors within pieces D (*After being trapped in pack ice for so long: We watched in fear as The Edurance sunk.*) and E (*First we have on my left side! the lightning ground team"*).

There are occasional errors in subject-verb agreement, such as piece B (*All eye on us the crowd of student just increased by the minute.*) and grammatical errors such as those in piece D (*there was barely any food supplies*), suggesting that Pupil B does not yet evidence the structural and grammatical knowledge required to accurately convey the intended meaning and present consistently cohesive writing.

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

This collection presents inaccuracies with tenses, subject-verb agreement and plurals, which have an impact on the cohesion and effectiveness of some pieces, preventing the collection from evidencing the 'expected' statement.

Piece A contains several issues, including the headline where there is an incorrect article (*DUE TO A UNKNOWN VIRUS.*) and misuse of the past tense in the quotation (*he choice to be strong*). In piece B, similar errors in agreement cause confusion and affect cohesion (*By every inch I moved I went quick than every.... All eye on us the crowd of student just increased*) requiring the reader to self-correct to make sense. An unusual shift between tenses in the Shackleton narrative (piece D) creates some confusion around the timeline of events. For example, the ship sinking is described in the simple past tense (*We watched in fear as...*) and the sudden shift to the present tense (*Our home, our ship is gone.*) is jolting for the reader. In addition, inflected verbs are notable across the collection, such as 'sunk' in piece D and 'begen' in piece E. These such weaknesses suggest that further evidence of consistent and correct tense usage is needed to meet the statement for the expected standard.

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

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

- **commas to separate phrases and clauses**
  - *I was trying to lighten the mood for my crew, but we were just in pain* (piece D)
- **ellipses to suggest mystery and build tension**
  - *That's when it happened...* (piece B)
- **speech punctuation**
  - *"I had a choice to live and I took it."* (piece A)
  - "Cameron lower your voice!" Marlon said firmly. (piece B)
  - "What shall we do?" (piece D)
- **apostrophes for possession**
  - *pig's heart* (piece A)
  - *TODAY'S NEWS* (piece A)
  - *Everyone's mouth dropped* (piece E)

However, the accuracy and frequency with which a wider range of punctuation is used is inconsistent, preventing Pupil B from achieving the expected standard for this statement.

## **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 collection includes two correctly spelt words from the year 5/year 6 spelling list, in piece E (*lightning* and *appreciate*). Evidence from other classroom work would need to be in place to confirm their secure spelling of other words on the list.

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

Handwriting is legible throughout the collection, although varies in size. Letters are often joined but this is inconsistent across the collection, suggesting that Pupil B has not yet met the higher standard in this area.

# Key stage 2 English writing standardisation exercise commentaries

## Pupil C – working at the expected standard

This collection includes:

- A) a narrative
- B) a newspaper article
- C) a narrative
- D) a letter
- E) a motivational speech
- F) a non-chronological 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 (the use of the first person in a diary; direct address in instructions and persuasive writing)**

Pupil C’s ability to write effectively for purpose, selecting language to support reader understanding and engagement, is evidenced across this collection. The collection includes three pieces inspired by class work on Ernest Shackleton: a narrative imagining events on board the Endurance (piece C); a motivational speech from Shackleton to his beleaguered crew (piece E); and a non-chronological report on Emperor Penguins (piece F). A second narrative, piece A, draws on the silent film ‘Wing’. Macbeth is the stimulus for two further pieces in the collection. King Duncan’s death is announced in a newspaper article, piece B, and piece D is a letter written in role, from Macbeth to Lady Macbeth.

Pieces F and B are both formal pieces of writing intended to convey information to an unknown reader. Piece B is visually attractive as a newspaper article with well-established features of the style including the name of the newspaper, a date and captioned photograph. In keeping with the serious nature of the content, and to instil reader confidence in the information presented, the piece adopts a predominantly formal register (*If you have any more information on the matter, please try and contact...*). The pupil has also shown understanding of the need to employ historical language to fit the tone and context (*the noble knight Macduff... feasting... banquet*). The formal tone is, however, slightly compromised by the use of ‘really’ in the final sentence (*It would really help us to have this information.*).

The piece also employs common structuring devices that work well in a newspaper article to convey information quickly to the time-poor reader: a heading, short paragraphs and columns of writing. To maintain the reader's interest, Pupil C uses these devices to structure the information in descending order of importance. This allows a busy reader to grasp the crucial details quickly so they can decide whether to keep reading. For example, piece B starts with a concise summary about what the full article is about (*At yesterday's dawn, King Duncan was found dead in his sleep by the noble knight Macduff*) before moving into more detail: when Macbeth was last seen, a summary of others' opinions and a direct quotation from the victim's relative. Overall, these choices indicate that Pupil C demonstrates understanding of the style, purpose and of how to write to inform.

In the non-chronological report about Emperor Penguins (piece F), Pupil C uses typical structuring devices such as a title, introduction and sub-headings to separate the information into digestible sections for the reader (*Diet...Habitat*). The use of the third person throughout lends the report credibility by positioning the writer as an independent observer, as is typical of this style of writing. This credibility is also supported by the formal tone created through the inclusion of clear facts and statistics in each section of the report (*Penguins can be found on the bays of Antarctica, islands in the Southern Ocean and even the bottom of Argentina.*) as well as the use of specialist, topic-focused vocabulary (*krill...crustaceans...pescatarians*). Pupil C occasionally breaks this formality (*That's pretty cold!*) to maintain the reader's interest – reflecting, most likely, many of the non-chronological reports targeted at this age-group.

Pieces D (the letter) and E (the motivational speech) are both written for specific audiences. In both, Pupil C shows good awareness of the reader and strong understanding of their relationship to the fictional writer. The informal letter from Macbeth to his wife (piece D) is structured with a right-aligned address. It begins with a term of endearment as the salutation (*To my darling love,*) and an appropriate – if slightly formal – sign-off (*Yours Sincerely,*). Pupil C deploys the first person throughout to give a personal account of events and reflect the intimacy between the fictional writer and reader (*I can't wait to tell you how excited I am!*). This sense of intimacy is developed with the use of hyperbolic (*I had my mind on you the whole time*) and emotive (*And oh how I've missed you*) language, as Macbeth describes his angst at being separated from his wife for so long. Throughout the letter, vocabulary choices are also made to reflect the inspiration text's historical context (*strolling down the battlefield*), older writing styles (*Thus... Hath*) and language befitting of the writer's social status (*Celebrations shall take place at our castles.*). Although these choices are not consistently accurate and occasionally conflict with the modern phrasing, the more traditional language does reflect the historic context of the document and language drawn from the original story (*I shan't try... I bear news*).



Piece E is a persuasive speech written from the perspective of Ernest Shackleton. Pupil C uses a range of literary techniques to convince the fictional audience to persevere on their journey and to keep morale high. The opening sentence immediately establishes empathy (*Let's be honest – it's been tough*). This direct address – achieved through the first-person plural imperative – creates an instant connection to the audience. Pupil C also fosters a sense of connection with the repeated use of the pronoun 'we'. This is contrasted with the use of the third-person pronoun 'they' to describe the difficult times they have had to date (*they could even be described as – well – indescribable.*). Combined, these choices bring the writer and audience together but separate them both from the difficult times they have had in the past – demonstrating good understanding of the purpose of the writing. Pupil C also utilises repetition to convince the audience that all will be well (*we will wear that badge of pride, we'll wear it with honour.*). In addition to these persuasive features, Pupil C draws upon the words of a respected teammate to lend support to Shackleton's argument, demonstrating that they should not just take his word for it (*"It's the work that matter not the applause afterwards," so try, and success will come.*).

In piece A, Pupil C retells the story of a one-winged creature who is harassed by a group of oppressive crows. Inspired by the silent story 'Wing' from the Literacy Shed, Pupil C writes to entertain in this descriptive piece and encourages the reader to empathise with the boy. The piece engages the reader effectively throughout. Vocabulary is carefully selected and devices such as the rhetorical question (*It couldn't be far could it?*) serve to draw the reader into the story. The choice of third-person narration means that Pupil C can follow the points of view of multiple characters throughout the piece, zooming in and out of the story in the same way a camera does in the movie. The piece has other key features of a narrative which keep the reader entertained. For example, Pupil C employs a typical narrative arc which provides structure to the story. The beginning is a description of an ominous setting which immerses the reader. Suspense then builds as the crows make their descent towards the boy and he attempts to run away, before the climax when the boy tries to fly away. Finally, the reader is given some sense of resolution as the boy notices the girl's two-wings and they decide to join forces against the crows (*"Let's go" they cried in unison*). This, together with the effective description of character, setting and atmosphere, suggests that Pupil C is drawing on their own experience of texts.

The imaginative retelling of Shackleton's discovery of a stowaway on board Endurance (piece C) is also written to entertain. Pupil C drops the reader in the midst of the action to grab their attention and create a sense of mystery. The reader, like the crewmembers, has no idea that there is a stowaway on board until a crate explodes and a figure appears. Pupil C adopts an informal register for exchanges between the characters, appropriately reflecting their close relationships and mimicking natural speech – although veering away from a more appropriate historical style of language. This is achieved through abbreviations (*"Shack?"*), colloquial language (*Not that kid,*) and contractions (*we're not gonna last*). The piece is lively and the reflects the anger with which

Shackleton allegedly greeted the real-life stowaway. The use of direct address (*“Kid, I want you to know...”*) and imperative verbs (*“Get to work now,”*) demonstrate to the reader that the characters are talking directly to each other. The narrative ends with a resolution: Percy is accepted on board on the condition that he gets straight to work. This final sentence is an effective ending to the piece, allowing the writer’s sense of humour to show through.

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

In the narrative inspired by the silent film ‘Wing’ (piece A), Pupil C creates a sense of foreboding from the offset. Their choice of weather (*The blanket of fog*), location (*the eerie forest*) and time of day (*the sun cast a spotlight*) sets the scene for an unexpected and scary event. The personification of the fog (*slowly strangling the vast mountains,*) creates the impression that the environment is hostile and makes the reader uncomfortable. As events unfold, Pupil C reinforces that the setting is dangerous with a simile which compares the branches of the forest to razor blades scratching the boy’s face. As he tries to escape this menacing forest, the pace of writing quickens with a series of shorter sentences. Through this combination of figurative language and syntax choices, Pupil C effectively describes a dangerous setting from which the main character wants to escape.

Throughout the narrative, Pupil C also uses a range of techniques to create a sense of contrast between the evil creatures and the innocent boy. Pupil C’s range of nouns for the ‘crows’ immediately defines them as something ‘other’ which the third-person narrator can’t quite explain (*creatures* or *monsters*). Pupil C’s selection of modifiers increases this sense of otherworldliness (*hooded*) and unpleasantness (*grotesque* and *skeletal*). In addition to these visual descriptions of the monsters, Pupil C describes their movements using verbs in the past-progressive to convey their immediate threat to the boy. For example, they are *‘hovering’* and *‘swooping’* above the boy as they get *‘closer and closer’* to him. This sense of the characters’ aggression and unpleasantness is enhanced by Pupil C’s choice of the verb (*sarled*) and the expanded noun phrase (*their deep croaky voices*). Both posit the characters as threatening and unsympathetic. In sharp comparison, Pupil C’s description of ‘the young lad’ immediately make clear that he is an innocent victim. This sense of innocence is mainly created by descriptions of how the boy moves and interacts with his environment. For example, the passive voice conveys he is being ‘done to’ (*Suddenly, the boy was flung to the ground*), and adjectives are used well to emphasise his awkwardness (*He was sprawled on the moist forest floor.*) and peaceful nature (*the soothing sounds of a flute*). This sense that the boy is an innocent victim is enhanced by Pupil C’s description of him running through the forest (*Tearing through the forest, the young lad tripped and stumbled like a clumsy elf.*). Inspired by the video prompt, this simile associates the boy with typically ‘good’ characters from well-known folk tales.

Finally, although presented as a newspaper report, it could be argued that Piece B has a narrative element and, as such, gives an indication of the pupil's ability to convey the duplicitous nature of Lady Macbeth through the quotation (*I can't believe it, he was one of the kindest men I knew!*).

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

In the 'Wing' narrative (piece A), Pupil C integrates the dialogue of the crows into the narrative to introduce them, convey character and describe rapidly developing events. The first piece of speech in the dialogue is abrupt and creates intrigue (*"Ha! Look at that! This'll be easy; he's right under us" it stated, "the punk."*) before the subsequent narration puts a description to this new voice (*A murder of skeletal crows...were hovering above*). As the narrative describes the crows getting closer and closer to the boy, the dialogue captures them encouraging one another that they have an easy target. The reporting clauses are an integral part of how Pupil C develops the characters in this exchange. They combine well with the spoken words to convey the crows' unfriendly natures (*"... he won't know what hit him", another one cackled.*). As the creatures go to attack, the narrative shifts to the boy's thoughts and feelings as he rushes through the forest. This section has some features of an internal dialogue, as Pupil C describes the boy's conflicting thoughts and worries as he tries to escape (*It couldn't be far could it?*). When the boy runs into someone else towards the end of the story, the narration sets the context for further dialogue well and also gives a sense of the girl's character (*Startled, the girl turned around and exploded with questions. "Who are you?"*). The plot necessarily limits subsequent dialogue, but the reporting clause at the end shows these characters are on the same side (*"Let's go" they cried in unison*).

Dialogue is a substantial part of piece C, which is an imaginative account of how the crew members on Ernest Shackleton's Imperial Trans-Antarctic expedition might have reacted to the discovery of the stowaway, Perce Blackborow (referred to by Pupil C as 'Percy Blackburrow' in the script). In this piece, Pupil C uses dialogue to develop characterisation and describe the relationships between crewmembers. A key aspect of this dialogue is that the characters listen and respond to one another in a multi-way exchange. For example, when Worsely hears Shackleton exclaim (*"You? What on EARTH are you doing on my ship?"*) he immediately comes running (*"Shack? I'm coming!" the distant voice exclaimed.*). Throughout, Pupil C uses reporting clauses to help the reader understand who said what and describe the characters' intent and feelings towards the stowaway. In some instances, reporting clauses are essential to understand the intent of the spoken words (*"It's Percy" Ernest spat solemnly.*). In others, they complement the spoken words (*"Not that kid, he didn't even have any skills!" Frank sarcastically stated.*). Whilst discussion between crewmembers is taking place, Pupil C intersperses the dialogue with narration to describe how Perce is feeling. For example, there is a short narrative aside which describes Perce's angst (*A single droplet of sweat made it's way down his trembling spine. This was not good.*) and dialogue interspersed

with narration to describe how he is starting to come to terms with what he has done (*we're not gonna last with the food we have, and if we do, you'll be a lucky little boy,* *Blackbarrow was now getting the jist, well nearly. "And if we run out...").* Nearer the start of this dialogue, where narration is more limited, the reader can occasionally get lost in the pace of the events. But overall, the piece demonstrates that Pupil C can integrate dialogue in pieces of writing to convey character and advance the action.

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

In the newspaper article (piece B), Pupil C uses a range of grammatical structures to maintain objectivity and provide information about current events without bias or personal opinions. One of these techniques is the use of the passive to draw the reader's attention to the subject of the article (King Duncan) and to detract attention away from the perpetrator, maintaining the objectivity of the report (*At yesterday's dawn, King Duncan was found dead in his sleep by the noble knight Macduff.*). Another technique Pupil C draws upon is the use of reported speech to distance other people's perspectives from the writer's personal views (*Most reports say that the doing was done by two unsuspecting culprits (his soldiers.)*). Finally, the addition of a direct quotation from Lady Macbeth lends the report interest by presenting the perspective of the victim. Pupil C's choice to present this as her exact words, instead of reported speech, again functions to separate any of the writer's personal biases from the Lady Macbeth's account (*"Oh it really is terrible, the king has been murdered. I can't believe it, he was one of the kindest men I knew!"*). The passive is also employed effectively here to conceal the truth she knows about who has committed the murder (her husband).

In comparison to this objective piece of writing, piece E – Shackleton's speech – is written to persuade. Use of the subjunctive mood creates an advisory tone (*... and I wouldn't go down the rabbit hole of the latter if I were you.*) and Pupil C creates contrast between the hardship the crewmembers have endured and the joyful future waiting for them, if they can only persevere. One way this is achieved is through a wide range of modals. For example, the modal 'may' indicates that the crew members will possibly experience hardship (*I know it may be difficult*). Whereas the modal 'will' expresses certainty about a brighter future (*we will return home.*). In addition to this persuasive technique, Pupil C employs repetition and figurative language to drive Shackleton's message home. For example, modals that express certainty are frequently repeated to remove any ambiguity in the audience's mind about what must be done (*we all have to do it, we have to pull together*) and the rule of three is also employed effectively towards the end of the piece in a figurative depiction of the bright future that awaits them (*summer will come, the sun will appear and we will finally escape this Hellhole!*). The repetition of the modal and clause structure reinforce Shackleton's point

that they will escape, whilst the imagery of summer persuades the audience to visualise brighter times.

Figurative language is also used effectively in both narratives (pieces A and C) and in the narrative section of the letter to Lady Macbeth (piece D). The similes to describe what the witches looked like to Macbeth – one of which is ‘maggied’ from Leon Garfield’s book ‘Shakespeare Stories’ - is particularly effective (*Their backs were hooped like question marks and they were as shrivelled as raisins.*). This description not only helps the reader to visualise the witches’ hunched-over posture, but also appropriately describes Macbeth and the reader’s reaction to them – confusion. Pupil C can also use metaphors and similes to create vivid imagery at heightened moments of the narrative. For example, ‘an avalanche of broken wood’ plummets overboard at the moment the stowaway is revealed in piece C, and the boy’s heart is ‘thudding like thunder’ as he runs away from the crows in piece A. In both narratives, Pupil C also makes infrequent, but effective, use of onomatopoeia to keep the reader engaged (*WHOOSH!... SLAM!... SMASH!!*).

In addition to these literary devices, meaning is also conveyed throughout the collection by varying the pace of the writing to reflect the events which are being described. For example, in the letter to Lady Macbeth (piece D), Pupil C varies sentence length and syntax to create different effects. At the start of the piece, a sequence of short, sharp sentences and the use of apostrophes for contraction increase the pace of writing appropriate to the character’s excitement levels (*I can’t wait to tell you how excited I am! It’s crazy to think of!*). Once the news has been delivered, Pupil C slows the pace to give a clear description of the strange events observed through the use of more frequent multi-clause sentences (*As we started to approach the sisters, their shape became clearer and clearer.*). This technique is also used in piece A. As the boy is running through the forest, single-clause sentences dominate to give a sense of rapidly developing action (*The crows turned around instantaneously. This was his chance.*). In comparison, Pupil C uses longer, multi-clause sentences when the boy is safely home (*He had been inventing something for the past few weeks now and he was just finishing it off.*).

Pupil C’s language choices for direct speech give characters distinctive voices, whilst sounding natural. This is achieved through a combination of vocabulary and grammar. A standard feature of their writing throughout the collection, is the use of contractions in speech (*he’s right under us*). This demonstrates an understanding of how people typically speak in real-life and avoids making the characters sound unrealistic or stilted. To bring the characters to life even more, Pupil C adapts the language to increase characterisation. For example, in Lady Macbeth’s hyperbolic reaction to the king’s death (in piece B), Pupil C uses an interjection (*Oh*), superlative adjective (*kindest*) and adverb (*really*) to exaggerate her sense of surprise and sadness. In contrast, Shackleton adopts an informal, but matter-of-fact tone to explain the gravitas of the situation to the stowaway (*“Kid, I want you to know, we’re not gonna last with the food we have, and if we do, you’ll be a lucky little boy.”*). Pupil C also manages to achieve a conversational

tone in first-person narration. This is evident, for example, in the letter to Lady Macbeth, piece D, where Pupil C uses a pair of commas for parenthesis to separate off a weak interruption of thought (*and as for the banquet, well, you must find...*) as if the writer were speaking directly to Lady Macbeth.

In piece F, the writer relaxes the formal tone to appeal to a younger audience but still uses appropriate grammatical structures including the passive voice (*Emperors are also known for their immense groupings... Penguins can be found*).

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

Throughout the collection, Pupil C uses a range of devices to make their writing flow and make sense. In the non-chronological report about Emperor Penguins, Pupil C uses synonyms and pronouns to avoid what would otherwise be a very repetitive piece of writing. For example, they abbreviate the noun from Emperor Penguins to Emperors and use the synonym 'bird'. The pupil also uses pronouns as a substitute for the noun in single (*They are one of the only birds that can swim*) and multi-clause sentences (*These slippery birds are made for it, and they're extremely used to doing it.*). This avoids repetition without losing clarity. Within each paragraph, Pupil C also uses adverbs (*also*) and adverbials to indicate logical relations between facts which both support cohesion (*In addition to this, their weight changes a lot too.*).

Fronted adverbials are also used at the start of the letter from Macbeth (piece D) to structure the information in order of importance to Lady Macbeth (*Firstly and importantly, I'm safe... Secondly, King Duncan has...*). In this piece, Pupil C also uses adverbials of time (*A few days after that rank battle...*) and subordinate clauses (*As we started to approach the sisters, their shape got became clearer and clearer*) to increase cohesion by making the order in which events occurred clear for the reader. Adverbials of time are similarly effective in the newspaper article, piece B (*At yesterday's dawn... The previous day*).

Conjunctions are used effectively across the collection to build cohesion by connecting ideas within sentences and creating a logical flow. For example, 'and' is used at the opening of the narrative (piece A) to connect independent clauses that both describe place (*The blanket of fog was slowly strangling the vast mountains and the sun cast a spotlight over the eerie forest.*). The co-ordinating conjunction 'but' is used consistently well in the persuasive piece of writing (piece E) to create contrast between how the crewmembers feel and Shackleton's alternative point of view (*I know it may be difficult, and sounds impossible, but hear me out, we all have to do it.*). In addition, Pupil C uses subordinating conjunctions well to describe two events that are happening at the same time or very close together, for example, in piece C (*Suddenly, the once – closed crate exploded as an avalaunche of broken wood plummeted overboard.*). This technique works particularly well in the 'Wing' narrative (piece A), to describe how the crows are

encroaching on the boy (*They started to manoeuvre closer and closer until they were swooping over him – WHOOSH!*). The repetition of the word ‘closer’, linked by the co-ordinating conjunction ‘and’ creates a sense of escalation, whilst the subordinating conjunction ‘until’ denotes the point at which the crows have reached their target.

Finally, in piece C, Pupil C demonstrates creating cohesion across paragraphs by cleverly reminding the reader of the threat that Percy will be eaten if the crew run short of food in the witty final sentence (*And with that, Percy Blackburrow was a certified member of the Endurance and top of the Emergency menu.*).

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

Across the collection, Pupil C can manipulate tenses to support their intended meaning and reader understanding.

In narrative pieces A and C, Pupil C adopts the past tense for narration and the present tense for dialogue. Within the past tense, Pupil C chooses appropriate forms to match the plot. For example, in piece A, the simple past is used to describe a quick succession of actions (*He shut the door violently, pulled the lock and collapsed onto his bed*), the past-progressive is used to describe action that is ongoing (*were hovering above...*) and the past-perfect form is used to describe events that happened before the point at which the story commences (*It had been a peaceful day.*). Pupil C then switches confidently to the present tense and future form in dialogue, maintaining the past tense only for the reporting clause: (*“Ha! Look at that! This’ll be easy; he’s right under us” it stated, “the punk”*). This shows a secure grasp of verb tenses in this piece. The dialogue in Piece C is also mostly in the present tense. In this piece of writing, Pupil C uses both the simple present (*“It’s Percy”*) and present progressive (*“Shack? I’m coming!”*) to good effect.

Piece B, the newspaper report, is mostly written in the simple past as it is a report of events that happened the previous day. This choice of tense is maintained in the passive voice which works well stylistically in this piece (*The two servants were also found dead*). As in the narrative, Pupil C breaks from the past tense where appropriate. For example, in the direct quotation from Lady Macbeth when she is describing her current feelings (*Oh it really is terrible*) and in the call-to-action at the end of the piece (*please try and contact...*).

In Piece D, the pupil handles frequent deliberate tense changes successfully, for example, beginning with assurances to Lady Macbeth in the present tense (*I’m safe*), using the present perfect to tell her of his honour (*King Duncan has bestowed...*) and simple past and past progressive to describe the encounter with the three witches. There is also evidence of use of modal verbs (*I shan’t try... I will become king... you shall be queen*).

Shackleton's speech (piece E) is mostly written in the present tense which makes the speaker seem more certain. Pupil C utilises three forms of the present tense in this piece to persuade the audience. The simple present is used to situate the audience in the here and now (*This is not the time for demotivation*), the present progressive is used to describe the ongoing difficulty of the situation (*the rations are decreasing*) and the present perfect is used to empathise with the audience about the rough times they have had and are still having (*it's been tough*). Towards the end of the speech, Shackleton encourages his audience to look beyond their current situation to a happier future. The use of the future form here is critical to the persuasive effect (*With hope and determination on our side, we will return home.*).

As is typical of the style, the non-chronological report (piece F) is written in the present tense to express general truths and facts about penguins. Pupil C mainly relies on the verb 'to be' to describe the penguin's diet, habitat and features (*They are one of the only birds that can swim*), but occasionally draws on other verbs in the simple present (*weigh... cuddle...live*).

### **The pupil can use the range of punctuation taught at key stage 2 mostly correctly (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**

- *Suddenly, the boy was flung to the ground.* (piece A)
- *Luckily, the ground was soft and he didn't gain anymore scars.* (piece A)
- *The only thing was,* when he opened his eyes, they were there - they were back. (piece A)
- *Lady Macbeth, who was at the scene, says ...* (piece B).
- *At yesterday's dawn, King Duncan was found dead...* (piece B)
- *And with that* (piece C)
- *A few days after that rank battle, Banquo and I were strolling down the battlefield.* (piece D)
- *As we started to approach the sisters, their shape got became clearer and clearer.* (piece D)
- *With hope and determination on our side, we will return home.* (piece E)
- *If you have any more information on the matter, please try and contact either the Thane of Fife, Macbeth or Lady Macbeth.* (piece B)



- **apostrophes in contractions to reflect an informal register**
  - *This'll...he's...* (piece A)
  - *we're...you'll...* (piece C)
  - *I'm...* (piece D)
  - *Let's...it's* (piece E)
- **inverted commas and other punctuation to indicate direct speech**
  - *"Pathetic – we can have some fun here boys," one of them snarled...* (piece A)
  - *"Done!" the lad exclaimed with joy* (piece A)
  - *"Who are you?"* (piece A)
  - *"Shack? I'm coming!" the distant voice exclaimed.* (piece C)
  - *"Are the bananas off?" a distant voice echoed.* (piece C)
- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists**
  - *...there is one thing that is urgent to keep at: perseverance.* (piece E)
  - *"And if we run out, two words: Percy pie," Worsely drooled.* (piece C)
  - *"This'll be easy; he's right under us" it stated, "the punk"* (piece A)
- **punctuation to indicate parenthesis**
  - *A murder of skeletal crows, if you could call the hooded creatures crows, were hovering above and their victim was top of the menu.* (piece A)
  - *These are not easy times at all, they could even be described as – well – indescribable.* (piece E)
- **hyphens**
  - *never-ending, dome-like* (piece A)
  - *once-closed* (piece C)

## **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.**

- *especially* (piece A)
- *immediately* (piece B)
- *sincerely* (piece D)

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

- *eerie... grotesque... sanctuary...skeletal...sprawled...jeered... piccolo... violently* (piece A)
- *banquet... peculiar* (piece B)
- *squealing... diamonds... plummeted... certified* (piece C)
- *bestowed... shrivelled... suitable* (piece D)
- *perseverance...indescribable... beginnings* (piece E)
- *fascinating...crustaceans* (piece F)

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

Handwriting is predominantly joined and is legible throughout the collection. This is sustained across the two longest pieces: the narrative based on the short story 'Wing' (piece A) and a fictional narrative dialogue based on Shackleton's expedition (piece C).

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

The pupil's ability to adapt their writing to purpose and audience is a strength in this collection. In their writing there is evidence that they are also beginning to draw on their wider reading, but they are not yet doing so consistently. In some pieces, this is because Pupil C does not go far enough to reflect the style of similar writing styles. For example, in piece F, the pupil is starting to use specialist language based on the scientific context but does not do this all the time. For example, part way through a technical description of what penguins eat (*krill, squid*) the pupil departs from fact in saying that they will eat anything they can find. A writer working at the higher standard and drawing on their wider reading might have produced a more detailed and informative piece on this topic. Also, although multiclausal sentences are used, they are relatively simple and don't reflect the extended complexity of sentences in typical information writing of this type. In other cases, such as the newspaper article, Pupil C does not weave in enough detail to make the article feel authentic or sustained, suggesting that they have not drawn on their own reading to construct this piece.

Pupil C seems to be trying so hard to model their writing on context-specific language used in model texts that this occasionally introduces errors or detracts from the clarity of the writing. For example, in piece B (*The two servants were also found dead, giving*

*assumptions that they killed each other through guilt.*) and in piece D which is inspired by a Shakespearean text (*When we hath arrived, the odd ladies started to speak.*).

Finally, whilst the narrative dialogue (piece C) succeeds in its characterisation of the crewmembers, the length of the section of dialogue reduces overall clarity for the reader, placing too great a burden on speech and interspersed reporting clauses.

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

The collection demonstrates the pupil's ability to adapt register for different styles of writing and between narration and dialogue. For example, the pupil writes well in informal, formal and familiar registers in the newspaper report (piece C), narrative dialogue (piece C) and the letter to a spouse (piece D). There are, however, lapses in register within pieces of writing. For example, in the letter to Lady Macbeth (piece D), the ordinal adverbs which are used to list certain points (*Firstly... Secondly*) and the very detailed description of events feel a bit out of place in an otherwise personal letter between spouses, even if they do bring structure to the writing. Similarly in the newspaper article (piece B), formality is undermined by the colloquial tone of the final sentence (*It would really help us to have information.*) suggesting that Pupil C's control of register is not yet absolute.

In comparison, the first narrative (piece A), demonstrates a consistent grasp of the distinction between the language of speech and writing. Pupil C easily interchanges between a register appropriate for speech and narrative (*"Pathetic – we can have some fun here boys," one of them snarled, as the beaked monsters jeered towards him.*). If this skill had been applied consistently, the pupil would have had potential to be working at greater depth on this skill.

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

Across the collection, Pupil C demonstrates that they can adapt the level of formality for specific purposes and audiences through their choice of vocabulary. For example, in the 'Wing' narrative (piece A), the pupil uses language effectively to invoke a sense of atmosphere and setting and maintains this throughout the piece. The dialogue, including the reporting clauses, are appropriate to the characterisation.

However, sometimes, the pupil loses conscious control over the level of formality in their writing with the inconsistent vocabulary. For example, in the non-chronological report about Emperor Penguins (piece F), Pupil C breaks formality by using the word *kids* instead of a more appropriate noun, such as 'chicks' or 'nestlings', and uses discourse markers more appropriate to informal writing in the body of the report, (*One of thier routines is in fact fishing.*). Similarly on occasion, some language choices are not reflective

of the historical period such as piece C, where Shackleton refers to Percy as 'kid', which does not replicate the more archaic language that would have been used by a man like this and of his status. A pupil working at greater depth would have been able to attain and sustain a more formal, authoritative tone throughout and demonstrate assured control of register and contextual language.

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

Although there is sufficient evidence to meet the expected standard for punctuation in this collection, there are occasional mistakes that indicate that the pupil is not yet able to use punctuation consistently and precisely to support meaning and avoid ambiguity. Across the collection, these mistakes are typically when the pupil is attempting an ambitious sentence structure. For example, there are a number of semi-colons which do not join two independent clauses: in piece F (*Emperors are also known for their massive immense groupings, reaching up to hundreds of them at a time; just on one bay!*).

Occasionally, the pupil omits sentence demarcation before closing quotation marks, which makes the intent of the speech unclear, for example, in piece A (*"Let's go" they cried in unison.*). There is also an occasional comma splice or missed comma at the end of non-restrictive relative clauses, though these don't typically create ambiguity. For example, in piece D (*Even Duncan is coming, aren't you filled with joy?*) and in piece B (*Lady Macbeth, who was at the scene says...*).



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