

# 2018 teacher assessment and moderation

## Results and supporting commentary for key stage 2 (KS2) exercise 1

### KS2 exercise 1: Pupil A – working at the expected standard

The collection includes the following pieces:

- A) an argument
- B) an informative article
- C) a story
- D) an interview
- E) an account of an encounter with a dragon

**All of 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 (e.g. the use of first person in a diary; direct address in instructions; and persuasive writing).

**Piece A** (argument): This piece establishes its intention from the start: the brief reference in favour of the motion (*children believe that there is no valid reason*) is swiftly dismissed through a series of points, which focus on the negative effects of television on young people (*become withdrawn...a lack of exercise...violence*). Questions that directly address the reader attempt to secure the argument (*Do we want our children to grow up in an environment like this?*), whilst the final question defies the reader to oppose the writer’s stance (*So do you think that TV is good for children?*).

**Piece B** (informative article): This explanatory text aims to engage the reader and sustain their interest throughout (*I would now like to share with you...Are you aware...?*). The writer draws on a variety of techniques to impart information, for example, the integration of facts within questions (*Did you know that wood is strong...?*), occasional asides (*You can actually watch glass blowers*), and scientific facts (*Plastic will not allow electricity to pass though*), conveying their knowledge of what has been learnt.

**Piece C** (story): This story, driven by dialogue, succinctly captures the emotional reaction of each family member as they strive to find out what has happened to their lost dog. Despite the minimal third person narrative, the dilemma is clear, and the reader is provided with a simple, fitting conclusion.

**Piece D** (interview): This written transcript of an imagined interview with David Attenborough conveys a clear sense of purpose: the writer strikes an appropriate balance between the brief,

but polite, enquiries of the interviewer, and the detailed responses of their celebrated guest. The words of the interviewee are convincing, revealing an array of facts about his life and work (*my parents fostered two girls...I won a scholarship...interestingly I had only ever seen one television programme*).

**Piece E** (account): This brief account describes the writer's imaginary encounter with a dragon. The opening sentences establish the time, setting and circumstances of the confrontation (*Late last night, while I was hunting for food, out of nowhere...in my way*), whilst the predominantly first-person narrative, and use of powerfully descriptive language, paints a vivid picture for the reader.

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

**Piece C** (story): Despite the simplicity of the plot, there is some attempt to capture the emotional turmoil of a family crisis. Snippets of narrative portray Sammy's sense of responsibility (*he knew that he'd be disappointed in him...he put his head down...He really had tried*), whilst dialogue captures Tony's barrage of questions, indicative of an impetuous younger brother (*Did you report this...? Who's out looking?*). As the family reach the beach, the tension becomes more palpable (*he might be trapped...You were the one who lost him...the sea might pull him away*), culminating in one final challenge (*that huge crab...the sharp pincers*).

**Piece D** (interview): Threaded through this interview is a comprehensive insight into David Attenborough's character, depicting his studious nature (*referred to books to find out more*); his love for his family (*she was a really kind and patient person...I really enjoyed having a younger brother*); his enthusiasm (*my passion for collecting fossils*); and his determination (*I wanted to do something more...finally given the chance*).

**Piece E** (account): This descriptive piece draws on the writer's knowledge of vocabulary, deploying the language of myths and legends to portray both creature and setting (*the bright, luminous glow...Lunging...battle scarred wings...laced with pointed spines*). At times, the choice of language is less precise, detracting slightly from the purpose of the piece (*epic...nose...yanked...gnashers*).

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

**Piece C** (story): The extensive dialogue places the reader in the midst of the action, creating a sense of pace and immediacy. Tony's initial blustering enquiry (*Where's Rusty?*) turns swiftly to interrogation as the facts of Rusty's disappearance come to light (*what's been done...? Who's out looking for him? Is it only me who's worried here?*). As the decision is made to return to the beach, dialogue drives both action and reaction, highlighting the growing friction between the two brothers (*Why should I trust you...?*). In a similar fashion, resolution is verbalised through Sammy's elated announcement (*I see paw marks...*), and plan (*I'll use a stick...you grab Rusty*). Despite earlier frustrations, Tony's final words betray an underlying admiration for his brother (*I can't believe how brave you were*).

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

**Piece A** (argument): This argument endeavours to convey a relatively formal tone, for example, through the use of agentless passive constructions (*should be banned...to be banned*); the present perfect (*there have been a huge amount of debates...have not been focused*); and selective modals (*should...might*). However, intermittent use of contracted forms (*isn't...they're...that's...don't*); abbreviation (*TV*); and less precise choices of vocabulary (*huge*

*amount...coming out...end up*) results in a loss of the required formality. There is some variation in clause structure to expand on the points made, for example, through the use of co-ordination (*or meeting up with friends...and children might see this*); relative clauses (*fun activities that children should be taking part in*); and multi-clause sentences, (*It is the opinion of most teachers that...because they become...that all they talk about is...they're watching...that's coming out*).

**Piece B** (informative article): Despite the occasionally conversational tone of this explanation, grammatical constructions and choices of vocabulary support – for the most part – an appropriate level of formality. Passive verb forms help to foreground process (*glass is made...can be bent...can be sawed and carved...can be hammered*). Modal verbs are varied, conveying certainty (*people will choose...wood will really easily burn*), ability (*it can be bent*), and possibility (*it can easily break*). Co-ordination and subordination support the expansion of detail, whilst multi-clause sentences serve to compress related facts (*you should be very careful because wood will really easily burn when it catches fire and this is irreversible because the wood turns into ash and smoke*). Vocabulary, including subject-specific terminology, is appropriate and often precise (*extremely high temperatures...tinted...fragile... irreversible... flexible...structures...conductors...magnetic*).

**Piece D** (interview): Varied grammatical structures and vocabulary convincingly create the impression of dialogue between interviewer and guest, reflecting the latter's status and education (*Even from a very young age...they were dearly loved...although he did encourage me...I obtained a degree...at that point in my life...interestingly had only ever seen one television programme...I think that's astonishing!*). There is some attempt to adopt the passive voice for greater formality, but this is not wholly successful (*stones that I found was collected and studied by me*).

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

**Piece A** (argument): Paragraphs support the organisation of ideas, whilst cohesion is achieved through the use of fronted adverbs (*Recently...However...Furthermore...Also*), chains of reference, including pronouns (*young people...children...friends... they*), and determiners, which move the argument from the general to the specific (*Most children.....our children*).

**Piece B** (informative article): Writing is coherently organised through the use of subheadings, which signpost the reader to an explanation of each material. The use of patterned questioning creates a common thread across the text (*Did you know...? Are you aware...?*), and points of information are linked through subject-specific vocabulary (*glass...tinted...fragile*), and fronted adverbs (*Furthermore...Originally...Additionally ...Also*).

**Piece E** (account): The chronology of events is supported through the use of adverbials of time and place (*Late last night...In the bright, luminous glow of the epic moonlight...Before I knew it...All of a sudden...Above me*). Pronouns and subject references support overall coherence (*the Red Dragon...he...his...the dangerous beast...him*).

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

**Piece C** (story): Verb tenses are well managed, for example, the use of the simple present in the opening dialogue (*Where's Rusty?*), contrasts with the simple past third-person narrative (*he stomped sadly*). Past events, whether spoken or narrated, are depicted through an appropriate range of verb forms, for example, the simple past and past perfect convey past actions (*He ran away...He really had tried*), the past progressive indicates actions in progress (*we were walking*), and future time is signalled through use of the modal verb 'will' (*We will*).

**Piece D** (interview): As is appropriate to reflection, past tense verb forms are predominant throughout this piece; however, where appropriate, for example in the 'echo' question (*What do I*

*remember...?*) and the final comment (*I think that's astonishing!*), the present tense is effectively deployed.

**Piece E** (account): The simple past and past progressive forms are used appropriately and consistently throughout this recount (*was hunting...came...noticed...was flexing*).

The pupil can use the range of punctuation taught at KS2 mostly correctly (e.g. inverted commas and other punctuation to indicate direct speech).

- Commas to clarify meaning:
  - *Recently, there have been a huge amount of debates...* [Piece A]
  - *Shaking her head in sadness, mum whispered...* [Piece C]
  - *Even from a very young age, I was very interested...* [Piece D]
  - *Taking him hold by the snaky scales, I yanked him...* [Piece E]
- Punctuation to indicate parenthesis:
  - *(You can actually watch glass blowers...)* [Piece B]
  - *(usually this piping is made from copper)* [Piece B]
  - *My dad, Fredrick, was the principal...* [Piece D]
  - *his long, barbed tail – laced with pointed spines – whipped through the air* [Piece E]
- Dashes to mark the boundary between independent clauses:
  - *...it is quite useful for making toys for children – the plastic forms...* [Piece B]
  - *...but he's not lying – Rusty escaped...* [Piece C]
  - *...I won a scholarship...in 1945 – that's where I obtained a degree...* [Piece D]
- Colons to mark the boundary between independent clauses and to introduce items in a list:
  - *children's TVs should be banned: people think that the TV is bad...* [Piece A]
  - *Many of the different uses...include the following: windows, glasses...* [Piece B]
- Semi-colons to mark the boundary between independent clauses:
  - *"Sammy stepped backwards away from his little brother; he knew that he'd be disappointed..."* [Piece C]
- Speech punctuation:
  - *"Where's Rusty?" bellowed Tony...* [Piece C]
  - *"He ran away...with mum," cried Sammy, with a guilty look on his face, "and we looked everywhere..."* [Piece C]
- Hyphens to avoid ambiguity:
  - *crimson-stained gnashers* [Piece E]

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

Words from the statutory year 5/6 spelling list are correct: *programme, environment, temperature(s), vehicle(s), embarrass(ment), muscle(s)*.

The spelling of more ambitious vocabulary is mostly correct suggesting possible use of a dictionary: *irreversible, conductors, specimens, luminous, gnashers*.

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

Handwriting is joined and legible.

## KS2 exercise 1: Pupil B – working at greater depth within the expected standard

The collection includes the following pieces:

- A) an information text on evolution
- B) a newspaper report
- C) an evaluative report on the ‘dolly’ shoe
- D) promotional material for a new toy
- E) a story involving a mythical beast

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

In order to present a more holistic view of the pupil’s writing at greater depth, and to avoid overlap or the repetition of examples, the commentary combines the first three bulleted ‘pupil can’ statements. To support understanding of how each statement has been met, a bracketed reference [S1, 2, 3] is provided where appropriate.

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 (e.g. literary language, characterisation, structure) [S1]
- distinguish between the language of speech and writing and choose the appropriate register [S2]
- exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this [S3]

Across the collection, writing is effectively adapted for varied purposes and audiences across a range of forms. The pupil’s knowledge of language, gained from reading fiction and non-fiction texts, is evident throughout, from the formal evaluative report on a girls’ shoe to the forcefully persuasive promotional material, and the short story based on Norse mythology. [S1]

**Piece A** (information on evolution): This information text, presented as a fact sheet with helpful sub-headings and illustrations, maintains its form throughout, providing the reader with an informative account about the way human life has evolved. [S1]

The use of scientific names (*Ardipithecus ramidus...Homo habilis*), precise vocabulary (*recorded, adapted, conserve*) and the impersonal construction (*It is well-known that...*) creates a knowledgeable and authoritative tone, whilst the direct question (*Did you know that...?*), parenthetical asides (*mostly ate meat – instead of vegetables – for protein*), adverbs (*Furthermore...Surprisingly*), and choice of adjectives (*incredible animal...interesting creatures*) invite the reader to share the writer’s obvious enthusiasm for the subject matter. [S1]

Levels of formality are consciously controlled, enabling the writer to adopt a relatively formal register appropriate to the purpose of this informative piece; however, this is effectively combined with language more resonant of speech (*Did you know that...? Surprisingly, these ‘humans’ didn’t wear any clothes*) to intrigue and engage the reader. [S2, S3]

**Piece B** (newspaper report): This report of a young surfer’s dramatic rescue from the sea effectively integrates details of the man’s ordeal and subsequent rescue with first-hand accounts and editorial comment, maintaining its form throughout. [S1]

Passive constructions effectively convey Matthew's powerlessness against the might of the sea (*were clawed at by the strong waves...was forced out into the ocean...was driven an incredible thirteen miles...how far I had been pushed out*); when combined with literary language (*were clawed at*), these paint a vivid and dramatic picture for the reader. [S1, S3]

The appropriately measured, impersonal voice of the reporter is established through the use of agentless passives (*has been safely rescued...was forced to stop...were hoisted down...it was reported that...was interviewed this morning...he must be monitored*) and precise vocabulary choices (*exceedingly dangerous...undertook searches...highly qualified paramedics...treatment for hypothermia...can present long-lasting side-effects*). The closing editorial comment (*All of us at...wish Matthew a speedy recovery*) deliberately adopts a more personal stance, yet with no loss of formality. [S2, S3]

In contrast, the distinct voices of those directly involved - the local fisherman, Matthew's mother and Matthew himself - are conveyed realistically and skilfully, using language more resonant of speech, such as use of contracted forms; rhetorical questions and question tags; and idiomatic and colloquial language (*a bit of rubbish...gets dumped...my heart in my mouth...really I have...was gutted*), whilst consciously establishing and maintaining their separate and distinctive voices. [S2]

**Piece C** (evaluative report): This concise report evaluates a popular girls' shoe in terms of its style, comfort, quality and value for money, adopting a formal register and demonstrating a keen awareness of purpose and audience throughout. [S1, S2]

An authoritatively objective tone is established and maintained through judicious selection of grammar and vocabulary. The somewhat formal use of the pronoun 'one' (*One should not be too concerned*); impersonal 'it' constructions with the passive voice (*It is widely believed that*) as well as other agentless passives (*children are required to dress presentably...they are not allowed to have...could be improved...when it was initially sold*); modal verbs (*should not be too concerned...could be improved...would allow the owner*); and expanded noun phrases (*The overall style of this shoe...the metal heart at the front of the toe...the very small heel, which is situated at the rear of the shoe...*) combine with precise vocabulary choices (*concerned, manufacturer, presentably, synthetic material*) to sustain an assured and appropriate level of formality throughout. [S2, S3]

**Piece D** (promotional material): This persuasive piece establishes and maintains an informal register appropriate to audience and purpose. [S1, S2]

A range of grammatical features verbally ambushes the reader: imperatives (*...look no further and listen here!*); rhetorical questions (*Do you need some help...? Wouldn't it be fantastic if...?*); the inclusive first person (*Well, we have...We promise you...*); and expanded noun phrases (*the number one rated bear in the UK this year...a free, limited-edition gift*) create an engaging, chatty style, whilst vocabulary choices (*keen to snap up...little darlings...fantastic features...silly not to grab...*) generate a genial familiarity, resonant of spoken language. This is complemented by detailed information about the toy's educational value - its main selling point. [S2, S3]

**Piece E** (story): This emotionally charged narrative depicts the final encounter between two long-standing foes: the ageing warrior, Biorn, and the evil monster, Fenrir.

The character of Biorn is subtly drawn, despite the graphic nature of the piece: his legendary bravery (*I have fought endless battles and I have survived every single one*); his diminishing strength (*Shuffling closer, the warrior stumbled*); and his acceptance of his fate (*they knew that Biorn's choice had been made*). Literary language is employed to vividly depict the drama of the final encounter with the mythical beast (*a death-defying roar filled the air and made the ground shake...with a stare as cutting as steel...The hawk-eyed beast...it flashed its vicious fangs*). The poignant ending, which allows the reader to imagine the final moments of both warrior and beast, demonstrates sensitivity and restraint. [S1]

A somewhat formal register contributes to the sense of gravity in this story, conveying the enormity of the warrior's final challenge. The use of modal verbs and expanded verb forms (*tomorrow I shall face my final assignment...I must defeat the ferocious Fenrir...what will be, will be...felt the pain he had spoken of...*) alongside conscious and assured selection of vocabulary

(*Valhalla ...the evil Fenrir...loyal shield...aging heart...trusty sword*) effectively conveys the mythical setting of the narrative. [S2, S3]

The pupil can:

- use the range of punctuation taught at KS2 correctly (e.g. 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 and, when necessary, precisely to enhance meaning and avoid ambiguity:

- Commas to clarify meaning:
  - *These 'humans' lived on the ground, not in the trees...* [Piece A]
  - *...when they were more 'ape like', which probably means that...* [Piece A]
  - *The situation became rapidly worse, the further he was forced out ...* [Piece B]
  - *Shuffling closer, the warrior stumbled...* [Piece E]
- Punctuation to indicate parenthesis:
  - *Family and friends, worried about his whereabouts, undertook searches...* [Piece B]
  - *...as, although it is quite uninteresting and dull, this is actually...* [Piece C]
  - *(while stocks last)* [Piece D]
  - *...the best product on the market will be there – directly beside them – ready to work magic...* [Piece D]
- Dashes to mark the boundary between independent clauses:
  - *The last 32 hours I've had my heart in my mouth – what if he doesn't come back alive?* [Piece B]
  - *...a small boat passed by...shout to them – I was gutted.* [Piece B]
  - *...through a series of games – they will love this...* [Piece D]
- Colons to mark the boundary between independent clauses and to introduce items in a list:
  - *It could've been anything really: plastic, pollution, a bit of rubbish...* [Piece B]
  - *...a local fisherman made a telephone call to the coastguard: this was the communication that...waiting to receive.* [Piece B]
  - *...I do think that I am fortunate...to look after me: they've saved my life.* [Piece B]
  - *Mostly, the dolly shoe attracts young girls: the metal heart ... and the very small heel...draw the attention of the female target audience.* [Piece C]
  - *The beast collapsed beside him: the battle was finally over.* [Piece E]
- Semi-colons to mark the boundary between independent clauses:
  - *Matthew had suffered...while he was in the water; however, it was reported that...* [Piece B]
  - *The shoe itself is black, flat and stylish; the reason for this is...* [Piece C]
  - *...they both felt the pain he had spoken of; his words angrily wrenched at their hearts...* [Piece E]
  - *My dreams are filled with Valhalla and the gold, shiny gates that will be waiting when I*

*die an honourable death; I will finally get to lay my weapons down...* [Piece E]

- Hyphens to avoid ambiguity:
  - *...a full-scale rescue mission...* (Piece B)
  - *...a death-defying roar...* [Piece E]
  - *The hawk-eyed beast...* [Piece E]



## KS2 exercise 1: Pupil C – working at the expected standard

The collection includes the following pieces:

- A) a diary
- B) a letter
- C) an additional scene
- D) a narrative flashback
- E) a promotional leaflet

**All of 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 (e.g. the use of first person in a diary, direct address in instructions, and persuasive writing).

**Piece A** (diary): This diary maintains the first person throughout, apart from some appropriate use of the second person to address the reader directly, revealing the distress of a night in a London underground shelter, during a WW2 bombing raid. The candid opening sets the scene (*Last night was one of the worst nights of my life*), whilst the overcrowding and discomfort of a night in the shelter is convincingly portrayed for the reader (*squashed between my family and other people*).

**Piece B** (letter): This letter from a young evacuee to their parents conveys a clear sense of purpose and audience. Emotion (*I'm fighting back my tears*), reassurance (*it's alright...I'm not alone*), factual information (*Their house is a cottage*) and a touch of humour (*apparently I need some improvement*) combine to create an engaging account of recent events.

**Piece C** (additional scene): This first-person narrative depicts an imaginary scene from Thomas Peaceful's childhood. The reader is swiftly immersed in the everyday life of the children as the narrator presents their opinions (*another treacherous day*), anxieties (*a worried turn in his voice*), actions (*Charlie broke into a brisk walk...Molly had a real go at Grandma Wolf*), and alliances (*All of us were trying to find Big Joe's cries...I was proud of my Molly*).

**Piece D** (narrative flashback): Throughout this piece, the writer depicts the misery and suffering of a soldier's life during WWI. Interaction between use of the first and third-person enables the writer to paint a convincing picture whilst positioning himself in the midst of it (*It's an awfully wet and cold day...I'm shin-high in water and mud*), whereas the apt change to the second person in the aside (*if you weren't blind*) draws the reader into the horror of the war.

**Piece E** (promotional leaflet): This promotional leaflet, with its opening list of attractions and experiences, entices the reader from the start. The persuasive, semi-formal direct address is appropriate to purpose, inferring that the opportunity on offer is simply too good to miss (*Wake up happy...you'll feel at home...You are spoilt...The fun never stops*).

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

**Piece A** (diary): The subdued atmosphere and feeling of confinement in the underground shelter (*squashed between...the room was hushed...you're not allowed out...*) combines with the thoughts and emotions of the young narrator, as they divulge their initial sense of panic (*I was petrified*), their heightened state of anxiety (*I just lay there wondering when it would all be over*), and their eventual feeling of relief (*I have never been so happy*).

**Piece B** (letter): Snippets of information provide an insight to the writer's character, as well as glimpses of others, revealing an outgoing personality (*we instantly became best friends*), a sense of humour (*the awful Andersons*), a love of animals (*my favourite is the cow*), and a hint of stoicism (*At least it's a home*). Expanded noun phrases are used to good effect, painting a picture of the child's temporary home (*a cottage with a grand garden...an everlasting lake, flowing from field to field*).

**Piece C** (additional scene): The opening sentence sets the scene, indicating the children's sense of freedom as they return from school (*another treacherous day... "Uh!" moaned Molly*). As the scene unfolds, the writer creates a growing sense of unease (*a worried turn in his voice...something twitchy...a distressed frantic grunt or sob*), which culminates in the urgency of Charlie's actions (*Charlie broke into a brisk walk, into a run, and then into a race*). The distressed state of Big Joe is captured by the descriptive noun phrase '*the screams of those wretched, puckered lips*', and by his habitual actions, depicted by the use of the -ing verb form, as he attempts to comfort himself (*rocking, singing*). The final sentence effectively concludes the scene, implicitly hinting at the unforgiving nature of Grandma Wolf, and the children's irrepressible defiance.

**Piece D** (narrative flashback): A sense of cheerless despondency threads its way throughout this piece as the writer recalls the harsh reality of endless days spent in the trenches (*awfully wet and cold...shin-high in water and mud...extremely uncomfortable...whopping blisters...the days rattled on...an awful sight*). Literary language is effectively deployed to describe the gas attack (*snaked over to us...closer and closer...nearer and nearer...a beast of silence...As deadly as a viper...The devil's daughter*); however, the overall effect is weakened through less precise choices of vocabulary in the final sentence (*a blue face...as if somebody had thrown paint over him*).

**Piece E** (promotional leaflet): The sights of Paris, and the delicacies on offer, create a holiday atmosphere designed to tempt even the most reluctant of travellers (*exhilarating waterparks...fresh seafood...breath-taking sights*). Expanded noun phrases promote the setting, tempting tourists to experience the delights of the Explorers Hotel (*freshly-made beds...a stunning view...our glorious buffet restaurant...foods from all over the world*).

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

**Piece C** (additional scene): Dialogue is used for a range of purposes. Molly's words, accentuated by the exclamation '*Uh!*' hint at her contempt for Mr Munnings, whilst her condemnation of Grandma Wolf portrays a feisty attitude of defiance (*Your going to go to hell you wicked lady*). By contrast, Charlie's protective stance towards Big Joe is captured through his perception that all is not well (*Something's wrong*), and this, along with Tommo's response (*Yeah, you're right. There's something twitchy going on around*

*here*) neatly alerts the reader to the impending situation – played out by Grandma Wolf’s typically aggressive outburst (*Who let that disgusting mut in my house!*). In addition to conveying character, these timely interjections support the development of the narrative, and help to advance the action.

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

**Piece A** (diary): The concise opening sentence, typical of a diary entry, summarises the night’s traumatic events (*Last night was one of the worst nights of my life*). The writer adopts a relatively informal tone which draws upon the language of everyday speech, for example, the use of contracted forms (*didn’t... you’re...there’s*), the second person (*there’s nothing you can do*), repeated adverbs for emphasis (*really, really scared*), and colloquialism (*You know when...*). There is some variation in grammatical structures, such as the use of the perfect form to create time frames (*had been longing...have never been so happy*); modal verbs to convey ability (*could hear*) and possibility (*might get bombed*); fronted subordination (*Even though there were more than...*); and multi-clause sentences, although these are not wholly successful (*You know when you’re squashed...*). Despite some apt choices of vocabulary (*wailing...petrified...hushed...wondering ...longing*), occasional less precise selection weakens the overall effect of the piece (*squashed...smells...jumped up*).

**Piece B** (letter): This first letter home balances the emotions of a young evacuee with the desire to reassure their parents that all is well. Limited subordination provides explanation (*When we arrived...because apparently ‘I need some improvement’*), whilst multi-clause sentences connect the writer’s thoughts and feelings (*Right now I’m fighting back my tears but it’s alright because there are millions of us so I’m not alone*). The use of single clause sentences and fragments are, to some extent, in keeping with the writer’s fragile state of mind (*At least it’s a home. For now.*); however, at times, they result in a slightly disjointed narrative (*Then, we instantly became best friends...It wasn’t that bad after all...For now...The smell though, puey!*).

**Piece D** (narrative flashback): Single clause statements and sentence fragments dominate this piece, presenting the narrator’s memories in a series of clipped individual frames. The exclamation sentence in the first paragraph emphasises the narrator’s despair at the sight of his boots (*What an awful sight they are*), whilst the aside at the end of the second paragraph drives home a consequence of war (*- if you weren’t blind*). Structural repetition is sometimes used to good effect (*always in mud, always in cold*); however, there is some lack of variety in the use of vocabulary (*cold...mud...muddy...brown*) and choices are not always appropriate (*a blue face as if somebody had thrown paint over him*).

**Piece E** (promotional leaflet): A range of simple persuasive language techniques is used to convince the reader that a visit to the Explorers Hotel is not to be missed, for example, the use of the second person to directly address the reader (*will enable you to see...so that you can sleep...*); elliptical rhetorical questions (*Tired of your kids?...Thirsty?*); emphatic statements (*We assure you...there’s everything you need...the fun never stops*); expanded noun phrases (*a city like no other...the breathtaking sights...a very reasonable cost*); and the use of imperative clauses to invite the reader to participate in the delights on offer (*tuck them away...Fill up....Find a mouth-watering three-course meal*). Some apt choices of vocabulary support the purpose of the

piece (*exhilarating...crammed...elaborate souvenirs...continental palate...mouth-watering...delicious desserts*).

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

**Piece B** (letter): Adverbials of time support the chronology of events, distinguishing between present (*Right now*) and past events (*At first...Then...When we arrived*). Pronouns and synonymous noun phrases work in tandem to provide coherence and avoid repetition (*there are millions of us...Lots of them...the awful Andersons...They...Mr and Mrs... Their house*). There is some use of repetition for effect (*no one picked me, no one except*), although this is not always entirely successful (*It's lovely. I wish they're lovely*).

**Piece C** (additional scene): Exchanges of dialogue interact effectively with the voice of the narrator, supporting cohesion across the piece (*Charlie and I felt it. "Something's wrong,"*). Adverbials support the pace of events and enable the reader to follow the action (*After a couple more steps...Instantly...Soon after...Around us...into the garden*), whilst pronoun references link clauses and sentences to support coherence (*we heard a noise...It was...We had to come to Big Joe...He was*).

**Piece D** (narrative flashback): Paragraphing supports the shift from the initial flashback to the series of subsequent reminiscences. Lexical cohesion establishes links within and across paragraphs through the use of determiners, pronouns and subject references (*My boots...They're horrendously muddy...Our boots*), although at times the latter become overly repetitive (*wet and cold day...rain...water and mud*).

**Piece E** (promotional leaflet): The text moves from the general introductory paragraph to specific aspects of the hotel, signposted by subheadings. Cohesion across the text is achieved through the use of ongoing reference chains (*freshly-made beds...sleep...bunkbed room...Every room; glorious buffet...foods from all over the world...currys to nuggets*), pronouns (*enable you to see...we provide...tuck them away*), and determiners (*your own kettle...Every room...Our rooms*).

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

**Piece A** (diary): The writer effectively manages the use of tense throughout the piece, shifting between past and present forms as appropriate (*saw my mother and father look at one another and grab my brother*). The shift to the present tense in the opening of the fourth paragraph supports interrogative comment as the diary is addressed directly (*You know when...*), prior to the apt switch back to the past tense in the final sentence (*That's how I was feeling then*). The use of the simple past (*heard*), the past perfect progressive (*had been longing*), the present perfect (*have [never] been*), and the past progressive (*were sounding*) in the final paragraph support clarity of meaning for the reader.

**Piece B** (letter): The simple present and present progressive convey the writer's current and ongoing emotions to the recipients (*I miss you...I'm fighting back my tears*). Shifts between present and past tense within sentences are well managed, for example, the use of the simple past to convey the Anderson's decision is juxtaposed with the use of the simple present to explain their current opinion of the new arrival (*They only chose me...I need some improvement*). The consistent use of the present tense to describe the setting (*There is an everlasting lake*) and the current state of affairs (*I love school*), is

wholly appropriate.

**Piece C** (additional scene): As befitting this first-person narrative of childhood events, the past tense is predominant and consistent; however, where appropriate, a range of past and present verb forms is selected according to context (*were walking...remember when we had to all do...you're right...Who let...There would be*).

**Piece D** (narrative flashback): Consistent use of the present tense in the opening flashback places the narrator in the midst of the scene (*The clouds are...I hope*), whereas past tense forms are used consistently to recall memories of life in the trenches (*We were always in mud...I was writing a letter...I didn't know*).

The pupil can use the range of punctuation taught at KS2 mostly correctly (such as inverted commas and other punctuation to indicate direct speech).

A range of punctuation is used mostly correctly:

- commas mark fronted adverbials and clauses
  - *Eventhough there were more than 150,000 people in the station, the room was hushed.* [Piece A]
  - *At first, I was sitting alone...* [Piece B]
  - *Soon after, Charlie broke into a brisk walk...* [Piece C]
  - *I didn't know what it was, but I knew it wasn't good.* [Piece D]
  - *If you have a more continental palate, enjoy our lovely breakfast...* [Piece E]
- commas and brackets for parenthesis
  - *...a nice girl, Mary, sat next to me.* [Piece B]
  - *(but she is a bit lonely...)* [Piece B]
  - *(if requested)* [Piece E]
- dashes to mark independent clauses
  - *You are spoilt...from pasta to chips – there's everything you need!* [Piece E]
- colons to introduce items in a list:
  - *...choose any drink you'd like: orange juice, pepsi, milk, water and more!* [Piece E]
- speech punctuation
  - *"Something's wrong," Charlie said...* [Piece C]
- hyphens
  - *breath-taking sights* [Piece E]
  - *mouth-watering three-course meal* [Piece E]

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

Words from the statutory year 5/6 spelling list are correct (*apparently...unconsciously...restaurant*).

The spelling of more ambitious vocabulary is mostly correct (*wretched...precious...exhilarating*), suggesting possible use of a dictionary.

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

Handwriting is joined and legible.