Pupil B – working towards the expected standard

This collection includes:

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

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

The pupil can write for a range of purposes

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

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

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

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

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

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

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

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

The pupil can use paragraphs to organise ideas

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

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

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

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

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

The pupil can, in narratives, describe settings and characters

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The pupil can write legibly

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

Why is the collection not awarded the higher standard?

The collection is not awarded the higher standard as there is insufficient evidence to support the statements which describe the expected standard.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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