Standards & Testing Agency

Key stage 2 English writing standardisation exercise commentaries

Pupil A – working at the expected standard

This collection includes:

A) a balanced argument
B) a narrative
C) a diary entry
D) a narrative
E) a persuasive leaflet

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

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

The collection demonstrates that the pupil can write effectively to meet a range of purposes, with an awareness of different audiences.

A balanced argument, piece A, focuses on the case of a boy called Orundellico, known as ‘Jemmy Button’, who was taken to England in 1830 from islands near Tierra del Fuego. Drawing on the book ‘Jemmy Button’ by Jennifer Uman, the pupil addresses the question ‘Was it right for the visitors to take Jemmy Button to England?’, exploring points for and against, and arriving at a conclusion. Piece E is a persuasive leaflet, written after a residential trip to Liverpool, aimed at describing and promoting specific activities. A diary entry, piece C, focuses on writing in role as Lydia, a girl who is being taken away to a concentration camp in Nazi Germany, based on the book ‘Star of Fear, Star of Hope’ by Jo Hoestlandt. Piece B also takes this story as its starting point, as the pupil retells the events of a significant night, centring around Helen’s birthday. In piece D, drawing on ‘The Selfish Giant’ by Oscar Wilde, the pupil writes a narrative in the voice of a tree in the garden, providing a specific viewpoint on events.

In piece A, when exploring the arguments relating to Orundellico’s journey to England and his subsequent experiences, the pupil writes in the third person, both informing the reader of significant details and adding judgements about these. The background and

key facts are outlined helpfully in the opening paragraph (*In 1830, a 13 year old boy… Orendellico… on the island of Tierra del fuego… Captain Robert Fitzroy… HMS Beagle*), giving a sense of the context and of the main issues at stake (*wanted to attempt an experiment… change Jemmy Button into a proper English gentleman*). However, the aims of the piece are not stated at this point, and this gives the writing the flavour of a recount to some degree and has an impact on its effectiveness. In the paragraphs that follow, the pupil presents points for and against, taking up the arguments against Orundellico's transfer to England by empathetically highlighting the impact upon the individuals affected (*many negatives for Jemmy… leaving his family… may have felt out of place…homesick… unfair for Jemmy's family*). The tone is relatively informal (*sounded like a great idea… probably… did not understand a word*) and this approach is mostly maintained throughout. Opposing points follow, with more impersonal attributions of opinion (*not everybody believed… Some English people were excited… others' opinions were… The scientists were very pleased…*), which contrast with the more human-focused approach of the earlier points. The pupil's conclusion gives some indication of opinion (*Luckily, Jemmy was very willing to relearn his native language*), combined with measured deduction (*it seems that there are more powerful arguments against…*), and the piece ends with direct address to the reader (*Do you think it was [right] to take Jemmy Button to England?*). Overall, while there is some occasional variation in how involved or distanced the writer is from the material, the piece conveys relevant points clearly for the reader, engaging them with the question under consideration.

The leaflet promoting Liverpool, piece E, gives a full, varied menu of attractions, with the pupil confidently using second-person address to draw the reader in at the outset through a series of questions aiming to target particular visitors (*Do you seek an adventure? Have you ever wanted to visit…*). The anticipated response of the reader stimulates an enthusiastic command (*If so, put down your travel guide and come to Liverpool!*). The closing section also adopts this direct injunction (*hop on a bus…*), along with a personalised dimension (*see you there!*). A range of activities and sights is included in recognition of different audiences, preferences and needs (*offers a vast variety Of Shops… an educational experience… perfect adventure for all ages… ensuring your safety… shows for all the family… challenge your brain*). The pupil also conveys the sense that the leaflet has been produced by a business or local tourism organisation, through references to staff and facilities (*polite, well-mannered employees… the team has put all of their time into…*).

The diary entry, piece C, provides a powerful, first-person account of the experience of being taken to a prison camp. The pupil uses the conventional 'Dear Diary' opening and signs off with the writer's name, and there is a combination of recounted events (*the Police knocked on our door… arrived at this wretched Place*) and current reflections (*I don't understand why… I wish that I could be… I wonder…*). Shifts between these perspectives are handled smoothly through tense variation, and the closing sentence re-establishes the context of the diary as a confidante (*I'll try to write to you tomorrow*).

Pieces B and D present varied approaches to narrative. Piece B provides a third-person adaptation of the first-person narration within the stimulus book ('Star of Fear, Star of Hope'), retelling a pivotal sequence of events which ends in conflict between the 2 main characters. The strange comings and goings of 'Madam eleven o'clock' and 'the midnight ghost' in the nearby staircase are captured, and the pupil creates anticipation and tension through the withholding of information (*hear what sounded like scratching at the door… more footsteps were heard… realised that the noise was coming from Helen's parents*). The episode rounds off appropriately with a return to Helen's birthday, which is now the focal point of conflict (*"I can't believe you are leaving me on my birthday,"… "…I hope you still want to be my friend."*). The task of retelling a segment of the story affects the narrative style to some degree, as the pupil falters a little when establishing the starting point (*Yesterday's events begun when the two girls had a sleep over…*), and some further detail or explication of the story situation would have shown a greater awareness of the reader.

Piece D features an unconventional narrative perspective, as the story of 'The Selfish Giant' is told by a tree in his garden. The piece includes some key moments at which the narrator's role and viewpoint are highlighted (*I stood tall and proud, watching over the joyous children… climbing up my branches… standing directly underneath me!...I overheard him… However hard I tried…*), and the pupil manages to adhere to this perspective, avoiding descriptions of sights that would not be available to the tree. The emotional weight of the story is also conveyed successfully through the depiction of feelings and through expressive dialogue, with events rounded off appropriately (*The giant and the boy sat beneath me reunited…*).

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

The pupil's writing includes the successful creation of fictional worlds through description. The tree's account of events in the Giant's garden, piece D, incorporates description of the setting, with the garden and the seasons evoked powerfully through figurative language, including personification (*Winter was lording his power… His icy breath wrapped around every inch… frost had a tight grip… Winter's shocking behaviour… biting north wind whisked away any trace of Spring*) and alliteration (*shadowy spirit… bitter blades*). At times description is more direct (*colossal wall… luxurious garden… snowy branches*), and the combination of these approaches helps to give a clear sense of the story setting, with seasonal change an active component in the story and a key element in the atmosphere of the piece. The pupil does not include physical descriptions of the Giant but his behaviour, responses and motives are conveyed through observations of him (*exclaimed loudly… puzzled look on the giant's face… appalled… cursing and mumbling under his breath… extatic, constantly smiling*) and statements which interpret his internal state (*finally comprehended how selfish he had been*). The narrator is also personified effectively through the tone of the narration, signalling the tree's view of itself and its responses to events (*I stood tall and proud… the only winter*

tree left in the garden (that's me)… However hard I tried, I could not get the boy's grateful expression out of my head.).

In piece B the focus is very much on events, but the setting is captured through physical and spatial details which help to orientate the reader (*a sleep over at Helen's house… footsteps ascending the stairs… the keyhole… top floor of the building… cold, tiled floor… across the hallway*). An atmosphere of unexplained events and undefined figures is created as the 2 mysterious figures remain unnamed and without full explanation (*the lady… Madam eleven o'clock… a red face… A man… the midnight ghost… uninvited guests*), and the tension between Helen and Lydia is also conveyed (*An eerie silence spread scross the room…*). At times, the pupil focuses on each of the friends as individuals, for example showing Lydia's mounting discomfort (*Lydia announced that she wanted to go home… looked longingly at Mama… worried girl… her body started to tremble… An ashamed Lydia…*) and Helen's angry responses (*…spluttered Helen… Helen screamed… stormed off… Helen was very disappointed*). These culminating interactions provide insight into their respective characters and situations.

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

The pupil demonstrates the use of dialogue to support the depiction of character and to advance the action. This fulfils the statement, though dialogue is a weaker element of the pupil's writing overall. In piece B, Lydia's exit from Helen's birthday sleepover is conveyed through speech (*"I can't believe you are leaving me on my birthday," spluttered Helen… as Helen screamed, "Go on, go! I don't care, you are not my friend anymore."*), with reporting clauses helping to capture the strength of feeling. The final statement from Lydia reflects her rather subdued state of mind, as she cannot explain the reasons for her disquiet (*"Happy birthday. I hope you still want to be my friend."*). The pupil could have further developed this use of dialogue but, within this varied piece, it captures the moment of conflict and advances the action to some degree, particularly through accompanying actions (*Lydia began to stomp across the hallway as Helen screamed, "Go on, go!..."*) as Helen watches Lydia's preparations for departing. Elsewhere, the utterances of the woman and man outside the door provoke responses and have a clear impact on the action (*"Quick, open up, it's the midnight ghost!" Lydia and Helen stood on the cold, tiled floor, shaking uncontrolably.*).

Dialogue in piece D takes the form of individual utterances rather than sequences of exchanges between characters but does move events onward at times through the responses it provokes (*he exclaimed loudly, "Get out! I forbid you to ever enter my garden again!" The children scattered as quick as a flash…*). Speech is also effective in conveying character, capturing the Giant's yearning (*"How I would like to see him again!"*) and, in the final exchange, conveying the wider implications of the original story with the Giant's impending death (*"I have longed for you to return to me," said the giant as he*

ecstatically spun the boy around. "I have returned for you, it is your time." the boy gently replied).

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)

The collection demonstrates the pupil's successful use of a range of vocabulary and grammatical structures, fitted to each style of writing. In the balanced argument, piece A, while the tone is informal to a large degree, passive constructions are used at times to support the informative intent, placing the emphasis at these points on Orundellico's experience rather than on those responsible (*was taken hostage… was transformed into an English gentleman… was placed in a bustling country…*), adding to the sense of his powerlessness. The pupil also uses specific verbs, including modal verbs, to help represent what can be deduced from Orundellico's situation or concluded about the issue overall (*he may have felt out of place… they would not be able to communicate… it seems… Do you think…*). The pupil also manages multi-clause sentences successfully, using conjunctions and punctuation effectively in order to recount events (*He traded Orundellico for a mother of pearl button, gave him the name 'Jemmy Button' and they set sail on the HMS Beagle.*) and to develop points (*Despite Jemmy's savage ways, he was treated very well and became unbelievably popular; he even met Queen Adelaide and King William IV.*). Adverbs and adverbial phrases are also a prominent feature of the piece, supporting the discussion of points and evidence (*Firstly… probably… As well as this...*).

The leaflet, piece E, includes imperative constructions, appropriately urging and encouraging the reader (*put down your travel guide and come… come to the Liverpool Escape Rooms… hop on a bus… get ready for…*). Conditionals work alongside these, providing potential scenarios and targeting potential users (*If so…if you book… If this sounds like…*). Expanded noun phrases help to describe and promote the attractions (*one of the most interesting cities in England… vast variety of shops… wide selection of products… wonderful, realistic settings… humongous selection of extremely entertaining shows for all the family… an hour of puzzle solving fun!*). There are minor lapses in accuracy, such as in subject-verb agreement (*comes hazards…*) and choice of preposition (*at the remarkable city of Liverpool*), but this does not have an impact on the overall effectiveness of language in the piece.

The narrative pieces in the collection also demonstrate the pupil's success in choosing appropriate vocabulary and grammatical features. The fairy-tale elements of 'The Selfish Giant', piece D, are reflected in vocabulary choices (*forbid… poverty… Joyful… content and merry… timid child… feeble and frail… frolicking*), which also capture the period in which the original text was written. Additionally, syntax and phrasing reflect features of the genre (*All was quiet… lording his power… bid the giant goodbye… How I would*

like… what met his eyes…). Well-chosen verbs aid the narration and description (*scattered… wrapped… loomed… whisked… cursing… mumbling*). In contrast, however, the piece features a far more contemporary style of narration (*a regular day in the life of a tree… the beautiful weather had come with a down side… where the boy had got to… He seemed fine*) which creates some dissonance at times.

In piece B, the pupil creates a contrast between the language of narration and dialogue, with emphasis and urgency evident in speech (*"Quick, open up…"… "Go on, go!..."*), along with indicators of who is being addressed (*"Girls, you shouldn't have scared yourselves like that."*). Contractions are also evident in speech (*it's… shouldn't…can't… don't*).

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

Across the collection, there is evidence of a range of devices being used successfully to support connections within writing. The balanced argument, piece A, features adverbs and adverbials which link ideas within paragraphs as points accumulate (*Firstly, he would be… In addition, he may… Also,…*). Between paragraphs, adverbs and conjunctions help to indicate movement onward from the preceding points or the shift to opposing views (*Although the trip sounded… However, not everybody…*). Connections are also built through pronouns and synonyms, when referring to Orundellico (*boy… his… he… 'Jemmy Button'… Jemmy… 'wild man'*) and Robert Fitzroy (*man… he… Robert's… captain*). Occasionally there is some lack of clarity, for example when 'he' is being used to refer to Orundellico when Robert Fitzroy is the subject of the sentence (*Another point is that Captain FitzRoy did not speak the same language as Jemmy Button so he did not understand a word the captain was saying*), but this does not impede understanding overall.

In the leaflet, piece E, the pupil presents a coherent promotional text, connecting ideas across the whole in various ways. Questions posed to the reader in the first paragraph focusing on 'knowledge of Liverpool', 'adventure' and Liverpool as an 'interesting' city, are addressed in subsequent sections about shops, the War Museum, the theatre and the Escape Rooms. The final paragraph asks the reader to evaluate their response, using the pronoun 'this' to refer back to the whole (*If this sounds like the trip for you…*), and the adverb 'there' to refer to Liverpool (*…see you there!*). Similarly, conjunctions build and expand information in each section, helping to make features seem noteworthy (*If so… Although there is… one of Liverpool's main attractions as it has a…*). Synonyms also vary referencing, adding appeal to the descriptions (*shops…stores… museum… experience… adventure... theatre… one of Liverpool's main attractions… an hour… Sixty minutes*).

In the narrative pieces, the pupil uses adverbs and adverbials of time to move events on and to orientate the reader. In piece B, the succession of incidents is conveyed through a

series of time markers (*Whilst telling scary Zombie stories… Moments after,… Then… Just as… A few minutes passed… Further into the night…To finish off…*), adding to the tension in the piece, and the location of events is supported through adverbs (*a few steps back… went out… came back… stormed off*). The pupil also uses the perfect tense to connect characters' reflections on events within the piece (*couldn't believe that the girls had had such a traumatic night… told them what had happened.*). Synonyms and pronouns vary referencing and add detail (*the two girls…the pair...they… Helen…the birthday girl…she… old lady…Madam eleven o'clock… Helen's parents…the couple*).

Piece D also situates events in time and place using adverbs and adverbials. Sequence is marked clearly in the opening paragraph (*Suddenly… As soon as…as quick as a flash… Then…*) and the pupil continues to carefully manage events in this long piece (*finally, Spring returned… When he eventually reached… From then on… Years later… Every afternoon… One winter morning…*), though the length of paragraphs does not always support movement between key events. References to the garden setting are varied at times (*bitter blades of grass… ruined land*) and to the boy (*one little boy… the timid child… him… his long lost friend*), though repetition of 'children' is noticeable in the piece.

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

Across the collection, there is evidence of consistent and accurate use of verb tenses.

In narrative writing, the pupil maintains the past tense to convey action and create a unified experience for the reader. In piece B, the pupil makes use of simple and progressive verb forms, along with the past perfect, to capture the range of time relationships (*Instead of questioning it like the girls had been doing, the lady was vigorously pulling at it.*). The shift into present tense for dialogue is also appropriate and accurate (*"Quick, open up, it's the midnight ghost!"… "Girls, you shouldn't have scared yourselves like that."*).

The story of 'The Selfish Giant' is told well, in a consistent past tense narrative voice. Apart from 2 moments of present tense comment, as bracketed asides to the reader (*like me… that's me*), the whole span of events across seasons and years is narrated accurately, with specific episodes depicted in more detail and with the present tense used for dialogue (*All was quiet… Spring had left and Winter was lording his power… As soon as he determined what was happening, he exclaimed loudly, "Get out! I forbid you…"… I noticed him question where the boy was as he did not spot him.*).

The diary, piece C, provides further evidence of accurate use of tense, with variation supporting the aims of the piece. Present tense forms convey the situation at the time of writing and the writer's reflections (*I have just arrived… I don't understand… The fusty aroma is drifting… All I can do now is hope*), and the future form is used appropriately in the closing address to the diary itself (*I'll try to write to you tomorrow*). In addition, the

main events are recounted successfully in the past tense (*We had no choice… When our time was up, he barged past us*…).

The balanced argument, piece A, also shows successful use of the past tense to relay the key actions leading up to Orundellico's journey (*…was taken hostage… had been watching… set sail… was going to change*…), and when describing and explaining subsequent events and responses (*were excited to be sharing their home country… was treated very well… learnt many more interesting facts*). The pupil also shifts appropriately to the present tense when explaining the relevance of details to the overall argument (*Another point is that…*) and when summarising (*In conclusion, it seems that there are*…). The use of modals and the future form lead to a lapse in accuracy in the second paragraph, however, as the pupil attempts to convey the family's situation (*They will not know if their son will be cared for properly*).

In the leaflet, piece E, the present tense highlights the features of each attraction, with perfect forms capturing recent actions that remain relevant in the present moment (*The museum has put a lot of work into…. the team has put…*), while the future form presents pleasures the visitor will experience (*what you'll get if you book…*).

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

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

- **commas to mark fronted adverbials and clauses**
    - *In 1830,… In addition,… As well as this,… Despite Jemmy's savage ways,…* (piece A)
    - *Aswell as Jemmy learning about upper class manners,…* (piece A)
    - *Although the trip sounded like a great idea,…* (piece A)
    - *Whilst telling scary Zombie stories to see if their hair would stand on end,…* (piece B)
    - *As the footsteps grew closer,…* (piece B)
    - *Just as Lydia crossed the room to join Helen,…* (piece B)
    - *Further into the night,…* (piece B)
    - *Once inside,…* (piece C)
    - *When our time was up,…* (piece C)
    - *As soon as he determined what was happening,…* (piece D)
    - *Judging by the puzzled look on the giant's face,…* (piece D)
    - *the children were inside the garden, relishing…* (piece D)
    - *When he eventually reached me,…* (piece D)
    - *As well as the wide selection of products,…* (piece E)
    - *Although there is a vast range of west end plays and musicals,…* (piece E)

- **apostrophes in contractions to reflect an informal register**
    - *it's… shouldn't… can't… don't…* (piece B)
    - *don't… aren't… I'll…* (piece C)
    - *you'll…* (piece E)

- **hyphens to avoid ambiguity**
    - *pitch-black… cave-like* (piece C)
    - *well-mannered* (piece E)

- **inverted commas and other punctuation to indicate direct speech**
    - *… called out, "Open up, it's Madam eleven o'clock."* (piece B)
    - *A man cried, "Quick, open up, it's the midnight ghost!"* (piece B)
    - *I can't believe you are leaving me on my birthday," spluttered Helen.* (piece B)
    - *… he would exclaim, "How I would like to see him again!"* (piece D)

- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists**
    - *… as they arrived in England; the captain was going to change Jemmy Button* (piece A)
    - *… became unbelievably popular; he even met…* (piece A)
    - *… pleased with their results: Jemmy Button was transformed* (piece A)
    - *…understand why we were brought here; we aren't criminals.* (piece C)
    - *My parents are pale and shaky; I am not surprised.* (piece C)
    - *What I would give to see her; what I would give to see anyone* (piece C)
    - *… the beautiful weather had come with a down side: the children were inside the garden* (piece D)
    - *Along with the wonderful, realistic settings, comes hazards; the team has…* (piece E)

- **punctuation to indicate parenthesis**
    - *…all the plants and trees (like me)…* (piece D)
    - *…the only winter tree left in the garden (that's me)...* (piece D)

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

Spelling is mostly accurate across the collection.

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

- *communicate* (piece A)
- *shoulder[s]* (piece B)
- *determined* (piece D)
- *variety* (piece E)

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

- *hostage… bustling… abduction… cultures* (piece A)
- *ascending… vigorously… traumatic… spluttered* (piece B)
- *barged… wretched* (piece C)
- *colossal… luxurious… picturesque… euphoric… frolicking* (piece D)
- *confectionary… jewellery… employees… ensuring* (piece E)

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

The collection provides evidence of legible, joined writing in pieces B and D, where consistency and flow is evident.

Why is the collection not awarded the higher standard?

The collection is not awarded ‘working at greater depth’ because not all the statements for this standard 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)

The collection demonstrates writing that meets its purpose across a range of genres, generally incorporating good awareness of audience, but the pupil is not yet drawing fully on their reading to enhance the different pieces.

In the leaflet, piece E, the potential interests and needs of different visitors are considered, though the information is incomplete or unbalanced at times, for example the ‘war museum’ is said to ‘make you believe you are in 1930’s Liverpool’ with no indication of how ‘war’ itself is the focus. The reference to ‘hazards’ is vague and the section would

benefit from specific examples to entice visitors. Similarly, in the section about the theatre, where 'humongous selection' and 'vast range of west end plays and musicals' are cited, and 'Annie' is named, further references to titles or genres would have added to the notion of broad appeal. While piece A outlines key arguments well, the pupil unexpectedly addresses the reader in the final sentence (*Do you think it was right…*) after detailed third-person discussion, and this produces some dissonance.

Narrative writing shows the pupil's strengths in using the literary source material of 'The Selfish Giant' in piece D, though the mixture of styles jars occasionally with more contemporary language and reference points set against more elevated language (*a regular day in the life of a tree… watching over the joyous children… all that changed… shadowy spirit loomed… when school was over*). Also, while the voice of the tree returns to remind the reader of the perspective in play, the pupil is not yet integrating this narration fluidly, for example with the bracketed '(that's me)'. The entry into the story episode in piece B also shows some awkwardness in handling narration (*Yesterday's events begun when the two girls had a sleep over…*). The pupil is focusing in on a specific point in the story and attempts to do this through a time reference that is unhelpful for the reader. In the diary, piece C, description of conditions in the prison camp is vivid at times but the language shows some less successful combining of in-the-moment sensory responses with literary phrases (*pitch black, damp and the food here has mold growing on the original mould… fusty aroma is drifting slowly through the cave-like camp as tears slip through the cracks in the stone*). Events are also conveyed in a matter-of-fact way, particularly in the second paragraph, and this is at odds with the heightened emotion elsewhere in the piece (*We argued with him and complained… He reasoned with us*), weakening the impact of the diary overall.

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

The pupil displays some evidence of being able to choose the appropriate register to distinguish between the language of speech and writing. The spoken words in piece B signal a more informal register through contractions (*it's… shouldn't… can't… don't*), and shorter phrases give voice to characters' desires and feelings, incorporating commands (*"Open up…", "Go on, go!"*). At times, the narration moves between registers to a degree, and this can create inconsistency (*telling Zombie stories to see if their hair would stand on end, they heard footsteps ascending the stairs… staring straight at a fairly old lady!… yet another pair of footsteps were heard… like the girls had been doing… couldn't believe…*). In piece D, period language combines successfully with traditional tale convention in speech (*"I forbid you…" … "How I would like to see him…"… "You have returned…"*) but, once again, register varies in the narration somewhat, from elevated language (*All was quiet… hasten across… perfectly content*) to more contemporary expressions (*Judging by the puzzled look… out of my head.*).

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

Examples highlighted earlier in relation to purpose and speech demonstrate that there are some inconsistencies in the pupil's handling of register in narrative writing. The pupil can successfully use grammar and vocabulary to create appropriate effects, for example manipulating syntax in piece D (*"How I would like…"*) to emphasise formality. However, vocabulary and expressions shift noticeably at times.

In the balanced argument, piece A, a moderate level of formality is established through some appropriate vocabulary and structures, though this is not always maintained. A passive form introduces the reader to Orundellico's situation (*was taken hostage…*)before the active voice then details Fitzroy's part in events (*had been watching… traded…*). When trying to convey Orundellico's experience empathetically, modal verbs help to imagine and project (*would be… probably would not see… may have felt*), though this ends in some confusion between expressing possibilities and future events (*They will not know if their son will be cared for…they would not be able to…*). While the piece features some effective use of grammatical forms to convey different views (*Some English people were excited to be sharing their home country with a 'wild man' and others' opinions were that he was in a better place*) and to summarise (*it seems that there are more powerful arguments against Jemmy's abduction than for*), precision is lacking, for example in the choice of conjunctions and determiners (*…no clothes for the long journey ahead or any for when they reached…*).

The leaflet, piece E, while communicating its promotional message very effectively, includes constructions that create a noticeably more formal tone (*Annie' is by far the main interest, with its ability to captivate…*), which is out of keeping with the lively approach of the whole.

Overall, these points highlight that the pupil is not yet demonstrating assured and conscious control across different forms.

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

Throughout the collection, the pupil demonstrates accurate use of the range of punctuation taught at key stage 2 (KS2). In piece D there are occasional points at which a comma splice appears (*"You have returned, I have longed for you to return…"… "I have returned for you, it is your time."*). However, the patterning of these weighty statements at the end of the piece demonstrates the pupil's desire to connect the clauses in a different way, and the error in comma placement is uncharacteristic of the collection as a whole. A hyphen is misplaced in piece E (*river-side*) but is otherwise used appropriately to avoid ambiguity. The pupil uses a dash in piece E to create a break

before closing the piece with a form of sign-off (*get ready for the time of your life – see you there!*) and again the intention is clear, but the choice is not appropriate. However, as the range of correct examples shows, the clausal complexity of some of the pieces (particularly the argument and 'The Selfish Giant' narrative) is well managed through the pupil's punctuation choices, and their success in using punctuation to support meaning evidences that they are fulfilling this statement.