Pupil B – working at greater depth

This collection includes:

A) a short narrative
B) a discursive report
C) a formal letter
D) a narrative
E) a persuasive speech
F) a short narrative including dialogue

All of the statements for 'working towards the expected standard', 'working at the expected standard' and 'working at the greater depth 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)

This collection includes writing in a range of forms for different purposes and audiences. Two short narratives describe a doomed sea voyage, piece A, and the lead up to the voyage, piece F, while a longer story, piece D, is based on the silent animated film 'Alma'. Non-fiction writing includes a discursive report on the Bermuda Triangle, piece B, a letter to King Charles on the occasion of his coronation, piece C, and a persuasive speech on the environment, piece E. Evidence accumulates across the collection to indicate that Pupil B is able to adapt their writing for purpose and audience, and draw on their wider reading to inform content, structure and language choices.

An atmospheric narrative, piece A, describes the last hours of a ship sailing towards its doom. The use of speech in the opening sentence *("Land ahoy!"*) throws the reader right into the heart of the action. Awareness of the reader is further demonstrated in the manner in which the writer builds and sustains tension across the piece through structure, literary techniques and vocabulary. For example, the use of a first-person narrator with knowledge and understanding of the imminent danger supports reader understanding and is contrasted to good effect by the ignorance of captain and crew (*I welcomed fate with open arms...They were all clueless as to what was about to happen.*). The ominous atmosphere is established from the start through a well-crafted metaphor linking the ocean's movement to the narrator's mood (*A large wave rippled under ship, and a feeling of dread washed over me.*) and through the personification of the threat (*Doom was approaching*). A second paragraph skilfully steps the reader back from the immediate events to establish the context, and the passing of time is portrayed through rhythmical repetition (*So much time had passed. Days. Weeks. Months. Years... Many hours spent*). Speech confirms the nautical setting (*"Hoist the sails!"… "Climb the rigging!"…"Standby!"*) and subsequent references establish the historic nature of the vessel (*wind-swept sails*... *creaking wooden floorboards...telescope drawn.*). Alliteration

provides an appropriate rhythm to a description of life on the ocean waves (*sailing across the salty seas and listening to the sound of the breeze whipping through the wind-swept sails.*).

The threat to the sailors is foreshadowed from the beginning but its nature withheld until the final paragraph, keeping the reader guessing (*A large wave rippled under ship...Not for much longer... Every soul that passed through these lands was destined to never return... A dark shadow passed under the creaking wooden floorboards.*). The pace of the final reveal is gradual and suspenseful; the characters' reactions cleverly positioned before the description of the object of their fear, for greater impact (*Most of the young sailors recoiled in shock... a unanimous gasp came from their mouths*). Longer and shorter sentences are combined for dramatic effect (*And that's when it emerged... A metal monster, the size of ten ships, rose from the watery depths, its blinding blue eyes piercing into all who dared to look too deep.*), and similes and metaphors expand the horror (*Wires as long as rivers snaked all over its body... stealing all life from me*). Rhetorical questions express fear and disbelief (*Was this the end?*), and the repetition of the word 'doom' in the final line cleverly echoes the story opening and leaves the details of the narrator's ultimate fate to the reader's imagination.

Piece F, a prequel to piece A, provides answers to the questions raised by the earlier piece through some well-managed dialogue. The reader learns how the narrator knew of the 'monster of the deep' long before setting out and discovers why he was nevertheless compelled to travel (*"I've wanted this for as long as I can remember. My mother needs me to go..."*). A good balance of dialogue and narration sustains reader interest, with the horror of the 'story of the monster' only hinted at (*a tale that made my blood run cold*). The language used echoes that of its companion piece, successfully placing the action in an atmospheric nautical setting and in the past (*the cobbled street towards the harbour.... Her mast stood tall against the darkening sky… Pushing my way into the inn...*). Figurative language, including metaphors and idioms, is used to describe the shift in mood across the piece (*A feeling of joy washed over me… he fixed me with his haunted eyes and told me a tale that made my blood run cold.)* and deliberate repetition and the 'power of three' emphasise the narrator's initial determination and contrast it with his subsequent regret (*I would not listen. I wanted to sail. I needed to sail… I should have listened. I know that now.*).

The report, piece B, also focuses on the mysteries of the deep. An evaluation of some of the theories explaining the Bermuda Triangle, this report skilfully combines discursive language with language reflecting the sensational nature of the subject. The opening paragraph employs techniques designed to hook the reader into the mystery. These include fragment sentences and ellipses (*Lives lost. Ships and planes vanished into thin air.... Hundreds of theories, but no definite answer*), rhetorical questions and alliteration (*what dwells in the darkness of the seabed?... Will we ever find out?*), and deliberate repetition (*no debris left, no nothing.*). Hyperbole deployed to intrigue in the first paragraph (*have perplexed humans for generations*... *one of the most sinister mysteries today* ... *Hundreds of theories*) is repeated across the piece (*unfathomable mystery...*

ultimate answer to this baffling mystery.) and is also used to bring the report to a powerful end (*The deadly forces of Mother Nature are unstoppable. Some mysteries we just cannot solve.*).

Impersonal language more typical of a discursive report adds structure and coherence to the piece as it explores the various theories (*Some may say*... *On the other hand, scientists argue... Other people claim that a potential conclusion...*). The language selected to describe each theory is appropriate to content, with language drawn from fiction used in descriptions of the monster theory (*said to dwell in the deepest darkest crevices of the sea*), while technical vocabulary is applied to scientific explanations (*a more plausible reason is methane hydrate... inadequate buoyancy... electromagnetic pull*.). The writer also provides personal commentary throughout to sustain reader engagement and reaches their own conclusion (*But is this the most logical explanation?... What if something less likely… was the real reason?... we have to assume he was telling the truth... I believe that the cause of the disappearances is the electromagnetic pull.*).

The highly formal letter of condolence and congratulation to the new King, piece C, demonstrates the pupil's research into the language and traditions of monarchy (*faithful service to our nation... prosperous reign... contribute to the welfare of the British people... devoted to charitable causes).* Elaborate expressions of condolence are also drawn from researching the relevant conventions (*my heartfelt condolences and sympathy... death of your beloved mother... deep within our hearts and minds... I was saddened to hear of her passing*). The writer skilfully positions themselves as a loyal subject (*an inspiration not just to those who lived under her reign*... *It will be a privilege to witness... I am honoured... Your Majesty's humble and obedient servant.*) and conveys reverence for ceremony and tradition (*historic occasion... traditional location... the ancient ceremony... passed down through generations*), but also expresses a subject's expectations of their new monarch (*I trust that you will expand on this work*).

A confident and vivid first-person narrative, piece D, establishes Pupil B as a writer in possession of a rich repertoire of literary language and technique. The pupil's mature skill is particularly evident in their judicious use of precise descriptive language. This language brings character and setting to life, builds and sustains atmosphere and keeps the reader engaged throughout. The unfolding of the plot over this long piece is also well-paced, with explanatory details deftly handled and the complex climax of the original stimulus – an animated film in which characters are transformed into dolls – very well-managed.

Descriptive techniques drawn from the pupil's wider reading include figurative language to describe the setting (*A barren landscape, cursed with frost, the sun deep in hibernation... A dark silhouette of a cathedral was just about visible through the sea of fog.*) and fragment sentences and the 'power of three' to build atmosphere (*Doom. Gloom. The only thing this city had ever known... Abandoned, deserted, desolate… Souless eyes. A lifeless body.*). The use of the first person provides the reader with direct access to the narrator's thoughts and feelings (*The hairs on the back of my neck stood*

up. "Strange," I thought.). Repetition, rhetorical questions and a balanced sentence are used to emphasise their discomfort, confusion and fear (*as though it was staring back at me, into my soul, my mind, searching my memories and my deepest, darkest secrets... Someone was watching. Something was watching... It couldn't be. It couldn't... What was happening to me?... Emptiness was all I saw; emptiness was all I felt.*).

The danger to come is skilfully foreshadowed from the start of the story *(Doom... all except one shop... weather-beaten missing posters... sent a shiver down my spine...a space left just for me*.). There is a well-handled moment of tension when the narrator pauses briefly before moving inexorably towards their fate (*I was about to turn on my heel and return to the safety of shelter... Nothing special ever happens to me... Knowing I would regret it if I didn't... The door was open just wide enough for me to slip through*...). The action within the shop is as well-paced as the initial build up, the gradual revelation of sights, sounds and sensations heightening the suspense (*An ominous creak... Something was watching... The wind seemed to whistle louder... Dolls, rows upon rows of them... a small boy-doll on a bike... pedalling desperately... trying in vain to escape.*). The invisible 'enemy' is described through some apt figurative language, and the well-executed use of the passive also captures the horror of the narrator's end (*My feet dragged me like a puppet on a string; like some sort of invisible force pulling me forward; like I was prey that a hunter was luring into their trap... Suddenly, it was as if my soul had been swallowed up into this figure, this thing, consuming every last breath from my body.*). The pathos achieved in the final lines is poignant (*An auburn-haired girl came joyfully skipping... Little did she know, she wasn't just writing her name. She was writing her fate.*).

Rhetorical devices are also used to good effect in the powerful opening to an impassioned speech urging listeners to act to protect the environment, piece E. Two rhetorical questions, rich in alliterative noun phrases, call attention to the marvels of the planet (*Have you ever witnessed a majestic macaw glide... Have you ever watched a dolphin diving...*) and are immediately contrasted by a third designed to provoke (*Have you ever wondered how much longer these awe-inspiring marvels have left to thrive?*). This is followed by a bleak description of the destruction wrought by mankind, deliberate repetition of words and structures across the piece rhythmically hammering home the urgent need for action (... *every tree chopped down, every plastic bottle dropped*.... *We need to stop. We need to make a change.*).

The pupil's knowledge and understanding of persuasive texts is further evidenced in the subsequent paragraphs, where authoritative facts and figures are combined with more emotive language. For example, experts' views are referenced to lend authority (*Rising sea levels could impact 1 billion people by the year 2050, and experts think that by the end of the century, the ocean's waters could have risen up to 2 metres.*) and readers' emotions manipulated through repeated direct appeal (*So please, stand up... Imagine the great devastation... How would you feel watching your home disappear in front of your very own eyes?*). The speech concludes somewhat abruptly, but nevertheless appropriately, with a stark warning (*In just under a decade, our actions will be*

irreversible.) which is immediately followed by an attempt to empower its listeners (*you can make a massive difference...*), thus ending on a high note.

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

Throughout the collection, Pupil B employs the more formal vocabulary and structures of written language, rather than language more typical of everyday speech. In the non-fiction pieces, for example, they select writerly synonyms for everyday words. In the Bermuda Triangle report, piece B, the writer uses 'perplexed', 'unfathomable' and 'malfunctioned' in place of their everyday equivalents; and in piece E, the persuasive speech, they select 'witnessed', 'into decline', 'demolished', 'irreversible' and 'devastation'. The letter to the King employs specific vocabulary and phrasing atypical of everyday speech (*I have the honour to be, Sir, Your Majesty's humble and obedient servant*.) with the occasional lapse in precision (*I am adamant*).

The structures selected are also writerly rather than speechlike. The pupil's regular use of repetition for emphasis and effect, for instance, is an example of the language of writing. This is particularly evident in the persuasive speech, piece E (*completely wiped out, completely extinct, completely demolished*). Techniques used by this pupil in their fiction writing, such as the elaborate metaphors in 'Alma', piece D, are also atypical of everyday speech (*A barren landscape, cursed with frost, the sun deep in hibernation*). The piece also includes many phrases more typical of written narratives than oral forms (*The only thing this city had ever known... today was no exception... wondering if my eyes were deceiving me*). More speechlike structures are sparingly and deliberately used across the collection. For example, the final direct appeal to the listener in the persuasive speech, piece E, includes a deliberately contracted form (*That may seem a colossal amount of time to you; really, it isn't*.).

The register of the pieces is driven by the purpose and audience for each. In the report on the Bermuda Triangle, piece B, the semi-formal register is aimed at an audience looking for reliable information but also drawn to sensation and mystery. The persuasive speech, piece E, is also semi-formal in tone, aiming for authority while also deploying a less formal, emotive register. The letter to the King, piece C, is highly formal, expressing reverence appropriate to a monarch and solemnity on the occasion of a death.

Considerations of register also apply to the narratives. The register of the nautical narratives, pieces A and F, is rather formal and this is appropriate to their historic setting. This formal register is achieved through the elevated style of the narrative voice in both pieces (*Every soul that passed through these lands was destined to never return… I left my lodgings at dusk, making my way down the cobbled street towards the harbour.*) and also through the characters' manner of speaking (*"Anchor down! We rest here for tonight," ... "Prepare for battle! Ready your weapons!"… "… We sail at dawn."… "… but sir, I must,"… "destined never to return. Never to be heard of again."*). There is one small lapse in register in piece A (*I didn't even have a clue*), but it is otherwise sustained across the piece. The second narrative, Alma (piece D), is more informal, especially when

expressing the immediate thoughts and experiences of the child narrator, and this establishes a more intimate tone (*Maybe I was crazy for thinking it was real. Maybe all I am is a fanciful orphan after all. Nothing special ever happens to me.*).

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

The pupil can achieve the required register or level of formality for each of the pieces in the collection through the deliberate selection and controlled manipulation of the language used.

In the semi-formal discussion on theories relating to the Bermuda Triangle, piece B, the writer aims to convey the authority of the information and views shared using formal language, and deploys more informal, dramatic language to hook and sustain reader interest. The theories are presented using the third person (*Some may say... scientists argue*...), and constructions which use modal verbs and the passive also support formality (*could be the ultimate answer... This could also explain*... *It could be argued that... Commonly known as...*). Some archaic formal phrasing is used to convey seriousness (*have perplexed humans for generations... What forces are at work*... *this unfathomable mystery is thanks to the work of a monster*... *The deadly forces of Mother Nature...*). Contemporary scientific terminology adds weight to the explanations (*Methane eruptions... electromagnetic pull*...). More informal constructions include fragment sentences, rhetorical questions and the use of the first person when the writer wants to convey drama and draw the reader into the mystery (*Hundreds of theories, but no definite answer...Will we ever find out?... But is this the most logical explanation?... we have to assume he was telling the truth.*).

Piece E, the persuasive speech, is also semi-formal, deploying formal constructions to emphasise the seriousness of the situation and to persuade with authority, in combination with more informal language designed to manipulate listeners' emotions. The formal passive voice conveys the vulnerability of the environment, and modal verbs describe a bleak future (*more and more of these wonders are heartlessly destroyed... rainforests will be completely wiped out... Rising sea levels could impact 1 billion...*). Subordination is applied to explain and expand (*1/3 of the whole human population is dependent on forests, yet we still continue to ruthlessly wreck them...*), and statistics also lend formality and weight (*Even now, only 28% of the rainforests in the world are left*). The use of direct appeal (*Have you ... So please, stand up...*) and the first-person plural (*We need to stop. We need to make a change.*) is more informal. The inclusion of some more informal phrases (*There are many deadly threats out there... completely wiped out... everyday choices add up*) and emotive content and language, sometimes including alliteration, also strengthens the appeal to individual listeners (*we still continue to ruthlessly wreck them... as they observe their habitat slowly melting, their only rest after never-ending hours of swimming gone forever. How would you feel watching your home disappear in front of your very own eyes?*).

The letter to the King, piece C, uses highly formal language and constructions, including a formal address, valediction and references to monarchs (*Dear Sir... Her Majesty, Queen Elizabeth II,... I am honoured to send Your Majesty... Her Majesty the Queen Consort... I have the honour to be, Sir, Your Majesty's humble and obedient servant*.). Points raised by the writer are introduced using phrases typical of highly formal letter writing (*I wish to take this opportunity*... *I was saddened to hear*... *It will be a privilege*... *I am honoured*...*I trust*... *I have the honour...*). Formality is sustained through the manipulation and control of verb forms. For example, the passive voice is used where appropriate (*the ancient ceremony of crowning our monarch has been passed down through generations and is conducted today...*) and modals formally express the writer's intention (*I would like to convey...*). Tenses are well-handled and include the present perfect (*you have devoted*), the present perfect progressive (*has been the traditional location of coronations since...*) and the future form (*It will be a privilege to witness...*). Multi-clause sentences are also well-crafted and controlled (*While I was saddened to hear of her passing, I am adamant that your reign will be just as memorable.*), and include precise and sophisticated vocabulary (*inspiration, beloved mother, vivid memory, traditional location, ancient ceremony, on this historic occasion*).

The formal elevated style used in the historic narrative, piece A, is achieved using elaborate and archaic phrasing (*It was formidable. Every soul that passed through these lands was destined to never return... We were fools for thinking... I welcomed fate with open arms.*). Descriptive adverbials also support the period feel *(devoted to sailing across the salty seas... the young sailors recoiled in shock... its blinding blue eyes piercing into all who dared to look too deep.*). Tenses are manipulated with control to describe events at different points in time. For example, the simple past, continuous past and present perfect describe immediate events (*A large wave rippled under ship, and a feeling of dread washed over me. Doom was approaching quicker than I would have liked.*). The past perfect describes prior events (*So much time had passed*.), and predictions for the future are expressed using future forms, some deploying modal verbs (*Like it would be any different for us. We were fools for thinking it would be... They were all clueless as to what was about to happen.*). Multiclause sentences are usually well-controlled (*Most of the young sailors recoiled in shock, except me, and a unanimous gasp came from their mouths*.). Less formal, non-standard constructions, including fragment sentences and sentences beginning with 'And', are deliberately deployed to add to the drama (*And that's when it emerged... Darkness. Doom. Death.*).

The prequel to this piece, piece F, sustains the formal elevated style of its companion (*One last look before nightfall. Her mast stood tall against the darkening sky. My ship. A feeling of joy washed over me. My ship!)* and demonstrates Pupil B's ability to sustain control over language through the deft use of dialogue to explain plot and character (*"Here he is at last!" shouted the captain, glass raised. "Let's drink to his first voyage!"*). Well-controlled multiclause sentences provide appropriate levels of detail (*Sitting heavily in the chair opposite, he fixed me with his haunted eyes and told me a tale that made my blood run cold*.) and are combined with shorter and fragment sentences to build tension (*And that's where he found me. The old sailor who warned me. The warning I ignored*.).

The vocabulary selected consistently supports the period nautical setting (*lodgings… cobbled… inn… voyage… crewmates… destined*).

The longer narrative, Alma (piece D), is less formal than the nautical narratives. There are, nevertheless, deliberate changes in levels of formality within the piece between the more formal descriptive passages and the narrator's more informal internal dialogue. Rich descriptions are crafted using well-chosen vocabulary and using language structures such as noun, prepositional and adverbial phrases in multi-clause sentences (*Towering houses rose up towards the never-ending void of snow in the sky, the snowflakes falling and leaving the grey-tiled rooftops and endless cobbled streets covered in a freezing coat.*). Verb choice often enhances descriptions and deliberately avoids the overuse of extraneous adverbs and adjectives (*cursed, covered, fogging, plunged.*). The narrator's own thoughts and experiences are expressed in more informal speechlike vocabulary *(I skipped across the crunching snow... and skidded to a halt... Maybe I was crazy... Nothing special ever happens to me... Knowing I would regret it if I didn't,... stormed away...*). Longer and shorter sentences are used in combination to build tension (*The wind seemed to whistle louder and, as I tried to turn back, the door slammed…I was trapped...Someone was watching.*). Changes in tense distinguish immediate events described in the simple past (*I turned, curious as to what the noise was*) and past continuous (*It seemed as though it was staring back at me...*) from the ominous prior events described using the past perfect (*weather-beaten missing posters that had been there as long as I could remember... Many names, some decades old, had been scrawled in white chalk*.). Participle phrases are used regularly to elaborate and expand these descriptions (*I stood there, staring in awe... Trying to get a closer look, I wiped my mitten across the frost-covered window... But, taking pride of place in the centre of the shop, standing on a red velvet cushion, was the doll that looked like me.*).

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

A range of punctuation is used correctly – for example:

- **commas to clarify meaning**
    - *A metal monster, the size of ten ships, rose from the watery depths, its blinding blue eyes piercing into all who dared to look too deep.* (piece A)
    - *The Lusca, said to dwell in the deepest darkest crevices of the sea, down blue holes and where the sun doesn't shine, could be the ultimate answer to this baffling mystery.* (piece B)
    - *While I was saddened to hear of her passing, I am adamant that your reign will be just as memorable.* (piece C)
    - *I darted down alleyways past the charcoal black houses, the route I knew so well, and skidded to a halt as I approached the end of the avenue.* (piece D)

- *I scratched my name over the dirty surface, 'Alma'.* (piece D)
- *When I stood him up, he steered straight towards the door, trying in vain to escape*. (piece D)
- *I left my lodgings at dusk, making my way down the cobbled street towards the harbour.* (piece F)

- **punctuation to indicate parenthesis**
  - *Methane eruptions – also known as mud volcanoes – are explosions of frothy water...* (piece B)
  - *The vivid memory of Her Majesty, Queen Elizabeth II, will remain deep within our hearts and minds forever.* (piece C)
  - *I have the honour to be, Sir, Your Majesty's humble and obedient servant.* (piece C)
  - *Many names, some decades old, had been scrawled in white chalk.* (piece D)
  - *A figure that seemed to look just like me – wide green eyes, messy blonde hair and the same dirty clothes – stood before me in the window of the shop opposite.* (piece D)
  - *Global warming increases the risk of more frequent – and heavier – rainfall, snowfall, and other precipitation.* (piece E)

- **colons, semi-colons and dashes to mark the boundary between independent clauses**
  - *Its history is one of the most sinister mysteries today; what dwells in the darkness of the seabed?* (piece B)
  - *I appreciate how much time and effort you have devoted to charitable causes during your life; I trust that you will expand on this work now that you have become King*. (piece C)
  - *Buildings were plunged into darkness: not a single light shone from the cracked, grimy windows, thick layers of mist fogging them like a one-way mirror.* (piece D)
  - *Emptiness was all I saw; emptiness was all I felt.* (piece D)
  - *That may seem a colossal amount of time to you; really, it isn't*. (piece E)

- **colons to introduce a list**
  - *Many hours spent reacting to commands: "Hoist the sails!", "Climb the rigging!", "Standby!" or "Cast off!"* (piece A)

- **hyphens to avoid ambiguity**
  - *never-ending, weather-beaten; boy-doll, patched-up* (piece D)
  - *tree-tops, awe-inspiring, ice-free, never-ending* (piece E)

Across the collection, Pupil B's punctuation is usually accurate and used effectively to support meaning and manage the pace of the writing for the reader. For example, commas are used to manage multi-clause sentences and enhance clarity for the reader in a dense sentence in the report, piece B (*The Lusca, said to dwell in the deepest darkest crevices of the sea, down blue holes and where the sun doesn't shine, could be the ultimate answer to this baffling mystery*.) In the formal letter, piece C, commas are deployed to emphasise contrasting ideas (*While I was saddened to hear of her passing, I am adamant that your reign will be just as memorable.*). In piece D, the Alma narrative, the pupil uses punctuation to control a combination of short fragment sentences and long sentences to good atmospheric effect (*Doom. Gloom. The only thing this city had ever known. A barren landscape, cursed with frost, the sun deep in hibernation. Towering houses rose up towards the never-ending void of snow in the sky, the snowflakes falling and leaving the grey-tiled rooftops and endless cobbled streets covered in a freezing coat.*).

Pupil B also applies parenthesis to manage detail and expand information and ideas, for example in Alma, piece D (*Many names, some decades old, had been scrawled in white chalk.*), and in the persuasive speech, piece E (*Global warming increases the risk of more frequent – and heavier – rainfall, snowfall, and other precipitation.*). Colons and semi-colons also support expansion, for example in the letter, piece C (*I appreciate how much time and effort you have devoted to charitable causes during your life; I trust that you will expand on this work now that you have become King*.), and in Alma, piece D (*Buildings were plunged into darkness: not a single light shone from the cracked, grimy windows, thick layers of mist fogging them like a one-way mirror.*).