Pupil C – working at the expected standard

This collection includes:

A) a leaflet
B) an information text
C) a narrative
D) a newspaper report
E) a set of instructions
F) a story opening

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

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

Across the collection, the pupil writes effectively for a range of purposes and audiences. In the leaflet (piece A) well-selected information and arguments are combined to persuade the reader of the importance of taking exercise, while the information text (piece B) offers a range of cleverly imagined details about dragons. A narrative (piece C), set in a war context, describes an encounter between soldiers from different countries during a bomb attack, and a newspaper report (piece D) relates a road accident involving a truck full of chickens. A set of instructions (piece E) provides guidance on developing a potion to increase knowledge and a second narrative is a story opening (piece F) that builds up a mysterious and threatening atmosphere.

The leaflet (piece A) begins with an eye-catching command to gain attention (*Prepare to have your mind blown!*) and is organised into illustrated sections with headings, phrased as questions (*What are the long term benefits?… What types of exercise are helpful?*), to provide signposts for the reader. A careful selection of content, presented formally, including information based on research (*According to research… Studies by the university of Harvard*), views from experts (*Doctors recommend… Experts say*) and statistics (*90% of people*), increases authenticity. Informal elements are also included to encourage and inspire the reader, such as direct address (*how amazing you'd feel… If you prefer*) and rhetorical questions (*why are you putting it off?… Which sport will you try?*). The rule of three also adds to the persuasive impact (*anxiety, stress and other emotions… running, walking or basketball*). Additional information is provided in brackets (*getting a disease* (*such as a stroke or having a heart attack*)*… other emotions better* (*like sadness or anger*)) and authorial comments (*there's no excuse to be lazy!… It's strange but true*), use of contractions (*It's… you'd*), informal expressions (*loads of different sports… how amazing you'd feel*) and exclamation marks (*your mind blown!… no excuse to be lazy!)* create a friendly tone, suitable for purpose and audience.

In the information text (piece B), the opening section establishes the dangers of dragons and provides a contextualising introduction (…*scientists have been studying them for a long time and have gathered some important information which can help explorers avoid death while in dragon territory.*). The piece is divided into sections with subheadings (*What do dragons eat?… Which species is the most dangerous?*) to aid navigation. An inventive selection of content, typical of information texts about animals, covers what dragons eat (*They are omnivores*), different species (*Another dangerous species*) and their habitats (*They live in dark caves*). Information, including lists (*leaves, chili peppers, onions… Thailand, Malaysia and China*), is combined with descriptive detail (*brown eyes with no pupils… sharp chicken-like claws*) and advice (*As humans, it is essential to stay hidden*) to make the text engaging for the reader.

The narrative (piece C), written in the third person and past tense, provides a snapshot of war, exploring the confusion (*they couldn't be sure if the Austrians were on their side or no*t) and the horror (*they'd lost so many… soldiers were running everywhere*) from the perspective of a German soldier. The opening sentence immediately contextualises the story for the reader (*In the cold winter weather of November 2016*) and creates a sense of tension (*on the lookout for enemies in the dark night*). Richard's backstory (*While it was calm, Richard thought about his two children*) adds a human dimension and emphasises the startling impact of the air raid siren (*when suddenly… "Alert! Alert! Enemy attack!"*) that brutally interrupts his reflections. The story alternates between Richard's actions (*Richard shouted to wake the soldiers… prepared himself*), his thoughts (*were the Nazis really that desperate?… Was this the end?*) and the narrative account (*The air raid siren started to shriek… the trench erupted in noise and confusion*), supported by some apt descriptive details, focusing particularly on sounds (*started to shriek… shouted… boomed… roared… pounded*). The sensitive and reflective character of Richard (*He was just wiping away a tear… Richard just watched silently*) is juxtaposed with the more aggressive and domineering character of the Austrian sergeant ("*Do what I say…"… "Don't mess with us,*") to suggest contrasting responses to war.

With a headline and captioned images, and presented in columns, the newspaper report (piece D) starts with a summary of what happened, when and where (*Today at 8am, a truck crashed on the m62*). The report offers appropriate details about the accident (*The crash happened during morning rush hour*), the driver (*Mr Lorry* (*42*) *who had been working For Robert's farm*) and its consequences (*150 chickens died… long queues of traffic*) and incorporates verbatim statements from a witness (*She said, "The road was icy…"*) and the Mayor (*It has come to my attention*), and a reported comment from Mr Lorry's lawyer (*A lawyer reported that his boss gave him a warning for being late*.). A mostly formal style is adopted, appropriate for the purpose and audience of a newspaper report, with some use of less formal expressions in the eye-witness comments (*"… it was a miracle no one was seriously hurt."*).

The preamble to the set of instructions (piece E) starts with two rhetorical questions (*Are you stuck on the same impossible maths question everyday? Do your school peers laugh at you and mock you?*) designed to engage the reader's interest, followed by a conversational introduction to the instructions (*Well, here is a solution: liquid knowledge*). The rest of the piece is divided into sections, with relevant headings (*You will need:… Equipment… method*). The first two sections are suitably presented as a series of bullet points, while the '*method'* section is a numbered list of directions, using commands (*wash… gather… get*) and direct address (*you do not touch it …rest of your ingredients*), appropriate for purpose and audience. Some precise instructions are offered, for example about temperature (*add some cold water that is - 315° F*), and an impersonal style is used to convey safety information authoritatively (*It is recommended that*).

The story opening (piece F), has a conventional domestic setting, which contrasts with the burgeoning fear of the protagonist (*it felt like I was going to faint*), intensified by the transformation of an apparently harmless figure (*an old man wearing a warm woolly coat*) into a frightening omen (*He was staring at me with red eyes, his lips moving as if he was warning me.*). Written in the first person and past tense, the story begins with the main character believing someone is watching them (*It felt like someone was watching me through the window*.). Tension is developed as the story details the narrator's decision to go for a run (*I decided to use my energy to go for a jog*), realisation that the old man is following them (*every time I looked back, he was a bit closer*) and their attempt to escape (*I fled home*). The protagonist's terror is conveyed through their actions (*I fled… I yelled*), dialogue (*"No, he was really there!..."*) and the use of a simile (*A shiver crept down my spine like a spider*), and builds up to the appearance of the man at the end of the driveway (*He was staring at me with red eyes*). There is a twist at the end when the old man has apparently disappeared into thin air (*he was nowhere to be seen*), leaving the reader wanting to find out what happens next.

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

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

In the narrative (piece C), an image of the trenches is conveyed through descriptive details, focusing on the sights (*dark night… muddy trenches*) and the sounds (*started to shriek… people shouted*). A simile (*lit up red and orange like a firework*) and a metaphor (*the trench erupted in noise*) add to the impression of the setting and the atmosphere of confusion and horror. This is also conveyed through the use of verbs to describe the soldiers' actions (*grabbed… stumbled… rushing… shouted*) and Richard's reactions (*he stood frozen to the spot… he would need all his courage*).

The character of Richard is revealed through his thoughts, explained directly (*Richard thought about his two children*) and also conveyed through interior monologue (*But Austrians? Were the Nazis really that desperate?*). What he says ("*Alert! Alert! Enemy attack!"*), shows his quick reactions when needed, contrasted with his reluctance

to trust the Austrians (*But Austrians?*). The character of the Austrian sergeant is conveyed through brief descriptive details (*The muscular, stern sergeant*), and what he says, from his abrasive orders (*"Move man..*") to his condescending attitude to the German soldiers ("…*we're here to sort out your disastrous front line."*) and his uncompromising control ("*Do what I say or I have the authority to shoot you!"*).

In the story opening (piece F), details of the narrator's bedroom help to convey the setting (*I jumped out of bed… next to the bedside cabinet*) with reference to the dark suggesting a mysterious and threatening atmosphere from the start (*The air was black all around me.*). This is developed by the details given of the street outside (*the wind swished the tree branches… the gate was creaking*) and further amplified by the reactions of the narrator (*it felt like I was going to faint… "Mum!" I yelled, petrified,*).

The character of the narrator is shown through their actions, in particular through the use of verbs (*jumped… squinted… fumbled… looked… sped*), reactions (*It felt like I was going to faint… Suspicious, I crossed the street… My heart was pounding*) and what they say ("*Mum! Someone was following me! …*"), with the mother who is unaware of the danger, portrayed as oblivious to and untroubled by the mysterious happenings (*"Don't worry, angel, it must've been a dream,"*).

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

Although there is minimal dialogue across the collection, there is sufficient evidence that the pupil is able to deploy dialogue to convey character and advance action.

In the narrative (piece C), the character of Richard is mostly conveyed through his thoughts but when he raises the alarm (*"Alert! Alert! Enemy attack*!") this not only shows his readiness to fulfil his duty but also indicates that an attack has taken place, throwing the reader right into the action. The Austrian sergeant's utterances help to convey his militaristic and domineering character ("*Don't mess with us,"… "Move man, get your gas mask on!"*), elucidate what is happening in the battle (*"There's soviets on the way …"*) and also suggest that he might be a threat to Richard in the future (*"Do what I say or I have the authority to shoot you!*").

The dialogue at the end of the story (piece F) not only reveals the difference between the panic of the main protagonist (*"Mum!" I yelled, petrified,*) and the mother's indifference ("*Told you it was just a nightmare…*") but also suggests that the man is no longer visible, building up tension to the revelation that he has completely disappeared.

The vocabulary included in the quotations in the news report, piece D, points to the difference between the roles and status of the two speakers – the witness's on the spot, informal description of the action (*"…it was a miracle no one was seriously hurt.")* contrasting in style to the formality of the mayor's statement to the press ("*It has come to my attention*…").

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)

Across the collection, vocabulary choices and grammatical structures are mostly appropriate to the topic, purpose and audience of the writing.

In the leaflet (piece A), a range of sentence types, including questions (*Have you tried swimming? … Which sport will you try?*), commands (*Prepare to have your mind blown!… Get out there*) and statements (*However, keeping active can reduce the risk of getting heart disease*) are used for persuasive impact. Single-clause sentences provide information authoritatively (*Doctors recommend 30 minutes of exercise a day for a healthy lifestyle… Regularly doing a sport can improve memory.*) while multi-clause sentences develop points (*Studies by the university of Harvard have shown that exercise can promise a longer life.*) and conditional structures, with modal verbs, are used to explain different possibilities (*If you want to live a longer and happier life, you should aim to exercise for 30 minutes a day or more*). Vocabulary linked to exercise (*healthy lifestyle… physical values… energy… speed… resilience*), specific sports (*marathon… gym… swimming… yoga… gymnastics*), physical gains (*stronger bones… lower blood pressure*) and mental benefits (*able to cope with anxiety, stress and other emotions better*) add realism.

A variety of sentence structures is used in the information text (piece B) to present factual details about dragons. These include single-clause sentences to introduce a topic (*The most menacing dragon Species is the Lavarous pit.*) and multi-clause sentences to develop explanations (*As humans, it is essential to stay hidden when a dragon is searching for prey on a feast day, or you could be part of a meal.*). Impersonal constructions (*Research has shown… This usually means… It is known to*) create a formal tone and relative clauses (*which can help… which is mainly made up …who need to eat…*) and noun phrases (*mix of fish and vegetables… green-scaly skin… sharp chicken-like claws*) provide additional information succinctly. Language appropriate to an information text about creatures (*diet… omnivores… species… prey… environments… venom*) and their habitats (*dark caves… rocky mountains… river or other water source*) adds authenticity to the piece, while modals are used to suggest possibility (*could be part of*) and probability (*would be rare*).

In the narrative (piece C), a range of structures is evident, including multi-clause sentences to develop the story (*Richard realised that an enemy plane had dropped a bomb close to them*) and single-clause sentences to vary the pace and build up tension (*His heart pounded. His knees trembled.*) Richard's interior monologue incorporates questions (W*ere the Nazis that desperate?… Was this the end?*) and also minor sentences to reflect fragmented thoughts (*But Austrians?… Too close*), while the sergeant's dialogue includes repeated commands ("*Don't mess with us,"…*

“Move man…”, “Do what I say…”). Carefully chosen verbs help to create an impression of the movements of the soldiers from sleeping in the trenches (*napping… slouched*) to plunging into battle (*grabbed… stumbled… shouted... running*) and the noisy turmoil of war (*started to shriek… exploded… boomed… roared… erupted*). The First World War context reflected in the choice of vocabulary (*lookout… eastern front… trenches… air raid siren… bombs… tank… guns… front line reinforcements… explosion… weapons… radios… enemy plane*) helps to make the setting convincing.

Subordinating conjunctions (*when they were ran over… since the front… as there were*) show the links between events, and relative clauses (*which is located... who had been working… The company who*) add explanatory detail in the newspaper report (piece D). Passive verb forms (*is located… was not injured… was completely destroyed*), impersonal constructions (*it is now likely… because of this event… it has come to my attention*) and formal language (*located… incident… witness… event… situation… attention… produce… poultry*) provide information objectively. Phrases relevant to the topic (*4 points on his license… safety barrier… long queues of traffic… refusing to pay up*) together with descriptive details (*swerved and slipped*) and more informal expressions (*there is a chance he will lose his job… it was a miracle*) provide variety and interest.

A range of sentence types including questions (*Are you stuck on the same impossible maths question*?), commands (*wash your hands*) and statements (*However, there is a common side effect*) is evident in the set of instructions (piece E). There is some use of multi-clause sentences to provide explanations (*One sip and you will have all the world’s knowledge available to you, which will last 24 hours.*) with ‘*and’* used to link clauses describing a sequence of actions (…*comb out a handful of fur from the dog, and add it to the cauldron*).There is extensive use of noun phrases in the requirements list (*a black pen… one mouldy egg… part of a human brain*) and adverbs to modify the instructions (*speedily… carefully*). The vocabulary includes nouns (*equipment… method… wooden spoon… microwave… knife*) and verbs (*gather… add… take… place*) drawn from conventional recipes, and also language from the realm of fantasy (*fresh green acid… Einstein’s hair… cauldron… smoke effect… potion*).

In the story opening (piece F), a range of structures is used, from multi-clause sentences to develop the narrative (*I jumped out of bed and squinted through the glass but I couldn’t see anyone.*) to short, single-clause sentences to vary the pace and build up tension (*It was still dark… It didn’t work… Suspicious, I crossed the street*). Further variety is provided by the narrator’s questions to themselves (*What time was it?… perhaps he was the person I had felt was watching the house?*) and the short, sharp utterances in the dialogue to express the narrator’s alarm (“*Mum! Someone was following me!”… “Come look!”*), which also add to the sense of mystery and excitement. Fronted adverbials (*Outside*), adjectives (*Suspicious*) and non-finite clauses (*Stretching and rubbing my eyes… Leaping over my neighbours fence*) add variety to the style and foreground specific details in the narrative for the reader’s attention.

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

Across the collection, a range of devices is used to build cohesion within and across paragraphs.

In each section of the leaflet (piece A), ideas are linked through topic (*There is a sport to suit every age and ability. Have you tried swimming?*), through repetition of key words (*According to research, exercise… you should aim to exercise… Everyone knows that having confidence… gives you confidence*) and through adverbs (*However… Finally… Even better*). The use of pronouns also helps to link points clearly for the reader (*Have you tried swimming? It's good for… Finally, any weight-bearing exercise… This includes*).

The topic of dragons is a central, linking focus in the information text (piece B), introduced in the opening sentence (*Dragons, which have many*), as is the device of repeating the word '*dragon'* itself. There is some use of substitution (*Dragons …. marvellous creatures… chinese Dundra… huge beasts*) and pronouns (*Dragons… They… have a feast… This… The most menacing dragon... It*), while fronted adverbials also help the reader to understand how ideas are associated (*Therefore*) and show the writer's view (*Fortunately*).

The first sentence in the narrative (piece C) sets the scene, establishing it is night-time in winter and Richard Ackerman is a soldier on lookout. Further details expand the depiction of the setting (*looking closely at the horizon… muddy trenches… freezing cold… soldiers, who were napping slouched against the walls*) to create a coherent picture, while repetition of his name (*Richard thought about*), pronouns (*He… They*) and elaboration (*As a German soldier*) link ideas and develop a consistent portrayal of Richard. The sergeant's speech ("…*we're here to sort out your disastrous front line."*) explains the arrival of the Austrians, and description of Richard's reactions (*He didn't know what to think*.) is interspersed with the sergeant's actions (*The muscular, stern sergeant, who was called Hans Androschin, ordered*), what he says (*"…get your gas masks on!"*) and description of the ensuing battle (*Soldiers were running everywhere*) to create a coherent whole. In the penultimate paragraph, a fronted adverbial (*Suddenly*) interrupts the narrative to signal the direct bombing of the trench and ratchets up the sense of imminent danger which has been building over the course of the piece.

In the newspaper report (piece D), the opening paragraph gives an overview of the incident (*Today at 8am, a truck crashed*) with the first sentence of each of the subsequent paragraphs, providing more detail and expanding the story (*The crash happened… Because of this event… The Mayor of Manchester is now involved in the situation*). In the first paragraph, association of ideas links the truck with the driver (*a truck crashed… Mr Lorry (42), who had been working For Robert's farm as a driver*) and an adverb (*However*) contrasts his lack of injury with the death of the chickens.

The statement provides an eye witness account of the incident ("…*the vehicle suddenly swerved and slipped*…"), in contrast to the factual report, while the mayor's comment develops the information about the impact of the escaping chickens ("…*a large number of poultry are running free…"*). There is some loss of cohesion in the second section, which jumps between the queues of traffic and reference to the driver's warning, with the use of the pronoun 'his' being unclear (*long queues of traffic behind the loose chickens… A lawyer reported that his boss*).

The introduction to the set of instructions (piece E) starts with two questions (*Are you stuck…?*) and (*Do your school peers…?*) and an answer (*Well, here is a solution*) which link ideas, followed by a caveat, introduced by an adverb (*However*). Cohesion in the rest of the piece is supported through the use of subheadings to group information into sections (*You will need:… Equipment*) and repetition of nouns (*oven… container… knife*) and noun phrases (*one mouldy egg… 10g toenails… one flamingo beak*). In the 'Method' section, fronted adverbials (*At first… Then… Next*) connect the sequence of actions needed. The use of '*the'* refers back to the list of requirements (*a piece of paper from a maths book… the maths paper*) and there is also some use of substitution, (*a golden retriever… the dog*) and pronouns (*the potion… it*), to link ideas.

In the short story opening (piece F), ideas are primarily linked through the first-person narrative, using 'I" (*I wasn't sure… I jumped out of bed… I looked around… I crossed the street… I fled home*). Descriptive details used to create the sense of night-time mystery (*black all around me… barely six in the morning… though it was still dark*) and the description of the street setting (*the wind swished… crossed the street… neighbour's fence… end of the driveway*) and the theme of being watched and the narrator's increasing anxiety (*I was going to faint… Suspicious… A shiver crept down my spine… I yelled, petrified… screamed again*) help to provide coherence across the piece. There are clear links between paragraphs, for example reference to place (*Outside*) at the beginning of paragraph three links back to the narrator's intention to go for a run at the end of the previous paragraph (*use my energy to go for a jog*). The reference to the narrator's reaction at the beginning of paragraph four (*Suspicious*) refers back to the question at the end of paragraph three (*perhaps he was the person I had felt was watching the house?*).

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

Across the collection, the pupil uses verb tenses correctly and consistently.

The simple present tense is used consistently in the leaflet (piece A) to convey facts and persuasive arguments (*exercise is… there's no excuse… Few people know… Some people love*), with the present perfect used to present evidence that has been established (*Studies by the university of Harvard have shown*), the present progressive to describe ongoing action (*why are you putting it off?*) and the future form (*will you try*) to look forward to potential actions.

The simple present is also used extensively in the information text (piece B) to convey facts about different dragons (*Dragons have a simple diet… these huge creatures eat twice a day… It has green, scaly skin… they live in dark caves*), but there are also assured shifts between verb forms, with the present progressive used to describe current ongoing action (*they are always moving*), the present perfect progressive to describe ongoing actions that started in the past (*have been studying*) and the present perfect to describe a past action that continues into the present (*have been around*).

The simple past is the main verb form used in both the narrative (Piece C) (*Richard Ackerman was… stumbled about… tank rolled up… Germans stepped forward*) and the story opening (piece F) (*squinted through the glass… I decided… also crossed over… slammed the door*). There is some variety in the use of tenses, for example the past perfect is used in the narrative (piece C) to describe previous events in the past (*He had been away…They'd lost so many*) while the past progressive is used to describe ongoing actions in the past (*were defending… were napping… were running*) while in both narratives, the present tense is used in dialogue, in piece C (*"There's Soviets on the way…"*) *and in piece F* (*"… He's outside the house now."*).

In the newspaper report (piece D), the simple past is used to recount what happened (*a truck crashed… chickens died… The crash happened… people were late*), while the past progressive is used to describe ongoing actions in the past (*was walking… were heading*) and the past perfect progressive to describe ongoing actions that started before the time of events in the text (*had been working*). There are secure shifts between tenses, with the present tense, in different forms, used to convey the current situation (*there is a chance… are refusing… is now involved… are running free*) and future forms to describe possible consequences (*will lose his job… will hopefully pay… will produce fewer eggs*).

The present tense is used in the set of instructions (piece E) to introduce the potion (*Are you stuck…? here is… there is*) with a future form to describe its impact (*will last 24 hours*). Imperative verb forms are mostly used in the 'method' section (*add… take… comb… give*) with some use of other forms, for example the present progressive to describe an ongoing action (*it is frothing*), and a passive form (*It is recommended*) to create an impersonal, authoritative effect.

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 – for example:

- **commas to mark fronted adverbials and clauses**
    - *According to research, exercise is one of the most important factors…* (piece A)
    - *If you want to live a longer and happier life, you should aim…* (piece A)
    - *Fortunately, scientists have been studying…* (piece B)
    - *With his ears ringing, he stood frozen to the spot…* (piece C)
    - *Today at 8am, a lorry…* (piece D)
    - *After that, speedily get the equipment ready…* (piece E)
    - *Leaping over my neighbour's fence, I fled home…* (piece F)

- **commas, brackets and dashes for parenthesis**
    - *… cope with anxiety, stress and other emotions better* (*like sadness or anger*). (piece A)
    - *Dragons, which have many identifiable features, can be…* (piece B)
    - *… mix of fish and vegetables* (*such as leaves, chili peppers, onions*). (piece B)
    - *…were always freezing cold and tired,* (*they didn't have suitable clothing*). (piece C)
    - *The muscular, stern sergeant, who was called Hans Androschin, ordered…* (piece C)
    - *Mr Lorry* (*42*) *who had been working…* (piece D)
    - *A witness, who was walking over the bridge at the time, saw…* (piece D)
    - *I yelled, petrified, whilst I slammed…* (piece F)

- **commas to clarify meaning or avoid ambiguity**
    - *Research has shown that these huge creatures eat twice a day, and then three times a month, they have a feast* (piece B)
    - *If it feels in danger, a chinese Dundra will burst out all its anger out and start hypnotising an enemy with its dark, blue eyes.* (piece B)
    - *Since they have the ability to breathe out fire, they must drink a litre of water regularly, to stay cool.* (piece B)
    - *However, every time I looked back, he was a bit closer, rather than farther away!* (piece F)

- **colons, semi-colons and dashes to mark the boundaries between independent clauses**
    - *Some people love to do boxing, tennis or badminton – these will help your speed and resilience.* (piece A)
    - *Some also live in north Africa in the Sahara Desert; when they inhale the hot desert air, they are able to breathe out fire.* (piece B)
    - *The Germans raised their guns: they couldn't be sure if the Austrians were on their side or not.* (piece C)
    - *Richard's followed orders and prepared himself – he would need all his courage to survive the next few hours.* (piece C)
    - *Mr Lorry already had 4 points on his license, and it is now likely he will lose his license completely: this means, there is a chance he will lose his job.* (piece D)
    - *However, there is a common side-effect: it can cause sickness.* (piece E)

- **speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas**
    - *"Don't mess with us," the Austrian Sergeant called out. "There's soviets on the way and we're here to sort out your disastrous front line."* (piece C)
    - *She said, "The road was icy…"* (piece D)
    - *"Don't worry angel, it must've been a dream," she replied sleepily.* (piece F)

- **colons to introduce items in a list**
    - *Dragons have two stomachs: one to digest plants and one to digest meat and bones.* (piece B)
    - *Soldiers were running everywhere: grabbing their weapons, shouting in a radios, shooting their guns over the top.* (piece C)

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

Words from the statutory year 5/6 spelling list that are correctly spelt include:

- *muscle… according… physical… recommend* (piece A)
- *environment*(*s*)… *marvellous… soldier*… *stomach*… *vegetable*(*s*) (piece B)
- *disastrous… desperate… muscular* (piece C)
- *queue*(*s*)… *vehicle* (piece D)
- *available… ancient… equipment* (piece E)
- *neighbour's* (piece F)

The spelling of more ambitious vocabulary is mostly correct

- *capacity… gymnastics… resilience* (piece A)
- *identifiable… dangerous… marvellous… Fortunately… territory… omnivores… usually… essentially… species… hypnotising* (piece B)
- *patiently… immediately… sergeant… threateningly… explosion… authority* (piece C)
- *lawyer… insurance* (piece D)
- *solution… ingredients… cauldron* (piece E)
- *woolly… Suspicious… petrified* (piece F)

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

The pupil writes legibly in joined handwriting.

Why is the collection not awarded the higher standard?

The collection is not awarded 'working at greater depth', because all the statements for this standard are not met.

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

Although the collection reflects a wide range of forms and shows good awareness of purpose and audience, there is not yet enough evidence of the pupil drawing independently on what they have read as models, particularly in terms of literary features and ambitious vocabulary and structure.

For example, both the narrative (piece C) and the story opening (piece F) show good understanding of narrative form and structure, and effectively introduce characters and build up atmosphere, but do not yet reveal the ability to adapt and manipulate form to reflect extensive independent reading. While language is used appropriately, and there are some apt descriptive details, it tends to be competent, rather than ambitious, for example in the narrative (piece C) (*dark night… muddy trenches*) and there is some repetition of vocabulary (*grabbed… grabbing… shouted… shouting… shouted… exploded… explosion*), some use of cliché (*frozen to the spot*) and limited evidence of figurative language. Although there is some variety in the grammatical structures, there is also repeated use of clauses linked with '*and*' (*They grabbed their guns and stumbled… The air-raid siren started to shriek and in the distance… An Austrian tank rolled up beside the trench and two soldiers*). In one or two places, there is a slight loss of control

(*His command broke through Richard's followed orders*). Similarly, in the story opening, (piece F) although there is an attempt to link sentences in the first paragraph, some of them lack cohesion (*I wasn't sure if I was visible or not. Also it felt like I was going to faint. I was having a panic attack. It felt like someone was watching me through the window.*) which creates a disjointed effect. Again, in the story opening (piece F), although there are some appropriate descriptive details, the vocabulary is fitting rather than adventurous (*The air was black… the wind swished the tree branches… the gate was creaking*) and despite being strengthened by the simile (*like a spider on a web*), '*A shiver crept down my spine'* is a cliché. A shift to the present tense in the cliffhanger ending distances the narrator from the experience and undermines its effectiveness (*I guess the panic was over.*).

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

Across the collection, there is awareness of the difference between speech and writing, demonstrated for example in the newspaper and the contrast between the language of the report and the language used by the interviewees, and the appropriate register is mostly chosen. However, there are examples where this is not secure, for example, in the information text, (piece B) a mostly formal and impersonal style is adopted, and while the shift to second person and use of more informal style is designed to engage the reader, it is a little inconsistent (*you could be part of a meal… pop your ear drums*). Similarly, in the newspaper report (piece D), the word 'boss*'* used by a 'lawyer*'* in a formal context, the use of a contraction referring to the mayor (*He's ordered*) and the use of 'hopefully*'* are not quite consistent with the style of a newspaper report and affects plausibility.

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

The pupil's ability to manipulate grammar and vocabulary to achieve control over levels of formality is still developing. For example, in the opening paragraph of the leaflet (piece A), reference to 30 minutes a day exercise is awkwardly repeated (*… you should aim to exercise for 30 minutes a day… Doctors recommend 30 minutes of exercise a day*). The cohesion between the first two sentences in the second paragraph is not quite secure either, with 'However' linked to exercise rather than people's knowledge about it. In the same paragraph, each of the last four sentences focuses on a different idea related to exercise but there is no attempt to link them (*Regularly doing a sport can improve memory. It's strange but true that exercise actually gives more energy and promotes sleep. 90% of people who try a new sport end up loving after only two weeks. Studies by the university of Harvard have shown that exercise can promise a longer life*).

Occasional awkwardness also mars the information text (piece C), for example unnecessary repetition of words (*… a chinese Dundra will burst out all its anger out*),

inappropriate use of verb forms (*If you are lucky enough… it would be extremely rare*) and loss of control of sentence structure (*Over the years, dragons in northern continents have found it difficult to survive and now there are very Asia* (*in Thailand, Malaysia and China*)*; there are many hundreds.*). Some of the details included in the newspaper report (piece D) also show a loss of control, with reference to a warning given to the driver appearing in the middle of a section about the chicken, with the use of 'his' being unclear (*there were long queues of traffic behind the loose chickens. A lawyer reported that his boss gave him a warning for being late. The farm that the chickens were heading to*).

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

There is evidence of the range of punctuation taught at key stage 2, but there are a few errors and omissions, and it is not always used precisely to enhance meaning and avoid ambiguity. There are occasional instances of comma splicing, for example in the narrative (piece C) (*The Germans stepped forward threateningly, however Richard just watched silently.*), misplaced commas, for example in the newspaper report (piece D) (*Since, the front of the truck was completely destroyed*) and in the set of instructions (piece E) (*Carefully, add some cold water… Lastly, get your bottle, and carefully*). In places, additional commas would have helped to clarify sentences for the reader. There are also examples of additional, unnecessary inverted commas, for example in the newspaper report (piece D) (… *with a lot of force." Since, the front of the truck was completely destroyed, it was a miracle no-one was seriously hurt."*) and in the story opening (piece F) (*"No, he was really there! Come look!" I pulled her over to the window."*)