



Key stage 2 English writing standardisation exercise 2 commentaries

Pupil A – working towards the expected standard

This collection includes:

- A) a poem
- B) two diary entries
- C) a biography
- D) a narrative
- E) a formal letter
- F) a ship's log

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

The pupil can write for a range of purposes

Across the collection, the pupil writes for a range of purposes, spanning both narrative and non-narrative forms. Drawing on the novel, 'Skellig' (David Almond), two diary entries present events from the point of view of one of the characters. A ship's log (piece F) also highlights the pupil's expansion of content from a source, in this case, 'Kensuke's Kingdom' (Michael Morpurgo); the piece presents narrated events from the novel in log form. A narrative (piece D) develops the world of the novel, 'Street Child' (Berlie Doherty), through an imagined sequence of events featuring two characters that the novel itself does not follow further. Piece E is a formal letter written in role as a headteacher, again in response to the character's situation in 'Kensuke's Kingdom'. An author biography (piece C) presents factual information about Liz Pichon, while a free verse poem (piece A) personifies 'Fear' to reflect its importance as an emotion for Michael, the main character in 'Skellig'.

The narrative (piece D) gives the reader a sense of setting and period, and creates an episode which develops narrative tension. It begins with the sisters (Lizzie and Emily) making a hurried departure from the grand house, succeeding in eluding the '*lordship*', who they foil by creating an obstacle with sacking and potatoes. More detail could have been included here to help clarify for the reader who is involved and the situation but the girls' flight into the dangerous London streets is presented successfully, with atmosphere created through vocabulary (*scowling men... dusty lanterns... rusty air vent*) and tracking of the characters' feelings and responses (*Emily didn't want to go any more... tried to*

blend in). The narrative builds to the sisters' encounter with Mr Williams, who is presented with a powerful foreshadowing of menace (*stronger than an Ox... his swollen finger pointing to his wooden carriage*).

In the diary entries (piece B) written from the point of view of Mina, from 'Skellig', the pupil provides a first-person recount of events in detail, conveying the drama and tension of the moments leading up to Mina's sighting of Skellig (*tiptoed in... My palms were sweaty... and I saw him*). The piece includes two separate entries about events from the story. Some indications of time are given to support the reader (*When I was up in the tree... Earlier that afternoon*). As appropriate to a personal diary, location and referencing is not over-explained (*up in the tree... back from the hospital... in the kitchen*). The diary writer's perceptions and sensations are foregrounded (*weird, weird shapes... My eyes and mouth were gaping*) and rather than character interaction being emphasised, speech is reported at times, (*Michael told me... I said we need to*).

The ship's log (piece F) consists of two entries written from the point of view of Michael ('Kensuke's Kingdom'), dated a month apart, with a clear sense of the different circumstances at each point. First-person recounting of past events is accompanied by direct insight into Michael's feelings. The first entry describes the harrowing exit of Michael and Stella, his dog, from the ship (*fell overboard... drifting and drifting*), with dread, surprise and hope incorporated (*I thought of death... it was my football!... hoping that morning will come soon*). The second entry gives a sense of time having passed (*During the longest weeks of the year...*) and focuses on the pair's encounter with Kensuke, with descriptive detail (*diminutive man... aggressively put his hand in*) and the writer's reflections (*his name was 'Kensuke' or 'Kensuk'?... What is his problem?*). There are appropriate shifts to the present tense to support such moments.

The formal letter (piece E) written in the role of a headteacher, successfully uses the context of the book, 'Kensuke's Kingdom' and develops the chosen intention of promoting the round-the-world sailing journey. The pupil begins and ends the piece with opening and closing wishes (*I hope this letter finds you well... Please keep us informed...*) that capture the formal adult voice of the headteacher, and vocabulary and structures generally support this (*greatly dismayed... marvellous advantage... anticipate... assist your parents*). There are some examples of unsuccessful attempts at using this style (*a superb attempt to suckseed... You would commence into the sea*), and words are sometimes missing, signalling that the pupil would have benefitted from proofreading this piece.

The biography (piece C) presents the chosen author's life and work in detail, giving the reader a sense of both elements. Factual information, including dates, years, names and locations is appropriately referenced (*born on 16 August in 1963 in London... 3 siblings called... in Highgate... published in 2011*). Aspects of the author's personal life are integrated chronologically, from childhood, school, and early career, to writing success and current family life (*Her favourite book in school... was an art director... multi-award-winning book... three children with her husband... now lives in Brighton*).

The significance of the author is brought out fully through statistics (*sold about 11 million books around the world*) and reference to accolades (*won the Roald Dahl funny prize*). The author's own perspective on her success is also included (*very happy for how successful she is so far*) and the piece ends suitably with a summary of the present situation (*loves spending time with her family and telling them about Tom Gates*). At times, the piece becomes hard to follow, where detail is omitted or tenses are not managed fully (*it was preferd as a child's version of a book... She has wrote her latest book...*), and information becomes list-like, needing clarification through further grouping and use of devices to support cohesion.

The poem (piece A) fulfils the task of using personification in free verse. It begins with 'Michael' which supports the reader and engages interest, using the form to characterise Fear as a terrifying figure, imposing itself on Michael in a series of actions (*snuck to Michael... pushed Michael forwards...was suddenly, close behind him...*). The menace of the personified Fear is heightened through vocabulary choices (*red eyed face... evil... trembling skettelon hands*). The freedom of the verse form enables a brief episode to be told, with an emphasis on effects created economically.

The pupil can use paragraphs to organise ideas

The pupil uses paragraphs to organise ideas across different pieces and forms. In the narrative (piece D), paragraph divisions reflect action and description, with shorter sections for the movement of Lizzie and Emily out of the house and into the streets. The pupil then expands the description of the alley in a longer paragraph (*There was a dark enoumous...*). The following paragraph shifts focus to introduce the man the girls encounter (*In the disstance, Lizzie saw...*), and develop some rich character description. The exchange of dialogue that follows is also managed with appropriate paragraphing.

In the log (piece F), the second entry distinguishes the mainly descriptive account of Kensuke's actions in paragraph 1, from Michael's reflections on them in paragraph 2 (*What is...*), ending suitably with the current preoccupations of the character.

In the biography (piece C), paragraphs are used to organise related information and support the overall chronological structure. Paragraphs 1 and 2 focus on Liz Pichon's early life and beginnings as a writer; paragraph 3 is long and at times loses focus and order; while the final paragraph summarises the current situation and draws content together with a concluding reference to Pichon's most famous character, Tom Gates.

The formal letter (piece E) is organised logically, with appropriate introductory greetings and general expressions relating to the recipient's upcoming journey in the first paragraph (*I hope this letter finds you well... greatly dismayed when you depart*).

The second and third paragraphs develop the benefits of the trip, in the form of learning languages and storing up memories through photographs. Food and friendships are then the focus of the next paragraphs and the letter ends with suitable encouragement to Michael to maintain contact. The pupil uses adverbs to link ideas between paragraphs (*Furthermore... Additionally... Moreover*) and cohesion is further supported by pronouns (*this... us*).

The pupil can, in narratives, describe settings and characters

In the narrative (piece D), the pupil incorporates details that help to evoke the specific setting of Victorian London through description of the house the children are leaving (*large, dusty oak door... small cracked window... chipped tiled floor*) and the alley they enter (*dark enormous cloud... soaking sacks on the mucky ground... faded, tattered posters*). The sisters are depicted through their responses to events (*fear clutched into their hearts... took one last look... noise almost made Lizzie collapse*). Their speech reflects status and the conventions of the period, as well as their fear (*"Yes please, sir..." ...a scared trembling voice... Emily mermard with fear rising in her voice as she gulped a bubble of terror*).

The menacing figure of Mr Williams is also powerfully evoked through varied details of appearance (*black and whight mucky suit... laughter lines burnt into his skin... teeth like polished pearls*), movement (*hobbled right towards them*) and speech (*stronge calm voice*).

The diary entries (piece B), based on a narrative, demonstrate strong awareness of making setting and character clear for the reader (*kreacking stair case... dry cracked window frame... gostly shadows... dead blue bottles... cats urine and rotten fish filled the air*). The character of Mina emerges through both diary entries, showing the active part she plays in events (*I new what to do... I took him to... I said we need to help him*). This is also the case in the log (piece F), with Kensuke being depicted economically through description and accounts of his behaviour (*he shouted Damada! over and over again... aggressively put his hand in the middle, trying to make it clear... threatening me*). The character of Michael is also well developed through his commentary on events and account of his responses (*I couldn't bare to watch Stella panting... At last... All's I want to do is see my parents and he won't let me*).

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

In the different non-narrative pieces in this collection, the pupil uses simple devices to structure the writing and support the reader. The poem (piece A) features stanza units, separated by line spacing, each handling different ideas and events, helping the reader through the piece (*Michael stood... Fear raised...*). Initial capitals are used for line openings, again, drawing on an appropriate poetic device to signal structural division.

The letter (piece E) features an opening salutation (*Dear Micheal*) and sign off (*From yours sincerely / Dr Ambs*) of the letter (piece E) which demonstrates conventional letter structure and layout. Clear paragraphing divisions in the body of the text also support the reader.

While the log entries (piece F) are set up as having been written after Michael left the ship, the dating of each entry supports the reader's understanding of the passage of time and the resulting change in perspective and circumstance (*July 30th, 1988... August 18th, 1988*).

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

Across the collection, sentences are demarcated with capital letters and full stops mostly correctly, although phrases and clauses occasionally run on without appropriate demarcation in piece B (*I felt his palest of pale skin it was shocking*) and piece F (*...drifting more and more I couldn't swim*). The pupil uses short sentences to support dramatic moments at times in piece B (*I laught. And then...*) and in piece D (*And froze in shock. ... eyes were as big as a saucer With a bit of anger in them.*), but there are also errors at times.

Question marks are used correctly in piece D (*"...do you want to come to my carriage and tell me were to go?"*) and piece F (*What is his problem?*).

Commas are used to separate items in a list in piece C (*Zac (25), Ella (21), Lily (17)...*) and in piece E (*like sushi, samon and other...*).

Where present, apostrophes for contraction are used mostly correctly across the collection (*didn't... couldn't... wouldn't... He's... won't*).

There is emerging evidence of the wider range of punctuation taught at key stage 2 and the pupil demonstrates accuracy at times in placing commas to separate phrases and clauses, including in piece A (*All of a sudden,...*), piece B (*When I had beckond Michael to come, ... Just that second,...*) and piece D (*As fear clutched into their hearts, ... stronge, calm voice*). Speech punctuation is in place in piece D (*"Yes... and our Ma Jarvis," Lizzie replide*) and apostrophes signal possession accurately at times (*Michael's... dad's... child's... Lizzie's*). The pupil also attempts to use a colon to introduce a list in piece C (*sibilings called: Zac...*) and to use a dash in piece F (*he won't let me – unless he's a madman*).

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

Most words from the statutory year 3/4 spelling list are correctly spelt (*breathing [breathe]... heart... strange... although... earlier [early]... famous... favourite... heard... popular... potatoes... through... learn[ing]... thought... island*), although there are occasional errors (*belive... pereculare [peculiar]... libraries*).

One word from the statutory year 5/6 spelling list is correctly spelt (*marvellous*).

The pupil can write legibly

Handwriting is legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at the expected standard' because not all statements for this standard are met.

The pieces across the collection show that the pupil writes with some success across different styles (suitably formal letter, informative biography, imaginative poetry and vivid and detailed narrative and first-person diary writing) but the writing is not yet effective. Errors and omissions at times hamper the flow of the writing and the reader's understanding in piece B (*Although I [it] was loud I said what they where?*), piece C (*she gets even more popular about ever mounth*) and in piece D (*took one last look at Rosie and [went] into the streets... heavily muscled arm and leg's man*). In the biography (piece C), the pupil does not always succeed in managing researched details, with the perspective on information being mismatched to the context; sibling ages are given as taken from the pupil's source material, rather than representing ages at the time of writing, for example.

Vocabulary is precise at times but is also repeated in piece D (*mucky... tattered*) and piece E (*greatly... marvellous... depart... esquisit*), affecting its impact in each piece. Language is occasionally less effective in piece D (*Are you guys all right*) and mismatched to the context in piece E (*[friends] could provid food healthcare provid you a*

way to contact each other) therefore vocabulary does not always reflect what the writing requires. Verb forms and tenses are generally sound in the collection but there are occasional weaknesses, for example, in piece B (*He brang*) and piece C (*she could of...*), which suggest this aspect of the pupil's writing is not yet consistent.

Across the collection, despite some errors, sentences are mostly demarcated correctly with capital letters and full stops. However, while there is some evidence of commas being used to support phrases and clauses, missing or misplaced commas have an impact on clarity for the reader in piece B (*Although, I was loud*), and piece D (*Go leave me*). The attempted use of a colon and dash signals the pupil's emerging knowledge of this punctuation but it is not yet being managed accurately for listing, parenthesis or to separate independent clauses.

Spelling fulfils expectations for 'working towards the expected standard'.

Pupil B – working towards the expected standard

This collection includes:

- A) a poem
- B) a newspaper report
- C) a narrative based on a novel
- D) a balanced argument
- E) a diary entry

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

The pupil can write for a range of purposes

Across the collection, there is evidence of writing for a range of purposes, with narrative and non-narrative pieces showing some success in terms of form and content. The poem (piece A) demonstrates adherence to specific technical parameters: a poem about the seasons that uses sequence but does not directly mention the seasons themselves. Piece B presents the case of accused robber Stanley Yelnats, in the form of a newspaper report, fittingly entitled ‘INNOCENT OR GUILTY?’ Piece C creates an episode drawing on an existing text, ‘Holes’ (Louis Sachar), creating mystery and suspense, with strong characterisations. In a balanced argument about Henry VIII (piece D), contrasting points are organised and expressed, with an appropriate conclusion. The diary entry (piece E) focuses on a character from the novel, ‘Skellig’ (David Almond), with first person recount and reflection and appropriate opening and closing features included.

The pupil makes some imaginative language choices in piece A, creating variety and maintaining relevance to the aim and focus of the poem (*stiffling sun... Auburn [auburn] Abundant leaves... slushy, pearl white snow*). Each season and its characteristic mood is evoked through figurative language; for example, personification (*sea sits silently*); simile (*as crunchy as pastas*); and alliteration (*Smooth silki sea sits silently... crunch with a crackle... Blistering, blazing sun... Blissful blooms*). Sensory references are varied, with colour, texture, temperature and sound being included, giving rise to a rich, though not always controlled whole (*oppressive heat gazes down: where ‘gazes’ jars slightly with the power attributed to the sun’s heat*) and again, when describing the snow (*as cold as a slushy, pearl white snow: where ‘a’ affects the impact of this phrase*).

The oppressive situation of the main character, Stanley, in piece C – at Camp Green Lake, where the children must dig all day, in a form of forced labour – is portrayed effectively, with tension built successfully through interaction between Stanley and Mr Pendanski, one of the camp staff. The piece highlights the hardships of the situation by opening with a time indicator ‘4am’ and emphasising Stanley’s physical efforts, leading up to a dramatic moment (*BANG!! His shovel colided with something*). Anticipation and excitement follow Stanley’s discovery of what he thinks is a valuable fossil. The pupil uses description and dialogue to increase tension and depict the

thwarting of Stanley's hopes (*"Ha ha ha!" The warden aint going to be interested in no fossil!*). The narrative ends with an appropriate closing comment that shows an attempt to inject irony into the narrative voice (*It was another day at Camp Green Lake*).

The diary entry (piece E) is written in role as Michael, from 'Skellig', a novel by David Almond. First person recount and reflection is used and the pupil manages appropriate changes of perspective on events (*It has been a week since me and my family moved*) and indications of feelings (*I had never felt so... Exhilarated... petrified*). The piece builds up to Michael's discovery of the mysterious figure in the garage, much like a narrative, indicating a little confusion around the purpose of the piece. The conclusion (*I will be back soon / Michale*) re-establishes the diary context, however.

The pupil demonstrates an awareness of appropriate newspaper report features in piece B, giving facts in the opening sentence and specific details (*Stanley Yelnats – a 14 year old boy – was arrested 3 milse away from Sneakers shoe shop*). Parenthesis is used to add information, in keeping with the form (*Clyde Livingstone (famouse baseball player)*), though this sometimes strays beyond the tone and focus set up by the report (*Mrs Yelnats – distraught and terrified – Shouted*), including some inappropriately subjective description of the judge (*stern and terrafing*). Some weaknesses in controlling perspective are evident at other points, as sequence is not maintained fully (*taken to court the next day. ...attended the court room early this morning*).

In piece D, opposing points in favour and against Henry VIII as a monarch are supported with evidence and example, demonstrating the combining of research with selection and organisation. Vocabulary reflects the historical focus and the discussion of both the political and the personal (*monarch... declared war... strong and powerfull navie... monastres... without consulting... brutale and carless*). Generalised, impersonal references, and the passive voice are used successfully (*There are many diffrent opinions... Many people belive... was also hated for*). The piece ends with a first person statement, reflecting the writer's personal response and conclusions. A suitably formal tone is used but this is disrupted in places (*that sort of stuth... horrible king*).

The pupil can use paragraphs to organise ideas

The pupil uses paragraphs to support chronological organisation of information and events in the newspaper report (piece B), from the arrest, to a search of the home, to the court appearance and sentencing. Adverbials further support the linking and ordering of events between paragraphs (*Late last night... After being captured... After committing a crime off theft...*).

Piece D demonstrates the organisation of a structured argument into sequences of paragraphs featuring pros then cons. The introductory paragraph touches briefly on a positive then a negative point, while the two paragraphs that follow expand on different positives, focusing on power and wealth, with 'moreover' used to link the two. The writer then moves on to arguments against Henry, with the first being more general and the

second keeping its focus on cruelty and his treatment of his wives. The concluding paragraph summarises the writer's position, though this is left a little unclear (*I believe that king Henry the VIII was a horrible king because he killed his wives but he did do some good stuff*).

Paragraph divisions in the diary entry (piece E) help to manage time, with the first paragraph focusing on events of Sunday morning, and the second moving on to Sunday afternoon. The writer's entry into the garage is tracked across the second and third paragraphs (*...went in side... Spider Webs brushed...*) supporting cohesion.

In the narrative (piece C), paragraphs sequence related events, from Stanley's start to the day, finding the rock, waiting in the queue then returning to his hole. This clarifies events for the reader and supports the effective build-up of tension.

The pupil can, in narratives, describe settings and characters

The pupil includes some effective setting details in piece C, maintaining a sense of the open and exposed landscape and punishing temperatures (*lifeless mountiness bigger than a sky scraper. Clouds opened up in the sky... glissling [glistening] sand*). Specific details support the reader's sense of the location (*shining shovel... water truck... pebble... rock*). Developed descriptions of Stanley's physical experiences bring the narrative to life (*Throbbing and light-headed... he huffed in pain... arms were limp and dropy...*), including some figurative language (*Sweat raced down his face like a waterfall... butterflies waved around his stomach*). Direct statement of feelings is also included (*Anxious, curious and excited... He was terrified, angry and bewildered*). The threatening and frustrating character of Mr Pendanski is brought to life through his voice and manner (*screamed at the top of his lungs as he rolled his eyes... his eyes darted*), and also his dialogue (*What yall got there Kid?... The warden aint going to be interested in no fossil*).

The diary (piece E), with its strong component of recounting events, has appropriate development of setting (*Rotten doors... The floor boards (which were covered in dust and dead bugs)... spider webs were dancing in the wind*). The character of the diary writer is also developed through detail of his actions and thoughts (*a Kick of adrenaline rushed (pulsed) through my veins... I had never felt so... terrified... My heart thudded and thunderd*). The mysterious figure in the garage is also developed a little (*fear in his eyes... coated with spiders*), though control lapses occasionally (*legs straighted out*).

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

The layout of the poem (piece A) gives some indication of a sequence of lines forming a stanza for each season, and the convention of a capital letter for the first word of each line is also evident. This prepares the reader for the thematic organisation of ideas and description, as well as its sequence.

The diary layout in piece E also gives a clear indication of form for the reader (*Dear Diary... I will be back soon*) and the sign off (in this case, the character from 'Skellig', Michael) on its own line beneath the main entry, while more suggestive of a letter or message, is nevertheless within the style used for personal diaries.

A headline in capital letters signals the newspaper context of piece B, although the byline is not expressed fully to style (*written by xxxx*).

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

Across the collection, capital letters and full stops are mostly correctly used to demarcate sentences, and question marks are included where needed; for example, in piece C (*So can I get the day off then?*) and pieces B and D (*INNOCENT OR GUILTY?... Was Henry VIII a good king?*). Proper nouns are mostly correctly capitalised (*Stanley, Henry, England, Camp Green Lake, Docter Dan*).

Commas support description, where noun phrases are developed (*Blistering, blazing sun* – piece A) and help to clarify listed items (*Anxious, curious and excited... terrified, angry and bewildered* – piece C; *mum, dad and grandfather* – piece B; *arts, literature, drama music and dance* – piece D).

An apostrophe is used to signal possession (*Stanley's arms* – piece C) in one instance that it is needed, but is absent in another (*Stanley Grandfather* – piece B). There are few examples of contractions being used in this collection, with one apostrophe wrongly placed and two omitted (*aint... yall* – piece C; *I't* – piece E).

There is some evidence of the wider range of punctuation taught at key stage 2, including commas to mark phrases and clauses, and also brackets, dashes and semi-colons, along with inverted commas. There are errors and omissions, however.

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

Most words from the statutory year 3/4 spelling list are correctly spelt (*arrived [arrive]... early... sentenced [sentence]... questioned [question]... interested [interest]... thought... building [build]... important... although... caught... through... particular... strange*).

There is one example of a correctly spelt word from the statutory year 5/6 spelling list (*curious [curiosity]*).

The pupil can write legibly

Handwriting is legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at the expected standard' because not all statements for this standard are met.

There is some effective writing in this collection to meet different purposes and audiences but weaknesses are evident and the writing lacks consistency overall. In the poem, piece A, 'plants' is repeated, where a synonym would have helped to maintain the focus on heightened descriptive language, and there are some awkward word choices (*barkey trees*). Also, description is weakened at times through images that do not follow through logically; for example, in piece C (*Clouds opened up in the sky and beamed down*). Checking and proofreading might also have helped in instances where the pupil has reused a word and disrupted otherwise successful phrasing (*Snow as cold as a slushy, pearl white snow* – piece A). Matching tone to purpose proves difficult at times; for example, in the newspaper report (piece B), subjective or overly personal responses to participants are evident, rather than a reporting style, with the judge described as 'stern and terrafing [terrifying]'. The balanced argument (piece D) also moves into an informal style that creates an inconsistency of tone.

At times, the pupil struggles to manage and control ideas and details, and embarks on complex sentences that prove too much of a challenge to execute; for example, in piece D (*Although, many people have diffrent opinions on whether or not Henry VIII was a good king or a bad one. however, I belive that...*). The adverb 'however' clashes, following the use of 'Although' at the start of the sentence. While verb forms are often controlled, there are some errors which have an impact on clarity and effect; for example, in piece E (*raced out the garage like nothing happen*), piece B (*Stanley was then return to the station*) and piece C (*Stanley was shaken by what just happend*).

While a range of punctuation taught at key stage 2 is used, in some instances correctly, punctuation is not fully secure; commas are used with some errors and omission, for example, in piece D (*Although, many people have...*).

Spelling has a degree of inconsistency that is incompatible with 'working at the expected standard'.

Pupil C – working at the expected standard

This collection includes:

- A) a continuation of a narrative
- B) a setting description
- C) an information podcast
- D) a setting description
- E) a character monologue
- F) a narrative

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 narratives (pieces A and F), third-person narration successfully conveys a sequence of events, developing plot and building up tension and anticipation for the reader. In piece A, the sudden and multiple interactions between the human characters and creatures (pig, raptors, dinosaurs) are presented in rapid fashion, reflecting the action sequence from the film that is the source material for the scene (*He dived to the ground, rolled underneath the metal bars and found himself face-to-face with the three hissing raptors on the other side.*). Owen (the main character) and Joe (one of the workers/keepers) are highlighted among the human participants, and the interaction between them again suggests quick-fire action and reaction (*Whilst looking out for the fierce dinosaur, the third keeper opened the gate frantically and helped the worker and dragged him hastily.*). While the focus is on a set of actions and of escaping an immediately dangerous situation, there are attempts to make the characters clear for the reader, though this is not always successful.

In the narrative focused on Alma (piece F), the protagonist’s experience is tracked closely across a sequence of events, taking the reader from an explicitly happy opening scenario (*The girl...skipped happily down the empty street*) to an end point where mystery and menace combine (*like a flash of something horrific... Alma couldn’t move*). The pupil takes the episode from the short film stimulus and builds events in the narrative, with Alma moving from *confusion* in paragraph two to *curiosity*, then being drawn into the mysterious shop, with feelings appropriately conveyed (*Annoyed and aggravated... She was determined.*). The ending carefully reveals for the reader the twist of events (*another doll appeared in the big window and it happened all over again...*) without over-explanation or comment.

In the two descriptive narrative openings (pieces B and D), setting and situation are evoked through rich detail integrated with action, so that description contributes to creating a sense of place that will engage and interest the reader. In the island description (piece B), an idyllic setting contrasts with the eventual movement into danger as the girl, Cathy, is *cornered by vicious beasts*. The post-conflict desolation of the scene in piece D is quickly and directly evoked (*an abandoned war zone*) and the sequence of events described with appropriately non-specific references, in keeping with the short film, 'Ruin' (by Wes Ball) used as the stimulus (for example, the main figure is not given a name). The somewhat sombre tone is maintained for the most part, although an instance of informal vocabulary choice disrupts this (*Amongst all the foliage, most buildings were wonky*).

Piece E provides further evidence of the pupil's control of character and perspective for the reader, with the first person voice depicting the heightened emotional state of an individual reflecting on surviving war and catastrophe. Reflections incorporate rhetorical questions (*Why is it me that this happens to?... what did I do to deserve this?*), and repeated structures (*A successful future that I had wished for is gone. A perfect family of my own is gone*) to signal turmoil and despair. However, as the pupil attempts to shift the narrator's perspective on events (*Hours turned into days, days turned into months...*) it becomes unclear if the narrator is describing the passage of time, or if third-person narration has temporarily been used to tell the reader that time passed.

The contrasting, informative purpose of the podcast (piece C) is achieved through appropriate second-person address and a personal tone (*Hi my name is xxxx and we are going to go back...to learn about... dinosaurs!*). An enthusiastic tone is used and a suitable introduction given to the subject of the podcast (*Prepare yourself...*) and questions used to draw in and encourage anticipation and guessing (*Want to know what creature I'm on about? It's the tremendous Triceratops!... Did you know...*). Use of headings does not fit this audio context, suggesting elements that the pupil knew should be covered rather than elements appropriate for the spoken script. The closing sign off rounds off the content and maintains the relationship with listeners and the persona of the podcaster (*So there you have it – I hope you have enjoyed the journey back... Thanks for listening and dont forget to check out more podcasts coming soon*).

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

In this collection, settings are evoked through details that are well matched to the focus and sub-genre of the narratives. In piece A, setting description is incorporated into the action scene appropriately, so that location is revealed in the context of events as they happen (*From out of the pen, the petrified pig sprinted across the enclosure squealing... flew off of the metal platform... rolled underneath the metal bars...*). Motivation, movement and interaction are uppermost and the pupil gives an indication of character through well-chosen adverbs (*frantically... hastily... panted heavily*) and description

of revealing actions (*Owen held his hand up to the raptors calming them down... he crept back keeping his cool*). Some internal processing and reasoning on the part of the main character is shared with the reader (*Owen knew that if they had shot them they would never trust him again*). This helps to present Owen as both courageous and strategic, and dialogue underlines his ironic take on events (“...ever noticed why we never had job openings?”). Atmosphere is similarly created in an economical way, rather than through extended description, with verbs used in particular to highlight mood and the intensity of the scene (*shuffled... slammed... dragged... snapped... snarled*). Adjectives also summarise the danger posed by the creatures (*lethal... vicious... colossal... hissing raptors*).

In piece F, character and atmosphere are foregrounded as the narrative takes the reader through Alma’s experience, focusing close-up on her sensations. Details help to set the scene at the start (*Snow fell to the ground... empty street... Not another soul was in sight... mysterious chalkboard*), although some more specific description of the street or shop could have added to the richness of the piece. Alma herself is introduced with some physical description (*a little girl... hat, gloves... woolly coat*) and the writer moves on to track what happens to her, with explicit reference to feelings (*skipped happily... Joyfully... in confusion... full with curiosity... Annoyed and aggravated... so excited... determined*). This perspective on her experiences is developed through figurative language (*two dolls spoke with their eyes... She was a prisoner in her own body... like a flash of something horrific*) as her encounter with the doll comes to a climax.

The setting description in piece B sets up a potential narrative with rich details of location, context and atmosphere. Specific information (*87 miles away... Isla Sorna*) accompanies developed descriptions of physical features which create an idyllic beach atmosphere (*Aqua majestic seas gently tapped the golden sand as the craggy cliffs lined the shores... a place to loosen up and a place of tranquillity... a few fluffy marshmallows [clouds]... sun beaming down on the crystal water... secluded island... vibrant colours*). The choice of words is occasionally awkward, however, and disrupts the desired effect, ‘craggy cliffs’ contrasting with the attempt to suggest paradisiacal beauty. The atmosphere shifts in this piece, with developing menace and foreboding reflected again in description of setting (*clouds darkened the sky and covered the sun completely... waves violently struck the rocks*).

The girl who features in the piece is introduced somewhat disjointedly (*Cathy, who was the little girl...*) but her actions and feelings are depicted clearly (*getting bored... skipped off... nowhere she’d rather be with the shiny sand between her feet... determined to have some fun... hummed with joy*). Her entry into the forest and the mystery there is reflected in descriptions of her experience (*edged backwards cautious of what was coming out... puzzled*). There are brief and direct indicators of the family and of Cathy’s mother (*Enjoying a luxurious meal... loving the sun... concerned about snakes... In shock, her mum had let out a scream*).

In piece D, the pupil, while not creating a narrative, develops setting through appropriate choice of vocabulary (*abandoned war zone ... foliage... mould peeking through... towering buildings*), although some description is unambitious (*over grown trees all around... dark, gloomy tunnel*).

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

The evidence in piece A of this collection is sufficient to suggest that the pupil meets this statement. Based on viewing a film scene, the pupil writes in piece A with an awareness of the main character's speech and manner, and reflecting this by careful choices about where to use dialogue and how to present it, at a key point of the action (*"Hey, hey, hey, hold your fire!" Owen shouted*). The piece also shows the writer's consistency in holding character situation in mind through dialogue; the keeper, Joe is 'out of breath' and responds to Owen in keeping with this (*"Yeah," Joe panted heavily*). Additionally, the closing moments of the piece use dialogue to highlight comedy and understatement after the heightened action, encapsulating Owen's personality (*"Right, never turn your back to the cage, ever noticed why we never had job openings?" Exclaimed Owen, as he strolled away*).

In piece E, while there is no direct dialogue represented, the monologue incorporates moments that deliberately suggest speech. The internal thought process of the writer reflects mood and moments of change and decision (*I do, I really do try... I summon the determination "I will do this"*).

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, there is evidence of vocabulary and grammatical structures serving the purpose of each piece. In piece A, the active voice conveys action through expanded phrases and adverbials to signal preceding, concurrent and following action (*From out of the pen, the petrified pig sprinted across the enclosure squealing as he went... Whilst looking out for the fierce dinosaur, the third keeper opened the gate... As Owen instructed them... he crept back... Exclaimed Owen, as he strolled away*). A sequence of actions is effectively managed through a multi-clause sentence (*In shock, Joe flew off of the metal platform, crash landed into the lethal enclosure and shuffled back to safety*).

In piece B, narration combines formal, expanded description for scene setting (*the devastation that had completely ruined Isla Sorna four years earlier*), with elements of comment and reaction in short, informal constructions that reflect the character's perspective (*But it was so tiny... That was a big mistake*). Modal verbs are included appropriately to support character reflection (*she thought it would be harmless*).

Description using past progressive verb forms creates setting and atmosphere, signalling a build up to events (*a wealthy family were taking advantage... they were loving the sun... She hummed with joy as she was heading more into the forest*) and the simple past tense is used for key action (*The bushes rustled. ... A little creature hopped out*). The progressive form begins to weigh down the prose at times, however, and the past perfect also has this effect, though it shows the writer is attempting to manage perspective in an ambitious way. The writer also uses repeated phrasing to match events in the story (*Cathy had let out a scream... her mum had let out a scream five times the sound of Cathys*).

In the narrative focused on Alma (piece F), short sentences are deliberately placed to emphasise dramatic moments and shifts of mood (*She was shocked... It was locked. She was unsuccessful. ... Black. Everything went black.*). Subordination and relative clauses encapsulate circumstance and action (*The girl, who was wearing her hat, gloves and her woolly coat, skipped happily down the empty street, not knowing what awaited her. ... She saw the doll that looked identical to her*).

The monologue (piece E) shows the careful choice of vocabulary to underline the narrator's bleak perspective, through adverbs (*all... every... ever*) and some apt language to show inspiration and a shift of resolve (*Rising to my feet, I summon the determination*). The writer also accumulates sets of references that contrast the narrator's past and present experiences (*nice home... perfect family... secure home... tragic earth... disgusting wasteland*) although this is not always fully successful (*my once admiring world*). Repeated constructions emphasise the self-focused, tortured thought process (*All I ever wanted is to... All I ever wanted is for... A successful future... A perfect family...*).

In the non-narrative podcast (piece C), questions engage the interest and attention of the audience (*Did you know...?... Want to know... about?*) and technical terms are explained through parenthesis (*Triceratops was a herbivore (a dinosaur that only eats plants)... during the Cretaceous period (the period before mass extinction)*).

Relative clauses are used to expand details and add explanation (*a dinosaur that only eats plants... a beast who was around during... Did you know that the Triceratops was... Not many people know that during the...*). Adverbial phrases support the contextualisation of information and reference to sources (*According to scientists... near Colorado, Wyoming, USA*). The passive voice is used appropriately for the factual content (*dinosaur fossils have been found... the remains were found*) and modal verbs are also included for reflections on the behaviour of dinosaurs (*could roam... would have been surrounded*) and in imperative instruction to the listener (*don't forget to check out*). In addition, specific technical vocabulary is deployed to inform and lend authority to the piece (*Triassic, Jurassic and Cretaceous... mph... herbivore... mass extinction*).

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

In the narrative and descriptive pieces, the pupil demonstrates a range of devices to support the reader through each text. In piece A, adverbials of time help to sequence events and action (*Whilst... As Owen...*). There are some moments of confusion, however, in this scene of multiple unnamed characters ('keepers'), where pronoun references could be clarified to avoid ambiguity; 'if they had shot them they would never trust him' leaves the reader a little unclear about each participant. The pupil uses synonyms to add variety (*creature, beasts, fierce dinosaur, raptors, monsters*) but the rapid action means that each set of references is not always clear. However, attempts at specifying who is involved are also successful; '*the fallen keeper*' as a way of referring to Joe, helps to keep some cohesion, and to distinguish him from '*the third keeper*'.

In piece F, the pupil uses adverbials to add details of time and place (*from around the corner... in the front of a shop window... In the process... After a minute... all over again*) to control the sequencing of the girl's journey from street, to shop window, to shop interior and to make clear the mysterious events that unfold there with the doll. The first paragraph builds up to the revelation of girl's name as the last word of the paragraph, through references using pronoun substitution (*little girl... the girl... her... she... Alma*).

References to the particular doll that is the focus for Alma, and to others that also appear, are managed in order to support the reader's understanding of what happens (*the doll... other dolls... the doll that looked identical to her... her doll... another doll*). This could have been made more effective and clear through additional distinctive detail or adjectives to make the main doll stand out further.

The description in piece D includes referencing which supports cohesion within and across paragraphs. The setting is developed in the first paragraph through synonyms (*over grown trees... Amongst all the foliage*) and an ambitious attempt to use ellipsis, where reference to the clouds 'in the sky' is followed by '[the ground] below didn't measure up'. Across the first two paragraphs, synonyms link the fall of the object (*unidentified peice of techology that had flickered on*) to a little more information about what it is doing (*Hearing the roaring from the machine*). References to the unnamed figure are varied to carry the reader through the piece, without excessive repetition (*The Protagonist... the unknown man... mysterious protagonist... The explorer*).

The podcast (piece C) uses paragraphing to organise sections of content, with vocabulary and referencing maintaining the intended focus; for example, paragraph three (Appearance) elaborates physical features (*strong limbs... massive body... fiercely hooked toothless beak*) and paragraph four (Habitat) expands details of location and relates this to feeding. In paragraph five (Characteristics), there is also evidence of determiners helping to control referencing and relationships (*it did battle with T-rex on occasion, and could survive **that** encounter*). The conclusion draws on all that has gone before, using an appropriate minor sentence, without a verb (*A plant eater but a fierce addition to the many different species of dinosaurs*) to sum up the creature.

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

There is evidence of consistent and correct use of verb tenses across the collection, with appropriate choice of present tense in the podcast (piece C), as the speaker introduces themselves and looks forward to what is to come (*my name is xxxx and we are going to go back*), with a shift into the past tense for factual information (*There were three different periods*). The insertion of questions returns to the present tense, along with the past perfect (*Did you know dinosaur fossils have been found...*); and the paragraph returns us once again to the present tense, in the instruction to the listener (*Prepare yourself...*). Similar control of tenses is evident in the inclusion of parenthetical information (*Triceratops was a herbivore (a dinosaur that only eats plants) and weighed...*).

In the narrative pieces, description and action are managed through successful use of mainly past tense narration (simple past and progressive forms, and occasional use of the past perfect); for example, in piece D (*Falling out of the box was... that had flickered on... Hearing the roaring... the protagonist sensed danger*); and in piece F (*went to look back at her doll but it had disappeared again*). At the end of piece D, there is one example of this transition being less successful (*Without wasting a second... had noticed one of the signs and fled*), and in piece A, there is also an attempt, though not wholly successful, to control perspective through the use of the past perfect and modal verbs (*Owen knew that if they had shot them they would never trust him again*) but tense variation is usually sound and effective.

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**
 - *From out of the pen,* (piece A)
 - *After the worker had fallen,* (piece A)
 - *Other than a few fluffy marshmallows,* (piece B)
 - *Kneeling down to take a closer look,* (piece B)
 - *In the blink of an eye,* (piece B)
 - *In shock,* (piece B)
 - *Later on,* (piece C)
 - *Even though the Triceratops was a herbivore,* (piece C)
 - *Out of nowhere,* (piece D)
 - *Hearing the roaring from the machine,* (piece D)
 - *Without wasting a second,* (piece D)
 - *Every minute of every day,* (piece E)
 - *When he got back on his feet,* (piece F)
- **commas, brackets and dashes for parenthesis**
 - *Cathy, who was the little girl,* (piece B)
 - *But it was so tiny – not even knee height – she thought* (piece B)
 - *Triceratops was a herbivore (a dinosaur that only eats plants)* (piece C)
 - *Not many people know that during the Cretaceous period (the period before the mass extinction) there were...* (piece C)
 - *From the place I used to call my secure home (123 Shapes Avenue), I sit and reminisce* (piece E)
- **commas to clarify meaning**
 - *Although there were clouds like marshmallows in the sky, below didn't measure up* (piece D)
 - *The girl, who was wearing her hat, gloves and her woolly coat,* (piece F)
- **dashes to mark the boundary between independent clauses**
 - *So there you have it – I hope you have enjoyed...* (piece C)
- **inverted commas and other punctuation to indicate direct speech**
 - *"Hey, hey, hey, hold your fire!" Owen shouted.* (piece A)
 - *"You're the new guy, right?" Owen questioned.* (piece A)
 - *"Yeah," Joe panted heavily.* (piece A)

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 are correctly spelt

- *persuasion* [*persuade*] (piece B)
- *According* (piece C)
- *unidentified* [*identity*]... *vehicle* (piece D)
- *curiosity*... *desperate*... *identical* [*identity*] (piece F)

The spelling of more ambitious vocabulary is mostly correct

- *vicious*... *lethal*... *enclosure*... *colossal*... *frantically*... *strolled* (piece A)
- *devastation*... *completely*... *luxurious*... *delicious*... *noticeable*... *adventurous*... *cautious*... *resemblance*... *violently* (piece B)
- *tremendous*... *scientists*... *surviving*... *spectacular*... *occasion*... *addition* (piece C)
- *abandoned*... *amongst*... *foliage*... *desolate* (piece D)
- *monotonous*... *survivor* (piece E)
- *aggravated*... *emerged*... *unsuccessful*... *accidentally*... *repeatedly* (piece F)

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at greater depth' because the 'pupil can' statements for this standard are not met.

The pieces in this collection demonstrate that the pupil can write effectively for a range of purposes and audiences. There is some effective management of voice (third and first person, including direct address of the reader) and of action and heightened emotion, but there is limited evidence of their ability to draw independently on what they have read as models for their own writing. In particular, drawing on video stimuli, the writing in piece A emphasises action at the expense of narrative unity and control of perspective, leaving the reader unclear about participants at certain points. The combining of styles of description leads to incongruity at times (*Amongst all the foliage, most buildings were wonky*) in piece D, and some attempts at using devices indicate imprecise language choices (*her mum had let out a scream five times the sound of Cathys*) in piece B.

In terms of structure, the pupil builds events to moments of drama or surprise in the narratives, but there is some overuse of the progression from calm or idyllic circumstances to mounting danger (pieces B and F). The protagonists (Cathy and Alma) are portrayed in similar terms and while this reflects the stimulus material to some degree, the pupil misses opportunities to individualise each character beyond simple, familiar details ('skipped' is used in both pieces). The organisation of the podcast as a written text is somewhat confused, as the pupil includes subheadings that would not be suitable for broadcasting in this format and which are out of keeping with the overall style.

The collection also indicates that while many examples of the punctuation taught at key stage 2 are used correctly, possessive apostrophes are not fully secure. Also, while commas support complex sentence structures in many places, there are omissions and errors; for example, a comma splice is evident in piece B (*A little creature hopped out, it had a slight resemblance to...*). The pupil uses a semi-colon in piece C, where it appears at the end of a clause but at the head of a sequence of listed phrases, indicating that this punctuation is becoming part of the pupil's repertoire but is not yet being used securely.