



Key stage 2 English writing standardisation exercise 3 commentaries

Pupil A: working at the expected standard

The collection includes:

- A) an owner's guide
- B) a biography
- C) a story
- D) a leaflet
- E) a missing chapter

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:

- a guide, instructing the new owner how to control and care for the clockwork knight
- a biography focussing on key events in the life of the polar explorer Ernest Shackleton
- a story, based on the short film 'Alma', is told from 2 different perspectives
- a leaflet promoting the merits of a tour operator's range of cruises to the polar regions
- a missing chapter, capturing a character's thoughts and reactions, as well as those of his peers, as he returns to school following a transplant operation

In the owner's guide, the second person is adopted to congratulate and educate the recipient of the clockwork knight (*you lucky thing...you have to whistle a tune*), whilst the direct address in the animated opening of the predominantly third-person biography should appeal to its younger audience (*Wait, you haven't heard of Ernest Shackleton?*).

Similarly, in the leaflet, direct address is used throughout to convince potential tourists of the advantages of travelling with Antarctic Adventures (*you can be sailing the seas...you can get an exclusive overhead tour*), though the highly informal rhetoric may hold less appeal for the more discerning traveller.

The first person is used to good effect in the story: the anguish of the doll, helpless to forewarn her hapless victim (*I hated the fact that I had to be the one today...I felt so sorry for her...I did try to warn her*), offers the reader a chilling insight into what is about to unfold, whilst Alma remains oblivious to the sinister goings on within the shop. The main body of the story, conveyed through the third-person narrative, interweaves a sense of the ordinary with the tension of the unforeseen consequences of Alma's ill-fated curiosity (*She had to keep looking for it...She ran straight into the shop*).

The first person is also aptly deployed in the missing chapter of 'Pig Heart Boy', which balances narrative and dialogue to present a convincing portrayal of the protagonist's return to school (*all I could hear was kids screaming and shouting*). The writer realistically portrays the curiosity of classmates (*Cameron is it true Cameron?*), the mocking by the class bully (*Whoa...Don't get so angry now Pig*), and the temptation to brag to gain respect (*it's a small lie*).

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

Settings, characters and atmosphere are described within the 2 fictional narratives as well as in the biography, which contains a strong element of narrative in the form of a recount.

Throughout the story, individual settings are described, enabling the reader to visualise the scene and 'watch' as Alma is drawn from the 'snowy surface of the pavement' towards, and into, the mysterious shop (*The giant oak frame was odd in shape...It looked like a mouth opened wide*). The character of the young protagonist is plausibly drawn. Her sense of delight (*pride and joy in the light green eyes...found that funny*) and curiosity (*She got a bit closer to get a better look*) gradually give way to impatient irritation (*her face wrinkled as she crossed her arms*) as she becomes increasingly infatuated with the doll (*She couldn't waste any more time...she was too focused to worry*).

The freedom of the young girl juxtaposes the confined existence of the doll who, interpreting the situation, exhibits both compassion and despondency at her inability to save Alma from a similar fate (*I felt so sorry for her...she did not hear – they never do*). The opening section hints at the impending darkness of this seemingly everyday tale (*two grills above the window looked like menacing eyes that followed you around*), whilst the interweaving of the doll's perspective progressively augments the tense atmosphere (*she didn't know where her fate lay...This was my chance...She was climbing up and there was nothing I could do*).

Similarly, the missing chapter adopts a familiar setting, which is temporarily transformed by those desperate for news of the astonishing transplant (*the horrible sound of hustling reporters...kids screaming and shouting*), the speculative undercurrent is palpable as Cameron plucks up the courage to enter the school (*I felt like I could hear everything, every little thing that was said about me...everyone was looking straight at me*). As the day unfolds,

his reactions capture his inability to handle the perceived betrayal (*I just walked away*), his loss of self-control (*So I punched him and ran away*), and his need to bolster his ego through embellishment of the truth (*...and it's a small lie*).

In the biography, Shackleton's spirit of adventure, his resilience and his determination are typically inferred through the account of his life (*has ventured not one, not two, but four times to the South Pole!...This achievement forced Shackleton to lay his eyes on a new mark...returned to Elephant Island to rescue the remaining crew members*).

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

The extensive dialogue within the missing chapter provides sufficient evidence for the 'pupil can' statement.

The interrogative onslaught by pupils shifts the atmosphere of intimidation away from Cameron's front door to the grounds of his school, moving the action on to the moment of trepidation when he knows he must face his so-called friends (*Are you really pig heart boy Cameron?...Is it true?...How does it feel?!).* The brusque retort to Marlon snapshots the contempt Cameron feels at being betrayed by his classmate (*Be quiet Marlon*), signalling a further change of scene (*We'll talk about this outside*).

Clipped exchanges and accusations lend authenticity—the remorse expressed by Marlon juxtaposes Cameron's growing sense of betrayal and anger at his friend's apparent collusion with his dad (*Wait...what!...This this wasn't your fault?!...He what?*), whilst Travis' incessant taunts cause him to finally snap and retaliate (*Why do you do this Travis? Why do you have to be such a bully?*).

The tormenter's provocative response (*Because it's fun*) once again advances the action as his victim is pushed to breaking point (*So I punched him and ran away*), setting up the 'small lie' in the concluding paragraph (*I said I had beaten Travis in a fight*) and prompting a fitting end to the chapter (*I'm sure I'll tell Alex in person one day*).

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, choices of vocabulary and grammatical structures are mostly appropriate to what the writing requires.

As befits its purpose, the owner's guide deploys grammatical structures which inform, advise, instruct, and caution the reader. Emphatic statements incorporating the modal verb 'must', sometimes qualified by a fronted subordinate clause, directly address the new owner to emphasise the criticality of the directive (*you must follow this simple guide...If you want Ironsoul to be your friend [...] you must press the big red button...To put him to sleep, you must press it again*).

The use of imperatives in the bullet point list of 'Dos and Don'ts' further reflects the purpose of the writing (*bathe him weekly...don't say devil*), whilst expanded noun phrases (*lots of consequences...a tune that he really likes*), and preposition phrases (*in rotten human blood...as well as the cold place*) provide additional detail for the reader. Vocabulary choices are mostly appropriate (*obviously...consequences...scrubbing...companion...reak havack*), although sometimes simplistic (*lots of...big red button...loads of fun...cold place*).

The informal opening of the biography employs the imperative (*Wait*) to capture the reader's attention, whilst the subsequent interrogative statement (*you haven't heard of Ernest Shackleton?*) directly questions their familiarity with the renowned explorer. In contrast, details of Shackleton's life are presented in a more formal tone, for example through use of the passive (*was raised...was tapped...was shattered...was buried*) and some precise choices of vocabulary (*gaining...certified...persued...venture...disembarck*).

Multi-clause sentences convey related points succinctly (*Born in County Kildare...he was raised...where his family moved when Shackleton was a young boy*), whilst noun phrases, including those expanded by relative clauses, convey complex information concisely (*an Irish born British explorer who has ventured not one...London where his family moved...The early years in the Merchant Navy...the Earth's most southerly point*).

The promotional leaflet, with its direct address, deploys the language of speech to cajole and entice. The opening question plants the seed in the mind of the reader (*Are you an explorer?*), whilst contracted forms (*you'd...haven't...it's*), idiom (*made your mind up*), abbreviations (*VIP...HD TV*) and rhetoric (*I bet you haven't even dreamt of...you can be sailing the seas...a trip of a lifetime*) impart an animated, informal tone.

The modal verb 'can' acts as a persuasive device (*that dream can come true...you can get an exclusive overhead tour*), and there is an attempt to condense information through the use of ambitious multi-clause sentences. However, at times, these are protracted, leading to some loss of control (*I bet you haven't even dreamt of going there but if you have, that dream can come true with Antarctic Adventures, where you can be sailing the seas in 1 of 3 boats: Sea Rider 201, Antarctic King and Off Lander*). The persuasive intent is further enhanced through the use of emphatic adverbs (*even...literally...absolutely...most...just...particularly*) and some well-chosen adjectives (*exclusive...thrilling...favourite...luxurious*).

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 deployed to build cohesion within and across paragraphs.

Both the owner's guide and the promotional leaflet are effectively organised—in both pieces, the introduction is followed by sub-headed sections that signpost the reader to important points of information and, in the case of the leaflet, individual reviews. Pronouns work in tandem with adverbs, prepositions and conjunctions, providing a conversational continuity across each piece (*If you're reading this...you must press it again / Well, you'd have to be*

one, if not as good as one...but if you have...At the lowest price we have), whilst concluding bullet point lists reiterate key points for the reader.

Sub-headings are also used in the biography, signalling a rudimentary chronology of Shackleton's life and exploits. Synonymous noun phrases build cohesion within and across paragraphs (*one of the oldest children...the oldest son...the 16 year old Shackleton...a certified master mariner...the young explorer*), whilst simple adverbials support the timeline of events (*at the age of 24...With his return...In 1911...On August, 1st...In January...After...later that year*). The writer's concluding comment (*more exciting than you thought hey*) neatly links back to the opening interrogative (*you haven't heard of...?*), although it might have been better placed at the end of the final paragraph.

In the story, organised shifts from first to third-person narrator provide a cohesive thread across the text as a whole (*a little girl seemed to be looking...That's when I saw her*). Synonymous references (*one in particular...Alma...the little girl...an innocent little girl*) and pronouns (*She...saw something... it had gone...it had moved...Alma found that funny...it kept banging its head...she was finally distracted by something...This was my chance...it had happened...She was now trapped inside of me*) build links within and across paragraphs. Adverbials help to guide the reader through the unfolding sequence of events (*Suddenly...As soon as I was on the tiny platform...That's when...When Alma looked up...When she got to the door...When she looked up*).

The missing chapter deploys a range of devices to build cohesion across the piece—adverbials support the sequencing of events (*When I finally...Suddenly...Eventually...As soon as...About fifteen minutes into the lesson...At lunch time*), cumulative references track Cameron's growing apprehension (*I swear I went deaf...screaming and shouting...shouting my name...I could hear everything*) and dialogue links actions and reactions (*"None of your business!" I shouted getting angrier...So I punched him*).

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

Verb tenses are used consistently and correctly throughout the writing.

The use of present tense verb forms in the owner's guide supports its purpose. The present progressive is used to convey actions in progress (*you're reading...you're not having*), whilst the simple present is used to speculate and inform (*who knows...there are lots of consequences...is due...he likes*), and the present perfect notes a past action that remains relevant (*you have obviously chosen*).

The past tense is typically adopted throughout the biography to convey details of Shackleton's life and career (*lived...was raised...joined...was tapped...squeezed*), the use of the present perfect, the simple present and the present passive in the address to the reader is wholly appropriate, reflecting the current state of affairs (*haven't heard...we have...there is...Shackleton is known*).

As befits its purpose, the past tense is used consistently throughout the story. The simple past is used to convey the characters' actions and reactions (*Her mouth drew upwards...I knew...I felt so sorry...she knocked over*), whilst the past progressive indicates those that are

ongoing (*she was staring...I was ascending...Alma was panicking...She was climbing*). The past perfect is used to good effect, framing the doll's past recollections to create a sense of sombre inevitability (*I'd seen it before*), and injecting an element of surprise and suspense (*It had gone*).

In the promotional leaflet, the simple present conveys current and factual information (*ships have a 4 ½ Star rating...This ship is the bomb...the lowest price we have*), whilst the present perfect suggests an unlikely, but relevant, situation (*haven't even dreamt...haven't made*). There is an appropriate shift to the past tense as travellers recall their experiences (*I was also amazed...There were loads of activities...it wasn't the best trip*).

In the missing chapter, present and past tense forms are well managed. Past tense forms are used to narrate the events of the day (*I woke up...the bell rang...everyone was looking...I was sitting*), the simple present is used to inject opinion (*it's a small lie*) and there are appropriate shifts between past and present forms in dialogue (*this wasn't your fault...you're the only person I told*).

The pupil can use the range of punctuation taught at key stage 2 (KS2) mostly correctly (for example, inverted commas and other punctuation to indicate direct speech).

A range of punctuation is used mostly correctly:

- commas to mark fronted adverbials and clauses
 - *So to ensure you have the full experience, this is a list to recap...* [Piece A]
 - *With his return to England, Shackleton pursued journalism...* [Piece B]
 - *As soon as she picked it up, the doll started pedalling...* [Piece C]
 - *So if you haven't made your mind up already, come and...* [Piece D]
 - *When I finally got to school, I swear I went deaf.* [Piece E]

- commas, brackets and dashes for parenthesis
 - *a really cold place (I suggest -5° C)* [Piece A]
 - *was one of the oldest children in his family – he was second out of ten children – and the oldest son.* [Piece B]
 - *This ship is the bomb – literally – due to the fact it is...* [Piece D]
 - *At lunch time, after I had finished, I was sitting on a bench...* [Piece E]

- dashes to mark the boundary between independent clauses
 - *He also made an attempt at becoming a member of parliament – this however was unsuccessful.* [Piece B]
 - *...but the shop was enough to worry about – it wasn't like any other...* [Piece C]

- semi-colons to mark the boundary between independent clauses
 - *This ship is also one of two ships that have a heated pool; it also has two helipads...* [Piece D]

- colons to mark the boundary between independent clauses
 - *I was also amazed by the helicopter tour: it was the most thrilling experience of my life.* [Piece D]
- speech punctuation
 - *“No,” he mumbled quietly. “It was my dad, he...”* [Piece E]
- hyphens to avoid ambiguity
 - *pitch-black hair* [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/year 6 spelling list are correctly spelt (*secretary...parliament...achievement...recognised...equipment...Average*).

The spelling of more ambitious vocabulary is mostly correct (*consequences...innocent...ascending...trance...engineer...luxurious*), suggesting possible use of a dictionary.

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 are not met. Across the collection, form is not always maintained, register is not always entirely appropriate, and the pupil is not yet able to manipulate grammar and vocabulary to exercise assured and conscious control over levels of formality.

Although the purpose of the writing is clear, showing good awareness of the reader, content lacks precision and breadth, suggesting that the pupil is not yet able to draw independently on what they have read as models for their own writing.

There are lapses in selecting and maintaining the appropriate register, for example the muddled final paragraph of the biography veers between the informal language of speech (*So that there is the big thing...going on expeditions wasn't over for him either*) and the more formal, conventional tone (*In 1921, he set out*) adopted elsewhere, which the pupil is then unable to sustain (*this one didn't go too well...that was the end of Sir Ernest Henry Shackleton*).

Whilst grammatical structures reflect what the writing requires, sentences are often repetitive in nature, with limited manipulation of clauses for effect (*If you're reading this...If you say 'Devil'...If you want Ironsoul / She tried to look down...She had to keep looking...She got*

really annoyed...She noticed the snow / When I got out of the enormous crowd...When I finally got to school...As soon as I sat down...As soon as the bell went...As soon as I got home). Similarly, at times, use of vocabulary is imprecise or repetitive, weakening the impact of the piece as a whole (loads of names...they turned into confusion...A look of confusion sprang upon her face...This ship is also one of two ships...it also has two helipads so you can get...one of the most suitable ships...it's also got a heated pool and a helipad so you can get).

The pupil uses the range of punctuation taught at KS2 mostly correctly however, this is not yet applied precisely to enhance meaning (*By the time they got to South Georgia it was late Autumn they then left the island on December 5th...This is one of the most suitable ships ever to travel the Atlantic, with a high-powered gas engine and fuel that could last a century, the power is great with very little chance of a power out*). Independent clauses are typically separated by co-ordinating conjunctions, resulting in a lack of concision (*She saw a big shop in front of her and saw something in the dark, dirty windows but the shop was enough to worry about*), or dashes, resulting in some loss of formality (*He also made an attempt at becoming a member of parliament – this however was unsuccessful*).

Pupil B – working at greater depth

This collection includes:

- A) an information text on evolution
- B) a newspaper report
- C) an evaluative report on the 'dolly' shoe
- D) promotional material for a new toy
- E) a story involving a mythical beast

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

The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (for example, literary language, characterisation, structure). [S1]

The pupil can distinguish between the language of speech and writing and choose the appropriate register. [S2]

The pupil can exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this. [S3]

Across the collection, writing is effectively adapted for varied purposes and audiences across a range of forms. The pupil's knowledge of language, gained from reading fiction and non-fiction texts, is evident throughout, from the formal evaluative report on a girls' shoe to the forcefully persuasive promotional material, and the short story based on Norse mythology. [S1]

Piece A (information on evolution): This information text, presented as a fact sheet with helpful sub-headings and illustrations, maintains its form throughout, providing the reader with an informative account about the way human life has evolved. [S1]

The use of scientific names (*Ardipithecus ramidus...Homo habilis*), precise vocabulary (*recorded, adapted, conserve*) and the impersonal construction (*It is well-known that...*) creates a knowledgeable and authoritative tone, whilst the direct question (*Did you know that...?*), parenthetical asides (*mostly ate meat – instead of vegetables – for protein*), adverbs (*Furthermore...Surprisingly*) and choice of adjectives (*incredible animal...interesting creatures*) invite the reader to share the writer's obvious enthusiasm for the subject matter. [S1]

Levels of formality are consciously controlled, enabling the writer to adopt a relatively formal register appropriate to the purpose of this informative piece; however, this is effectively combined with language more resonant of speech (*Did you know that...? Surprisingly, these 'humans' didn't wear any clothes*) to intrigue and engage the reader. [S2, S3]

Piece B (newspaper report): This report of a young surfer's dramatic rescue from the sea effectively integrates details of the man's ordeal and subsequent rescue with first-hand accounts and editorial comment, maintaining its form throughout. [S1]

Passive constructions effectively convey Matthew's powerlessness against the might of the sea (*were clawed at by the strong waves...was forced out into the ocean...was driven an incredible thirteen miles...how far I had been pushed out*); when combined with literary language (*were clawed at*), these paint a vivid and dramatic picture for the reader. [S1, S3]

The appropriately measured, impersonal voice of the reporter is established through the use of agentless passives (*has been safely rescued...was forced to stop...were hoisted down...it was reported that...was interviewed this morning...he must be monitored*) and precise vocabulary choices (*exceedingly dangerous...undertook searches...highly qualified paramedics...treatment for hypothermia...can present long-lasting side-effects*). The closing editorial comment (*All of us at...wish Matthew a speedy recovery*) deliberately adopts a more personal stance, yet with no loss of formality. [S2, S3]

In contrast, the distinct voices of those directly involved—the local fisherman, Matthew's mother and Matthew himself—are conveyed realistically and skilfully, using language more resonant of speech, such as: use of contracted forms; rhetorical questions and question tags; and idiomatic and colloquial language (*a bit of rubbish...gets dumped...my heart in my mouth...really I have...was gutted*), whilst consciously establishing and maintaining their separate and distinctive voices. [S2]

Piece C (evaluative report): This concise report evaluates a popular girls' shoe in terms of its style, comfort, quality, and value for money, adopting a formal register and demonstrating a keen awareness of purpose and audience throughout. [S1, S2]

An authoritatively objective tone is established and maintained through judicious selection of grammar and vocabulary. The somewhat formal use of the pronoun 'one' (*One should not be too concerned*), impersonal 'it' constructions with the passive voice (*It is widely believed that*) as well as other agentless passives (*children are required to dress presentably...they are not allowed to have...could be improved...when it was initially sold*), modal verbs (*should not be too concerned...could be improved...would allow the owner*), and expanded noun phrases (*The overall style of this shoe...the metal heart at the front of the toe...the very small heel, which is situated at the rear of the shoe...*) combine with precise vocabulary choices (*concerned, manufacturer, presentably, synthetic material*) to sustain an assured and appropriate level of formality throughout. [S2, S3]

Piece D (promotional material): This persuasive piece establishes and maintains an informal register appropriate to audience and purpose. [S1, S2]

A range of grammatical features verbally ambushes the reader: imperatives (*...look no further and listen here!*); rhetorical questions (*Do you need some help...? Wouldn't it be fantastic if...?*); the inclusive first person (*Well, we have...We promise you...*); and expanded noun phrases (*the number one rated bear in the UK this year...a free, limited-edition gift*) create an engaging, chatty style, whilst vocabulary choices (*keen to snap up...little darlings...fantastic features...silly not to grab...*) generate a genial familiarity, resonant of spoken language. This is complemented by detailed information about the toy's educational value—its main selling point. [S2, S3]

Piece E (story): This emotionally charged narrative depicts the final encounter between two long-standing foes: the ageing warrior, Biorn, and the evil monster, Fenrir.

The character of Biorn is subtly drawn, despite the graphic nature of the piece: his legendary bravery (*I have fought endless battles and I have survived every single one*); his diminishing strength (*Shuffling closer, the warrior stumbled*); and his acceptance of his fate (*they knew that Biorn's choice had been made*). Literary language is employed to vividly depict the drama of the final encounter with the mythical beast (*a death-defying roar filled the air and made the ground shake...with a stare as cutting as steel...The hawk-eyed beast...it flashed its vicious fangs*). The poignant ending, which allows the reader to imagine the final moments of both warrior and beast, demonstrates sensitivity and restraint. [S1]

A somewhat formal register contributes to the sense of gravity in this story, conveying the enormity of the warrior's final challenge. The use of modal verbs and expanded verb forms (*tomorrow I shall face my final assignment...I must defeat the ferocious Fenrir...what will be, will be...felt the pain he had spoken of...*) alongside conscious and assured selection of vocabulary (*Valhalla ...the evil Fenrir...loyal shield...aging heart...trusty sword*) effectively conveys the mythical setting of the narrative. [S2, S3]

The pupil can use the range of punctuation taught at KS2 correctly (for example, semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.

A range of punctuation is used correctly and, when necessary, precisely to enhance meaning and avoid ambiguity:

- commas to clarify meaning:
 - *These 'humans' lived on the ground, not in the trees...*[Piece A]
 - *...when they were more 'ape like', which probably means that...*[Piece A]
 - *The situation became rapidly worse, the further he was forced out...*[Piece B]
 - *Shuffling closer, the warrior stumbled...*[Piece E]
- punctuation to indicate parenthesis:
 - *Family and friends, worried about his whereabouts, undertook searches...*[Piece B]
 - *...as, although it is quite uninteresting and dull, this is actually...*[Piece C]
 - *(while stocks last)* [Piece D]
 - *...the best product on the market will be there – directly beside them – ready to work magic...*[Piece D]
- dashes to mark the boundary between independent clauses:
 - *The last 32 hours I've had my heart in my mouth – what if he doesn't come back alive?* [Piece B]
 - *...a small boat passed by...shout to them – I was gutted.* [Piece B]
 - *...through a series of games – they will love this...*[Piece D]
- colons to mark the boundary between independent clauses and to introduce items in a list:
 - *It could've been anything really: plastic, pollution, a bit of rubbish...*[Piece B]
 - *...a local fisherman made a telephone call to the coastguard: this was the communication that...waiting to receive.* [Piece B]
 - *...I do think that I am fortunate...to look after me: they've saved my life.* [Piece B]
 - *Mostly, the dolly shoe attracts young girls: the metal heart...and the very small heel...draw the attention of the female target audience.* [Piece C]
 - *The beast collapsed beside him: the battle was finally over.* [Piece E]
- semi-colons to mark the boundary between independent clauses:
 - *Matthew had suffered...while he was in the water; however, it was reported that...* [Piece B]

- *The shoe itself is black, flat and stylish; the reason for this is...*[Piece C]
- *...they both felt the pain he had spoken of; his words angrily wrenched at their hearts...*[Piece E]
- *My dreams are filled with Valhalla and the gold, shiny gates that will be waiting when I die an honourable death; I will finally get to lay my weapons down...*[Piece E]
- hyphens to avoid ambiguity:
 - *...a full-scale rescue mission...*[Piece B]
 - *...a death-defying roar...*[Piece E]
 - *The hawk-eyed beast...*[Piece E]

Pupil C – working at the expected standard

This collection includes:

- A) a recipe
- B) a story opening
- C) a letter
- D) an information text
- E) an explanation text

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. A recipe explains how to prepare a dish, based on a tinned stew, which was provided to troops during World War 1. Two pieces are based on a class reading of a poem—a story opening, in which the protagonist vows to avenge his mother by killing the Jabberwock, and a letter, in which the writer attempts to persuade the protagonist to reconsider his decision. An information text takes the reader on a journey through an imaginary land, whilst an explanation text, written as part of the pupil's history topic, explores the main causes of World War 2.

The recipe opens with some helpful background information, written in the third person and using appropriately impersonal language (*is still seen as...It is easy to make...it was a period of rationing*). The method addresses the reader directly (*While you are waiting...just before you serve*), using a combination of statements (*The very first thing to do is to pour... Step three is to put*) and commands (*get a knife...Try to keep*).

The story opening, information text and explanation text all deploy the third person, establishing the scene and recounting events (*birds were tweeting and flying over the towering trees...He searched for hours but he could not find anything...He has described the island as being a profusion of amazing animals, plants, mountains, rivers and lakes*), as well as presenting historical detail (*At the end of WW1, Germany had to sign the Treaty Of Versailles...Hitler's strong views enabled him to rise to power*).

The letter is written appropriately from a first-person perspective (*I fear, my friend...I really hope that*). However, in keeping with its persuasive purpose, it also adopts the second person to address the recipient directly (*you could still change this...you have failed to understand the consequences*) as well as the third person to present a more detached and objective stance (*A sensible person would have realised...The Jabberwock is not weak*).

Throughout the collection, noun phrases feature strongly, supporting the effectiveness of the writing (*a stew that was originally made for British soldiers in WW1 between 1914 – 1918...*

the satisfying breeze from the large forest...an innocent creature which does not deserve this torture...one of the biggest negative impacts on Europe), whilst choices of vocabulary show good awareness of the reader—for example, the use of subject-specific terminology in the recipe and the explanation text (*delicacy...rationing...imported...the bridge method...aryans...Treaty...poverty...unemployment...retreated...declared*) and the use of descriptive language to portray imaginative detail (*calm...towering...grumpy...gently...innocent...guilt...cruel...profusion...magnificent...semi-transparent...invisible*).

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

Settings, character and atmosphere are described within the story opening. The initial description of the forest creates a sense of well-being as Scott makes his way home (*the satisfying breeze...the calm air...birds were tweeting and flying over the towering trees*) – however, news of the attacks intensifies the somewhat fraught atmosphere within the house as the fate of the victims, including Scott’s mother, is revealed (*giant scratches on their bodies*) and their fearsome attacker described (*a giant, furry beast with claws like swords and jaws like daggers*). Although the final paragraph defuses the tension in favour of curiosity (*a large tree with the words, Tum Tum tree carved on its bark...Scott did not know the meaning*), the closing “*Roarr!*” alerts the reader to the fact that this is a temporary distraction.

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

The dialogue within the story opening provides sufficient evidence for the ‘pupil can’ statement.

Following the 2 introductory paragraphs, actions and reactions are largely driven by dialogue. Scott’s reaction to his father’s devastating revelation hints at an impetuous nature (*I will avenge my mother!*), whilst his nervous prevarication (*But first I need information*) suggests this was little more than bravado. Despite the confident stance of his father (*Let me tell you all you need to know*), the parting words of advice hint at an underlying anxiety and affection for his son (*Be careful – it is a dangerous world out there*). There is an almost stage-like quality as the scene plays out, advancing the action and prompting the beginning of Scott’s search for the Jabberwock.

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, the pupil selects vocabulary and grammatical structures that reflect what the writing requires. There is some variation of clause structure, which supports the purpose of the writing.

Passive constructions, sometimes within relative clauses, reflect the more formal introduction to the recipe (*a stew that was originally made for...is still seen as...vegetables which are used in the stew [...] are grown...when the stew was developed...could not be imported*).

Passive constructions also contribute to the formality of the explanation text about the causes of World War 2 (*they were often killed...if they were attacked*), as does use of the past perfect (*he had invaded Poland...they had sworn that...Germany still had not retreated*) and the detached, objective tone (*Most see him as...Hitler's strong views enabled him to rise to power*). The pair of correlative conjunctions 'neither/nor' emphasises the negative consequences for Germany (*could have neither a large army, aircraft [...] submarines nor soldiers*), whilst the adverb 'maybe' works in conjunction with the modal verb 'would' to support supposition (*maybe the war would never have begun*). Subordination reveals the mindset of the German leader (*because he hated Jewish people...Hitler thought that it was not fair*) and the reasons for resentment (*which meant that Germany had to pay... which lead them to being a very poor country*). Subject-specific vocabulary supports the credibility of the piece (*aryans...concentration camps...gas chambers...treaty...poverty... unemployment...invaded*), whilst occasional use of emotive language (*destroying...cruel and racist...hated...suffering*) is wholly in keeping with the subject matter.

The strongly voiced emotive letter deploys a range of persuasive techniques. The pleading intensity of the rhetorical question, addressed directly to the recipient, demands that they examine their conscience (*Can you not understand that it is an injustice...?*), whilst the subsequent short, single-clause sentence bluntly iterates the point (*Murder is a horrible crime*). Fronted subordinate clauses introduced by the conjunction 'if' enable the writer to spell out the consequences should the Jabberwock be slain (*If you do you will make the worst decision of your life...If you kill the Jabberwock your mind will be filled with guilt and regret*), whilst a command issues a somewhat melodramatic warning (*Don't risk your life!*). Modal verbs are well deployed, affirming the certainty of repercussions (*It will lead you to serious emotional health issues...you will be sad for the rest of your life...they will be angry enough to kill you*) and raising apparently obvious possibilities (*A sensible person would have realised that the Jabberwock might have a family...it is a powerful beast that could tear you in to pieces*). Vocabulary is appropriate, supporting the emotional stance of the writer (*horrible crime...innocent creature...guilt and regret...heartbroken...reconsider...cruel decision*).

In the story opening, some variation in clause structures supports reader engagement. Fronted subordinate clauses foreground the serenity of the scene (*As the satisfying breeze from the large forest was flowing through the calm air*) and emphasise the reason for Scott's haste (*Realising he was late*), whilst relative clauses expand noun phrases, adding detail and passing comment (*a branch which fell from a dark oak tree...his old Victorian house where he lived with his old grumpy father...the one who killed your mother*). Adverbials convey manner (*Accidentally...quickly...heroically...nervously*) and support the chronology of events (*Later on...At first...for a while*), whilst vocabulary choices are appropriate and, occasionally, precise (*satisfying...towering...victims...witness...heroically...avenge... treacherous*).

Similarly, in the informative piece about an imaginary landscape, there is some variation of clause structure, although sentences are predominantly subject led (*The Chirainbaw is hunted...The Albino Titahoboa is a very large snake...The fruit salad tree is a tree that anyone would like...The semi-transparent cherry-growing tree is easy to grow*). Subordination clarifies points of interest (*while travelling Australia...which has rainbow feathers...which it can destroy using its horns...since they are nearly invisible*), and multi-clause sentences, although at times protracted, attempt to present related facts concisely (*The Chirainbaw is hunted by many creatures but its main enemy is the Albino Titonoboa, which has lived on earth for millions of years*). Vocabulary supports the purpose of the piece (*discovered...profusion...magnificent...appetising...semi-transparent*) but is mostly unambitious (*big fan...very large snake...such a big body...big creatures*).

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.

The recipe, the information text and the explanation text use subheadings which guide the reader to specific sections and support overall cohesion across each piece (*Method...The Chirainbaw...Fairness*).

The method in the recipe is further organised through the use of bullet points, which mark each stage of the process in chronological order. Adverbials build cohesion (*While you are waiting...Next...After a while...Lastly*), whilst linkage to previous and subsequent steps provides additional clarity for the reader (*heat it on the hob until it boils/While you are waiting for the water to boil...chop the large potato/do the same to the carrots and turnip*). The final reference to the dish (*the delicious masterpiece*) neatly links back to that in the introduction (*a delicacy for many*), supporting whole text coherence.

In the information text, cohesion is predominantly achieved through the use of pronouns, determiners and synonymous references (*Explorer, Norman Mesenger...He has described...The Chirainbaw (a chicken-headed rhino)...This magnificent creature...it...big creatures*).

A range of cohesive devices is deployed in the explanation text about the causes of World War 2. Adverbials support the chronology of events (*from 1933 – 1945...At the end of WW1...When Hitler had first become leader of Germany...When the new leader was ready...A few days after the invasion*). Synonymous references (*Adolf Hitler...a cruel and racist man...the new leader*) and pronouns (*they were often killed...lead them to being a very poor country...it was not fair...he built a gigantic army...if they were attacked*) build cohesion within and across paragraphs. Within paragraphs, relative pronouns and conjunctions support the explanation of key points (*which meant that Germany had to pay... as they had sworn that they would help protect Poland*).

Adverbials thread together the sequence of sentences in the story opening (*As the satisfying breeze from the large forest was flowing through the calm air...Accidentally...Realising he was late*), and support the chronology of events in the final paragraph (*Later on...At first...for a while*). The extended dialogue between father and son builds a rationale for Scott's

mission (*I will avenge my mother*), whilst synonymous references, pronouns and determiners support cohesion across the piece (*Scott...he...my son...your mother*).

In the letter, synonymous references and the consistent direct address to the reader build cohesion within and across paragraphs (*the worst decision...Can you not understand...?...an injustice...Murder...your cruel decision*). Across paragraphs, the subordinator 'if' works in conjunction with modal verbs to support the stacking of consequences (*If you do you will make the worst decision...If you kill the Jabberwock your mind will be filled with guilt...If you kill him they would be heartbroken*), whilst the writer's final words link back to the opening (*I am writing this letter to tell you that you should not kill the Jabberwock*) in an attempt to secure the argument (*Now that you have read my letter, I hope that you will reconsider [...] and choose the right thing*).

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

In all pieces, verb tenses are well managed, with the writer shifting appropriately between present and past tense forms according to the requirements of the writing. For example, the letter and the information text make consistent use of the present tense, with some use of the present perfect to indicate past actions that remain relevant to the present time (*you have failed...you have read...He has described*).

In the introduction to the recipe, the past tense is used to explain the origins of the stew (*was originally made...was developed...was a period of rationing*), whilst the present tense conveys current information (*It is easy...the vegetables which are used...are grown in Britain*).

In the story, the past tense is used predominantly to narrate events (*birds were tweeting...he tripped over...he realised it was a name*), whilst there is an appropriate shift to the present tense in dialogue (*I have bad news...I'm afraid that this beast is the one...The Jabberwock lives in the woods*), interspersed with the simple past to convey what has happened (*There was a witness who saw the attacks...who killed your mother*) and the present perfect to note past events that are relevant to the current situation (*There have been attacks...They have described the attacker*).

In the explanation text about the causes of World War 2, past tense verb forms are used to convey the historical perspective (*had one of the biggest negative impacts...hated Jewish people...thought that it was not fair*) and facts (*He killed...Germany had to sign...people were happy...they were suffering...Germany still had not retreated*), whilst the present tense is used to present current thinking (*most people agree...Most see him*).

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 causes

- *WHILE you are waiting for the water to boil, get a knife...[A]*
- *Accidentally, he tripped over a branch...[B]*
- *Now that you have read my letter, I hope that you will reconsider...[C]*
- *...its main enemy is the Albino Titanoboa, which has lived on earth for millions of years [D]*
- *At the end of WW1, Germany had to sign the Treaty Of Versailles...[E]*
- commas and brackets for parenthesis
 - *Even now, in the 21st century, Maconochie Stew is still seen as a delicacy...[A]*
 - *I fear, my friend, you have failed to understand...[C]*
 - *The Chirainbaw (a chicken-headed rhino)...[D]*
 - *Adolf Hitler, who most people agree was the main cause of WWII, was leader of Germany...[E]*
- dashes to mark the boundary between independent clauses
 - *“Be careful – it is a dangerous world out there!” [B]*
- colons to introduce items in a list
 - *...it grows any fruit possible: melons, apples, oranges, pears, strawberries, pineapples and many more. [D]*
- semi-colons to mark the boundary between independent clauses
 - *“The Jabberwock lives in the woods to the north; take my sword...” [B]*
 - *...you will make the worst decision of your life; you could still change this. [C]*
- speech punctuation
 - *“Hello Father,” said Scott gently. [B]*
- hyphens to avoid ambiguity
 - *...semi-transparent cherry-growing tree... [D]*

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 (*soldiers...vegetables... developed...sincerely*).

The spelling of more ambitious vocabulary is mostly correct (*delicacy...delicious...avenge... treacherous...consequences...profusion...neither*), suggesting possible use of a dictionary.

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 are not met.

The pupil writes effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader. However, the lack of development in some pieces provides only limited opportunity to fully exploit and sustain the chosen form. For example, the information and explanation texts end somewhat abruptly with no concluding paragraph or summary.

Although there is some evidence that the pupil is able to draw independently on what they have read as models for their own writing, characterisation is limited (*his old grumpy father... shouted Scott heroically...Scott's father said confidently*), as is the use of literary language (*the satisfying breeze...towering trees*).

There is some variation of clause structure to engage the reader and an emerging recognition of the requirement for more formal structures. For example, the use of passive constructions in the recipe and some relatively impersonal constructions in the explanation text. However, their use is not yet assured (*If the treaty of Versailles was fairer, maybe the war would never have begun...When the new leader was ready, he had invaded Poland*). Across the collection, writing does not demonstrate the conscious control over levels of formality required for the higher standard (*very big fan of brick trees...it has to eat big creatures*) and the choice of register is not entirely secure (*if Germany wouldn't back off*). Vocabulary choices are generally appropriate, but not judicious (*a dark oak tree...the same size as a small house...a very large snake*).

The pupil deploys most of the punctuation taught at KS2. Commas are used accurately and there is some use of semi-colons for concision (*you will make the worst decision of your life; you could still change this*). However, across the collection, the lack of ambitious clause structures provides only limited opportunity to deploy precise punctuation that enhances meaning and avoids ambiguity.