



Key stage 2 English writing standardisation exercise commentaries

Pupil A – working at greater depth

This collection includes:

- A) a Viking saga
- B) a guide
- C) a news report
- D) a webpage
- E) a review
- F) a narrative

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 writing (for example, literary language, characterisation, structure)

Across the collection, the pupil writes very effectively with assured control in a range of forms for different purposes and audiences, choosing and using a variety of texts as models and drawing on their wider reading and independent research.

In the compellingly written Viking saga (piece A), the pupil shows sophisticated awareness of the form, structure and language of such narratives. The first sentence sets the scene (*secret hideout nestled between the trees*), introduces one of the main characters (*Captain Madara of the Uchika clan*) and creates a sense of anticipation (*had summoned a meeting*). A tense atmosphere and sense of heightened emotions are quickly established through deliberate use of short sentences (*Tension filled the air, palpable.*), Captain Madara’s speech (“...*Today we avenge. Kill or be killed...*”) and reference to the warriors’ preparation for battle (*they had been training for this day for many months*).

An account of what happened (*Raising their weapons in agreement, his men quelled any fear*) is interspersed with dialogue (“*Show no mercy – except for Hashitama...*”), which builds up to the battle scene and the final confrontation (*He and Hashitama stood face to face in the centre of the battlefield.*). Throughout, the pupil

sustains the historical setting, manages the chosen narrative form and adopts a deliberately formal style with assurance (*Madara was a seasoned leader, all respected him and dutifully followed any command he set forth.*). The characters of the two protagonists are skilfully revealed through the use of dialogue – and an impression of the gruesome battle scene is captured in a few well-handled and convincing descriptive details (*The grass, now a sea of red, was more a mortuary than a field.*).

Understanding is shown of the Viking background (*a Viking was always prepared for a battle to some degree, such was life living in such a hostile and unpredictable environment*) and the piece has a well-planned structure, evidenced by an engaging opening, tightly-managed development and unexpected ending – the victory of Hashitama over Madara (*Hashitama lifted his fist into the air as the realisation that victory was his washed over him.*). The use of stylistic features such as alliteration (*ferocious fighters... laying limp and lifeless*), similes (*doubt still tried to creep its way into their minds like mold*), metaphors (*a viking was ready to be catapulted into action... sea of red... Words spilled out... bubbling rage... washed over him*) and an ambitious selection of elevated vocabulary (*palpable... seasoned... dismantled... slaughtered... burden... velocity*) helps to create an authentic and engrossing piece in the style of a saga.

In the knowledgeable and confident guide (piece B), a clear introduction and conclusion are used to frame mature and considered advice, organised into coherent paragraphs, each one introduced by a topic sentence and explaining a different piece of advice (*It is likely that as students approach the end of key stage 2 and the SAT tests loom, there will be an increase in homework expectation... Listening skills are vital in year 6.*). It is written from the perspective of an expert, based on research (*with recent studies indicating*) and adopts a formal and authoritative tone throughout (*This guide is written with children about to experience year 6 in mind.*). The piece reflects the pupil's reading, understanding and appreciation of features of such guides, which are authentically replicated here.

Sensible advice is selected to aid a parent with supporting their child (*Parents should include dinner table talk to model speaking and listening,*) and the writer acknowledges different viewpoints (*playing with friends at primary school is a treasured memory for many adults... Children frequently become awash with revision guides, spelling lists, online learning and worksheets*), while maintaining a clear focus on the target audience. The guide includes information, advice and reassurance. The choice of language is subject specific (*higher education... apprenticeship... curriculum... formalised activities... communication*) and also incorporates appropriate use of abstract nouns (*fun... potential... engagement... freedom... expectation... skill... love... guidance*) and one or two idioms deliberately chosen to engage and persuade (*suffering burnout... nuggets of wisdom*).

The well-researched news report (piece C) is presented as a live blog, with a summary of main events offered first (*Round up of latest news*). This is followed by sections posted at different times (*6 seconds ago... 5minutes ago*) identified by a 'subheading'

(*Zelensky directs speech at UN*) and given in reverse order, with the most recent first. Some of the content is delivered in note form as befits a fastmoving news blog. This is a sophisticated and authentic approach to devising such a report, showing understanding of the way news events are delivered 'live' on websites.

The selection of content reflects real life events and demonstrates the considerable research undertaken by the pupil to complete this task. It includes appropriate features such as facts and figures (*with a further 300 civilians injured... is thought to have killed at least twenty people... The UK has provided over 300 missiles*) and comments from relevant people (*"We must continue to fight against evil for Ukraine ..."*... Analyst Jacob Jones explains, *"This is a significant development..."*... Michael Robinson, Warfare expert, explains, *"Russia is inherently secretive..."*). The style incorporates both impersonal features suitable for a report (*on what was thought to be... in retaliation for the financial sanctions imposed against his country*), emotive language appropriate to the topic (*fight against evil... future of democracy... The callous act... wave of devastation*) and informal expressions relevant to a blog (*To be clear... so to speak... war does turn nuclear*). The use of questions (*How have different countries responded to the horror scenes witnessed so far in Ukraine?*) and a link to make a donation (*To donate, click [here](#)*) are small details that add authenticity and show awareness of the reader.

The persuasive webpage (piece D) mimics the style, tone and use of language of such promotional texts, from the dramatic name of the hotel used as a headline (*THE ONE*) to the accompanying tweets that endorse its excellence (*Exceptional stay @theonedubai*). The opening sentence, with the key word deliberately placed first, emphasises the full-blown opulence of the hotel (*Luxury awaits you*). A careful selection of information (*world class spa... 24 hour concierge... 10 different types of pillow... French and Indian cuisines*) and features designed to persuade, such as direct address to the reader (*you would expect*), commands (*Unwind... dine... take a trip*), alliteration (*glitz and glamour... lavish lifestyle*), rule of three (*chandeliers, fast cars and out-of-this-world experiences*) and deliberate use of hyperbolic language (*Every inch of this hotel... Sumptuous, unforgettable stays... have your world opened up*) are combined to create a realistic and impressive webpage. Also included are recognisable clichés, appropriate to this kind of text, used sparingly and with assurance (*there is something for everyone... guaranteed relaxation waits... courtesy of our award-winning chefs*), showing a sophisticated appreciation of the features of such texts.

Similarly, the elements of a Trip Advisor review are faithfully replicated in the entertaining review (piece E). There is an authentic three-word summary (*Scam! Avoid! Lies!*), accompanied by a date and the social media handle of the poster (*Owleyes 2244*). The piece is organised clearly into paragraphs, with the first setting out the writer's expectations based on the promotional material (*Looking at the pictures, anyone would get a bolt of excitement*) and also lulling the reader into false expectations. Subsequent paragraphs provide shocking contrast by detailing the ways in which the hotel has failed to live up to these expectations, supported by relevant anecdotes

emphasising the difference between what was advertised and the actual experience of the writer (*Valet parking – sounds great – until you realise the driver could not care less about your car*).

The style adopted is informal, appropriate to purpose and audience, with the use of the first person sustained throughout (*I thought why not... I have never experienced... I had specified on the booking... I clasped eyes on... we weren't even able*). Conversational expressions, suitable for a personal review, are used (*Well, what can I say? ... I wasn't holding out much hope... on one of the worst, no – THE worst... my family and I had had enough*) and asides to the reader (*What's not to love you wonder?... As you can imagine... (NOTHING platinum about this place!)*). There is deliberate contrast between what was expected (*warm welcoming arrival*) and reality (*utter shambles*), and exaggeration (*only to find a BEETLE wreaking havoc under a lettuce leaf*), capital letters (*such RUDE customer service... It was a MESS*), and multiple exclamation marks (*I thought wrong!!!... she just walked off!!!*) are used deliberately, in keeping with online writing behaviour, and judiciously to emphasise the writer's outrage and to create humour.

The piece builds up a sense of indignation and fury to the final paragraph, where the poster recounts their decision to leave and their current actions against the hotel (*I demand a full refund from the owner*). The choice of vocabulary includes technical language related to the hotel industry (*customer service... cleaner... receptionist*) and to making a complaint (*full refund... lawyers... trading standards*) and also reflects the sense of personal grievance and disgust of the writer (*Dry, mouldy and completely inedible*).

In the well-controlled mystery story (piece F), the pupil draws on their knowledge of similar stories, and of narratives generally to create an unnerving thriller which engages from the start. The opening paragraph signals that something negative is going to happen (*Such a close call – but it wasn't quite as lucky as I'd thought ...*) but information is deliberately withheld about the coach's destination and the events that follow. Details are gradually revealed (*I'd never heard of the theme park before*) and there is deliberate foreshadowing of events with reference to aspects that are curious (*it didn't have a website... "Bit unusual to organise a last-minute school trip the night before*) providing clues about what happens later in the story.

Characters are deftly brought to life in a few brief details (*she was the type to read stories all day long, even during her own birthday... who usually acts like the class clown*) and the plot, tightly structured, builds up tension with the increasingly bizarre behaviour of the teachers (*She's been banging her head against the seat in front for the last ten minutes.*) and the reactions of the narrator and her friend (*She frowned and leaned closer... An eerie, uncomfortable feeling of dread was beginning to form.*). The suspense is increased by the fact that initially only Susie and Megan are aware of what is happening (*none of the other pupils had noticed a thing*). An atmosphere of suspense and impending doom is further developed through the description of the theme park

(*The entranceway displayed an ancient, yellowed and peeling poster*), the contrast between the enthusiasm of the other children to have a go on the rides (*several of our group climbed up and started messing around on top of them... "This is my kind of thing, let's make the most of being off school!"*) and the narrator and Megan's growing anxiety at what is happening (*"Something bad's going to happen, it doesn't look safe!"*). As pupils are eliminated, the increasing horror of the situation is well-managed, building up to the clever cliffhanger ending, which suggests the two main protagonists have 'won' but also face another deadly challenge (*"Congratulations, you are the final two! Make your way to the ticket office for the final round..."*).

Short, sometimes single-sentence, paragraphs (*Then the music started and the wheel began to turn*), terse dialogue scattered throughout for effect (*"You get in the next one!" she yelled*), use of well-chosen verbs (*herded... whipping... shoving... jostling... creak... spinning... scrambled... dashed... corrode... quelled... froze*) and adjectives (*ancient, yellowed and peeling... metallic... spine-chilling... crumbled... growling... open-mouthed... high-pitched*) and alliteration (*rusted, rickety old rollercoaster*) help to sustain the well-paced narrative and engage the reader. There is occasional use of cliché (*A shiver ran down my spine*) but this does not detract from the overall success of the piece.

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

Throughout the collection, the pupil can distinguish between the language of speech and writing, choosing the appropriate register to suit context, purpose and audience.

In the Viking saga (piece A), a formal register is mostly used for the narrative and also for the dialogue, appropriate to the purpose and chosen style of the writing, with the characters of Madara and Hashitama distinguished by Madara's utterances being more formal and noble (*I know not if they are alive or deceased*) and Hashitama's less so (*it's too bad that you chose the wrong path.*), reflecting his youth and lower rank. In contrast, the mystery story (piece F) is written in a less formal style, reflecting the contemporary Y6 narrator (*arriving in the nick of time... her nose was buried in a book... Plus, the last thing I wanted... heading towards a theme park, that was for sure*) and makes effective use of convincing dialogue to convey character (*"This is my kind of thinking..."*) and advance the action (*"We need to get somewhere up high..."*).

A formal register, appropriate to purpose and audience, is used for the guide (piece B) with impersonal constructions (*it can from time to time be challenging*), the passive voice (*This guide is written*) and elevated, sometimes deliberately grandiose, vocabulary (*seeking... cuminating... fruitful... frivolity... treasured*) supporting the convincing and authoritative tone. The tone shifts in the concluding paragraph to reflect the fundamental role parents play, with references to 'love and guidance' being the primary elements in supporting children, and the informality of 'follow the nuggets of wisdom' nestled into the conclusion gives it a warm and accessible tone.

The news report (piece C) has a similarly formal register, appropriate to the seriousness of the subject, again supported by impersonal constructions (*it is no surprise*), use of the passive voice (*what was thought to be*) and formal language (*demonstrating... stated ...consequence*) with occasional idioms and more conversational expressions used deliberately to provide contrast and engage the reader (*Boris Johnson has taken to Twitter... Putin has given the green light... knowing what they have up their sleeves*).

The webpage (piece D) is written in a persuasive style, which combines formality to convey the impressiveness of the hotel (*has been meticulously designed... Exquisite oil paintings line the walls... French and Indian cuisines are available*) with informality created by the use of the first person (*our luxurious marina suites... stay with us*) and second person (*you can visit over your stay with us*) to make a connection with the reader. The very informal language of the Twitter reviews offers deliberate engaging contrast to the main text (*Exceptional stay @theonedubai Thank you so much– see you guys again next year!*).

In contrast, the review (Piece E) is deliberately written in a more conversational style, including use of punctuation, typical of similar writing and appropriate to purpose and audience, as though the poster is talking to the reader (*Beach hotel, Well, what can I say?... to make matters worse... I was right to keep my expectations at rock bottom*).

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

Levels of formality are carefully controlled, in each piece, according to context, purpose and audience. Grammatical structures and vocabulary are deliberately selected and manipulated to convey different degrees and styles of formality, from the elevated and archaic register of the Viking saga (piece A) to the more contemporary and informal tone of the hotel review (piece E).

In the Viking saga (piece A), long, multi-clause sentences (*Before the first glimmers of morning light hit the earth's surface, Captain Madara of the Uchika clan had summoned a meeting in the secret hideout nestled between the trees... As Madara went in for the kill, Hashitama made an intelligent move – crouching, creating an opening for himself to cut off Madara's legs*) and short, single-clause sentences (*It was a horror scene... Hashitama stood, angered*) are juxtaposed to create prose with an old-fashioned cadence. Balanced sentences (*Approach this battle with as little care for the wellbeing of Hashitama's men as he himself had shown my brother... Others preferred to let their men do the work, take the risk and then claim victory afterwards but not him, he was a well experienced fighter in his own right*) create rhythmical flow, while passive constructions (*has been mercilessly murdered... their plan could be foiled... ready to be catapulted*), parallelism (*Target practice, strategic planning, training regimes and sleepless nights – they knew what was to come and they were ready*) and modal verbs (*We would make... We could never*) all contribute to the sense of considered formality and gravitas.

The distinctions between the age and rank of the two protagonists is reflected by the formal speech of the elder, Madara, contrasting with the Hashitama's more informal way of speaking.

The choice of vocabulary and phrases also supports the chosen register, with ambitious (*momentary... steely... strategic... permeated... poised... furrowed... riled*) and deliberately archaic (*forth... quelled... foiled... awaiting... strewn... awash... befell*) language deployed in both narrative and dialogue. Concrete nouns (*battle... fists... weapons... warriors... blade... axe... blood... body*) are used to convey the reality of the battle and abstract nouns (*wellbeing... fear... determination... mercy... satisfaction... victory... anger... cowardice... defeat*) the values and ideas examined in the story.

Multi-clause sentences are used in the guide (piece B) to explain complex points and create a formal register (*Innocuous fun with classmates may not be as harmless as it seems, with recent studies indicating that children who engage in frivolity during lesson hours are almost six times less likely to pass the Statutory Assessment Tests (SATs) that assess the skills learnt throughout key stage 2*). Passive verb forms (*Parents are advised... Support should be offered... workload is spread out*) and other impersonal constructions (*it can from time to time... there is an extremely high correlation... It is likely... Listening skills are*) help to create a confident and commanding academic tone. This is further accentuated by the use of expanded noun phrases (*the necessary basics in reading, writing and mathematics... The final year of primary school... inattentiveness of males in class... the 'handsup' technique seen lower down the school*) that add precision, and fronted adverbials (*Within a person's lifetime*) and parenthesis (*Statutory Assessment Tests (SATs)*) that emphasise and clarify key points.

Ideas are linked through a range of effective cohesive devices, including repetition (*Primary school... The final year of primary school*), substitution (*nine years... This period of time*), adverbs (*Instead*) and topic (*develop speaking and listening skills ...the ability to speak and listen*) to create fluency. The choice of language is formal and ambitious (*advances... fundamentals... formalised activities... cuminating... distinguish... frivolity... correlation... social interaction... formulating*) with a number of words and phrases from the lexical field related to education and primary schools (*curriculum... parents' evenings... optional activities... structured timetable*) adding to the formality and realism of the piece.

The news report (piece C) is also largely formal in register, though the style is more journalistic than academic, with passive constructions used to support an impersonal reporting style (*to be put on... was hit... have been forced... has been issued*) and verb forms manipulated carefully to show the timeframe of different events, for example in the third section there are secure shifts between the present perfect (*have shared... has given*), the present (*claims... explains... is*), the present progressive (*are becoming*) and the simple past (*prohibited*). Multi-clause sentences are used to show the relationship between events (*Approximately 5 million civilians have been forced to flee Ukraine over the past two weeks as war wages on and their livelihoods are torn apart*).

Nominalisation is deployed for succinctness (*the true volatility of the situation... Preparation of the missiles... the unexpected ferocity... its support for Ukraine*) and modal verbs to convey possibility (*How would Russia's military aggression... could do more*) and necessity (*We must continue... the west will have to...*). Vocabulary choices underline the gravity and formality of the style and are adventurous (*addressed... demonstrating... consequence... instigate... unjustifiable... callous... realisation...*) and terms, including abstract nouns (*volatility... democracy... evil... safety...*), and words specific to the political topic of the war in Ukraine (*military aid... presidential office... full-scale nuclear attack... direct military action... financial sanctions... united powers...*) contribute to the authenticity and gravitas of the piece.

In the webpage (piece D), a degree of formality, intended to impress prospective guests, is conveyed in the use of passive verbs (*has been meticulously designed*) and impersonal constructions (*guaranteed relaxation awaits*) and is combined with informality in the use of second person (*you can visit over your stay*) and commands (*Devour succulent steak*) to address the reader directly and make them feel the text is personal to them. Expanded noun phrases (*A lavish lifestyle of chandeliers... luxurious marina suites, each designed by world-renowned designer, Florence De-Zuma... 10 different types of pillow to suit all posture preferences*) emphasise the exceptional experiences on offer, and vocabulary, including nouns (*luxury... glitz glamour... chandeliers... splendor*), adjectives (*lavish... out-of-this-world... world class... fully equipped... sumptuous... unforgettable... luxurious world-renownedExquisite ...private... famous triple-Michelin-starred... award-winning... tantalising succulent... freshly-made*) and alliteration (*lavish life-style*) is deployed to create an impression of excellence, uniqueness and grandeur. The tweets provide contrast, written in an informal, chatty style to convey previous guests' enthusiasm for the One Hotel (*Thank you so much– see you guys again next year! ... Absolutely amazing – so sad to be leaving today*).

A range of sentences are used in the review (piece E) to convey the writer's fury at their experience of the One Hotel and create an informal tone. This includes questions (*Beach hotel? Well, what can I say?*), statements (*The windowsills were rife with dead bugs and dust, and when I managed to find a cleaner and demanded it be cleaned, she just walked off!!!*) and commands (*DO NOT DO IT*). Elements of formality are conveyed through passive and subjunctive constructions to suggest the powerlessness and frustration of the writer (*we had been promised... demanded it be cleaned*). Expanded noun phrases are used to describe aspects that were included on the website (*diamond-dust beaches lapped by idyllic crystal clear ocean... Stunning hotel rooms complete with a whole host of unrivalled, top quality amenities*) contrasted with the reality (*RUDE customer service from a receptionist... print outs from the internet stuck onto bits of cardboard!*) and long sentences to explain the issues (*Valet parking – sounds great – until you realise the driver could not care less about your car and proceeds to scratch the entire side of it on a lamppost!!*) are alternated with short ones to express the writer's viewpoint (*I thought wrong!!!... As you can imagine, I was livid*). Informal, conversational

sentences (*Let's start with the greeting... It was a MESS!!!!*), interjections (*no – THE worst, piece of steak*) and asides to the reader (*you only live once... (NOTHING platinum about this place!)*) add to the colloquial impact of this piece. There are secure shifts between verb forms, including modals (*would get... could not... would need*) to convey experiences combined with comments and suggestions.

In the mystery story (piece F), the writer moves confidently between levels of formality as the story unfolds, using ellipsis (*Such a close call... Bit unusual*), asides (*that was for sure... (well, muddy field)*) and contractions (*as I'd thought*) to create a conversational tone, as well as more formal constructions (*There was nothing we could do for the rest of the journey but dwell on the seriousness of our situation*) in the narration. Extended, multi-clause sentences allow the pupil to develop essential details in the plot (*The crowd were jostling around us, and before I knew it, we were standing in front of a carousel*), while short sentences are deployed to vary the pace and for dramatic effect (*It was too late... When the ride stopped, they were gone*). Expanded noun phrases add precise and well-observed detail, but are not over extended (*ancient, yellowed and peeling poster... rusted, rickety old rollercoaster... a screeching metallic sound*). The dialogue not only helps to convey character, but varies in register, with more formal utterances from the teachers (*Move along now, move along... Make your way to the ticket office for the final round*) contrasted with more informal ones from pupils (*ain't it?... Hey, you're not allowed*). Vocabulary is carefully chosen to create vivid images and build up an unsettling and threatening atmosphere (*eerie... Feeling of dread... violent outbursts... deserted... peculiar... spine-chilling... tinkle*). In some cases, the vocabulary itself is not particularly ambitious, but is used with skill and deftness to convey precise and striking details (*Open-mouthed, eyes wide, a cold sweat on our necks*).

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

A range of punctuation is used correctly – for example:

- **commas to clarify meaning**
 - *Raising their weapons in agreement, his men quelled any fear, reflecting back at Madara their own determination...* (piece A)
 - *As the soldiers filed in, Hashitama appeared, signalling to his own army...* (piece A)
 - *With love and guidance, the odds of your children achieving highly...* (piece B)
 - *From the world class spa, complete with three infinity pools and eight saunas, to the fully equipped gym...* (piece D)
 - *The crowd were jostling around us, and before I knew it, we were standing in front of...* (piece F)

- **punctuation to indicate parenthesis**
 - *The grass, now a sea of red, was more a mortuary than a field* (piece A)
 - *Statutory Assessment Tests (SATs)* (piece B)
 - *Enrolling a child in clubs, particularly if they are a boy, can provide them...* (piece B)
 - *The number of deaths as a consequence of attacks on several Ukrainian buildings, including a primary school, has now risen to 96...* (piece C)
 - *The UK, a member of the UN and a country with a substantial military budget given its size, has publically expressed...* (piece C)
 - *The car park (well, muddy field) was deserted* (piece F)

- **colons, semi-colons and dashes to mark the boundary between independent clauses**
 - *This had come as no surprise to the men; they had been training for this day for many months.* (piece A)
 - *This provides an additional layer of challenge; a child cannot sit complacent, comforted by the knowledge that formulating an answer is optional.* (piece B)
 - *The British Red Cross has warned that tensions are continuing to rise and violence is increasing – they are urgently seeking supplies...* (piece C)
 - *Despite this new wave of devastation, it is thought that Russian plans to take the capital are severely behind schedule due to the unexpected ferocity shown by Ukrainian fighters – a realisation sure to have angered Putin.* (piece C)
 - *Unwind on our own private stretch of sugar white beach or engage in activities Dubai is famous for: pick up designer fashion on a shopping trip...* (piece D)
 - *Devour succulent steak or crunch into freshly made salad – the choice is yours.* (piece D)
 - *As usual, her nose was buried in a book; she was the type to read stories all day long...* (piece F)
 - *I realised none of the other pupils had noticed a thing: they were chatting away without a care in the world.* (piece F)

- **colons to introduce a list**
 - *they are urgently seeking supplies such as: clothing, money to provide shelter, medical supplies and toiletries...* (piece C)
 - *anyone would get a bolt of excitement at the prospect of staying here: diamond-dust beaches lapped by idyllic crystal clear ocean; enchanting rose blossoms lining the promenade...* (piece E)

- **speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, and punctuation inside inverted commas**
 - *“Show no mercy – except for Hashitama himself. Leave him to me,” Captain Madara continued... (piece A)*
 - *“We must continue to fight against evil for Ukraine but also for the future of democracy,” he stated... (piece C)*
 - *She continued, “I’ve read about things like this happening – adults’ behaviour changing, violent outbursts, losing the ability to speak. It’s dangerous Susie.” (piece F)*
- **hyphens to avoid ambiguity**
 - *stay-at-home order (piece C)*
 - *triple-Michelin-starred restaurants (piece D)*
 - *award-winning chefs (piece D)*
 - *last-minute school trip (piece F)*
 - *spine-chilling piano music (piece F)*
 - *high-pitched voice (piece F)*

Throughout the collection, apostrophes are used with accuracy both for contractions, for example in piece E (*What’s... Let’s... wasn’t... aren’t... I’ve... weren’t*) and for singular possession, for example in piece C (*Ukraine’s... NATO’s*) and for plural possession, for example in piece F (*adults’... boys’*). Commas are skilfully deployed to avoid ambiguity, for example in piece A (*His men stood poised, awaiting his signal, brows furrowed, fists clenched around weapons*) and to control long, multi-clause sentences, for example in piece B (*This period of time is the first stage of a child’s education, designed to equip them with the necessary basics in reading, writing and mathematics so they may go on into high school to hone their skills before seeking higher education or an apprenticeship*) and in piece C (*The school, closed to pupils but being used as a medical centre to provide care for civilians caught up in attacks, was hit in a coordinated attack on several buildings*).

There is also assured use of dashes in place of commas to emphasise the end of a sentence, for example in piece A (*“Show no mercy – except for Hashitama himself...”*) and in piece B (*At such a time as this where technology use is wide spread, the ability to speak and listen is wavering within the population – and yet it is such a vital skill at school*). Inverted commas are used for quotations, for example in piece C (*promising ‘Unlimited assistance to the country’*) and to denote the specific use of an educational term, for example in piece B (*‘hands up technique’... ‘no hands up’*).

There is also evidence of a combination of punctuation being used deliberately and adroitly to achieve particular effects, for example in piece E, the use of quotation marks, brackets, capital letters, a dash and exclamation marks are effectively deployed to indicate the writer’s disgust (*Entering the restaurant with my ‘platinum’ card (NOTHING platinum about this place!), I clasped eyes on one of the worst, no – THE worst, piece of*

steak I've ever seen in my life!). Similarly in piece F, ellipsis, along with other punctuation, is used to add to the sense of tension and menace (*"It's not just that" she whispered, pausing for effect. "The teachers are all acting strange. Look at Miss Shaw..."*... *"Congratulations, you are the final two! Make your way to the ticket office for the final round... Ready to play hook a duck?" I froze in shock – it was Miss Shaw, her voice laced with evil...*). There are occasions when punctuation is not completely accurate, for example instances of comma splicing, or where long, multi-clause sentences would benefit from some additional commas, but these do not impede the clarity of the writing or detract from the overall achievement of the pupil.

Pupil B – working at the expected standard

This collection includes:

- A) a balanced argument
- B) a narrative extract
- C) a short story
- D) an explanation
- E) an information 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. In a balanced argument (piece A), reasons for and against using pigs’ hearts for humans are discussed. Based on reading ‘Goodnight Mr Tom’, the narrative extract (piece B) is a description of Willie’s journey to and first meeting with Mr Tom, while the short story (piece C) focuses on two children finding mementoes of their grandfather’s experience of war. The explanation (piece D) relates to how red blood cells work and is written for a young audience. The final piece, an information text (piece E), provides details of different biomes across the world.

In the balanced argument (piece A), there is clear awareness of purpose and audience, with the topic introduced in the first sentence (*It is a well known fact that using pig hearts in human transplants have been debated about for a length of time.*), and arguments considering both points of view developed in subsequent paragraphs, using an impersonal style (*the chance of rejection is very high*). Ideas are supported by evidence, including the stance of relevant organisations (*P.E.T.A (people for the ethical treatment of animals) State that animals are not ours to experiment on... The BHF (British Heart Foundation) have funded*) and statistics (*67% of people are on the organ donor list*), and a conclusion sums up the arguments in the piece. Rhetorical questions (*IS this fair?*), commands (*Take your side!*), direct address (*You decide!*) and emotive language (*spare bag of parts.*) are designed to engage the reader in the discussion, while additional information to clarify points is provided in brackets (*Isolation for xenotransplantation (animal organs into human bodys)*).

The narrative extract (piece B), written in the third person and past tense, establishes the Second World War context (*billeting Officer... evacuees*), and tries to create a vivid impression of the countryside from the children’s perspective (*they all could not take there eyes off the countryside veiw*), with a range of descriptive details, reflecting sights,

sounds and smells (*lush green fields... the birds were chattering... The smell of lavender*). Dialogue is used to convey the children's apprehension (*"Where are we going?!" cried the little girl*), and the character of Mr Tom (*"What d ya want!" snapped Tom*). Willie's physical and emotional vulnerability (*tiny, pale boy in rags*) is determined from the beginning and his increasing fear as they approach Mr Tom's house (*Shaking in front of the door twice the size of him*) builds up a sense of misgiving for the reader who feels concern for his fate as he is left on his own with a reluctant Mr Tom.

The short story (piece C) uses description of setting (*dark, dusty environment... scratched, creaky floorboards... the small window*) to create atmosphere, and dialogue (*"Wow!" Amar interrupted*) to convey character and develop the plot in a complete narrative, also written in the third person and past tense. The opening engages the reader by taking them straight into the situation (*"Get out of the way!" shouted Sophia*) and there is some withholding of information to create interest, as it is not clear the children are in an attic until some way into the narrative. There is a build-up of tension as the children discover their grandfather's old possessions (*Suddenly the top came off*) and the piece culminates in the children's devastation when they find the note (*They could soon imagine the trauma he went through... Tears were now running down their cheeks*). The ending is slightly unsatisfying, however, in that the reader is left unclear what the note says, and the grandfather's reference to the children being '*mischievous*' seems inconsistent with the sombre mood at the conclusion of the story.

The explanation (piece D) is clearly written for a younger audience, with information about how red blood cells work conveyed through a first person, conversational account (*Hello, Im Barbra and Im a red blood cell*) addressed to the reader. The opening engages the reader with a rhetorical question (*Do you want to know how red blood cells travel ...?*) and introduces the topic (*I will be Showing you what my job is inside your body*). The rest of the piece is clearly organised into paragraphs, tracking each stage of a cell's journey (*Next, I go down*), with a well-sustained extended metaphor of travelling by tube used to make the information clear and familiar for the target audience (*To begin with, I hop on the tube... through a different tube line*). Subject specific language (*ventricle... pulmonary artery... vena cava*) is used to present scientific information, while informal asides (*thanks plasma*) help to make the piece engaging and entertaining.

Clearly organised into sections with headings (*Tundra... Rainforest... Desert*) and supported by relevant illustrations, the information text (piece E) presents detailed facts about different biomes, in an impersonal style, using the present tense (*This biome is located*). Although the piece lacks an introduction to biomes, each individual section opens with a topic sentence (*The driest biome is the desert*) to orientate the reader and offers precise details, including lists of countries (*North America, Russia, Iceland and Greenland*) and animals (*The animals here are Musk ox, Arctic-hare, Polar bear, reindeer, Arctic fox-and the Alaska.*), statistics (*Animals, such as elephants, get up to 50% of their diet*) and additional information and explanations in brackets

(*different temperatures (28° on average) due to the location*) relevant to the purpose of the writing. Geographic terms (*biome... equator... Fahrenheit... species*) add to the authenticity of the piece.

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

Setting, characters and narratives are described in both narrative pieces (piece B and piece C). In the narrative extract (piece B), the hostile atmosphere of the train is created through the brief description of the carriage (*the cold, wooden floor*). Various details are included to convey the children's impression of the countryside, from the gloom of the station platform (*It was grey and foggy*) to the attractiveness of the landscape (*beautiful flowers blossomed near the lush green fields*). Some details, however, are less convincing (*towering ancient houses... isolated graveyard with shadows casting on the road*) and the overall impact is not always coherent. Brief descriptive details (*creaking gate... sage-green vines climbing up the overgrown house... the door twice the size of him*) more successfully help to create an impression of Mr Tom's house and Willie's nervousness.

In the short story (piece C), some carefully selected details are used to convey an impression of the neglected, gloomy and fusty attic (*One little window, letting all the light in*). Sights (*a pile of boxes*), sounds (*the scratched creaky floorboards*) and smells (*the smell around her began to get worse*) all help to build up a sense of the mustiness of the place, full of long forgotten mementoes from the past. There is some repetition of vocabulary (*clouds of dust... dark, dusty... big, grey clouds... cloudy cluttered*) but a sense of anticipation is effectively built up to the discovery of the note followed by a consequent change of mood from excitement to sadness.

The characters in the narrative extract (piece B) are distinguished clearly through description, action and dialogue. The billeting officer is portrayed as calm and kind (*accompanying the small girl close to her*) until she meets Mr Tom, when she becomes uneasy (*she stuttered*). Willie is portrayed as vulnerable, terrified and overwhelmed (*tiny, pale boy in rags... he was trembling on the ground... Willie stared in awe*) and Mr Tom as gruff, unwelcoming and intimidating (*Mr Tom answered the door sharply... the towering man*).

In the short story (piece C), the children are presented as adventurous and curious (*They were eagerly pushing and shoving*), showing excitement and fascination with what they discover (*Amar peeked in... she raced in... lifting the ancient items*). There is some rivalry between the siblings (*elbowing his sister in the chest... Amar shot past*) with Sophia portrayed as the more reflective (*"Should we go in?"... Yet she knew she was to do wrong*) and single-minded of the two (*"I'm going to read it!"*). Reference to Sophia being 'sneaky', however, does not seem consistent with what she says (*"I've never seen this before,"*). Their initial exuberance is contrasted with their grief at the end (*Tears were now running down their cheeks*). Their grandfather's age and weariness is

shown (*Exhausted, worried, tired*), as is his horror at what they have found (*he suddenly felt his whole body go cold*) and his concern for the tearful children (*Grandad came over and tried to comfort them*).

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

In the narrative extract (piece B), dialogue is integrated into the story to convey the different characters and their reactions, from the authoritative but sympathetic billeting officer (*“Some place where you will be safe and happy,”*) who is taken aback at the abrupt directness of Mr Tom (*“I... I.. have*) to the hostility of Mr Tom himself, conveyed in dialect appropriate to his character and background (*‘And Whats ya name boy?’*). Willie himself is too scared to say anything.

Dialogue also helps to advance the action, with the first exchange between the little girl and the billeting officer introducing and contextualising the story (*Where are we going?!” cried the little girl ...”... “Some place where you will be safe...”*) and the dialogue at the end establishing that Mr Tom is taking Willie as an evacuee to live with him (*“Best you come in then ant you.”*)

In the short story (piece C), the dialogue is central to the story and incorporates colloquial language to convey the age and enthusiasm of the two children (*“Woah,” ... “Wow!” ... “Ooo look at this!”*). It also contributes to character development, for example Sophia’s forcefulness (*“Get out of the way!”*) and Amar’s more tentative personality (*“Sophia come look at this!”*), but also his determination to compete with his sister (*“Hey! Let me go first,” yelled Amar*). A variety of speech verbs are used, although these are sometimes inappropriate (*“Ooo look at this!” mentioned Amar*).

The dialogue is also used to develop the plot, with the opening section building up interest in where the children are (*“I’ve never seen this before,”*) and later exchanges explaining that the children have never even heard about the attic and that there is something mysterious about it (*“Why would they not tell us about this...”*). It is also through the dialogue that the link with the war is revealed (*“These are all ancient antiques from the war!”*) and the note is introduced (*It’s a note,” Sophie muttered. “I’m going to read it!”*). The dialogue also marks the grandfather’s approach (*“Sophia, Amar, where are you?”*), his reaction to their finds (*“What are you doing?” he asked angrily.*) and the children’s upset and shock (*“Why would you not tell us about this?!” ... “Did that really happen...?”*).

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 the requirements of the form, purpose and audience of the writing.

In the balanced argument (piece A), vocabulary is selected to be appropriate to the topic and create a sense of formality, with noun phrases used to give factual details (*suitable donor... chance of rejection... severe side effects... pig hearts used in transplants*) and scientific language to add authenticity (*Isolation for xenotransplantation*). Multi-clause sentences are deployed, mostly securely, to explain particular points (*Most human diseases come from animals and the chance that your body will reject it is very high with horrific side effects*). Passive verb forms create a formal tone (*have been debated... being specially bred... pigs are seperated*) and modal verbs are used to convey possibility (*can suffer... will reject... Should we consider*) and make assertions (*Animals should not be harmed!*).

Vocabulary in the narrative extract (piece B), especially adjectives, has been selected to create a vivid picture of the setting (*foggy... lush... towering... sweeping... sage-green... overgrown*) and verb choices give an impression of Willie's character and feelings (*hiding... clenching... stared... rooted... shaking... trembled*). Contractions (*Whats*) and abbreviations (*"What d ya want!"*) are used appropriately, if not accurately, in the dialogue to mimic the speaker's accent and informality. A variety of grammatical structures is evident, with multi-clause sentences, mostly controlled, used to develop the story (*In a glimps of her eye, she saw a tiny, pale boy in rags hiding in the corner, as the sound around her began to increase intensely*), and some use of short sentences to provide contrast and vary the pace (*Suddenly, he was there*). Expanded noun phrases (*tiny, pale boy... lush green fields... The smell of lavender and fresh flowers*) add descriptive detail and the dialogue includes a range of sentence types, including questions (*"Where are we going?!"*) and commands (*"Stay at the end of the path..."*). There is some repetition of structures, for example using 'and' and 'as', but these do not detract from the overall competence of the writing.

In the short story (piece C), vocabulary linked to the past supports the plot (*mangles... wireless..... tin bath*) while carefully chosen verbs create a sense of urgency and tension (*shouted... crashed... pushing... shoving... tumbled*). Modal verbs are used to suggest uncertainty (*Should we... would they*) and possibility (*She could*) and pronouns avoid repetition and aid cohesion (*siblings... they*). Multi-clause sentences (*One little window, letting all the light in, allowed the children to discover what else was in there*), together with prepositional phrases (*in the corner of the room*) and fronted adverbials (*Silently, tip-toeing across the attic floor*), add detail succinctly and focus the reader's attention on particular aspects of the narrative.

In the explanation (piece D), there is a deliberate and successful combination of informal language (*hop on... pick up... me and my friends*) to create a friendly tone and more scientific language (*tricuspid valve... ventricle... pulmonary artery... aorta*) to convey biological information, deploying appropriate terminology. Fronted adverbials are used to clarify the sequence of events (*To begin with... Next... After that*) and multi-clause sentences aim to ensure that information is lucidly explained (*Once we get in, there we can't turn back due to the big chambers that send us down to the right atrium.*).

Precise use of language (*adapted... minimal... involve... inhospitable*) and impersonal constructions (*is located*) are used to create a formal style in the information text (piece E) with geographical language used appropriately for the purpose of the writing (*polar... biome... grassland... migrating... deciduous*). Some range of constructions is used to convey information, with single-clause sentences often deployed to present straightforward facts (*This biome is located in North America, Russia, Iceland and Greenland... The South Arctic Circle, Alaslak, Scandinavia and Siberia all have the Taiga biome.*) while multi-clause sentences are used to show the relationship between ideas (*The animals here adapt by not needing a lot of water and being able to blend in Such as the chareleons with there big long tounges.*). Devices used to engage the reader include alliteration (*It is a wild feeding frenzy of predators and prey.*).

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 create cohesion within and across paragraphs and sections.

In the balanced argument (piece A), ideas are often related through topic (*using pig hearts in human transplants have been debated... In the uk heart failure is*). There is use of repetition (*One of the main issues for using pigs' hearts... Pigs are*), substitution (*Pigs... animals*), conjunctions (*yet... although... and*) and pronouns (*heart donation is a big problem... that allows this*) to make connections between points. Adverbials are used to link additional pieces of information (*As well as*) and also present contrasting views (*on the other hand... however*) while questions sum up key ideas at the end (*Should we consider ...? ...do you want these desperate humans to die?*).

In the first paragraph of the narrative extract (piece B), dialogue is used to link ideas, with the story initially told from the point of view of the billeting officer (*In a glimps of her eye, she saw*), and then moving to focus on Willie's perspective (*'When are we going to stop? thought Willie*). In paragraph two, pronouns (*They... there*), description of the scenery (*Countryside view... beautiful flowers*) and substitution (*the wind... the strong breeze*) connect ideas, though there are sometimes abrupt shifts between points (*graveyard with shadows casting on the road... The smell of lavender*).

Dialogue links actions and reactions in the short story (piece C) (*“Woah!”... “I’ve never seen this before,”... “Ooh look at that”... “These are all ancient antiques from the war!”... “I’m going to read it!”*). Ideas are related through conjunctions (*Sophie took a closer look. Yet the closer she got, the smell around her began to get worse... as they approached the evergreen trunk, Sophia knelt down... Grandad came over and tried to comfort them*) and adverbs and adverbial phrases support the narration within and across paragraphs (*As they approached the evergreen trunk... From on top of the table, a pile of boxes... Silently, tip-toeing across the attic floor*). Pronouns aid cohesion and avoid repetition (*After saying that, she raced in... in the corner of Sophia’s eye she saw... As Grandad ushered... he suddenly*).

Adverbials are used in the explanation (piece D) to introduce the sequence of stages in the journey of the red blood cell (*To begin with... Next... After that*). Within sections, adverbs (*then*) show how the red blood cell circulates round the body. The topic of the piece and repetition of key words (*how red cells travel through your body... I’m a red blood cell*) and the use of the metaphor of the tube (*I hop off the tube... through a different tube line*) also help to create cohesion in the piece.

In the information text (piece E), subheadings signpost the reader to the different biomes covered (*Desert... Savannah... Taiga*). Ideas are often linked through topic (*arctic temperatures... The lack of sunlight*) and substitution (*the tallest trees... This forest*). Cohesion within sections is also achieved through the use of adverbials (*As well as... Additionally... Also*) and conjunctions (*due to the location... because of the temperature... since water supply*) linking different ideas. Pronouns also help to indicate the relationship between points, avoiding unnecessary repetition (*Animals living there need to adapt to the cold. They do this by*).

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

Across the collection, verb tenses are used appropriately and consistently. In the balanced argument (piece A), the simple present tense is used to convey facts about the issue (*Although many need hearts, the chance of rejection is high... heart donation is a big issue in the uk*). The present perfect is used to report past actions that continue into the present (*The BHF (British Heart Foundation) have funded*) and future verb forms indicate potential consequences (*the chance that your body will reject it*).

In the two narrative pieces, the simple past is mostly used consistently, for example in the narrative extract (piece B), to give an account of events that have happened, (*cried the little girl... She saw... A slow drop of water ran down*) with some use of the past progressive to show ongoing actions (*were shacking... was trembling*). In dialogue, the present tense is used to discuss what is happening at that moment, for example in the short story (piece C) (*“What’s in there?” ... “These are all ancient antiques...” “It’s a note,”*) with the present perfect (*“I’ve never seen this before...”*) and past forms (*“Did that really happen ...”*) deployed to reflect different points in time.

There is consistent use of the present tense in the explanation (piece D) to clarify the movement of a blood cell (*I hop on a tube... I go down into the tricuspid valve... I take my oxygen back*), with some use of other verb forms, for example the future progressive to indicate what the explanation is going to include (*I will be showing you*).

In the information text (piece E), the simple present tense is used to convey facts about biomes (*The rainforest is a tropical biome... there is minimal shade or water... the plants here include*). There is some use of the present perfect to indicate actions from the past that continue to occur (*They have adapted to this environment... The predators have adapted*).

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**

- *Currently, heart donation...* (piece A)
- *As the birds were chattering and the wind was blowing, the strong breeze...* (piece B)
- *Silently tip-toeing across the attic floor, as Amar...* (piece C)
- *After that, I take my oxygen...* (piece E)

- **commas and brackets for parenthesis**

- *P.E.T.A. (people for the ethical treatment of animals) State...* (piece A)
- *One little window, letting all the light in, allowed the children...* (piece C)
- *through a different tube line (the Pulmonary Veins) and then...* (piece D)
- *Animals, such as elephants, get up to 50% of their diet...* (piece E)

- **commas to clarify meaning or to avoid ambiguity**

- *In a glimpse of her eye, she saw a tiny, pale boy in rags hiding in the corner, as the sound around her...* (piece B)
- *As soon as Amar said that, Grandad took the hat away from Sophia, locked up the trunk and carefully walked the children out, hoping they wouldn't be this mischievous ever again* (piece C)
- *Also, there are over 3000 different fruits growing on the trees, which could possibly be dangerous* (piece E)

- **semi-colons to mark the boundary between independent clauses**

- *Many die waiting for a suitable donor; however P.E.T.A argue that Animals should not be harmed!* (piece A)
- *Willie could barely move; he was rooted to the spot.* (piece B)

- *“Why would they not tell us about this; it’s like they have hidden something from us,”* (piece C)
- *Here, the average temperature is 20°C – 30°C; however, there is minimal shade or water.* (piece E)
- **speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas**
 - *“Some place where you will be safe and happy,”* replied the billeting officer (piece B)
 - *“It’s a note,”* Sophia muttered. *“I’m going to read it!”*
- **colons to introduce items in a list**
 - *located in: Africa, Northern Australia and parts of South America.* (piece E)

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

- **Words from the statutory year 5/6 spelling list that are correctly spelt**
 - *desperate... especially* (piece A)
 - *accompany(ing)... ancient* (piece B)
 - *environment... interrupt(ed)... mischievous* (piece C)
 - *average... temperature* (piece E)
- **The spelling of more ambitious vocabulary is mostly correct**
 - *Foundation... occasion... discussion* (piece A)
 - *uncontrollably... intensely... exclaimed... lavender* (piece B)
 - *precious... announced... mannequin... rummaging* (piece C)
 - *ventricle... oxygen... Pulmonary Veins* (piece D)
 - *dangerous... Fahrenheit... extremely... species... herbivores... insulation... deciduous... throughout* (piece E)

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

The pupil writes legibly in joined handwriting.

Why is the collection not awarded the higher standard?

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

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

Although there is evidence of a range of forms and purposes, it is not exceptionally wide, and the pupil's writing does not draw sufficiently on models from reading. There is also sometimes a loss of awareness of audience in the selection of content and the choice of language.

For example, the descriptive details in the narrative extract (piece B) are inconsistent and not always plausible, moving from the 'foggy' platform to the 'lush green fields' and 'sweeping hill', creating a contradictory impression of the setting. Similarly, the 'chirping birds' and 'smell of lavender' do not sit easily with the 'graveyard with shadows'. There is also some repetition in the grammatical structures, for example, the use of 'and' (*billeting officer and got sorted... turned the corner and they all... lush green fields and towering ancient houses*) and choice of language (*shacking... Shaking... trembling... trembled*), some use of cliché (*he was rooted to the spot*) and some awkwardness of expression (*accompanying the small girl close to her... staring at the billeting officer in the eye*).

In the short story (piece C), the withholding of information about where the children are exploring becomes confusing for the reader as they are surrounded by 'dust' and 'cluttered boxes' before they apparently go into the attic. Sophia seems to enter before asking whether they should and is later described as racing in (*Sophia pushing her way in... "Should we go in?" ... she raced in*). Also confusing are references to the smell getting 'worse' with no mention of a smell previously (*Yet the closer she got, the smell around her began to get worse.*), Grandad 'standing up' when he has not been sitting (*Standing up, Grandad came over*) and the hat which has not appeared before (*Grandad took the hat away from Sophia*). There is also some awkwardness of expression (*trying to stable his balance... grandad ushered into the cold*) and while deliberate repetition of language can be effective, too much suggests a limited vocabulary (*clouds of dust... dusty... grey clouds... cold and cloudy... ancient... ancient... cluttered... cluttered*).

In the balanced argument (piece A), although ambitious in content and style, there is sometimes awkwardness in both the juxtaposition of ideas (*Although many need hearts, the chance of rejection is high, with severe side effects. Do you agree with this?*) and the expression of points (*debated about for a length of time... bred especially for this occasion... a way that is avalibal to use the organs... another way from killing the innocent pigs*). In the information text (piece E), the style is inclined to be repetitive (*This biome is located in North America, Russia... It is located in South America*), with 'It is a wild feeding frenzy of predators and Prey.' standing out as atypical.

While a factual register is appropriate for the form and purpose of the writing, more variation in style and use of language would have made the piece more engaging for the reader.

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

There is evidence that the pupil can distinguish between the language of speech and writing and choose the appropriate register, for example, differentiating between the more formal tone of narrative and the more conversational tone of dialogue in the short story (piece B) (*She could picture everything in her head as if ... "Ooo look at this!"*).

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

Written pieces adopt different levels of formality to suit context, purpose and audience, but this is not always managed with complete control, with some more informal expressions being used inappropriately, for example in the balanced argument (piece A) (*Pig hearts used in transplants is an issue that will continue until it is sorted.*). There are incomplete sentences, for example in the narrative extract (piece B) (*Getting off the train and stepping onto the platform*) and in the information text (piece E) (*Although, there are numerous herbivores that have so much grass to graze on.*) and non-standard English, for example in the narrative extract (piece B) (*He was sat in the corner*) and in the explanation (piece D) (*then me and my friends go to the left atrium and we are still not done!*). Grammatical structures are sometimes awkward, for example the use of a dangling modifier in the narrative extract (piece C) (*Yet the closer she got, the smell around her began to get worse*); and repetitive sentencing, for example single-clause sentences in the information text (piece E) (*The animals here are Wolverine, Snow-shoe hare, American martain and a Canada lynx. As well as this, the plants here Include pine (pinus) and spruce.*) also undermines the sense of managed control.

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

While much of the punctuation is secure, there are some errors which reduce the accuracy and precision of the writing, for example comma splicing in the information text (piece E) (*The birds here migrate South for the Winter except for the blacked capped chickadeeds, they survive by hideing thousands of seeds under tree bark during fall and eat them throughout the Winter*). The more accurate use of commas would have increased clarity in the balanced argument (piece A) (*Most human diseases come from animals and the chance that your body will reject it is very high with horrific side effects.*) and in the short story (piece C) (*They were eagerly pushing and shoving both trying to catch their breath.*). There are also some missing apostrophes in contractions, for example in the narrative extract (piece B) (*And Whats ya name boy?*) and in the explanation (piece D) (*Im Barbra*).

Pupil C – working at the expected standard

This collection includes:

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

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

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

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

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

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

The narrative (piece C), written in the third person and past tense, provides a snapshot of war, exploring the confusion (*they couldn't be sure if the Austrians were on their side or not*) and the horror (*they'd lost so many... soldiers were running everywhere*) from the perspective of a German soldier. The opening sentence immediately contextualises the story for the reader (*In the cold winter weather of November 2016*) and creates a sense of tension (*on the lookout for enemies in the dark night*). Richard's backstory (*While it was calm, Richard thought about his two children*) adds a human dimension and emphasises the startling impact of the air raid siren (*when suddenly... "Alert! Alert! Enemy attack!"*) that brutally interrupts his reflections. The story alternates between Richard's actions (*Richard shouted to wake the soldiers... prepared himself*), his thoughts (*were the Nazis really that desperate?... Was this the end?*) and the narrative account (*The air raid siren started to shriek... the trench erupted in noise and confusion*), supported by some apt descriptive details, focusing particularly on sounds (*started to shriek... shouted... boomed... roared... pounded*). The sensitive and reflective character of Richard (*He was just wiping away a tear... Richard just watched silently*) is juxtaposed with the more aggressive and domineering character of the Austrian sergeant (*"Do what I say..."... "Don't mess with us,"*) to suggest contrasting responses to war.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (for example, using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A range of punctuation is used mostly correctly – for example:

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

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

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

- **colons, semi-colons and dashes to mark the boundaries between independent clauses**
 - *Some people love to do boxing, tennis or badminton – these will help your speed and resilience. (piece A)*
 - *Some also live in north Africa in the Sahara Desert; when they inhale the hot desert air, they are able to breathe out fire. (piece B)*
 - *The Germans raised their guns: they couldn't be sure if the Austrians were on their side or not. (piece C)*
 - *Richard's followed orders and prepared himself – he would need all his courage to survive the next few hours. (piece C)*
 - *Mr Lorry already had 4 points on his license, and it is now likely he will lose his license completely: this means, there is a chance he will lose his job. (piece D)*
 - *However, there is a common side-effect: it can cause sickness. (piece E)*
- **speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas**
 - *"Don't mess with us," the Austrian Sergeant called out. "There's soviet on the way and we're here to sort out your disastrous front line." (piece C)*
 - *She said, "The road was icy..." (piece D)*
 - *"Don't worry angel, it must've been a dream," she replied sleepily. (piece F)*
- **colons to introduce items in a list**
 - *Dragons have two stomachs: one to digest plants and one to digest meat and bones. (piece B)*
 - *Soldiers were running everywhere: grabbing their weapons, shouting in a radios, shooting their guns over the top. (piece C)*

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

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

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

The spelling of more ambitious vocabulary is mostly correct

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

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

The pupil writes legibly in joined handwriting.

Why is the collection not awarded the higher standard?

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

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

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

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

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

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

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

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

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

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

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

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

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