



Key stage 2 English writing standardisation exercise one: commentaries

Pupil A – working towards the expected standard

This collection includes:

- A) a diary entry
- B) a biography
- C) a poem
- D) a non-chronological report
- E) a narrative
- F) a set of instructions

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

The pupil can write for a range of purposes

Across the collection, the pupil writes for a range of purposes. Linked to a study of 'The Giant's Necklace', a diary entry (piece A) explores the viewpoint of the main character's brother. A biography (piece B) presents information about Dr Barnardo, based on research undertaken, and a poem (piece C) draws on source stimuli to create an impression of a hurricane. A non-chronological report (piece D) is based on research about Victorian child labour. A narrative (piece E) offers a continuation of a chapter of 'The Explorer' and the final piece in the collection (piece F) is a set of instructions for making the Middle Eastern dish, shakshuka.

The diary entry (piece A) has a suitable opening (*Dear Diary*) and is written appropriately in the first person throughout. A well-chosen selection of details and some reflective comments, relevant to the purpose of the writing, are included (*I felt sorry for her... It was cool... I started to worrie*). The simple past tense is used, mostly consistently, to recount what happened (*got ready... went to the beach... asked me*) with some accurate use of other verb forms (*I think it's me and my brothers fault... Bob had found... Hopefully we will*). There are, however, some errors in the use of verbs (*My oldest brother asked me were was his swimming gogels were... It to[ok] even longer than I have exspectide... Cherry digged through the sand... I sprinted to mum and dad to tell them that Cherry isn't here*). Adverbs and adverbials are used to sequence events (*As I woke up... This evening... Eventually*). There is an attempt at an ending, appropriate to a diary entry (*Hopefully, we will see her soon*).

The ideas in the biography (piece B) are mostly logically sequenced, starting with a summary of what Barnardo achieved (*Founded a charatiy called 'Barnardos'*) and the date and place of his birth (*Born in 1895 in Dublin*). The second paragraph focuses on his origins (*Dr Barnardo was the fourth out of five children*) and the third on what prompted him to open a ragged school, though it would have been clearer to include reference to his training to be a doctor before specifying that he gave it up (*in 1867 Dr Barnardo stopped trainning to be a doctor*). Some interesting details are included (*One day Jim and Dr Barnardo walked around the East end... At midnight, Dr Barnardo looks for lost Boys*) and the style is mostly suitably formal, with precise use of language (*Founded a charatiy... a deadly disease called cholera... children Became orphans... free education*), though there is occasional use of a less formal register (*like 20 kids sleeping*). The third person is sustained throughout (*He was born... When thomas was a young boy... he opened*) but although the past tense, appropriate for the purpose of the piece, is mostly used, the writing slips into the present tense at times (*His mother is Abigail... Dr Barnardo looks for lost boys*).

Verses are used to structure the poem (piece C) into a suitable form, all of them including five lines apart from the third which has four. Following the model of one of the stimulus poems, succinct commands (*Gather your pets... Shut down the blinds*) are interspersed with descriptive phrases and sentences conveying the stormy weather and its impact (*The sky turning grey... Signs braking*). The repeated line (*Don't go outside*) at the end of the first four verses creates a pattern, supporting the structure and building up a sense of urgency leading to the final line (*Bang! THERES A HURRICANE!!!*). The concise style, avoiding superfluous words, is appropriate for a poem and there is an attempt to use a range of effective vocabulary (*Harsh, loud wind... Were loosing our minds... Raging wind... cars flipping*), and personification (*trees dancing*) though in places the choice of language is less successful (*rain drops are dripping*).

In the non-chronological report (piece D), there is a brief introduction (*During the Victorian times children had been doing the same jobs that Adults had been doing. Here are some examples*) and then information is divided into sections with subheadings (*Mildlark... trappers... Drawers... Chimney sweepers*). There is some attempt to develop ideas (*Children started chimney sweeping at the age of 5 to 6 years. They would be sent scrambling up inside the chimney to brush away*), though in places the information is slightly sparse or muddled (*Mildlarkers looked for metal from ships. Copper nails on the banks of water cresses sellers – earn the Pence of selling water from baskets*). The style and choice of language are mostly formal, appropriate to purpose and audience, though there are lapses (*Chimney sweeping was a job children was a Pro at*).

The narrative (piece E) has a chronological structure, supported by paragraphs constructed from simple sentences used to convey events. The opening takes the reader straight into the episode (*It was morning and the girls bearly woke up*). There is some attempt to use details (*Lila and Con had lots of mosquitoes surrounding their legs... they picked up a ton of sticks and rocks to keep them safe*) and some use of dialogue to move

the story on and help to convey character and relationships (*“Con and I will go.” said fred... “What are you doing?” Fred asked*). The piece is mostly written in the third person (*Fred thought of only taking Con with him... They walked on a path... Con said aggressively*) but there are slips into the first and second person (*Con nor I knew if the berries were poisonais or not... You can hear...*). The ending is rather sudden, making the episode seem undeveloped and incomplete (*“Don’t risk it”. said fred*).

In the set of instructions (piece F) there is an introduction which attempts to engage the intended audience, other children, using questions (*Would you like it?*) and direct address to the reader (*If your mum askes... If your intersted*). The rest of the piece is clearly organised into sections about equipment, ingredients and method. There is a helpful reminder to check dietary requirements (*Be careful if anyone is allergic to something in the ingredients*) but also some repetition of information (*It would only take 5 – 10 minutes to make for your friends... It will only take 5 – 10 minutes to make*). The method section is clearly written, using commands (*wash your hands... peel the skin... chopp one red chilli*) and fronted adverbials (*Firstly... Next... Then*) to clarify the sequence of actions. Adverbials also convey information precisely (*carefully... thoroughly... properly*). The piece ends with relevant advice on how many the dish will feed (*One large bowl Could searve 4 people!*).

The pupil can use paragraphs to organise ideas

Across the collection, ideas are organised into paragraphs or sections of text.

In the diary entry (piece A), paragraphs are used to organise the series of events recounted. The opening paragraph introduces the key theme (*This evening, My sister Cherry went missing and I think its me and my brothers fault. Here is why...*). The following paragraphs cover subsequent events, often introduced by an adverbial (*As I woke up... Eventually... Meanwhile*) or other reference to time (*A few days had past*) to link them. The final paragraph attempts, not entirely successfully, to round off the piece (*We Started to loose hope for cherry. Hopefully we will see her soon.*).

Paragraphs are also used in the biography (piece B) to group relevant information about Dr Barnardo. The opening paragraph provides an overview of his life (*Thomas John Barnardo, or known Dr Barnardo Founded a charatiy called ‘Barnardos’*). Thereafter, paragraphs focus on different aspects, with some development of ideas within each one. The final paragraph ends with Barnardo’s overarching mission, and this provides a conclusion to the piece (*He promist that no poor or needy child would ever be turned away.*).

In the narrative (piece E), ideas are arranged in paragraphs to support the limited sequence of events and to indicate direct speech. The opening paragraph sets the scene in a minimal way (*It was morning*) and introduces two of the characters (*Lila and Con had lots of mosquitoes surrounding their legs*). Two further paragraphs describe the characters considering looking for food (*lila thought about searching for food*) and Con

and Fred's attempt to find something to eat (*Con was fine with going with fred*) although this paragraph could have been split into two. The piece ends rather abruptly with a single line of direct speech (*"Don't risk it." said fred*).

The pupil can, in narratives, describe settings and characters

In the diary entry (piece A) some insight is offered into the characters of the children – Cherry's enthusiasm for shells and disappointment with her findings (*cherry went to different spots arond the beach and she only found like 6 shells. She was upset.*) and the brothers' enjoyment of snorkelling (*Me and my brothers went snorkiling and we saw a greenish-buleish star fish It was cool*). The boys' teasing of Cherry is evidence of their characters and the relationships within the family (*we kept on teasing her so she went to the beach early.*) as is the narrator's ambivalence about this (*I felt sorry for her but at the same time I didn't care*).

There is also some description of characters in the narrative (piece E), with Con's horror at discovering she is covered with mosquitoes conveyed through what she says (*Con shouted "TAKE IT OFF TAKE IT OFF!"*). The personalities of the children are hinted at in the second paragraph, particularly Fred's pragmatism (*Fred thought of only taking Con with him because she is tall*) and leadership (*"Con and I will go." Said fred. "Lila you stay here and take care of max."*). In the last section, the contrast between Con's impulsiveness (*Con then started to pick the berries*) and resentment at being questioned (*Con said aggressively "Getting some food to eat. What does it look like im doing?"*) and Fred's caution (*"Don't risk it." said fred*) is conveyed.

Some elements of setting are evident in the diary entry (piece A) in the description of the beach (*the beach which is full of sea shells... there wasn't that much shells today*), what the boys see when snorkelling (*Me and my brothers went snorkelling and we saw a greenish-buleish star fish*) and Cherry's find (*A beautiful, huge Shell*). Similarly, there is some description of the jungle setting in the narrative (piece E), with reference to the insects (*Lila and Con had lots of mosquitoes surrounding their legs*) and the sticks they collect to protect themselves (*They picked up a ton of sticks and rocks to keep them safe*). A glimpse of the jungle is given in the description of the path (*They walked on a path that had knocked down grass*) and the berries they find (*Eventually, at the end of the path there was nothing but bushes filled with ruby, red berries*). In the poem (piece C), the description of the setting is aided by detail such as 'bins are falling', 'signs braking' and 'trees dancing'.

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

A heading is provided in the biography (piece B) indicating the subject of the piece (Mr Barnardo). In the non-chronological report (piece D) a main heading is given (*JOBS FOR CHILDREN IN THE VICTORIAN TIMES*), clarifying the topic, and subheadings indicate the different jobs covered in the piece (*Mildlark... trappers... Drawers... Chimney sweepers*). The set of instructions has a main heading (*How to make Shakshuka for your friends and family*) and subheadings for different sections (*Equipment... Ingredients... Method*). Bullet points are appropriately used for the equipment and ingredients sections and numbered points for the method section (*Firstly, wash your hands thoroughly and properly with soap*). A final piece of advice is presented separately, with its own heading (*TOP TIP*), and is appropriately supported by a photograph of the finished dish. The poem (piece C) has a heading (*Hurricane Wilma*) and is divided into verses, with the final line presented in capital letters for emphasis (*Bang! THERES A HURRICANE!!!*).

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

Across the collection, sentences are mostly correctly demarcated with capital letters and full stops, although there are occasional errors: for example, in the diary entry (piece A) (*We saw cherry... A beautiful, huge Shell... I walked in her room she wasn't there*).

Question marks are also used mostly correctly, for example, in the narrative (piece E) (*"What are you doing?" Fred asked*) and in the set of instructions (piece F) (*Would you like it?*). There is occasional misuse of question marks in indirect speech, for example in the diary entry (piece A) (*so I asked mum when she was coming back?*).

Commas are used accurately in lists in the diary entry (piece A) (*A beautiful, huge Shell*), in the biography (piece B) (*give food, clean clothes and homes to the poor*) and in the set of instructions (piece F) (*inside of the shakshuka is tomatoes, eggs, chives and many more*). There are, however, occasional errors in the use of commas, for example in the narrative (piece E) (*bushes filled with ruby, red berries*).

Apostrophes for contractions are used mostly correctly, for example, in the diary entry (piece A) (*didn't... wasn't... isn't*), in the biography (piece B) (*wouldn't*), in the poem (piece C) and in the narrative (piece E) (*Don't*), but are sometimes omitted, for example, in the set of instructions (piece F) (*thats*). There is occasional use of apostrophes to show possession, for example in the biography (piece B) (*his charatiy called Barnardos*.) and in the narrative (piece E) (*Max's tummy rumble*).

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

Most words from the statutory year 3/4 spelling list are correctly spelt (*believ(ing)... build... decide(d)... different... early... minute(s)... through... thought*), although on occasion there are errors (*faviourite... intersted*).

Some words from the statutory year 5/6 list are correctly spelt (*apparent(ly)... equipment... thorough(ly)*).

Some more challenging words are spelt correctly (*education... orphanage... causeway... pneumonia... infections... mosquitoes...*), although there are errors in a number of homophones (*waist... past... loose... braking... your...*).

The pupil can write legibly

Handwriting is mostly legible.

Why is the collection not awarded the higher standard?

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

The 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)

While the pupil shows understanding of the purpose of each piece of writing, in some cases, selection of content demonstrates a limited awareness of audience. In the biography (piece B), some ideas are underdeveloped and there is reference to Dr Barnardo giving up his training, without explaining that he had started (*In 1867 Dr Barnardo stopped training to be a doctor*). The information in the non-chronological report (piece D) lacks expansion and in places there is a lack of cohesion between ideas (*Mildlarkers looked for metal from ships. Copper nails on the banks of water cresses sellers – earn The Pence of selling water from baskets*). The narrative (piece E) is not fully developed into a complete episode and ends rather abruptly (*"Don't risk it." Said fred*).

While the choice of vocabulary is mostly appropriate for purpose and audience and there is some precise and adventurous use of language, overall it lacks ambition, for example in the diary entry (*We saw cherry and there wasn't that much Shells today*) or is used awkwardly, for example in the biography (piece B) (*He has an nessary orphanage for boys*). In places, more informal expressions are included that are inconsistent with the rest of the writing, for example in the biography (piece B) (*His dad is John Micheal... On a roof there was like 20 kids sleeping.*) and in the non-chronological report (piece D) (*Chimney sweeping was a job Children was a Pro at*).

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

The description of settings and characters is limited, and there is very little evidence of creating an atmosphere in narrative writing.

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

There is some use of dialogue in the narrative (piece E) but it is not extensive and only begins to convey character and advance the action.

The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (for example, 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)

There is some use of multi-clause sentences to develop ideas, including those deploying subordinate conjunctions. In many instances, however, the pupil uses single-clause sentences, for example in the biography (piece B) (*His mother is Abigail... One of the student was called Jim Jarvis... He has an nessasary orphanage for boys*) or multiclaue sentences joined by 'and', for example in the diary entry (piece A) (*My sister Cherry went missing and I think it's me and my brothers fault... We saw cherry and there wasn't that much Shells today... Cherry went to different spots around the beach and she only found like 6 shells*). There are occasional sentences that are not grammatically secure, for example in the diary entry (piece A) (*I saw my 3 brothers and we decided to tease her for believing to make a giants necklace... we was read[y] to go*) or incomplete, for example in the biography (piece B) (*On 18th Stephney causeway.*).

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

There is some use of devices to build cohesion within and across paragraphs, but ideas are not always fully developed within paragraphs and sections and in places effective cohesion is limited.

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

The use of verb forms is mostly consistent, however, it is not completely correct throughout the collection, for example in the diary entry (piece A) (*Meanwhile, Cherry digged... me and my annoying brothers was going to play*) and in the biography (piece B) (*On a roof there was like 20 kids sleeping.*).

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

There is some evidence of elements of the wider range of punctuation taught at KS2, such as exclamation marks used for effect in the poem (piece C) (*Bang! THERES A*

HURRICANE!!!), and in the narrative (piece E) (*Con shouted "TAKE IT OFF TAKE IT OFF!"*). Commas are used after fronted adverbials in the diary entry (piece A) (*This evening, ... Eventually, ... Meanwhile,*) and in the biography (piece B) (*At midnight,*) and in the set of instructions (piece F) (*Firstly, ... After that,*). They are also used to mark subordinate clauses and clarify meaning in the diary entry (piece A) (*As I woke up, ... I started to worry about Cherry, so I asked mum*), in the narrative (piece E) (*They picked up a ton of sticks and rocks to keep them safe, incase anything tried to get in their way*) and in the set of instructions (piece F) (*Wonce that was done, put a lid on the pan*). There is some use of speech marks in the narrative (piece E), with some correct use of other punctuation to mark direct speech (*"What are you doing?" Fred asked*). There is also some use of ellipses for effect, for example in the diary entry (piece A) (*Here is why...*). There is no evidence of semicolons or colons to mark the boundary between independent clauses, and the use of commas to separate reporting clauses is not secure, for example in the narrative (piece E) (*"Con and I will go." Said fred*).

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

The pupil only spells some words from the year 5/year 6 spelling list correctly.

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

Handwriting is mostly joined and legible.

Pupil B – working at greater depth

This collection includes:

- A) a narrative
- B) a report
- C) a speech
- D) a diary entry
- E) a persuasive report

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

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

This collection demonstrates that the pupil can produce effective writing in a range of forms, for different purposes and audiences, drawing independently on a number of reading sources as models.

The narrative (piece A) is a complete story that shows sophisticated appreciation of the short story form. It is effectively structured to draw the reader into a situation, withholding information and building tension to a surprise revelation at the end.

In the opening paragraph, the scene is set deftly with a few well-chosen details (*dark and gloomy room... faded grey sofa... stuffy air*) that immediately create an atmosphere of oppressive claustrophobia. The boy’s single-minded focus on his computer game is established, with precise choice of language (*motionless... intense... twitching*), a well-chosen simile (*saucer-like eyes*) and deliberate use of single-clause (*He was completely motionless.*) and minor (*Completely still.*) sentences. The reference to the gunfire in the game functions symbolically to represent the boy’s anger and frustration at his situation and his negative view of the world.

The mother is presented as a complete contrast to the boy. Whereas he is described as immobile apart from his moving fingers, an image of introverted concentration, she is portrayed as constantly active through a range of verbs (*blustered... bustling... headed... dumped... marched*), which suggest her brisk but clumsy determination. Her forced positivity, in contrast to the boy’s intense, silent gloom, is conveyed through dialogue (*“Honey I’m home,”... “Sorry I’m so late...”*), effective and unusual choice of language (*trilled*) and a neatly coined simile (*Twittering like an especially annoying bird*).

There is also contrast between the description of the boy’s initial reaction to the puppy (*Ecstatic... adoringly... “Sick,”*) and the way it changes when he sees the animal has only three legs (*disgust... kicking... aggressively*). The reader is manipulated into viewing the

boy's reaction as cruel and shocking, and perhaps linked with the warlike games he clearly spends much of his time playing. The puppy's resilience and determination to distract the boy (*Relentlessly, the puppy got up... the resolute puppy... Oblivious to the boys anger... the puppy dropped the red ball and nudged it with his nose towards his new friend*) echoes the mother's perseverance (*headed directly for him with a substantial box... dumped it on the coffee table immediately in front of the boy... "Aren't you going to open the present I got you?"*) and leads to the release of the boy from his isolated state. The reader is pleased that the puppy has won the boy over, but only in the final paragraph is the poignant reason for his earlier rejection of the animal revealed, the fact that he has a similar disability (*while manoeuvring his single leg around the door*). There is no further explanation, leaving the reader to speculate and reflect on the ideas and feelings explored in the story.

Throughout this well-structured piece, the pace and response of the reader is meticulously controlled, with well-chosen and adventurous use of language (*penetrate... dilated... substantial... jarring... tantalisingly... stubby... Undeterred... Oblivious*) and literary techniques, such as personification (*light filled the room, rudely interrupting the murky environment*) and metaphors (*haze of pixels... a tsunami of enthusiasm*) judiciously used to contribute to the overall effect. There are occasional words and phrases that are less successful (*The only movement in the dwelling... the ceaseless, young puppy*), but these do not detract from the overall success of the piece.

In the report (piece B), the pupil shows they can draw on research undertaken and their understanding of features of information texts to craft an effective piece of writing.

Clearly and skilfully structured into a suitable form, the report deploys sections with subheadings, (*About Howard Carter... The Discovery... The key events*) to clarify the content covered for the reader. The piece opens with a summary of the main ideas in the report (*on the 17th February 1923, a major break-through into ancient history was made*), designed to emphasise the topic's significance and capture the reader's interest. Subsequent paragraphs focus on different aspects of the story, shifting between Howard Carter himself (*he was not a wealthy man*) and the discovery (*In the burial chamber there were four gilded shrines*), avoiding a simple recount of events.

The report (piece B) is mostly written in a formal style, appropriate for purpose and audience, and includes well-selected facts and figures about Howard Carter and the discovery of King Tutankhamun's tomb (*the 18-year-old King Tutankhamun... at the age of 17, he got his dream job... in 1907, he found the perfect man... It was 1918 when it all started*). The formality of the style is supported by use of the passive voice (*a major break-through into ancient history was made... All of this was located... were unearthed*) and other impersonal constructions (*It is widely known...*). Well-chosen vocabulary, often specific to the topic (*Egyptologist... Ancient Egyptian civilisation... inscriptions... artefact... antechamber*) adds to the authenticity and authority of the piece. Some contrast is provided in the authorial comment (*it was worth it!*) and direct address to the reader (*that is for you to decide*). Awareness of the audience is also shown in the

elaborations provided in brackets (*Egyptologists (historians who are interested in Ancient Egypt)... the perfect man (Lord Carnarvon)*). There could have been more explanation of Howard Carter's dream and the ambition he shared with Lord Carnarvon (*his true dreams... the same passion*) and of what was found and why the find was so important. There is also some inconsistency in the facts included (*the 18-year-old, King Tutankhamun... the 19-year-old pharaoh*) but overall, it is a highly competent report, showing assured appreciation of the genre.

The speech (piece C) drawing on the pupil's reading of 'Roman Quests' and understanding of features of persuasive oratory, is an impassioned piece written in the role of Calpurnia persuading another character, Juba, to exchange his baby sister, Dora, for a safe voyage to Britannia.

There is a brief introductory opening which contextualises the speech, explaining its purpose (*Juba, follow me to the Triclinium and seat yourself; I have a vital proposal to make*). Thereafter, the paragraphs intersperse arguments (*leaving Dora with me would not only ensure her safety*), flattery (*You are a brave and wise boy*), implied threats (*The only price in exchange...*), explicit risks (*Most likely, she will die from the thousand mile journey*) and emotional appeals (*relieve me of the dark crushing jaws of sorrow and despair... would make your parents proud... the cold, hostile, foreign lands*). The ending repeats the key point of the speech and invokes the inevitability of fate as a deciding factor (*It is not a mistake that our paths crossed, so, I beg of you, make the decision that your fate decrees*).

The first person, appropriate to a personal speech, is sustained throughout (*I have a vital proposal... my brother, Quintus... I am certain... we will care*) and commands (*Juba, follow me... seat yourself*) direct address (*you need to seize this miraculous opportunity... will guide you on your voyage*), rhetorical questions (*Do you really want any harm to come to your youngest sister?*) and tag questions (*You do want to save your syblings, don't you?*) are effectively deployed to engage and convince the reader. The style is emotive and elevated, with archaic elements that are appropriate to the historical setting and reflect the context and purpose of the speech (*our fates are intertwined... desprate solution... your fate decrees*). Rhetorical devices such as alliteration (*terrible, blue-faced barbarians*), personification (*the dark crushing jaws of sorrow and despair*), exaggeration (*I will love her to the tips of my fingers*) and repetition, and the rule of three (*every sailor, every ship and every departure and entry time*) are used adroitly to add to the persuasive impact.

There are one or two instances of more contemporary expressions that seem out of place (*for Dora it is non-negotiable*) but these are few and overall, this is an impressive and effective piece of writing.

The diary entry (Piece D) is again based on 'Roman Quests' and is written from the point of view of one of the characters, Fronto. This piece draws on the pupil's study of the book and also demonstrates understanding of features of diaries, based on wider reading.

The diary, presented in an appropriate form, begins with a suitable opening (*Dear Diary*) and an overall comment on Fronto's new life which also signals the era in which it purports to be written (*How rich and luxurious life in Britannia is!*). The first person is sustained throughout (*I am contemplating the mood... it was my athletic uncle... I need to rest my eyes*) and the piece includes detailed description of their new home (*lustrous feather mattress... a marble pathway... black and white, diamond-shaped mosaic*), an account of one particular event (Once we had been showed through the garden) and a glimpse of daily routines (*Albinus (Uncle Pantera's servant) directs us to a trellesed area*). It also includes comments on people (*Juba is always so anxious at the moment... Uncle is the kindest person I have ever met*), and reflective observations relevant to a diary (*There's a new priceless surprise at every turn... I miss the laughter of the family meals back in Rome.*).

Although much of the content creates a convincing impression of the Roman background (*In the atrium alone... dark, slender, lowering, Roman trees... we sit on lustours couches*) there are details that seem anachronistic, for example reference to photographs (*He remineds me of the photos Pater used to show me...*).

The diary entry is organised into paragraphs, each one focusing on a different aspect of Fronto's new life in their uncle's villa, with clear links between sections. The piece finishes with a valediction, as for a letter, which is appropriate for a diary (*Bye for now diary (I need to rest my eyes) until towmorrow Fronto*), though the ending seems a little rushed.

There is some use of figurative language, for example personification (*an exouberant fountain which spued crystal-clear, sparkling water*) and the choice of language is varied and ambitious (*contemplating... flanked... legendary... majestic...*), with extended noun phrases used to provide vivid detail (*a lustrous feather mattress... the laberenth of corridors and gardens... impecible emrald grass... majestic temple-like courtyard... black and white, diamond-shaped mosaic*) though occasionally the use of adjectives is less successful (*a new, priceless surprise*).

In the persuasive report (piece E), the pupil draws on knowledge of formal reports presenting arguments to construct a case for residential visits, supported by personal experience. The piece maintains focus on its purpose and the audience, school governors, throughout.

The opening introduces the topic (*It has long been deliberated that year-six residentials are beneficial for the development of core values:*) and identifies the key attributes inculcated by such trips (*determination, collaboration, independence and trust*). Subsequent paragraphs elaborate on each of these qualities and how they are developed, supported by specific examples (*They may have acquired this essential skill through caving... we had to all work together and make them immaculate... during climbing we had to whole-heartedly trust our belayers*). There is also an attempt to relate arguments to the future benefits for children (*Taking oneself out of one's comfort zone is*

surely something all children should do regularly, is it not?... This will greatly assist children in later life). The piece ends with an appeal to governors to ensure these trips are continued, delivered in an appropriately formal and respectful tone (*If residential trips were to be discontinued, so many children would definitely miss out on this once-in-a-lifetime opportunity*).

A number of devices, appropriate to purpose and audience, are used to create persuasive impact in the argument, including lists, (*determination, collaboration, independence and trust*) direct address to the reader (*you must continue these outstanding and marvellous residential trips*) and tag questions used for rhetorical effect (*something all children should do regularly, is it not?*). The style is formal, supported by passive constructions (*were to be discontinued*) and an ambitious selection of language (*beneficial... plethora... acquired... unaccompanied... privilege*) although at times vocabulary is not used entirely appropriately (*It has long been deliberated... fluctuating time... constructable quality... barring no nights*) resulting in some awkwardness of style.

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 the context.

In the short story (piece A), there is a clear contrast between the style of the narrative (*Abruptly, the door creaked open... The puppy yapped playfully and stared back up at him*) and the choice of language in the dialogue (*"Honey I'm home,"... "Whaa?!... Huh.... Me?.....!"*), with deliberate use of slang to convey character and emphasise the age of the main protagonist (*"Sick!" the boy exclaimed... "She's got to be kidding,"*).

A formal style is skilfully deployed in the non-chronological report (piece B) to convey information about Howard Carter's finding of Tutankhamun's tomb (*It was on this date that Howard Carter, who was born in Norfolk, England, famously discovered the lost tomb of a bygone pharaoh*) but deliberate use of a more conversational interjection (*it was worth it!*) and a shortened form of King Tutankhamun (*led into King Tut's burial chamber*) adds variety and creates a friendly tone for the reader.

Similarly, in the diary entry (piece C), shifts between a formal and elevated style (*In the evening of every day, Albinus (Uncle Pontera's servant) directs us to a trellised area directly behind our accommodation*) and a more personal one, as though the character is talking to himself, (*It isn't home and it's a bit smelly and dirty... Bye for now diary*), effectively reflects the private and public functions of a diary.

The speech (piece C) and the persuasive report (piece E) both deploy a mostly formal tone throughout, but whereas the speech (piece C) is deliberately emotive in its style (*Britannia is a desperate solution for you*), the persuasive report (piece E) focuses on

presenting ideas more objectively, with repeated reference to abstract ideas (*values ... attributes... memories... skill ...*). Occasional use of familiar expressions (*Taking oneself out of one's comfort zone... this once-in-a-lifetime opportunity*) are used in deliberate contrast to make a connection with the audience.

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

Throughout the collection, levels of formality are consciously controlled according to context, purpose and audience. Grammatical structures are manipulated, and vocabulary selected to convey different degrees of formality. Overall, the pieces in this collection tend to be at the formal end of the spectrum, but the level of formality and register varies from the narrative (piece A), which is literary in approach, to the personal and emotive speech (piece C) and the carefully argued persuasive report (piece E).

In the narrative (piece A), a formal, literary style is adopted to recount events in the story, with a range of well-controlled sentences deployed to create particular effects. For example, short single-clause and minor sentences are used to create character (*He was completely motionless. Completely still.*) In contrast, a multi-clause sentence is used to build up anticipation as the boy opens the box (*Slowly and cautiously, savouring every moment, the boy raised a corner of the mysterious box and expectantly peered in, only to see a pair of inquisitive eyes peering right back at him*), the length and phrasing reflecting the gradual revelation of the puppy, without explaining what it is. Extended noun phrases are used throughout to convey precise and vivid details (*a dark and gloomy room... a faded, grey sofa... a short, stubby, energetic tail... a new-found, gleaming ball*). The deliberate fronting of phrases and clauses foregrounds particular details for the reader (*As if being tickled, the puppy playfully wriggled and writhed... Twittering like an especially annoying bird, the woman who was dressed in a white T-shirt and black tights, marched back into the kitchen... Oblivious to the boys anger, the puppy incessantly lurched forwards*).

The literary style is supported by careful choice of language to create particular effects from the oppressive dreariness of the room (*dark and gloomy... stuffy air... the murky environment*) to the irresistible energy of the puppy (*energetic... playfully... Undeterred... relentlessly... tsunami of enthusiasm... resolute... incessantly*). Verbs are deliberately chosen to convey the different actions of the boy (*sighed... flickered... swerved... tossed... growled... lashed... kicked*), the mother (*blustered... headed... dumped... marched*) and the puppy (*wriggled... writhed... yapped... scrambled ... lurched*), while also creating an impression of the character of each of them.

More informal use of language is deployed in the dialogue and there is a contrast between the warmth of mother's greeting (*"Honey I'm home,"*) and the inarticulate and mumbled response of the boy (*"Whaa?!... Huh.... Me?.....!"*), reflecting their different

attitudes and moods. The boy's final comment ("*We'll be outside mum!*") suggests that by the end he is able to respond more affectionately to his mother, showing the positive impact the puppy has had on his state of mind.

The formality of the report (piece B) is supported by a range of grammatical structures, including multi-clause sentences used to convey the relationship between events succinctly (*He studied to be an archaeologist and at the age of 17, he got his dream job in Egypt – copying ancient Egyptian wall paintings and inscriptions on archaeological sites ... After painstakingly uncovering the annexe, the duo were able to unearth a gateway which led into King Tut's burial chamber, and after that, his treasury*). Independent clauses, joined by semicolons or colons, are used to introduce a point and then expand it relevantly (*Howard Carter was possibly the most famous Egyptologist who ever lived; even as a child he loved history (especially Ancient Egypt civilisation) ... However, that's where Carter's good fortune ceases: he was not a wealthy man and if he wanted to pursue his true dreams, he needed a sponsor*). Use of the passive voice (*a second door was opened*) and impersonal constructions (*It is widely known*) help to support the high level of formality sustained throughout the piece and text connectives are used to link ideas (*However... Furthermore*), provide authorial comments (*Fortunately*) and aid cohesion.

The choice of vocabulary is mostly formal, with a range of ambitious vocabulary used precisely, including subject-specific terms (*historians... bygone pharaoh... annexe... burial chamber... priceless artefact*). Occasional less formal expressions (*it was worth it!... King Tut... the duo*) provide an effective contrast in the piece.

In the speech (piece C), a formal register is also adopted, but in this case it is more personal and emotive, reflecting the historic setting of the piece. Multi-clause sentences, sometimes balanced in construction, are deployed to present points persuasively (*I believe that our fates are intertwined and leaving Dora with me would not only ensure your safety and your journey's liklyhood, but it would relieve me of the dark crushing jaws of sorrow and despair... Furthermore, we will care for her, feed her, clothe her, look out for her and educate her which is a luxury that if she went on your journey you could not provide*). Lists of noun phrases (*the thousand mile journey, the wild animals, the lack of milk or the terrible blue-faced barbarians*) are used to build up a picture of the threats facing Dora, while a range of modals convey the possible risks (*who will most likely, even if you do safely arrive, not survive*) and consequences (*would not only ensure... would make your parents proud... you could not provide*) of Juba's actions. Apt and considered vocabulary choices, often emotive in impact, reflect the status and character of Calpurnia, as well as her strong feelings (*I beg of you to consider my suggestion... you need to seize this miraculous opportunity... I urge you to make the decision*). Repetition is used for rhetorical effect (*they know every sailor, every ship and every departure and entry time*) and in the final paragraph, a series of single-clause sentences is used emphatically to endorse Calpurnia's suitability to look after Dora (*I am Calpurnia. I am a mater. I am your saving grace*). In this piece, a range of verb forms, with secure shifts

between them, (*I beg of you... you have done... are intertwined... would not only ensure... I urge you*) are used with assurance to create an impression of Calpurnia's forcefulness.

The diary (piece D) moves between a formal register and a more conversational one, supported by a range of grammatical structures. The piece opens with an exclamation (*How rich and luxurious life in Britannia is!*) to command the reader's attention. The next sentence begins more conversationally in style with short clauses joined by 'and' and 'but' and contractions (*It isn't home and it's a bit smelly and dirty*). Much of the piece is written in the present tense, with secure shifts between verb forms, for example the first paragraph moves from the simple present tense (*it is the closest environment to home*) to the present progressive (*I am contemplating*), a present perfect with modal (*could have ever hoped for*), the simple present (*Juba is always so anxious*) and ends with the present perfect (*after all he's done for us*).

A single-clause sentence is used to introduce the topic of the second paragraph (*Uncle Pantera's villia is out-of-this-world*). Thereafter multi-clause sentences, well-controlled by the use of a range of punctuation, build up a detailed picture of the villa (*There's a new priceless surprise at every turn and even after two weeks of exploring the laberenth of corridors and gardens I still don't know half of the secrets it holds... Further into the majestic temple-like courtyard, you will spot marvellous black and white, diamond-shaped mosaic draped around an exouberant fountain which spued crystal-clear, sparkling water*). In this paragraph and the subsequent one, there is some atypical uncertainty over verbs, with the piece slipping into the past tense.

The next paragraph seems to recount a particular event but is not introduced clearly and is confusing, an uncharacteristic weakness in the piece. In the description of Uncle Pantera, multi-clause sentences, sometimes using antithesis, are deployed to convey the contrast between two views (*Uncle is the kindest person I have ever met but he's a bit different to what I imaged him to be... So far, he has granted us with delicious food, the finest feather beds and a roof over our head, but mood is so formal here and I miss the laughter of the family meals back in Rome*). Ambitious, well-chosen vocabulary helps to convey a vivid impression of the villa – and underlines its formal magnificence (*atrium... the legendary Eucalitus... majestic, temple like courtyard... diamond-shaped mosaic... draped around an exouberant fountain*).

In the persuasive report (piece E) a formal and elevated style is deliberately chosen to be appropriate to the purpose and audience of the writing, convincing school governors that residential school trips are invaluable. A variety of grammatical structures is used to make the case, including single-clause sentences to introduce a topic (*The next value is independence*) and multi-clause sentences to develop an argument (*Although all students had a fluctuating time, every single one of them advanced their personal attributes*). Shifts between third person assertions (*Determination is an attribute which all children will have obtained throughout the week*), first person to convey personal experience (*And having just spent five days at Charterhouse, I know that to be true*) and

second person to exhort the reader to support a point of view (*Evidently, you must continue these outstanding and marvellous residentials*) are managed confidently. Questions employing modal verbs are included to make the audience think (*Afterall, all studentents should have the privilege of experiencing these stupendous and exclusive residential camps, should they not?*), although the tag questions (*must they not?... should they not?*) seem slightly too formal at times and hence awkward.

The selection of vocabulary helps to add to the chosen register, with a focus on abstract nouns (*determination... skills... attribute... privilege*) and powerful, non-specific adjectives of praise to convey the benefits of the trips (*outstanding... marvellous... stupendous*). Other formal language choices are used to maintain the chosen style (*acquired... proceed... ascending... yearned... assist*) though occasionally the vocabulary selected, while adventurous, is not quite appropriate in context (*deliberated... advanced... capitulate... constructable*). This does not, however, detract from the overall impact of the piece.

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

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

- **commas to clarify meaning**

- *Instantaneously, light filled the room, rudely interrupting the murky environment...* (piece A)
- *The puppy had silky golden fur, a short, stubby, energetic tail and trusting, hazel eyes* (piece A)
- *Eighteen days later, Lord Carnavon and his daughter arrived...* (piece B)
- *Furthermore, we will care for her, feed her, clothe her, look out for her and educate her, which is a luxury...* (piece C)
- *In the evening of every day, Albinus...* (piece D)
- *Although all students had a fluctuating time, every single one of them...* (piece E)
- *Independence is another vital attribute as it allows you to pack your own bag, keep your things together...* (piece E)

- **punctuation to indicate parenthesis**
 - *Twittering like an especially annoying bird, the woman, who was dressed in a white T-shirt and black tights, marched...* (piece A)
 - *Fortunately, in 1907, he found the perfect man (Lord Carnarvon) with whom...* (piece B)
 - *Four days later – on November 9th – the first steps leading...* (piece B)
 - *Automaticly, I reached out – right, left, right – but there was no doorframe...* (piece D)
 - *In the evening of every day, Albinus (Uncle Pantera’s servant) directs us...* (piece D)

- **colons, semi-colons and dashes to mark the boundary between independent clauses**
 - *A second later, the sound of gunfire re-entered the room but the boy wasn’t completely consumed: half of him was now focussed on the adorable puppy...* (piece A)
 - *Howard Carter was possibly the most famous Egyptologist who ever lived; even as child, he loved history...* (piece B)
 - *However, that’s where Carter’s good fortune ceases; he was not a wealthy man...* (piece B)
 - *Juba, follow me to the Triclinium and seat yourself; I have a vital proposal to make* (piece C)
 - *...as you know Dora is sweet and very beautiful but she is also fragile and very delicate: Britannia is a desprate solution...* (piece C)
 - *They may have acquired this essential skill during caving: they had to proceed, even though they were anxious* (piece E)

- **colons to introduce items in a list**
 - *Albinus surves us Brittannia most luxourious dishes: cheese patina pies, roast hog with a plum in its jaws, watered wine...* (piece D)
 - *It has long been deliberated that year-six residentials are beneficial for the development of core values: determination, collaboration...* (piece E)

- **speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas**
 - *“Honey I’m home,” the boy’s mum* (piece A)
 - *“Aren’t you going to open the present I got you?” she called* (piece A)
 - *“We’ll be outside mum!” he called* (piece A)

- **hyphens to avoid ambiguity**

- *saucer-like eyes* (piece A)
- *the 18-year-old, King Tutankhamun* (piece B)
- *diamond-shaped mosaic* (piece D)
- *crystal-clear, sparkling water* (piece D)
- *once-in-a-lifetime opportunity* (piece E)

Punctuation is often used precisely to avoid ambiguity and enhance meaning.

For example, in the narrative (piece A) (*the boy mumbled vaguely, the word 'present' snapping him out of his haze of pixels*) and in the speech (piece C) (*Juba, as you know, Dora is sweet and very beautiful...*). Commas are deployed confidently to control long, multi-clause sentences, for example in the narrative (piece A) (*Slowly and cautiously, savouring every moment, the boy raised a corner of the mysterious box and expectantly peered in, only to see a pair of inquisitive eyes peering right back at him*). Commas are also used to manage the pace for the reader and add impact, for example in the non-chronological report (piece B) (*After painstakingly uncovering the annexe, the duo were able to unearth a gateway which led into King Tut's burial chamber and after that, his treasury.*).

Dashes are used to add emphasis in the non-chronological report (piece B) (*Five whole years of excruciating hard work until they finally found his tomb – it was worth it!*) and in the report (piece E) (*This will greatly assist children in later life – they will be capable to complete actions solitary and unaccompanied by an adult.*). Brackets are used to indicate authorial asides for example in the speech (piece C) (*Juba, I urge you to make the decision that would make your parents proud (Jupiter rest their souls)*) and in the diary (piece D) (*Usula is suspicious of everyone we meet (she still doesn't like Uncle Pantera)*) and to provide additional information or explanations, for example in the non-chronological report (*in the Valley of the Kings (the traditional burial place of pharaohs)*).

Ellipses are used in different ways to create impact, for example in the narrative to show pauses in the dialogue, indicating confusion (*"Whaa?!... Huh.... Me?.....!"*); for emotional and persuasive impact in the speech (piece C) (*seize this miraculous opportunity... for Dora's sake*) and to emphasise contrast in the diary (piece D) (*It isn't home and it's a bit smelly and dirty... but it is the closest environment to home I could have ever hoped for.*).

The use of colons and semi-colons is well managed across several pieces, and sometimes used in tandem with other punctuation to show the relationship between points, for example in the non-chronological report (piece B) (*Howard Carter was possibly the most famous Egyptologist who ever lived: even as a child, he loved history (especially Ancient Egyptian civilisation)*) and in the diary (piece D) (*In the atrium alone, there's a marble path way flanked on both sides by impeccable emerald grass and the dark, slender, lowering, Roman tree: the legendary Eucalitus.*).

Pupil C – working at the expected standard

This collection includes:

- A) a letter of complaint
- B) a narrative describing a single episode
- C) a narrative describing a series of events
- D) an explanation text
- E) a persuasive letter
- F) a diary entry

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)

This collection illustrates the pupil's ability to write effectively for a range of purposes, from more formal to more informal contexts, selecting the appropriate language and features.

There is evidence in most pieces of some strong authorial choices to engage readers. A formal letter, based on the events in ‘The Boy in Striped Pyjamas’, details a boy's complaints to his tutor (piece A); while a second letter (piece E) seeks to persuade a MP to support the reduction of carbon emissions. Piece D explains the function of the imaginary Fomo Port to those who have illicitly acquired one; and three narratives, piece B (an episode based on ‘Holes’), piece C (written in response to ‘The Night Bus Hero’) and piece F, a diary account of the Peterloo Massacre, seek to entertain the reader through suspense. Control of structure and content is sustained throughout each piece, although Piece A is not as well developed as the other pieces.

Piece A follows complaint letter writing conventions. It sets out the causes for complaint and then the impact of these grievances, followed by the writer's expectations. The letter is written in the first person, and the language is appropriately formal and selected to impress the seriousness of the situation upon the reader who is often directly addressed (*I regret to inform you... I have come to realise... which is unacceptable... bring it to your attention. Allow me to give you... utter disgrace... how disgusted I am... multitude of complaints*). However, the formality is sometimes not sustained. Conventional phrases are occasionally misapplied, for example ‘it has come to my attention’ is used to describe first-hand experience, and ‘yours faithfully’ to sign off. The tone is also sometimes inappropriately antagonistic (*...so if I were you, I would sort your lesson plan out... Now, have you heard how noisy your bike is? I will take that as a no.*). Some of these lapses in formality are attempts to communicate

frustration in the voice of nine-year-old Bruno from the stimulus text, 'The Boy in Striped Pyjamas', (*you could...set it on fire; crash it into a wall*), but the inconsistent tone is confusing for the reader.

In the letter focussing on climate change (piece E), the formal tone, selected to support the letter's persuasive intent and to communicate the critical nature of the subject to its audience, is sustained (*I would like to thank you for taking the time...*). To further persuade the reader, this respectful and expert tone (*I am writing to you... to share my concerns for climate change and how it is negatively impacting our planet... Global climate change has already had observable effects on the environment.*) is combined with emotive appeals in the first person and direct address (*... I have plenty of reasons on why you should listen to me... share my worries... I believe... brighter and better futures... I would like to leave you with one final thought... We must protect our planet before it's too late!*).

Subject-specific vocabulary and multi-clause sentences are employed to relay key points to the reader (*Glaciers have shrunk; ice on rivers and lakes is breaking up earlier; plant and animal ranges have shifted and trees are flowering sooner...*). The solutions positioned to follow these points show an awareness of the persuasive form (*Though it may be difficult to make a change, we can put policies into place to reduce emissions today.*). Overall, the piece is more successful in highlighting the urgent need for action, than in detailing the specific action the reader should take. Opportunities for expansion are sometimes missed due to lapses in control (*...since then we have realised the difference between our carbon footprint.*).

The explanation text (piece D) demonstrates more control and is well structured under sub-headings typical of the text type, although it assumes some prior knowledge of the purpose of the Fomo Port. Second person address and the conditional are used to engage the reader (*If you are lucky enough... you are probably wondering... you could consider*) and an expert tone is conveyed and sustained throughout. Vocabulary choices (*inadvertently, discard, some form of understanding*), including subject-specific words (*port, device, activate, hacking, inserting, viruses, circuit board, online browser*), support the authority of the piece, and show awareness of the audience. Additional word choices further engage the reader by stressing the enticingly illicit nature of the Fomo Port (*...lucky enough to get your hand on... illegal piece... such a dangerous device... leaving no trace*). The use of multi-clause sentences with varied openers allows the pupil to explain in detail and sustain reader interest throughout the piece (*The Fomo Port sends powerful viruses to the main circuit board, which enables power to reach the light with ease and traps... When getting to know your new technology, you could consider... To activate your Fomo port, connect... Being the proud owner... Additionally, because you can never predict...*).

The pupil's ability to adapt their writing for different narrative purposes, showing awareness of the reader, is evidenced in three engaging pieces written from different perspectives.

In piece B, the pupil writes as a third person 'limited' narrator with access to the thoughts of the main character – Stanley – and only describing the events that Stanley personally experiences. We learn, for example, what Stanley does while waiting for the warden's return but are not told what happens to Mr Sir to leave him 'full of fear' with 'three bulging marks on his cheek'. This deliberate omission adds to the tension of the piece, as do some vocabulary choices (*deafening silence... full of fear... cloud of dust*), showing good awareness of the audience.

The tension in the piece builds from the first paragraph, which hooks the reader by alluding to a problem (*he was more concerned for Mr Sir...*), while in the second we learn that Stanley is to meet the warden because he is 'in trouble'. The narrative peaks in the third paragraph when the warden is encountered, although the cause of the 'trouble' is never explained to the audience. This omission does not, however, detract from the piece meeting its overall intended purpose, namely, to engage the reader through building suspense.

Piece C, the school prank, is also written in the third person and describes characters through dialogue and action. This well-structured piece chronicles the events of a night and the next day by focussing on three discrete episodes – the prank, the discovery and the fall-out – thus exercising a control over the narrative which supports and sustains reader understanding and interest. Awareness of the audience is reflected in the use of clues to encourage reader inference, for example at the very end of the story when the headmaster announces that all pupils' handwriting is to be scrutinised (*The three troublemakers stared at each other. "oh no!" the three of them said together.*). Varied multiclausal sentences support description and build momentum across the piece (*Scanning the perimeter, their eyes locked onto the door they had previously left open.*), and appropriate verb choices emphasise tension (*sprinted... ducked...*). There are a few grammatical inaccuracies (*"Now last night me and Mrs Vegara think that a pupil or pupils' broke into the building... so we have an idea on who did it..."*), but not enough to significantly reduce the impact of the piece.

Piece F, the diary entry, is a first-person narrative adopting an informal tone to engage the reader (*...fast forward to a few minutes later and I was slap bang in the middle of a warzone.*) and deploying an engaging slow reveal. The reader gradually learns that the narrator is a horse who offers a distinct personal perspective on the events of the Peterloo Massacre. Careful language choices and detail support this gradual revelation (*tussle my hair... but the humans... many of my kind... after one swift kick... charge... with the heavy lump on my back...*). This choice of an unreliable narrator – who lacks understanding of events and even takes pride in their involvement – is used effectively to powerfully convey the full horror of the massacre (*I was nervously close to the crowd, which unfortunately made me knock a smaller being out of a person's arms. Others behind me crushed the body as we carried on... what I took part in today makes me long for a permanent position in the field.*).

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

The three narratives in this collection, pieces B, C and F, demonstrate the pupil's ability to describe settings, characters and atmosphere.

Piece B describes Stanley's encounter with 'the warden', adopting a pared back style appropriate for moments of tension. The descriptive vocabulary is often simple (*hot, sweaty face*), sometimes selected for effect (*muffled... boomed... clambered... peeked*) and only occasionally imprecise (*the cool breeze landed on...*). Contrasting themes – heat and cool, distance and confinement, sound and silence – are also used effectively to describe the setting and atmosphere. The description of the heat and of the silence between Stanley and Mr Sir conveys tension as they anticipate meeting the warden. While still in the truck, 'the cool breeze from the open window' cools Stanley and on arrival, the shed is 'engulfed in shade' but a place of uncertain sanctuary. The description of Stanley's journey from outdoor space to confinement contributes further to the tense atmosphere. The truck stops 'a few yards away from the cabin', and Stanley looks 'out into the distance' before walking towards it in nervous anticipation of the warden's mood (*Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble.*). Once inside, the adults speak but Stanley 'stay[s] silent' and is confined to a 'room filled with boxes and shelves', hearing only 'muffled voices' until the angry warden reappears shouting (*her voice boomed.*).

Following the break in the tension, events are effectively reversed and the subsequent atmosphere between man and boy is well-described using carefully chosen details. Stanley runs 'out of the cabin and into the truck' where Mr Sir 'clearly [doesn't] want to talk' although 'his face is full of fear'. Stanley, 'finding the deafening silence... too much', is compelled to speak albeit 'in a quiet voice'. The boy is ultimately left behind as the truck departs 'in a cloud of dust'; the simple but well-chosen phrase heavy with meaning, signalling a return to heat and space, free from the cabin but by no means safe.

Piece C is a narrative set in a school and describes events at three different points in time: the prank in the night, the headteacher's early morning discovery and the subsequent fall-out. The sense of place is effectively evoked by the inclusion of detail typical of a school (*gates... corridors... noticeboard... trophy cabinet... assembly hall*) and the atmosphere of daring is successfully developed through the description of the children's illicit movement through the building at night. They breach 'the perimeter', 'sprint[] down hallways', 'duck[] when they [see] the cleaner', reach 'the main office: the trophy cabinet reflecting the moonlight', and enter the forbidden 'caretaker's office'.

After this longer night-time section, the narrative moves with control to the next morning and then to later in the day, deftly transferring focus from one location and time period to the next without using excessive or extraneous descriptive detail. The writer tracks the teachers' arrival at school (*...as she exited her car making her way towards the main office.*), their dawning realisation (*"No notices, how strange. oh wait what's this?"*) and

their shock at the prank (“*Sir, you might want to turn around,*”) which contrasts with children’s thrilled pride of the night before (“*This is my moment... ,” muttered Hector, as he pulled a bag of goldfish from his bag.*).

The narrative reaches a conclusion with a description of the pranksters nonchalantly arriving at assembly. Until this point, these characters – described effectively in the main through their actions and words – have been daring, cool and well-organised. Hector is the vengeful leader muttering to himself, Will impatient with Katie and the ladder and Katie disdainful of authority, ‘rolling her eyes’ at the thought of the headteacher (“*It’s probably one of Mr Lancaster’s boring assemblies...*”). The story ends, however, with a sudden shift in the pranksters’ attitude, their bravado replaced by dismay at impending discovery (“*oh no!*”).

In the diary entry, piece F, descriptive detail evokes period (*magnificent uniforms..., comrades..., finery*) and place (*the stables... the tall building... a wooden platform... a cobbled street*). The tension in the piece mounts as the descriptive detail builds (*more and more people crowded around a wooden platform... loud cheers... [turned to] jeers*). It is narrated effectively by a first-hand witness – a horse – and the description of the horse’s own feelings and sensations also builds atmosphere (*I found it rather intimidating... the cheers stopped me from fully focussing... the jeers continued to deafen my ears... my legs ached*). The account of the rising panic and the devastating events that follow – the small child ‘crushed’ and many others ‘collapsed’ as the narrator and comrades ‘charged through the crowd’ – is perhaps made all the more horrific by the narrator’s lack of understanding and their dislocation (*I don’t know what came over me*) and by their misplaced pride (*I think my comrades would agree with me that I am definitely a strong candidate*).

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

Dialogue is used in both piece B, the Stanley narrative, and in piece C, the school prank to convey character and advance the action.

In piece B, we learn about characters through Stanley’s internal dialogue: his ‘laughing ... “friends”’; Mr Sir ‘chewing on... sunflower seeds to help stop his addiction to smoking’; and the warden who in the past ‘seemed fairly nice; but that was when [Stanley] wasn’t in trouble’. Direct speech is deliberately sparse but eventually used to convey key information: Stanley’s alleged ‘crime’ and his nature (*he is nobly taking the blame*), the warden’s reaction to Stanley’s deeds and Mr Sir’s ineptitude. The warden’s welcoming speech, written appropriately in an exclamatory and informal style (“*Well if it isn’t Caveman!*”... “*C’mon in...*”), conveys character and is also unexpected and confusing to Stanley, adding to his trepidation. Her subsequent words reflect her changed mood (“*What you looking at?*”... “*Get out now!*”). The dialogue also conveys the power relationships between the characters: the warden’s authority, Mr Sir’s relatively low status but power over Stanley and the boy’s helplessness.

The sparse dialogue between man and boy at the end of the episode is powerful. The writer leaves it to these last lines to allow Stanley to speak aloud for the first time, his suggestion (*"I can walk if you want?" spoke Stanley in a quiet voice*) implying obedience and an acknowledgement that retribution is due. Mr Sir's initial silence, indicating fear of the warden and humiliation, is followed by angry sarcasm (*Mr Sir sighed... "what a great idea," said Mr Sir sarcastically, as he stopped the truck...*).

In the night-time section of the school narrative, piece C, a balance of dialogue and narrative is used to advance the plot (*"We're back with the ladder! Now all three off us need to get the hose," spoke Will, helping Katie set the ladder up. "Alright let me finish sorting the fish out," said Hector, pulling another bag out, before standing up and following his friends down the corridor.*). The dialogue also conveys character. Hector is vengeful (*"This is my moment. I'll show them not to mess with me,"*), while Katie is plucky and decisive (*"Hey will, give me a boost and I'll pull youse over"*). Colloquialisms appropriately reflect the informal way children interact (*youse... d'yas know the plan?*).

The narrative's transition to morning time and the introduction of new characters is also signalled by dialogue (*"Good morning Mr Lancaster!" greeted Mrs Vegara as she exited her car"...*), and these daytime sections rely almost entirely on carefully controlled dialogue to advance the plot – the discovery of the prank, the headteacher's reaction and the pranksters' nonchalance followed by alarm.

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)

A strength of this pupil is their ability to select vocabulary and grammatical structures for different effects which meet the requirements of the different types of writing across the collection.

In piece A, the present perfect is selected to describe the writer's growing awareness of his tutor's failings and their own past complaints (*I have come to realise... it has come to my attention... When I have complained about this...*). Adverbials communicate the passage of time (*during my time in your teaching space... recently... over the past few days...*). Modal verbs and verbs with modal meaning (*expect*) are used to outline the complainant's expectations (*I should be taught... what you could do... I expect you to be able...*). The use of the subjunctive supports the formal tone (*if I were you...*) as does the passive form (*I have been told that they are the most important subjects and should be taught more often...*). Adjectives are modified to express the degree of outrage (*how selfish you are... how disgusted I am...*) and a rhetorical question commands the reader's attention (*did I mention the 'bone-shaker'?*).

In the second, persuasive, letter (piece E), perfect forms are used to set the context of the letter (*we have been studying...*) and to outline the cause for concern (*Climate change has already had observable effects on the environment ...*). Modal verbs are employed to express intentions (*I would like to leave you with ...*), hopes (*people amongst our local communities can have a brighter and better future ...*) and immediate solutions (*Though it may be difficult for some people to make a change, we can put policies into place to reduce emissions today.*), with a few lapses (*I just wish I can share my worries with you.*). Adverbials are used to highlight the urgency and explain (*As the earth continues to warm... at risk... a lot sooner*).

In the 'Holes' narrative, piece B, the past perfect is used to describe significant events occurring prior to the narrated moment (*Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble...*) and events not personally witnessed by Stanley (*whatever had happened, he clearly didn't want to talk about it...*). This tense is also used to explain cause, as are modal verbs (*the truck had stopped some yards from the cabin, so they had to walk... "Ma'am I am so sorry I had to interrupt you, but Stanley here claims..."*). Extended noun phrases, prepositional phrases and relative clauses are all used to provide descriptive detail (*the cool breeze from the open window... engulfed in shade... Stanley, who was holding the box... a few yards away from the cabin.*).

Descriptive and precise detail in the school narrative, piece C, is also achieved through the use of noun phrases, relative clauses and present participles (*the trophy cabinet reflecting the moonlight... their eyes locked onto the door they had previously left open... scanning the perimeter*). Adverbials support reader understanding of the action, when and where the different events in this quite complex prank plot take place (*outside the gates... at the front in his usual spot... Before they knew it... Once the tank was full...*).

The diary entry, piece F, also evidences the pupil's ability to select structures that support this narrative, again providing detail through a variety of structures including extended noun phrases (*another boring day in the stables...*) and relative clauses (*a tall man who was wearing one of the most magnificent uniforms I had ever seen.*). Adverbials support reader understanding of when, where and how the events of the day take place (*As the day went on... after what felt like forever... down the side of a tall building... in some kind of formation...*). The horse's rather formal closing remarks expressing their hopes for the future are relayed through modal verbs and the subjunctive (*...I think my comrades would agree... should the opportunity arise*).

The pupil uses a variety of structures to achieve the precision necessary for the explanation text, piece D. These include relative clauses and preposition and noun phrases (*the main circuit board, which enables power to reach the light with ease... traps the light within your appliance... illegal piece of science technology*). Multiclausal sentences explain cause and consequence (*If you inadvertently press the emergency off button, the screen will flash... You will need to discard the device before it self-destructs, leaving no trace of its activities.*). The imperative is used to instruct (*connect ... flick...*

use ...), and modal verbs and the future form express possibility (*you should be able to look after it... this guide should of answered all your questions... it is more than likely that you will find...*). Sentences in this and other pieces are occasionally over protracted, leading to loss of control, but this does not prevent the attainment of this statement.

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, the pupil builds and sustains cohesion within and across paragraphs using a range of devices to ensure flow across each piece.

Cohesion is regularly sustained by adverbials which help sequence events and add detail, including explanations of when, where and how. For example, in the complaint letter, piece A (*When I have complained to you about this...*) and in the narrative, piece B (*The room was filled with boxes and shelves... Stanley walked around the room peeking into each box.*). Adverbials are sometimes used to signal relationships between parts of the text, for example, in the climate letter, piece E, when concluding (*Finally...*) or in the information piece, D, when adding extra information (*Additionally...*) and in the diary entry, piece F, when including contrasting information (*unfortunately...*). This is occasionally not successful, for example in piece F (*Despite wearing my finery, the jeers from the crowd continued to deafen my ears...*), but these lapses are the exception rather than the rule in this collection.

The pupil avoids unnecessary repetition by using different synonymous references, including pronouns. In piece D for example, the Fomo Port is referred to using various synonyms (*this illegal piece of science technology..., a dangerous device..., this contraption..., the machine..., it..., the gadget..., your equipment*). Synonyms for the pranksters in piece C include 'tricksters', 'his friends', and 'the three trouble makers'. In the diary entry, piece F, pronouns are employed (*a man appeared on the platform. I couldn't hear what he was saying properly but the humans who had gathered seemed to of found it entertaining...*). Deliberate omission also avoids repetition, for example in piece C (*... Stood outside the [school] gates, were the school's most feared tricksters... their eyes locked onto the door [which] they had previously left open.*).

Repeated themes – such as the heat and silence in the Stanley narrative, piece B – and repeated words and phrases are also deliberately used for effect and to link information, for example in the diary entry, piece F, (*I was positioned down the side of a tall building; a building that I had watched many people enter earlier that day... with my back to the building I was previously stood next to...*) and when describing Stanley's thoughts, (*He could imagine his "friends" laughing. He could imagine them stuffing their faces with stolen sunflower seeds. But he honestly didn't care...*). In the same piece, piece B, repetition across paragraphs also adds to the mounting tension, keeping it cohesive. This repetition (*'The journey wasn't that bad... The walk wasn't that bad'*) implying that the

meeting with the warden might, in contrast, be 'bad'. (*It continues 'Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble.'*)

The pupil is also able to move between tenses and forms to support cohesion, for example in the second paragraph of the climate change letter, piece E, the writing moves deftly between present perfect, simple past and present and a future form (... *we have been studying in depth about climate change. One of our tasks was to contact our grandparents to ask...since then we have realised ... I believe that if we cut our carbon emmissions ... our lives can be ...*).

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

The pupil demonstrates very effective control over verb tenses and forms across the collection. The present forms are employed in the letters, pieces A and E, to relay current and immediate matters of complaint (*your lessons are boring and pointless...*) and matters of concern (*The reason I am writing to you is to share my concerns for climate change...*). In piece D, the present progressive is used effectively to outline the purpose (*you are probably wondering how to use such a dangerous device without causing a worldwide power cut...*) and the present tense is used appropriately to describe how the Fomo Port works.

The present perfect is employed to describe cause, for example in the letters, piece A (*the majority of your lessons have been...*) and piece E (*since then we have realised*). In piece E, the present perfect is also used alongside the present progressive to distinguish things that have already happened from things that are still happening (*Glaciers have shrunk; ice on rivers and lakes is breaking up earlier; plants and animal ranges have shifted and trees are flowering sooner.*).

The past perfect is used in the narrative writing to contrast events that happened before with the events currently described, for example in piece C (*their eyes locked on the door they had previously left open...*). In piece B, the progressive past perfect explains cause (*he was more concerned for Mr Sir, who had been chewing on...*).

Both simple past and past progressive are also used to describe a character's actions and their appearance, for example in piece B (*The warden opened the door. She was wearing shorts and a T-shirt and her hair was flowing down her shoulders.*).

Hopes and expectations for the future are expressed using the present tense in both letters, pieces A and E (*if we cut our carbon emmissions in half...*); and fears and solutions are communicated using modal verbs in the present form (*Your attitude should be fixed immediately... As the earth continues to warm, habitats may no longer be hospitable... We should be changing our lifestyle not the planet.*). In piece D, the aims of the piece are expressed in the future (*This simple guide with [will] give you all the information...*) as are advice to the reader (*it is more*

than likely that you will find...) and possible outcomes (If you inadvertently press the emergency off button, the screen will flash red.).

There are occasional lapses in Standard English, for example in piece C, 'Stood outside the gates, were the school's most feared tricksters...' and piece D, 'This guide should of answered...'. However, overall, there is strong evidence in this collection to meet this statement.

The pupil can use the range of punctuation taught at KS2 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**
 - *During my time in your teaching space, I have come to realise how selfish you are.* (piece A)
 - *When I have complained to you about this, I have been told that they are the most important subjects...* (piece A)
 - *Hector had never been in the caretaker's office, but he had a pretty good idea of what to expect.* (piece C)
 - *From the corner of my eye, I could see thousands of people rushing to a side street, making me jolt in that direction...* (piece F)
- **apostrophes in contractions in speech to reflect the informal register**
 - *C'mon in,* (piece B)
 - *d'yas,* (piece C)
- **commas in letter writing**
 - *Dear Herr Liszt,* (piece A)
 - *Yours faithfully,* (piece A)
 - *Yours sincerely,* (piece E)
- **inverted commas and other punctuation to indicate direct speech**
 - *"What you looking at?"* (piece B)
 - *"Get out now!" her voice boomed.* (piece B)
 - *"Well if it isn't Caveman!" she started, "C'mon in."* (piece B)
 - *"What a great idea," said Mr Sir sarcastically, as he stopped the truck allowing Stanley to get out.* (piece B)
 - *"Alright d'yas know the plan?" Hector asked...* (piece C)
 - *"Fish? What fish?" said Mr Lancaster confused.*
"Sir, you might want to turn around," whispered Mrs Vegara. (piece C)

- **colons, semi-colons and dashes to mark the boundary between independent clauses**

- *Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble. (piece B)*
- *Because damaging property is something everyone worries about, the Fomo Port can be easily fixed; all you need is a screwdriver and it is more than likely that you will find the broken part at a local shop or online. (piece D)*
- *The land that we stand on isn't just getting warmer; there are changes to the... (piece E)*
- *I was positioned down the side of a tall building; a building that... (piece F)*
- *I don't know what came over me; the adrenaline was rushing through my entire body. (piece F)*

- **punctuation to indicate parenthesis**

- *...you disrespect me and not my sister (Gretel). (piece A)*
- *...the cabin was engulfed in shade (one thing he had missed)...(piece B)*
- *... helping Katie set up the ladder (she was always useless about this). (piece C)*
- *...this illegal piece of science technology, known as the Fomo Port, ... (piece D)*
- *It looked alot like a garden shed – full of gardening tools and confiscated items he had taken from children at breaktime. (piece C)*
- *...there are changes to the water causing algae to leave coral reefs, turning the coral white and vulnerable to disease and death – phenomenon known as coral bleaching. (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

Evidence of correctly spelled words from the statutory year 5/6 spelling list meets the standard.

- *variety... recommendations (recommend) (piece A)*
- *interrupt... shoulders (piece B)*
- *equipment (piece D)*
- *communities... sincerely (piece E)*
- *opportunity (piece F)*

The spelling of more ambitious vocabulary is mostly correct, for example:

- *creative... imagination... adventure... attitude... disgrace... disgusted... multitude... complaints (piece A)*
- *addiction... engulfed... favour... muffled... bulging... deafening... sarcastically... clambered (piece B)*
- *perimeter... previously... trophy... released... obviously... malicious... (piece C)*
- *illegal... technology... device... contraption... electrocuted... inserting... circuit board... appliance... manual... inadvertently... emergency... gadget... responsibility... popular (piece D)*
- *negatively... impacting... species... observable... phenomenon... lifestyle... hospitable... vulnerable... adventurous... (piece E)*
- *magnificent uniforms... positioned... intimidating... entertaining... finery... continuously... ached... cobbled... formation... previously... companions... entire... permanent... candidate (piece F)*

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

Although the pupil has used printed handwriting in the majority of the pieces, the pupil's ability to maintain joined handwriting is evidenced by the diary entry (piece F).

Why is the collection not awarded the higher standard?

There is evidence in some pieces to suggest that Pupil C is working 'at greater depth' in some aspects of their writing. These include their ability to choose the appropriate register, and their selection of appropriate form, such as the use of subtle persuasive techniques in the explanation piece (D) and the withholding of the narrator's identity in the diary entry (piece F).

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

While pieces are effective, opportunities to expand ideas are sometimes missed, and the vocabulary choices might be more ambitious (for example in the Stanley narrative, piece B) were Pupil C to draw more often on their reading.

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

The pupil does demonstrate an ability to distinguish and move between the language of speech and writing, for example in piece C, the school prank narrative (*"Alright d'yas know the plan?" Hector asked, opening his backpack to check everything. His friends nodded and they entered the school.*).

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

Pupil C does not yet sustain the level of control over formality that would be expected of a pupil working at greater depth within the expected standard. In the opening paragraph of piece E for example, there are lapses (*I have plenty of reasons on how we can make a difference and plenty of reasons on why you should listen to me. I just wish I can share my worries with you...*). Sentence structure and grammar across the pieces are generally controlled, and sentence construction varied and used for specific effect. However, some sentences are fragmentary, and others overlong.

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

Punctuation could be used more precisely to enhance meaning. The insecure use of colons and semi-colons in particular, for example in piece C (*Before they knew it, they were stood outside the main office; the trophy cabinet reflecting the moonlight.*), indicates that Pupil C is still developing the level of control over sentence structure that might be expected of a pupil judged to be working at greater depth.