



Key stage 2 English writing standardisation exercise 3 commentaries

Pupil A – working at the expected standard

This collection includes:

- A) persuasive letters
- B) an information text
- C) a narrative
- D) an explanation
- E) a narrative

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

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

Across the collection, the pupil demonstrates the ability to write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader.

Two persuasive letters (piece A) use emotive language to present the opposing viewpoints of a property developer and a homeowner.

An information text (piece B) collates facts learned from research to teach pupils about the role of blood within the circulatory system.

Written as an academic piece for an older audience, an explanation text (piece D) describes how the circulatory system works within the human body.

The first narrative in the collection (piece C) uses characterisation to explore the theme of bullying, whilst the second (piece E) draws on the style of the author to retell a favourite scene from a literary classic.

The 2 persuasive letters (piece A) follow a conventional form and layout, both having an appropriate salutation (*Dear Mr. Fredicksan... Dear Miss. _____*) and closing (*Your sincerely... Yours faithfully*) in keeping with their semi-formal tone. Written in the first person, they demonstrate an awareness of audience and purpose through the use of direct

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address by both the managing director (*Consequently, we would like to offer you three life-changing opportunities*) and the homeowner (*I'm writing this letter to persuade you to see, what a ridiculous idea that is*). Emotive language (*you will live a better life*) and rhetorical questions (*Wouldn't it be great to try his food?*) are used to make the company's offers as tempting as possible to persuade the homeowner to accept them. In his response, the homeowner also uses emotive language to counter the argument strongly and forthrightly (*My house has a sentimental value to it: you can never replace it*), leaving the recipient in no doubt as to his viewpoint.

The information leaflet (piece B) is appropriately written in the present tense. Its factual nature and the use of technical terminology provide an authoritative voice. Information is organised into sections, using headings and subheadings to orientate the reader, although the overall layout is a little disorganised. Some subheadings are phrased as questions which engage the reader (*What is blood made from?*) and encourage them to read on. The inclusion of unusual information helps to retain the reader's interest (*While humans have red colored blood other orginisms have blood of a variety of coulers... violet blood... pale-yellowish blood*), as does the occasional direct address (*You may also be surprised to know*).

As a companion piece, the explanation text (piece D) also demonstrates a clear sense of purpose. This is supported by the use of scientific terminology (*circulatory system... haemoglobin... intestines*) which is appropriate to the intended audience. The piece is logically structured as the writer introduces the topic, moves on to describe the circulatory process and finally summarises its importance. References to each component of the circulatory system at the beginning of the piece are effectively mirrored in its conclusion, providing links across the piece as a whole.

The first of the 2 narratives (piece C), told in the third person, effectively explores the theme of bullying through the graphic description of the crows' actions and Wing's reaction to them (*One of them grabbed his flute and passed it to another... Wing took the opportunity to run while they were distracted*). This is mirrored in the depiction of the setting, painted as dark and threatening (*a chilly, dark day*) and of the 'demon-like' protagonists. Wing is presented as a 'victim', but one who, by the end of the story, is determined to stand up to his tormentors (*He was petrified, but more determined than ever*), in keeping with the writer's purpose.

Appropriately retold in the third person, the second narrative (piece E) is reminiscent of the source text, allowing the reader to recognise the key elements of the story as it unfolds (*Underneath the sheet was a wardrobe... Lucy jumped into the wardrobe... the dark, musty wardrobe turned to a cold, bright white foreign land... Lucy had bumped into a strange-looking creature*). Lucy's discovery of the wardrobe and a world beyond it is managed effectively, as is her interaction with the 'Faun', with descriptive vocabulary painting a clear picture for the reader (*towering object... It was covered in trees which looked like a crowd of umbrellas... he had two furry legs that looked more like donkey legs than human legs, a tail, two rabbit-like ears and a human-like upper body and face*). Dialogue incorporated into the narrative effectively presents an insight into the 2 main characters and how they relate to

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each other, illustrating how they are initially cautious but then relax in each other's company.

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

In the first narrative (piece C), the crows' characters and actions are depicted as intimidating and menacing using expanded noun phrases (*a group of demon-like, rude, cold-hearted crows*) and strong verbs (*hissed... lurking... howled... grabbed*). In contrast, Wing is presented as '*another victim to persecute*', with his actions and reactions confirming this portrayal and drawing attention to his internal fears (*Wing put his hands over his ears... he stood trembling beside the door... He was petrified... his hands were shaking; beads of sweat were trickling down his forehead*).

The setting matches the threatening nature of the crows and the way they treat Wing. Descriptive language, including expanded noun phrases, creates a sinister and dark atmosphere (*On a chilly, dark day, when there was fog all around, and there was not a single ray of sunlight piercing through the clouds... the danger that was lurking above the tall trees, which were surrounding him... A vile, unbearable sound echoed in the forest*). This serves as a suitable backdrop for the crows' antagonism towards Wing.

Contrasting settings are described in piece E, including through the use of expanded noun phrases which enable the reader to visualise the scene as Lucy steps into the wardrobe and moves from a familiar world (*a spacious, old room*) to the unknown (*but before she could say or do anything more, the dark musty wardrobe turned to a cold, bright white foreign land*). The writer builds up a sense of anticipation, gradually unveiling the wardrobe and its magical properties (*Lucy entered the room and gazed at the object. It was covered in an off-white stained sheet... it looked like it hadn't been touched for years... Underneath the sheet, was a wardrobe, not any old wardrobe: it was a unique wardrobe*) as it becomes a gateway to '*the marvellous land she had discovered*'. The atmosphere of tension continues as Lucy meets the Faun for the first time (*Then SNAP, a twig snapped under her foot... There was a scream*), before they begin to make friends.

At the outset, Lucy's sense of curiosity draws her to the wardrobe, which she instinctively chooses as a suitable hiding place (*Lucy stared at the wardrobe with curiosity: she couldn't stop staring at it*). Her initial apprehensiveness, followed by her sense of urgency, are conveyed through the use of adverbs (*Slowly and quietly... Rapidly, without thinking... Quickly she took a step*). As she begins her exploration of the mysterious world she has discovered, she experiences a range of emotions (*Lucy's eyes grew bigger with amazement... Cautiously, Lucy stepped forward... Lucy's amazement quickly turned to the opposite*), culminating in her realisation that she has nothing to fear from the '*strange-looking creature*' she has just met, but instead should help him (*But when Lucy noticed that he was also scared of her, she came out and collected up the packages he had dropped*).

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

Dialogue is used within the first narrative (piece C) to depict the contrasting characters. The head crow speaks in an intimidating tone which portrays him as an aggressor and a bully, in keeping with the theme of the story (*“Hey! Look at the weirdo playing his flute again,”*). The other crows are presented in a similar vein as they join in the conversation, describing what they will do to their victim. Within this exchange, the bullying nature of their dealings with Wing is emphasised by the pupil’s choice of reporting verbs (*hissed... howled*). Wing, on the other hand, comes across as timid and afraid as he tries to reason with the crows to avoid being hurt (*“Umm...wh, wh, why did you push me? We can share,”*). The reporting verb ‘*stuttered*’ reinforces the fear felt by the boy when facing his aggressors.

The crow’s demand (*“Give that to me!”*) helps to move the action on, leading the reader to anticipate that something untoward is likely to happen. Similarly, Wing’s declaration at the end of the narrative hints at his plan to escape from and outsmart the crows, whilst leaving the reader to draw their own conclusion (*“Tonight I will make myself a Wing, so that I can fly away to safety before they come back again,”*).

In the second narrative (piece E), Lucy’s mutterings to herself (*“I’ll move right to the back in the corner, behind the coats, he’ll never find me there,”*) portray her as competitive and as a logical thinker, and also serve as a link to subsequent events. Her commentary as she steps into the wardrobe (*“What a strange wardrobe...”*) alludes to the magic and fantasy of what is to come. The brief exchange between Lucy and the Faun at the end of the piece depicts how the 2 characters become more at ease as they are no longer afraid of each other. The Faun’s invitation to Lucy at the end of the piece (*“Would you like to come to tea?”*) reinforces this and advances the action by anticipating the next stage of the plot.

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

The use of the passive in the introduction to the first of the persuasive letters (piece A) (*the issue was discussed*) is in keeping with the semi-formal nature of the piece, helping to establish an authoritative tone before the managing director moves on to present the company’s case. Throughout the letter, expanded noun phrases (*three life-changing opportunities... a roast dinner cooked by a Great British chef... a large amount of money*) provide additional detail in support of the writer’s persuasive stance. Modal verbs are used to suggest possibilities available to the homeowner should they accept one of the building company’s offers (*you could spend it in any way you desire... your wife (Ellie) would love this*), and to express a degree of certainty about the difference these opportunities would make (*which will positively transform your life... we will guarantee you happiness*). In both

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instances, this adds weight to the argument by helping the homeowner to imagine a new and better life, reinforced by the use of the subjunctive (*If I were you, I would be there right now*), which encourages the homeowner to take up the offer.

Vocabulary used in the homeowner's response, although not always appropriate, is emotive (*old is gold: my house is gold... I honour it with every atom of my body and will fight for it*), reflecting the deeply personal nature of the issue. Repetitive sentence structures serve to reinforce points dear to the homeowner's heart (*Destroy my house, destroy my memories*). The modal verb 'will', indicating a degree of certainty, is used to present the homeowner's viewpoint forcibly (*I will not let you steal my house... I will not stand for these ludicrous thoughts!... I will not let you demolish my house*), emphasising his strength of feeling.

The information text (piece B) uses subject-specific vocabulary to reflect the scientific nature of the writing (*The human body contains metal atoms: Iron, chromium, manganese, zinc, lead and copper*). The semi-formal nature of the piece is supported by passive constructions (*it is helped by the unforgiving heart*), although the language used is not always appropriate and the inclusion of 'expert' quotes leads to inconsistency in the level of formality maintained across the piece. Sub-headings phrased as rhetorical questions speak directly to the reader and serve to engage them with the topic (*Did you know?*), as does the use of the second person within paragraphs (*You may also be surprised to know that blood contains small parts of gold... Your heart beats four million times a year*). Information is presented concisely using adverbials and multi-clause sentences (*Unlike other types of cells in the body, mature red blood cells do not contain a nucleus, mitochondria or ribosomes*), although incorrect usage of punctuation sometimes affects coherence.

Similarly, scientific vocabulary is used to good effect within the explanation text (piece D) to add authority to the piece (*circulatory system... arteries... de-oxygenated blood... haemoglobin... urinate... intestines*) and is appropriate to the intended audience. The formal nature of the piece is supported by the use of modals (*Without the brain, you will not be able to think... your body would not be able to clean*) expressing a degree of certainty, although there is a degree of inconsistency in the way these are selected. Passive constructions (*and then it goes to the left chamber from which it is sent around the body... When all the oxygen from the blood has been used up, the de-oxygenated blood*) add to the overall level of formality achieved, drawing attention to key pieces of information.

In the first narrative (piece C), expanded noun phrases add detail when portraying characters, setting and atmosphere (*On a chilly, dark day... the dull foggy sky... tall trees... beads of sweat*). They provide a suitable backdrop for the sombre scene which is enacted. Relative clauses (*when there was fog all around... Wing, who was sat on a log in the middle of the forest... who tried to play it*) add to this, helping to build up the picture of the scene and the ensuing action. Precise vocabulary choices, including the use of carefully chosen verbs, resonate with the theme of bullying (*another victim to persecute... Look at the weirdo... the danger that was lurking above the trees... the crows showed no sympathy... A vile, unbearable sound echoed in the forest... He was petrified*), emphasising the actions of the crows and Wing's reaction. The use of ellipsis at the end of the piece (*He couldn't*

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believe what he was about to do...) keeps the reader in suspense, wondering what will happen next.

Vocabulary in the second narrative (piece E) is well chosen and reminiscent of the source text. Expanded noun phrases add detail for the reader (*a blanket of grey dust... dark, musty wardrobe... cold, bright white foreign land... strange-looking creature... human-like upper body and face*), portraying the contrast between the familiar and the unfamiliar worlds in which the story unfolds. Subordination, including the use of relative clauses, is used well to depict the scene concisely (*As the door opened in to a spacious, old room, which had a towering object in the middle of it, Lucy entered the room and gazed at the object*). Multi-clause sentences add depth to the scene (*Slowly and quietly, Lucy reached up and grabbed one of the corners of the sheet and pulled it: a cloud of dust appeared*), whereas shorter sentences help to build up tension (*Cautiously, Lucy stepped forward... There was a scream*). There is some use of contracted forms in dialogue (*I'll... he'll*), appropriate for the informal nature of the piece.

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

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

Across the collection, pronouns are used to provide links between sentences and to avoid repetition, for example in piece B (*blood... it*), piece C (*Wing... him*), piece D (*The circulatory system... it*) and piece E (*Lucy... she*). Synonyms are used on occasion to a similar effect, such as in piece C (*Wing... the boy*) and piece E (*Rapidly... Quickly... icy... cold*).

In the first of the persuasive letters (piece A), the use of adverbials provides cohesion between the points being made and helps to sequence arguments chronologically (*Consequently... Firstly... Finally*) and this is mirrored in the response letter (*Firstly... Secondly... Finally*). Both letters follow a logical structure, with each paragraph dealing with a separate proposition or point to support the writer's argument, building cohesion across each piece. The subordinating conjunction 'because' is used to make a causal connection within sentences (*A bungalow is a better option for you because it has no stairs... Secondly, I will not let you steal my house because it is full of memories*), whereas coordination is used to link similar ideas (*I hope my letter is sufficient to convince you to stop harassing me and stop being such a nuisance*).

Subheadings used in the information text (piece B) bring cohesion to the piece as a whole by linking the different 'facts' about blood (*What is blood made from?... Not all blood is red... Red blood cells have no nucleus*), although the format of these is somewhat inconsistent. In the explanation (piece D), adverbials are used within paragraphs to sequence information about the circulatory system (*First of all... Within seconds... When all the oxygen from the blood has been used up*). There is a logical structure to the piece

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which also aids cohesion, with the writer introducing the topic, describing the process of circulation and then summarising its importance. References to each component of the circulatory system at both the beginning and the end of the piece provide cohesion across the piece as a whole.

There is some use of adverbs and adverbial phrases in the first narrative (piece C) to support the chronology of events within and across paragraphs (*Immediately after noticing him... whilst pushing Wing to the floor... Meanwhile, Wing took the opportunity*). The second narrative (piece E) uses repetition to good effect to build cohesion within sentences (*Underneath the sheet was a wardrobe, not any old wardrobe: it was a unique wardrobe*) and across them (*she felt something cold on her feet. Something ice-cold*). There are strong connections between paragraphs, achieved by linking a similar idea, theme or object from the end of one paragraph to the beginning of the subsequent one (*it was a unique wardrobe... Lucy stared at the wardrobe*).

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

Verb tenses are used consistently and correctly throughout the collection.

The simple present tense, combined with the present progressive, is used in both of the persuasive letters (piece A) to highlight the current, and continuing, state of affairs, as seen from the differing viewpoints (*your house is in the centre of our building site and is stopping us from completing our project... my house is gold... is still going strong*). In the homeowner's response, the use of the present continuous passive (*my memories are being robbed from me*) reinforces the on-going effect of the situation he finds himself in, alluding to the building company's actions preventing him from continuing to make happy memories.

In keeping with the form, the information text (piece B) is written predominantly in the present tense, detailing facts and statistics (*Blood is made from Four main ingredients... Matured human blood cells have varying life cycles... Blood clotting in your body is contsed of about 55% percent plasma*). Similarly, the explanation text (piece D) is written largely in the simple present tense as the writer describes the circulatory system and how it functions (*It is a process in which blood... the process starts... the blood collects oxygen... blood travels back to the heart*).

Past and present verb forms are used consistently and correctly throughout both narratives. In the first narrative (piece C), there is a predominant use of the simple past (*the crows swooped down... One of them grabbed his flute... the crows showed no sympathy... the crows threw the flute, across the forest*) with the past progressive portraying continuous actions or state of affairs (*were soaring around... the danger that was lurking*). In dialogue, reference to actions in the future is portrayed by the use of the present tense 'will' (*we will destroy him... Tonight I will make myself a Wing*).

The second narrative (piece E) is also written mainly in the simple past (*Lucy entered the room and gazed at the object... Lucy reached up and grabbed one of the corners of the*

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sheet and pulled it... a twig snapped under her feet). The writer sometimes uses the past progressive to indicate a more immediate action before reverting to the simple past (*Peter was getting closer to one hundred... Lucy jumped in to the wardrobe that was in front of her*). On occasion, the past perfect is used to sequence past events (*But when Lucy noticed that he was also scared of her, she came out and collected up all the packages he had dropped*). Actions in the immediate future are portrayed using the present tense 'will', in contracted form, followed by an infinitive (*"I'll move right to the back in the corner, behind all the coats, he'll never find me there,"*).

The pupil can use the range of punctuation taught at key stage 2 mostly correctly (e.g. 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
 - *If you accept one of these offers, we will guarantee...* (piece A)
 - *Immediately after noticing him, the crows...* (piece C)
 - *First of all, the process starts with...* (piece D)
 - *Cautiously, Lucy stepped forward...* (piece E)
- commas, dashes and brackets for parenthesis
 - *Once a week (every Sunday) you can have...* (piece A)
 - *It is where I met my life partner – my wife – an unforgettable place...* (piece A)
 - *Poor Wing, who was sat on a log in the middle of the forest, was completely unaware of the danger...* (piece C)
- colons, semi-colons and dashes to mark the boundary between independent clauses
 - *I am dreadfully sorry to say that your house is in the centre of our building site and is stopping us from completing our project; right now we are unable to start our work* (piece A)
 - *We suggest you go on a holiday – your wife (Ellie) would love this* (piece A)
 - *Finally, my house has a sentimental value to it: you can never replace it* (piece A)
 - *Blood is one of the most important components in the body: without blood you would not be able to survive* (piece B)
 - *A vile, unbearable sound echoed in the forest: Wing put his hands over his ears* (piece C)
 - *Without the brain, you will not be able to think; without your kidneys, your body would not be able to clean blood; without the liver you would not be able to urinate and without the intestines you would not be able to break your food down* (piece D)
 - *It was covered in an off-white stained sheet and a blanket of grey dust – it looked like it hadn't been touched for years* (piece E)
 - *Peter was getting closer to one hundred: she had only eight seconds left to hide* (piece E)

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- colons to introduce items in a list
 - *The human body contains metal atoms: Iron, chromium, manganese, zinc, lead and copper* (piece B)
 - *The circulatory system is made up of the following components: the heart, blood, the lungs, veins and arteries* (piece D)
- speech punctuation, inverted commas and other punctuation, for example a comma after a reporting clause, end punctuation inside inverted commas
 - *“Hey! Look at the weirdo playing his flute again,” said the head crow* (piece C)
 - *“Give that to me!” howled one of the crows, whilst pushing Wing to the floor as hard as he could* (piece C)
 - *“What are you, a beardless dwarf?” he asked* (piece E)
 - *“Would you like to come for tea?” said the Faun instantly after discovering that she was a human...* (piece E)
- hyphens to avoid ambiguity
 - *a group of demon-like, rude, cold-hearted crows...* (piece C)
 - *oxygen-deprived...* (piece D)
 - *Something ice-cold...* (piece E)
 - *a strange-looking creature...* (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 are correctly spelt (*suggest... guarantee... sincerely... persuade... nuisance... variety... system... opportunity... curiosity... foreign... marvellous*).

The spelling of more ambitious vocabulary is mostly correct (*inhumane... echoed... components... spacious... festooned... Cautiously*).

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

The pupil's handwriting has been verified as being joined and legible.

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.

Although the pupil writes effectively for a range of purposes and audiences, there is limited evidence of their ability to draw independently on what they have read as models for their own writing. On occasion, as in the persuasive letters (piece A), vocabulary choices are overly repetitive (*I hope you choose this offer but if you do not, we still have two more offers to offer you... if none of the options above suite you, we still have one more option for you*

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to choose) or imprecise (*I would like to present you with an advanced (fully modernised)...* *The rooms are in fair distance of each other...* *My house may be verging towards its ends*), limiting the overall effectiveness of the writing. The use of figurative language in the second letter (*memories dance away ignoring the ticking clock*), whilst adding to the emotive nature of the piece, is not entirely appropriate for the context.

Whilst scientific terminology is used well in the information text (piece B), inappropriate language choices sometimes detract from its overall effectiveness (*the unforgiving heart*). Piece B also uses headings and subheadings to organise content, but the way this is presented is somewhat disjointed.

In the first narrative (piece C), the opening sentence is overly reliant on adjectives and lacks concision, which in turn affects coherence. Choices such as these lack the diversity and precision that would be gained from wider reading, and that would enable pupils to maintain their readers' interest and develop content.

The pupil is beginning to distinguish between the language of speech and writing through selecting the appropriate register. However, on occasion, the pupil uses speech-like phrases which are not consistent with the chosen register. For example, in the persuasive letters (piece A), the language used is sometimes a little too informal for the context (*This is the waste of money and resources, and is the problem with you youngsters*). In the explanation text (piece D), the personal pronoun 'you' is used in the conclusion of the piece (*without the intestines you would not be able to break your food down*). This is not altogether in keeping with the formal register which would be expected for an academic piece of writing and its audience.

Whilst the pupil writes for a range of purposes, they do not yet demonstrate an ability to sustain an assured and conscious control over levels of formality, particularly within the more formal pieces. Quotes are used in the information text (piece B), but are not entirely consistent with the form or the level of formality required (*Scientists "When you look at the blood it appears to be blue beneath your skin... Expert view Experienced nurse: "If you don't have any platelets, you bleed to death."*). Sentence structures are sometimes unclear, or words are missing (*The color blood is determined by the type of respiratory pigment well to transport oxygen via the circulatory system cells*) which in turn inhibits meaning. In the explanation text (piece D), there are occasional lapses into more informal sentence constructions, suggesting a loss of control across the piece (*The blood is oxygen-deprived, so the heart pumps the blood to the lungs... Without the brain, you will not be able to think*).

The range of punctuation taught at key stage 2 is used mostly correctly. However, punctuation is not always used precisely to enhance meaning and avoid ambiguity. For example in the information text (piece B), the punctuation is sometimes over-complicated, resulting in a lack of clarity (*Blood is made from four main ingredients: red blood cells – these carry oxygen; white blood cells – these fight infections; platlets – these sticky cells help stop you from bleeding; plasma – a yellow liquid which is made from water mixed with sugar, vitamins and proteins*). Similarly, in the explanation text (piece D), errors using punctuation for parenthesis make the information more difficult for the reader to follow

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(Within seconds, the blood collects oxygen – storing it in the haemoglobin of the red blood cell, and then it goes to the left chamber from which it is sent around the body to deliver oxygen).

Pupil B – working at greater depth

This collection includes:

- A) a film review
- B) a narrative
- C) a theatre review
- D) a balanced argument
- E) a narrative retelling

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 (e.g. literary language, characterisation, structure)

Across the collection, the pupil demonstrates the ability to write effectively for a range of audiences and purposes, selecting and maintaining the appropriate form. The pupil draws upon a wide range of influences from both fiction and non-fiction reading material to inform their writing.

An engaging film review (piece A) demonstrates a strong awareness of the audience and their feelings. The measured and persuasive voice of a film critic is evident throughout the piece (*reassures the audience, leading them to believe... As Alma crosses the division between the two very different worlds, audiences can see... the director plays with the colour to emphasise*). An appropriately formal tone is achieved through the use of the third person, and occasional use of the passive voice (*Viewers are initially presented with*), which creates a distance between writer and reader.

Language which is appropriate to both the form and the content of the writing is used confidently (*Viewers are initially presented with a vast cityscape... animation... As the camera pans round... how the director*) as the writer explores aspects of film direction in a cohesive and engaging way. Apt and precise choices of language and vocabulary, successfully convey the sense of menace portrayed in the film (*the ominous, mouth-shaped window... looking almost as if it had already swallowed Alma*) and the effect this has on the viewer (*The camera pans down into the narrow street, making viewers feel claustrophobic. The audience feel a hint of danger for the first time... The music becomes unsettling*). The structure of the piece skilfully captures the juxtaposition of the 'two very different worlds' of the doll and Alma as it moves between them. This highlights the stark contrast between the 2 and builds a vivid picture for the reader.

In piece B, the pupil demonstrates effective narrative technique by building up suspense slowly throughout the piece, drawing the reader in. A variety of sentence structures are used to good effect to engage the reader. Short sentences, including rhetorical questions, are used effectively to create a sense of tension (*Creaking, the door slid open... Desperate,*

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Alma reached for the doll... What had happened?). In contrast, multi-clause sentences are used to add detail, with precise language choices effectively creating a sinister scene (*lifeless and still... frantically ran to the door... Bewildered, Alma jumped back... Any hopes of freedom were defeated*) and maintaining the reader's interest.

The veiled reference to the doll's character right at the beginning of the piece introduces tension (*Behind her rose what appeared to be a miniature doll. Alma couldn't help but feel like she was being watched*). This heightens as the piece develops, through the characterisation of Alma and her actions and reactions as she encounters the world of the doll (*She felt an overwhelming sense of emptiness as she smelt the stale air... She ignored the increasingly insistent voice in her head warning her to leave... Alma ignored the sense of foreboding closing in around her*) and by her obsession with it which seals her fate (*So keen to reach the doll... She felt dizzy as she tumbled into the portal... Alma was just another soul added to the collection and would now spend eternity regretting curiosity*). Repetition is used deliberately at the end of the piece (*If only she had not been... if only she had noticed...if only they had been able to*) to emphasise Alma's plight, reinforcing the sense of finality. Overall, these techniques maintain pace and cohesion across the narrative.

The theatre review (piece C) demonstrates a strong awareness of audience, with the pupil skilfully structuring the piece to explore aspects of performance, stage direction and visual effects. Reflecting wider reading, the confident use of journalistic language presents an entertaining and informative analysis of the production in an authoritative voice (*Icarus by the Unicorn theatre is a true first-rate contemporary parable... No tale is as old as the tale of Icarus; no show is more fresh and action-packed than Icarus at the Unicorn theatre... Slight disappointment comes with the female characters... Despite this, the show is clearly not one to miss... The show's set is without a doubt*). The pupil justifies their views of the theatrical production of Icarus with succinct and pertinent examples (*Beginning with only expansive concrete slabs... Jaw-dropping scenery and colour changing neon lights mesmerise the young audiences*). Assured and thoughtful use of literary devices such as alliteration (*engage, excite and entertain... sofa wars and sibling squabbles*) add depth to the piece. Apt and emotive vocabulary choices serve to persuade the reader to visit the theatre to see the production. These culminate in a direct appeal to the reader to close the piece (*if you would like your children to be entertained, but also educated... is sprinkled with educational opportunities. If you decide to visit, then I can guarantee that you will not be disappointed*).

In the balanced argument (piece D), control and understanding of this type of writing's structure and purpose is evident. The pupil methodically presents arguments for and against zoos, beginning by introducing the topic, before moving on to consider one point of view and then the other, concluding with a summary. Appropriate discourse markers are used to achieve cohesion and coherence (*As we all know... This, of course... On the other hand... Having carefully considered*). The piece is written predominantly in the third person using an impersonal voice which creates a formal tone (*zoos have been around... In the wild, animals can be hunted and eaten... zoos are morally wrong... Zoos are meant to help*

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them), before moving to the first person to provide a personal opinion in the final paragraph (*I have concluded that zoos should not be kept open... these places are not educational because we do not see animals in natural environment so we can't witness their natural behaviours*). The use of subject-specific terminology (*natural habitats... captivity... extinction... zoochosis... endangered*) adds authority to the piece.

The narrative retelling (piece E) successfully mirrors the source text, drawing on the literary language of 'Where the Wild Things Are' to good effect, enabling the reader to recognise the 'Wild Things' with their 'dreadful jaws', their 'terrible claws' and their 'deafening roars'. The piece demonstrates a strong awareness of purpose and audience, entertaining the reader with its rhythmical style. Written in the third person, the piece explicitly draws on the familiar patterns of storytelling, with the pupil drawing on their reading to inform grammatical, language and structural choices. Apt and considered choice of vocabulary adds to the overall effect (*rocky coastline... what seemed like years... voyaging across... in awe*).

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

Throughout the collection, the pupil consistently demonstrates the ability to distinguish between the language of speech and writing, choosing the appropriate register according to context. For example, within the film review (piece A), the pupil presents an informed perspective, confidently describing cinematic qualities such as camera angle (*As the camera pans round*), lighting (*the director plays with the colour to emphasise*) and the soundtrack (*The music becomes unsettling*). The tone is that of a serious expert offering analysis to fellow enthusiasts (*The Juxtaposition between Alma and the doll emphasises the difference between the words*).

Within the theatre review (piece C), the pupil also adopts the position of a knowledgeable critic and, as in piece A, the tone is formal and precise (*Originally written in German by Kathrine Lange, Icarus was translated into English for British audiences*). The writer reaches out to a family audience with direct advice (*I definitely do not recommend this to you if you're expecting the original story of Icarus... I can guarantee that you will not be disappointed*) and contemporary, unpretentious language (*sofa wars and sibling squabbles... hook the audience... 'star of the show'*).

In the narrative pieces, language is selected to present younger characters with more informal traits. For example, in piece B, the frustration of Alma is felt when she 'stomped away' because the door 'wouldn't budge'. In the extended episode from 'Where the Wild Things Are' (piece E), the pared back, formal style of narration (*At last he had arrived, after what seemed like years to him of voyaging across the sea of rolling waves*) is complemented with less formal references which suggest Max's viewpoint (*These weren't just any monsters - these were Wild Things... They partied all day and celebrated all night*).

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, audience and purpose. Grammatical structures and vocabulary are manipulated to create levels of formality in non-narrative and narrative writing.

The measured and persuasive tone of the film review (piece A) is established in the first sentence through the passive verb used at the start (*Viewers are initially presented*), which immediately presents the writer as an objective and authoritative commentator. The description of the opening scene, contained within a controlled multi-clause sentence, succinctly notes the layers of techniques deployed by the film-maker to create atmosphere (*a vast cityscape: pearl-white snow and gushing wind, accompanied by music from a tinkling piano, reassures the audience, leading them to believe that this is an everyday animation*).

Precisely chosen vocabulary (*tinkling... reassures... playfulness*) establishes the false sense of security that characterises the opening of the film. These grammatical and vocabulary choices, along with carefully selected industry-appropriate words (*animation... pans down... the girl's form*) and emotive description (*claustrophobic... hint of danger... ominous, mouth-shaped window*) establish the writer as an authority in this topic. Tense also supports an assured and conscious control over the formality of the piece. Consistent present tense frames the analysis (*When audiences first watch the film... As Alma crosses the division... Alma realises the resemblance between the doll and herself*) but the pupil also accurately uses past perfect in order to comment on effects (*looking almost as if it had already swallowed Alma*).

Using the same stimulus material, piece B recasts a screen text as a narrative. The pupil uses grammatical and vocabulary choices to recreate the tense and mysterious atmosphere that has been originally conveyed through animation. Adverbials and non-finite clauses emphasise sinister forces at work (*Behind her rose... vanished without a trace... Creaking, the door slid... Bewildered, Alma jumped back... Frantically searching for the doll*). Vague or imprecise references add to the intrigue (*what appeared to be... couldn't help but feel like... overwhelming sense of emptiness... almost as if... sense of foreboding*).

Characterisation and atmosphere, in piece B, are supported by the pupil's controlled use of rhetorical devices. For example, a well-placed question gives the reader a moment to understand the significance of Alma's curiosity (*What had happened?*) and repetitive patterning draws the events together into a conclusive judgement (*If only she had not been so curious, if only she had noticed the small pedalling boy trying to escape, if only they had been able to move, then her life would be very different today*). Sentences are varied and controlled throughout the story. Extended, multi-clause sentences allow the pupil to narrate essential details in the plot (*Alma darted across the street and was wiping the frost off the window, when it finally dawned on her that the doll bore a remarkable resemblance to her... So keen to reach the doll, Alma hardly noticed the small, pedalling boy, until she tripped*)

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and concise, efficient sentences vary the pace, emphasise points and heighten tension (*Creaking, the door slid open... However, the shop was empty... She was the doll*).

The discussion about zoos (piece D) adopts a semi-formal register. This is supported through formal discourse markers (*As we all know... On the other hand... Current figures suggest... In addition*), generalised, impersonal phrasing (*zoos have been around for... these places are not*) and passive verbs (*animals can be hunted and eaten... zoos are morally wrong and should be closed... they are forced into an unnatural environment*). The neutral and objective discussion offered by the writer is enhanced with precisely chosen vocabulary, indicating a conscientious approach to the topic (*controversy... replica... natural behaviours... prevent extinction... zoochosis*).

The predominantly formal tone is tempered, however, with a somewhat conversational style. This can be seen in the use of the rhetorical question to directly engage readers with 2 sides of the argument (*Are zoos really educational or are animals only kept in zoos for the purposes of entertainment?*) and the direct, assertive sentences used to present views (*This, of course, has helped prevent extinction... The more scientists study animals, the more they can guarantee safety for them... Zoos are meant to help them, particularly endangered species*).

The pupil can use the range of punctuation taught at key stage 2 correctly (e.g. 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 mark fronted adverbials and clauses
 - *When audiences first watch the film, they bypass...* (piece A)
 - *As Alma stepped in, the bell rang as if to announce...* (piece B)
 - *Frantically searching for the doll, Alma's eyes...* (piece B)
 - *If you decide to visit, then I can guarantee that you...* (piece C)
 - *As we all know, keeping animals in a replica of...* (piece D)
 - *On the other hand, many people believe...* (piece D)
 - *As he approached the island, a sea of monsters...* (piece E)
- commas to clarify meaning and avoid ambiguity
 - *Originally written in German by Kathrine Lange, Icarus was translated into English...* (piece C)
 - *Nyanhete expertly portrays Icarus, creating a deep connection...* (piece C)
 - *In the wild, animals can be hunted and eaten...* (piece D)
- punctuation to indicate parenthesis
 - *She glanced back, finally realising that a doll, lifeless and still, was staring at her* (piece B)
 - *His father Daedalus (played by Selva Rasalingam) had travelled away on a mysterious construction job for the tyrannical King Minos...* (piece C)

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- *Lucy Sierra – the show’s very own ‘master builder’ – along with Ziggy Jacobs...* (piece C)
- *This, of course, has helped prevent extinction* (piece D)
- colons, semi-colons and dashes to mark the boundary between independent clauses
 - *Alma couldn’t help but feel like she was being watched: however, there was nobody there!* (piece B)
 - *She ignored the increasingly insistent voice in her head warning her to leave; it seemed almost as if the dolls were staring at her* (piece B)
 - *No tale is as old as the tale of Icarus; no show is more fresh and action-packed than Icarus at the Unicorn theatre* (piece C)
 - *These weren’t just any monsters – these were Wild Things.* (piece E)
- speech punctuation, inverted commas and other punctuation, for example a comma after a reporting clause, end punctuation inside inverted commas
 - *“And now,” Max smiled, “let the wild rumpus begin!”* (piece E)
 - *“Enough!” Max yelled beginning to tire. “Off to bed at once!” he roared and sent the beasts to bed.* (piece E)
- hyphens to avoid ambiguity
 - *mouth-shaped window* (piece A)
 - *action-packed...* (piece C)
 - *Jaw-dropping scenery...* (piece C)
 - *moon-lit eyes* (piece E)

When necessary, punctuation is used precisely to enhance meaning and avoid ambiguity. For example, commas are used to avoid miscues, as in piece C (*As the show begins, sofa wars*) and piece D (*In the wild, animals can be hunted and eaten*). The pupil uses commas confidently to control long, multi-clause sentences, for example, in piece A (*As the camera pans round facing the window, it captures the girl’s form in its reflection, looking almost as if it had already swallowed Alma.*) and piece B (*If only she had not been so curious, if only she had noticed the small pedalling boy trying to escape, if only they had been able to move, then her life would be very different today.*).

Commas work in tandem with colons, semi-colons and dashes to enhance and clarify meaning in piece A (*Viewers are initially presented with a vast cityscape: pearl-white snow and gushing wind, accompanied by music from a tinkling piano, reassures the audience, leading them to believe that this is an everyday animation of playfulness and adventure, when in reality, it is anything but... As Alma crosses the division between the two very different worlds, audiences can see how the director plays with the colour to emphasise the two very opposite worlds: light for Alma; dark for the doll.*).

Colons are used to good effect in piece B to highlight Alma’s predicament (*Several seconds passed before she finally realised where she actually was: inside the doll*) and in piece D to emphasise Max’s anger (*He was furious: furious because his mother sent him up without his supper*). Similarly, in piece C, the colon is used well to introduce further information (*This is a fine example of what Unicorn does best: engage, excite and entertain*). In the balanced argument (piece D), a colon is used effectively to define zoochosis (*Current*

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figures suggest that 80% of animals suffer from zoochosis: the disturbing or aggressive behaviour of animals when they are forced into an unnatural environment). The use of the semi-colon to mark the boundary between independent clauses is well managed in the theatre review (piece C), where the idea within the clause that follows the semi-colon is in juxtaposition to that within the clause that precedes it (*No tale is as old as the tale of Icarus; no show is more fresh and action-packed than Icarus at the Unicorn theatre.*).

Pupil C – working at the expected standard

This collection includes:

- A) a leaflet
- B) a narrative
- C) a formal persuasive letter
- D) a diary
- E) a story ending

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 (e.g. 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 and selects language to meet the needs of the task and the reader.

A leaflet (piece A) invites the reader to reflect upon a topical issue with the eye-catching and provocative title ‘*Plastic – Friend or Foe?*’.

In a narrative based upon ‘The Arrival’ (Shaun Tan), the pupil adopts the first person, to tell events from a single perspective (piece B).

In a formal letter (piece C), the pupil writes a passionate and urgent appeal to the governor of Indonesia calling for action to protect baby macaques subject to poaching and a misguided tourist trade. Two further narrative pieces respond to the same stimulus material and tell events from different perspectives.

Piece D is a first-person diary account of the outsider who has arrived in an unfamiliar territory and piece E describes the actions of the suspicious and hostile inhabitants who discover him.

Piece A poses a question and presents views on both sides of the debate before going on to persuade readers about the need to address the prevalence of plastic. The pupil uses rhetorical questions to actively engage readers in this contemporary debate. The short, arresting title (*Plastic – Friend or Foe?*) first captures attention and the opening sentence follows up with a more specific thought for reflection (*Can you imagine a world without plastic?*). The first paragraph is framed with an emotive reinforcement of the title enquiry (*Take a minute to think... is plastic our friend or our foe?*).

The text uses a range of further devices to engage readers with the central question. For example, information provided in the form of relevant facts and statistics gives substance to support both sides of the argument (*Plastic has been in use for over seventy years... Every minute, a truck load of plastic enters the ocean... Did you know, over fifteen million single-*

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use plastic bottles are used every day alone in the UK?). Hypotheses are proposed (*If we took all the plastic we use away we would struggle to live our daily lives... How about encouraging other people to use less plastic?... We would unite like a team and try to combat this from happening*) and emotive language is used to emphasise points and spark a reaction (*Our wonder material... problematic material from ruining our planet... attempt to not put your rubbish in the gutter... save our sea creatures*).

The narrative account in piece B gives a first-person commentary of the father's last moments with his family before leaving in search of a safer place for them all to live. His thoughts are recounted throughout the account, giving direct insight into the situation (*I have been dreading... We treat it like a valuable treasure... This is the toughest thing I have had to do*). His sadness and loneliness are emphasised through flashbacks (*my creased origami bird I made... It didn't let me have enough time... I close my eyes for a second capturing all the memories*), detailed observations (*The old clock is lying in the corner of the room... I feel the jagged edge... my battered suitcase*) and repeated references (*Alone. Silence fills the room... Only one... on this journey alone*).

The first-person viewpoint is also used consistently within the diary (piece D) to explore the narrator's fears (*I do not know what is going to happen to me... fearing for my life*) whilst recounting earlier events (*I felt like I had been fighting the vicious sea for months... I uncurled my body and dragged apart my drowsy eyes... I was shivering with cold*). A sense of isolation and struggle is achieved through precise language choices which emphasise hardship (*fighting the vicious sea... Waves were crashing furiously... limbs were aching*). The mood is managed through events which shift from fear of a lonely death (*I thought I was going to die*), to a moment of reprieve (*I was relieved to be on firm land*), before sudden and immediate danger again (*I quickly snapped out of my thought when an angry gang of men appeared*) and a seemingly hopeless imprisonment at the end (*Will I be able to escape?*).

In the story ending (piece E), the pupil uses the third-person viewpoint to present events following the capture and imprisonment described in piece D. Using careful vocabulary choices, the pupil gives the reader a disturbing account of the vicious actions taken by the 'mob' (*they grabbed the man by his fragile hand, their nails gnawing into his brittle skin... marched the man... tempestuous water*). Dialogue is significant in this piece for explaining events, organising the chronology and indicating motives (*"He is a stranger, he doesn't belong."... "...tighten them now."... "Push him out, that's it."*). Images are used to support the sense of heightened emotion (*shoved through the door like furious bulls... The blazing fire was like the anger raging inside of the fisherman*).

The persuasive letter to the Governor of Indonesia (piece C), initially demonstrates a formal and respectful tone (*I would be extremely grateful... I know you are a very busy man*), although the purpose for the letter is not immediately clear (*During a lesson, our class came across a newspaper report about the baby macaques, which shocked us. I would like to inform you that I am a year six student at a school in H_____*). The letter indicates sincere sympathy for the creatures (*Monkeys are beautiful, intelligent creatures... sociable animals... love to climb the leafy, green trees... cheeky animals*) which leads to a

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passionate appeal by the pupil (*Monkeys are living a life of hell. Do you want your monkeys to be in a barbaric environment?*).

The pupil's viewpoint is consistent throughout the piece and emotive language leaves little doubt as to the injustice that is felt on behalf of the monkeys (*Teams of poachers use appalling ways... shoot the mother and prise the clinging baby... sold to 'entertainers'... innocent baby macaques are now endangered... Five pounds for a life?*). The pupil suggests 'ideas to combat this horrifying problem' in keeping with the persuasive intention of the letter and this is offered 'With all due respect'. Nevertheless, it may be observed that the impassioned and emotive stance, whilst informative and motivating for activists, may be regarded as antagonistic for the intended audience (Mr. Widodo).

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

Within the 3 narrative pieces in the collection, the pupil describes settings, characters and atmosphere. In the first-person narrative (piece B), the main character is portrayed through his own thoughts and feelings. For example, the character explains that he has been 'dreading this day'. His sense of inevitability is accompanied by feelings of isolation (*I will have to leave my treasured family... Alone. Silence fills the room... I am going to be on this journey alone*).

From his comments and gestures, we also learn about the father's devotion to his family and the deep pain he feels at leaving them (*As I pick up the photograph, I feel a warm glow inside... My wife reaches out and softly touches my tear... I squeeze my wife's hand*). His sense of duty and selfless sacrifice is shown in the rituals and routines he performs to give thanks for his old life and to prepare for his trial ahead (*I am compelled to glance at my creased oragami bird... I pour a cup of tea into the teacup... I rest my hand on my battered suitcase, trying to save as many treasured seconds as possible... I gently place my hat on my head*).

The atmosphere and setting in piece B are supported through references to the time of day. The reflective moments before the father departs take place at daybreak and before the whole world is awake (*I have just awoken to hear the beautiful sound of birds... I can see dawn arising through the little gaps in the curtains*). The atmosphere is one of calm before the storm. The sanctuary of the home, described through familiar objects (*My daughter has drawn a picture... my battered suitcase... my beloved hat... the photograph*), is threatened by the outside world (*There is darkness here in our little village... A monster is crawling around... the horrors of life*).

The atmosphere and setting for piece D are similarly unsettling. References to the rage and violence of the sea show how vulnerable the narrator of the diary is in the 'poorly hand-crafted raft' (*vicious sea... the rough water... the raging ocean... a ferocious monster... crashing furiously into the jagged rocks... wild waves*). The narrator's own thoughts, verbalised for the diary, show a fearful state of mind (*Am I ever going to see my family again?... How did I get here? Where was I?... Fear shot through my bones... I thought I was*

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going to die). This is followed by temporary relief at landing the boat (*I was relieved to be on firm land*) and then further confusion and hopelessness at his reception (*are they nice?... A shiver went down my spine... They locked me out from the outside world... I feel alone, isolated*).

Piece E gives details about the hostile villagers and, by way of contrast, the sympathetic fisherman. The aggression and lack of empathy shown by the islanders is revealed first in their own words (*"We are going to seize him,"*) and subsequently in the verbs used to describe their actions (*plotting... planning... Glaring... shoved... Charging... grabbed... gnawing... marched*). The description of them as a 'mob' and a 'gang' makes the lone actions of the fisherman, who shows compassion for the newcomer, all the more brave (*"Stop, don't do this to the blameless man..."*). The fisherman's punishment for challenging the actions of the mob sparks in him a mixture of feelings (*The blazing fire was like the anger raging inside of the fisherman... His livelihood and best friend had just been taken away from him... Guilt was enveloping his body... pure guilt inside*). The chaotic and savage atmosphere created by the impulsive and cruel actions of the mob is supported by the rapid dialogue which whips up hostility (*"We have to do something, he has to go."*). The shielding darkness (*It was the dead of night*) and the ominous stirrings all around (*Voices softly echoed from every corner of the island*) provide the atmosphere for collective acts of unkindness.

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

The pupil uses dialogue within the story ending (piece E) to convey character and advance the action. The opening dialogue launches this story straight into the middle of the action (*"We are going to seize him," exclaimed the leader of the mob.*) and indicates the act as a violent one. The list of protests, probably from 3 or more members, establishes the suspicious and condemnatory character of the 'mob' (*"We have to do something, he has to go." "He is not one of us, he isn't our problem." "He is a stranger, he doesn't belong."*). This contrasts with the only compassionate voice of reason (*"Stop, don't do this to the blameless man, he hasn't done anything wrong,"*).

The pleas from the victim himself are ignored, showing the determined brutality of the group (*"What are you doing, stop please!"*). The reader learns about some of the actions of the group through dialogue (*"Put these ropes on his wrists and feet..." "Push him out, that's it."*), which helps to move the story through to its conclusion.

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

The dialogue used in piece E is urgent. The pupil uses contracted verb forms to show the rapid, informal and hurried decision-making that is taking place amongst the villagers (*he*

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isn't our problem... he doesn't belong... he hasn't done anything wrong) but also uses full verb forms to show the emphatic persuasion that is taking place at the same time (*We have to do something, he has to go... He is not one of us... He is a stranger*). Within the story, the pupil uses varied sentence structures which support details in the text. Sometimes, information is brought to the fore to establish the setting (*Just outside of the goat pen... In the tempestuous water*) or the atmosphere (*It was the dead of night... Glaring at the fisherman*). Sometimes the pace is varied with moments of reflection (*In the tempestuous water, the fisherman's boat lay there moving up and down, still burning and still ripping apart*) or moments of action simply told (*They marched the man right up to the raft*).

In the leaflet (piece A), rhetorical questions reach out to readers, encouraging them to engage with the debate (*Can you imagine a world without plastic?... is plastic our friend or our foe?*), although there is arguably an over-reliance upon this technique as the article develops. Impersonal and general phrasing (*Plastic saves lives... Firstly, birds are mistaking plastic*) including the use of passive verb forms (*It is used... can be used... This material can be reused... Plastic can be found*) lend objectivity to the arguments and evidence presented. Precise language (*decompose... micro-plastics... blood stream*) and emotive phrasing (*wonder material... a truck load of plastic... combat this... rubbish in the gutter*) support the informative and persuasive purposes of the text.

The letter to Mr. Widodo, Governor of Indonesia (piece C), uses respectful phrases to show regard for his position and seek to enlist his support (*Could I tell you a little bit... With all due respect... May I share some of my ideas*). The pupil's sincere dedication to the cause is expressed through emotive phrases which help to emphasise points (*innocent baby macaques... shocked and disgusted... sickening... little, cramped boxes... starved*) although the cumulative effect of these may inadvertently reduce the persuasive success of the piece. Suggestions are made and possibilities explored using conditional sentences (*if you took the time... If they do not obey... if nothing happens... if you are letting this happen... If the poachers are caught... if they know the harsh punishments*) and modal verbs (*they could become extinct... they should be highly fined... they should have a long prison sentence... this will make the poachers... monkeys will not act like*). Passive sentences suggest the pervasive quality of examples (*are being taken... are now endangered... are preferred... are paid*).

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

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

Pronouns, synonyms and synonymous noun phrases within the persuasive letter (piece C) support cohesion by enabling the subject of the macaque monkeys to be uppermost within the text (*baby macaques... They enjoy... these monkeys... adventurous creatures... these innocent creatures... these animals... helpless creatures*) and emphasising the significance of their Indonesian habitat (*natural habitat... the forest... the emerald forests of Sumatra...*

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their forest home) whilst avoiding repetitive references. Pronoun references and determiners generally support connections between paragraphs (*This horrifying process*) and within paragraphs (*Monkeys are beautiful, intelligent creatures. They are sociable animals*), linking earlier ideas to subsequent expansion of arguments or further detail. However, pronoun use does not always successfully support fluency (*they next put piercing metal chains around their neck as the chain bites in. This is unacceptable. If they do not obey their master's they are punished*). Where used, conjunctive adverbs appropriately build further evidence (*Furthermore, these innocent creatures*) or introduce alternative explanation (*However, this is not the life they are experiencing*).

With the help of sub-headings, paragraphs within the leaflet (piece A) provide a logical structure and support cohesion. The introductory paragraph introduces the debate and summarises significant views on either side so that these can be expanded in the remainder of the text. Rhetorical questions precede explanations (*How do you think this affects the sealife and its habitat? Firstly, birds are mistaking*) and anticipate suggestions (*How can we help prevent this problematic material from ruining our planet? How about encouraging other people to use less plastic?*).

Within piece B, the pupil uses the present tense to narrate events which gives an immediacy to the account and allows the reader to imagine events as they unfold (*I can see dawn arising through the little gaps in the curtains... I am compelled to glance*). Cohesion between events is managed for the reader through adapted verb tenses. The present perfect is used to explain significant details leading up to this moment (*I have been dreading this day... I have just awoken... the toughest thing I have had to do*) and 'will' or 'going to' express the likelihood of events in the future (*Will the grass be greener on the other side?... I am going to be on this journey alone*). Past tense references sequence earlier completed actions (*my creased origami bird I made... It was a present*) and subordination and adverbial phrases enable actions in the present time to be sequenced (*As I look around, I am compelled to... As I pour a cup of tea into the teacup... In that moment... After she finishes*). In this way, a cohesive chronology of significant events relating to the narrator's past, present and future is achieved without events needing to be told chronologically (*It didn't let me have enough time with family... Her warmth heals my soul... Hopefully, my family will come and follow me if it is safe*).

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

Verb tenses are used consistently and correctly throughout the collection.

In keeping with its form, the leaflet (piece A) is written mainly in the present tense. The simple present, combined with the present progressive, is used to portray the current and continuing state of affairs with regards to the use of plastic and the consequences of it as the writer presents both sides of their argument (*this is killing animals and harming the environment... Since this material is versatile and easy to manufacture... Plastic saves lives in many medicines and machines... birds are mistaking plastic for food*). The present perfect is used to describe past actions which are relevant now (*Plastic has been in use for*

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over seventy years). The piece concludes with a reference to future consequences of continued use of plastic, expressed using present tense verb forms with 'will' (*If we continue at this rate all of our sea life will die then there will be no beautiful creatures left.*).

The narrative account (piece B), is also written predominantly in the present tense. The simple present tense is used to portray the father's actions, feelings and perspective as he prepares to leave his home (*Silence fills the room while I can see dawn arising through the little gaps... There is darkness here in our little village... Then I lift up my beloved hat... A tear runs down my face... As I put my shoes on, I squeeze my wife's hand*), and similarly, those of his family (*My wife reaches out and softly touches my tear... my daughter comes down the stairs looking tired*). The present progressive conveys a continuing state of affairs (*This special gift is waiting to fly away with me... The old clock is lying in the corner of the room... My suitcase is sitting next to the door*) whilst the present perfect alludes to the consequences and impact of the move (*This is the toughest thing I have had to do*), adding to the poignancy of the father's recollections. Reference to actions in the future are portrayed by using present tense verb forms with 'will' or 'going to' (*Today, I will have to leave my treasured family... I know that I am going to be on this journey alone*). The simple past tense is used occasionally to reference completed actions which are pertinent to the current situation (*It was a present I gave to my daughter... It didn't let me have enough time with my family*).

The formal persuasive letter (piece C) shifts skilfully between tenses. In the opening paragraph, the simple past is used to provide a context for the letter (*During a lesson, our class came across a newspaper report... which shocked us*), with the simple present providing background detail about the writer (*I am a year six student at a school in H_____*) and to appeal to the recipient of the letter (*I know you are a very busy man*). The simple present and the present progressive are used in tandem throughout the piece to detail the plight of the monkeys (*Within the forest, these monkeys love to climb the leafy, green trees... However, this is not the life they are experiencing... Monkeys are living a life of hell... This horrifying process starts in the emerald forests of Sumatra... This terrible practice is killing more and more monkeys*).

As is appropriate, the diary (piece D) is mostly written in the past tense. Present tense verb forms are also used as the writer introduces the reader to his current predicament and hypothesises about the likely implications (*Dear Diary, I do not know what is going to happen to me*). The pupil swiftly moves to the past tense to describe in role the sinister events which have recently taken place following the stranger's arrival on the island. The past perfect progressive expresses a feeling of longevity and weariness (*I felt like I had been fighting the vicious sea for months*), working together with the past progressive (*Waves were crashing furiously into the jagged rocks... The raft kept swinging back and forth*) to paint a vivid picture of the ongoing scene. The simple past is used to detail actions and reactions (*As I uncurled my body and dragged apart my drowsy eyes... Fear shot through my bones... They took one look at me and turned back to the mob... I huddled into a little, cramped space*), along with the present perfect (*A feeling I have felt many times before*). This is interspersed with the use of the simple present to portray the stranger's train

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of thought (*I am extremely grateful to still be alive... How many of them are there?*), although this sometimes leads to confusion between tenses.

In the story ending (piece E), the simple present is used effectively within dialogue to portray character and to advance the action (*“He is not one of us, he isn’t our problem.” “He is a stranger, he doesn’t belong.”... “Push him out, that’s it.”*). Within the narration, the simple past and the past progressive are combined to portray the various events of the story (*the mob were plotting and planning what they should do... the mob shoved through the door like furious bulls... They marched the man right up to the raft... the fisherman’s boat lay there moving up and down... Guilt was enveloping his body*).

The pupil can use the range of punctuation taught at key stage 2 mostly correctly (e.g. 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
 - *Every minute, a truck load of plastic enters the ocean...* (piece A)
 - *As I look around, I am compelled to glance at my creased origami bird* (piece B)
 - *As I pour a cup of tea into the teacup, I put my chapped lips on it* (piece B)
 - *During a lesson, our class came across a newspaper report...* (piece C)
 - *With all due respect, if you are letting this happen...* (piece C)
 - *After a few moments of stunned silence, they seized me...* (piece D)
 - *Charging into the goat pen at full speed, they grabbed the man by his fragile hand...* (piece E)
- commas to clarify meaning or avoid ambiguity
 - *I stood up, struggling* (piece D)
- commas and dashes to indicate parenthesis
 - *Our wonder material, plastic, can be used to make...* (piece A)
 - *It made the days go by faster, and now, today, I have to leave this house* (piece B)
 - *My heart sinks – I know that I am going to be on this journey alone* (piece B)
- semi-colons to mark the boundary between independent clauses
 - *It was like he was saying thank you; the fisherman looked at him too, a feeling of pure guilt inside* (piece E)
- colons to introduce items in a list
 - *Plastic can be found in some unexpected places: in your food, in your clothes and in hospitals* (piece A)
- speech punctuation, inverted commas and other punctuation, for example a comma after a reporting clause, end punctuation inside inverted commas
 - *“We are going to seize him,” exclaimed the leader of the mob* (piece E)
 - *“What are you doing, stop please!”* (piece E)

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- *“Put these ropes on his wrists and feet and tighten them, tighten them now.”*
(piece E)
- hyphens to avoid ambiguity
 - *single-use...* (piece A)
 - *hand-crafted...* (piece D)

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

Words from the year 5/6 spelling list are correctly spelt (*environment... symbol(ises)... sincerely*).

The spelling of more ambitious vocabulary is mostly correct (*versatile... appalling... vicious... ferocious... uninhabited... tempestuous*).

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded ‘working at greater depth’ because not all statements for this standard are met.

Although the pupil writes effectively for a range of purposes and audiences, there is only limited evidence of their ability to draw independently on what they have read as models for their own writing. For example, in the leaflet (piece A), whilst facts and statistics are included to add weight to the argument, some of these may be potentially misleading (*Would you believe over 90% of a beach is plastic, however only 10% is sand, rocks and pebbles*). Although the piece is clearly structured, using subheadings to signpost the reader, points within sections tend to be underdeveloped and there is an overuse of rhetorical questions which becomes repetitive.

Across the collection, sentence structures are often relatively simple and not multi-clause, resulting in a lack of variety for the reader and a tendency for pieces to become repetitive and ‘list-like’ in the way they present. Whilst language is mostly appropriate, and at times precise, there are occasions where pieces lack the rich and diverse vocabulary which would be gained from wider reading, for example in piece A (*the down sides... try to combat this from happening*), piece C (*highly fined*) and piece D (*my drowsy eyes... are they nice?*). Choices such as these lack the diversity and precision that would be expected from wider reading and that would enable pupils to maintain their readers’ interest and develop content.

The pupil is beginning to distinguish between the language of speech and writing by selecting the appropriate register. However, on occasion, the pupil uses speech-like

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phrases which are not consistent with the chosen register. For example, in the leaflet (piece A), although this piece is aimed at families and is therefore relatively informal in tone, there are lapses in register that indicate the pupil is unable to sustain the appropriate register (*That is lots isn't it!... attempt to not put your rubbish in the gutter*). In the persuasive letter (piece C), formal grammatical structures, such as the use of modals, support the gravity of the argument and an avoidance of contracted forms is in keeping with the more formal register. However, the writing becomes speech-like in places, and is sometimes overly assertive, resulting in inconsistency across the piece as a whole (*Do you think this is acceptable, Mr Widodo? Five pounds for a life?... if you are letting this happen in your country you are as bad as the poachers*).

Across the collection, the pieces adopt different levels of formality to suit their purpose and audience, but this is not always exercised with assured and conscious control. Whilst the narrative (piece B) conveys the father's sadness at leaving his family and attempts to demonstrate the deluge of his thoughts and feelings, these tend to become list-like and lack cohesion due to an over-reliance on nouns and pronouns to begin simple sentences. (*I have been dreading this day to come, for months... I have just awoken to hear... We treat it like a valuable treasure... It symbolises peace and hope for us... The old clock is lying... It is like a grumpy man*).

In the formal persuasive letter (piece C), the pupil introduces more formal grammatical structures, but does not demonstrate conscious control across the piece as a whole (*Furthermore, these innocent creatures are hung upside down.... I feel shocked and disgusted by what your citizens are doing to these animals*). Whilst emotive phrases express the writer's passion for their cause, the cumulative effect of these, coupled with the frequent use of second person direct address (*Could I tell you a little bit about monkeys... Do you want your monkeys to be in a barbaric environment? Is this what you would like for these cheeky animals?*) impacts on the effectiveness with which the argument is presented. The level of formality which would be expected for the purpose and audience is therefore not sustained.

There is a degree of confusion between tenses in the diary (piece D) where the writer moves between past and present timeframes, leading to a lack of coherence for the reader (*The raft kept swinging back and forth while the wild waves were biting away at the rigid edges of it. I am extremely grateful to still be alive. I hope that I can see my precious family again. To be honest, I was relieved to be on firm land... Where had they gone? I feel alone, isolated. A feeling I have felt many times before*).

In the leaflet (piece A), repetition of pronouns sometimes leads to a lack of variety for the reader (*If we took all the plastic we use away we would struggle to live our daily lives*), and their imprecise use causes a lack of clarity (*Firstly, birds are mistaking plastic for food and then they are feeding their young plastic. Secondly, their young are dying as this is going into their blood stream*). Similarly, in the story (piece E), on occasion, there is a lack of control between pronouns and nouns (*Unfortunately, the fisherman failed to help the man. Guilt was enveloping his body. He watched his boat burn before his eyes*). Rhetorical

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questions are overused as a cohesive device across the collection of writing, particularly in the persuasive letter (piece C).

The range of punctuation taught at key stage 2 evident within the pupil's writing, is used mostly correctly. However, across the collection, there is a tendency to use simpler sentence structures, leading to the pupil relying more heavily on using commas. This leads to missed opportunities to enhance meaning by using dashes, semi-colons or colons to separate clauses, as in the narrative (piece B) (*My daughter has drawn a picture, it is us, as a family*).

Punctuation is not always used precisely to enhance meaning and avoid ambiguity. For example, in the leaflet (piece A), where the pupil has attempted a more complex sentence structure, they have included a list of suggestions which is incorrectly punctuated, making the information difficult to follow and causing ambiguity (*There are lots of ways we can help: recycle; put paper, card and clean plastics in a recycling bin, try to put produce in paper, canvas and other healthy-fibre bags, use pens that refill and attempt to not put your rubbish in the gutter*). On occasion, commas could have been added to avoid potential miscues, for example in the narrative (piece B) (*Silence fills the room while I can see dawn arising through the little gaps in the curtains... I am compelled to glance at my creased oragami bird I made sitting on the mantelpiece*), in the diary (piece D) (*The raging ocean was a ferocious monster ripping apart the corners of my poorly hand-crafted raft*) and in the story ending (piece E) (*The mob then took revenge on the fisherman for trying to help the man and put fire to his precious boat.*).