

2018 teacher assessment and moderation

Results and supporting commentary for key stage 2 (KS2) exercise 2

KS2 exercise 2: Pupil A – working at greater depth within the expected standard

The collection includes the following pieces:

- A) a portrait
- B) a narrative
- C) a leaflet
- D) a first-person narrative
- E) an information text

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

In order to present a more holistic view of the pupil’s writing at greater depth, and to avoid overlap or the repetition of examples, the commentary combines the first three bulleted ‘pupil can’ statements. To support understanding of how each statement has been met, a bracketed reference [S1, 2, 3] is provided where appropriate.

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) **[S1]**
- distinguish between the language of speech and writing and choose the appropriate register **[S2]**
- exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this. **[S3]**

Across the collection, writing is effectively adapted for a wide range of purposes and audiences. The pupil’s knowledge of language, gained from reading fiction and non-fiction texts, enables them to draw independently on what they have read, deploying features of the chosen form skilfully and assuredly. [S1]

Piece A (a portrait): This informative piece paints a detailed picture of the life and achievements of Mrs Pankhurst, providing the reader with clear insight into the writer’s obvious admiration for her subject. The predominantly chronological structure of the piece traces the personal life of

Emmeline Pankhurst from birth, to marriage and motherhood, early widowhood and, ultimately, to her death aged 69. Her political life is skilfully meshed with these personal details, enabling the reader to learn about the formation of the Women's Social and Political Union (WSPU), the actions of, and reactions to, the suffragettes, and their victory in achieving the vote for women. The writer's own stance is made clear through judicious choice of language (*deeply involved...risky options...warmly greeted...finally appreciated...great victory...Sadly, at age 69*). Furthermore, the deliberate use of the first person in the introductory and concluding paragraphs (*my choice...I can give...make me proud*) enables the writer to make a very personal tribute to this inspirational woman. [S1]

Conscious use of the active form expresses the women's commitment to 'deeds' (*threw rocks...smashed windows...set fire...*), whilst passive forms convey their oppressive treatment at the hands of the authorities (*was sent to prison...were often stripped naked...were brutally force fed...were imprisoned*), and their subsequent emergence as victors (*were warmly greeted...were awarded...will always be remembered*). [S1, S3]

The piece establishes a knowledgeable, authoritative tone by maintaining an appropriately formal register, achieved through assured vocabulary choices (*bore [four more children]...incited...rallied...garments...appreciated...hesitant...militant tactics...impacted...credited...defiance*). Occasional use of phrasal verbs (*give up...rounded up...set off*) does not detract, conveying instead the warmth and enthusiasm the writer clearly feels towards her chosen subject. [S2, S3]

Layers of information are provided in a number of ways, lending a certain weight to the writing through the manipulation of grammar and vocabulary: an extended fronted adverbial (*Born on 15th July 1858 in Manchester as Emmeline Goulden*); an expanded noun phrase functioning as the subject of the sentence (*A British woman who, famously, campaigned for women's rights, Emmeline Pankhurst*); and controlled multi-clause sentences (*As her children grew up, they continued ...politics, although Christabel was hesitant...tactics*). [S3]

Piece B (a narrative): This imaginative reconstruction depicts Rose's first experience of New York, presenting the reader with images of the city through the girl's perspective. Rose's character is subtly conveyed: her sense of wonder (*...stepped back for a better view...How marvellous, she thought...such a fantastical notion...*); her determination (*...let herself relax...her otherwise steely face...but of course Rose paid that no heed*); and resolve (*dared not spend any of her precious coins on food...Stealing, she knew, was wrong*). [S1]

Since Rose is deaf, the writer cleverly presents the sounds of the city through Rose's imagination (*the low, steady rumbling of a train and the muted cries of a pie seller*), whilst focusing predominantly on other sensations: sights (*Throngs of people milled around...great concrete buildings...skyscrapers...stretched their spires high into the air...enormous support beams...glinted in a sudden ray of dim sunshine*); smells (*...the rich, heady smell of cinnamon buns...petrol fumes filled the air...*) and tactile impressions (*A waft of hot air...melting on her tongue like a snowflake...smog which formed a thick blanket...*). Literary language (*a pillar of defiance...a thick blanket around the cloisters of people*) further contributes to the vivid description. [S1]

A relatively formal register, achieved through the manipulation of grammar (*but others she did not...Magnificent it may have been...*) and conscious selection of vocabulary (*in their midst... Rose paid that no heed...her precious coins...*) helps to convey the 1927 setting, whilst contracted forms and speech-like representations (*ya' 'ot meat pies!*) authentically recreate the cries of the pie seller. [S2, S3]

Piece C (a leaflet): This leaflet informs and persuades in equal measure, providing the reader with facts about the museum's history, details of its attractions, and practical information for those planning a visit. The opening paragraph extends a forcefully persuasive invitation to all, using imperatives (*Come one, come all*) and expanded noun phrases containing evocative vocabulary (*the incredible high arched halls of the American Museum of Natural History...the pride and joy of the United States...the wonder-filled exhibits...*). The reader is addressed personally (*Come one...awaits you*), but is further tempted by the implication that only an unfortunate minority would miss this marvel (*come all...Considered by many...people world-wide...*). [S1]

The subsequent paragraphs, which inform the reader of the museum's history, maintain an appropriately formal style using passive constructions (*was forced to purchase... are unequalled...was appointed...can still be visited...have been added...*) and expanded noun phrases, adding a density of information to the piece (*the eastern side of the park...a new space on Manhattan Square...a feat seen as nothing less than heroic in those days...the most detailed records of life at that time...*), whilst assured choices of vocabulary continue to entice the reader (*golden age...unchartered territory...braving the thickest jungles...unequalled...exotic creatures...*). [S1, S3]

As the leaflet concludes with details of specific attractions, a more informal register is adopted through the use of the inclusive first person (*our*), imperatives (*immerse yourself...learn about...*) and second person direct address (*you can view...*), as well as less formal vocabulary choices (*must-see exhibition...*), all of which help to seal the reader's plans for an imminent visit. [S2]

Piece D (a first-person narrative): This imaginative retelling of a scene from a novel uses the first person to present events through the eyes of a minor character. Robby's character is cleverly drawn, portraying his devious nature (*...checked the trail behind me. If Mum or Dad caught me, I'd be dead! ...my fingers itched for that tin full of money...I sure as hell would've taken it*) and his longstanding resentment of Ben (*wanted to see him being a nutcase so I could expose him...always hated the way [they] acted together...*). [S1]

His distinctive voice is skilfully conveyed using language resonant of speech: contracted forms (*I'm still not sure...Janet didn't answer...she'd buy him one*); sentence 'fragments' (*Not quite being able to bring himself to comfort her...The 'Rainy day' fund.*); and vernacular language (*He isn't all there...what had set him off...some Grade A wimp like him...the mad old cow...nutcase...looked a right sight...*). Discourse markers (*But anyway...Hah, well I guess...*) and expletives (*damned all anything...God Lord knows...I sure as hell*) add a further element of authenticity to the piece. [S2, S3]

Effectively interspersed with the relatively casual, informal style are glimpses of vivid description, sometimes using literary language (*dressing gown billowing behind him...glowed invitingly in the distance, a beacon penetrating the cool night sky...followed my prey like a hawk might a*

mouse...his mouth opening and closing wordlessly like a goldfish...my fingers itched for that tin).
[S1, S3]

Piece E (an information text): This short 'spoof' information text, presented with sub-headings and a labelled illustration, maintains its form throughout, providing the reader with a convincing account of the fictitious geckofly. [S1]

The inclusion of the creature's scientific classification (using a clever combination of authentic terminology); use of precise, subject-specific vocabulary (*migrating birds...tree canopy...nectar...asexual...fertilise...predators...foragers...cocooned*); and presentation of detailed 'facts' (*live in hollowed out trees or tree branches which have been left behind by migrating birds...tree sap from fruitless trees...scavenging predators like rats or birds...sleep cocooned in their wings*) lend an authoritative quality to the piece by drawing on the formal register associated with scientific texts. [S1, S2]

Levels of formality are consciously controlled: in keeping with the 'scientific' nature of the piece, the writer adopts a relatively formal style using agentless passives (*Approximately 30 eggs are laid...adults are not known to have any predators...*); however, this is effectively combined with more informal language choices (*if times are tough...leave them for good...actually make it to adulthood...*) and a 'fun fact' appropriate to the intended audience. [S3]

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 and, when necessary, precisely to enhance meaning and avoid ambiguity:

- Commas to clarify meaning:
 - *Sadly, at age 69, just a few days after the law was passed, Emmeline died...* [Piece A]
 - *...he whipped round, his eyes narrowed into little slits.* [Piece D]
 - *The Geckofly is very rare, living only in...* [Piece E]
 - *As they are able to fly, adults are not known to have...* [Piece E]
- Punctuation to indicate parenthesis:
 - *...to form the WSPU (Women's Social and Political Union).* [Piece A]
 - *Behind those, even taller buildings, skyscrapers, she guessed, stretched their spires high into the air...* [Piece B]
 - *The next best thing to hear – or rather not really hear – came from her imagination.* [Piece B]
 - *...Planetarium (both of which can still be visited today).* [Piece C]
- Dashes to mark the boundary between independent clauses:
 - *But the WSPU had the famous motto 'Deeds, not Words' - they would go to great lengths for their cause.* [Piece A]

- *...the wonder-filled exhibits are sure to entice people world-wide – young and old alike will see their history alive.* [Piece C]
- Colons to mark the boundary between independent clauses and to introduce items in a list:
 - *I chose her because she set off the first link in an explosive chain: she began the path to equality of the sexes, and the battle for the free.* [Piece A]
 - *Linked to this are a number of known expeditions: discovering the North Pole; surveying unchartered territory...* [Piece C]
 - *I caught a glimpse of Ben: he was standing in front of the bedroom door...* [Piece D]
- Semi-colons to mark the boundary between independent clauses and within lists:
 - *A waft of hot air blew past Rose; she could smell the rich, heady smell...* [Piece B]
 - *...discovering the North Pole; surveying unchartered territory in Siberia; negotiating Outer Mongolia; walking the Great Gobi; and braving the thickest jungles of the Congo.* [Piece C]
 - *The cookie jar still had the lid off it; the drawers, completely unorganised, were all open crookedly.* [Piece D]
- Hyphens to avoid ambiguity:
 - *...like-minded women ...* [Piece A]
 - *...well-thumbed book...* [Piece B]
 - *...must-see exhibition...* [Piece C]
 - *...night-time predators...* [Piece E]

KS2 exercise 2: Pupil B – working at the expected standard

The collection includes the following pieces:

- A) a set of instructions
- B) a story
- C) an informative article
- D) a narrative
- E) a letter

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 first person in a diary; direct address in instructions and persuasive writing).

Piece A (a set of instructions): This somewhat unusual sequence of instructions clearly fulfils its purpose: reader expectation is raised from the outset through the opportunities that await (*a romantic dinner date...the perfect partner...a wonderful life*). The use of the second person (*Are you planning...? What you will need...*) combines with a series of commands which leave the reader in no doubt as to what they must do to attract the Tunicornz (*discover a wide open space...construct the stage...pose in front of the special guest*).

Piece B (a story): This entertaining short story follows the exploits of its young protagonist as an everyday errand leads to an unexpected encounter (*An octopus!*). The third-person narrative successfully captures the typicality of family life (*cooking home-made chicken nuggets...Gran’s coming for lunch...her dad was watching football*), providing an authentic backdrop which many readers will identify with.

Piece C (an informative article): This informative piece maintains its form throughout, adopting a formal tone to introduce the reader to a range of facts about the howler monkey. The writer’s authoritative stance is complemented by the additional opinions of scientists (*Scientists believe that...*) and naturalists (*Many naturalists consider...*).

Piece D (a narrative): This retelling of a scene from Shakespeare’s ‘Macbeth’ takes the form of a third-person narrative, which is maintained throughout. Occasionally drawing on the language of the play, the reader is placed amidst an atmospheric scene of impending tragedy (*fellow citizens of Glamis...three ghastly hag sisters...this terrible deed*).

Piece E (a letter): This subtly persuasive letter extols the benefits of a marriage between the son and daughter of two families, historically bound by feud. There is some attempt to replicate language befitting a formal letter of the period (*many similarities...the same authority...I assure*

you...I may have the honour); however, at times the narrative slips into that more reminiscent of speech (*We're all people...should get married...he'd forever...what we did*).

The pupil can:

- in narratives, describe settings, characters and atmosphere.

Piece A (a set of instructions): Small details suggest the importance of both setting and atmosphere to optimise a successful outcome (*two pairs of ripened drumstick trees...as the cotton candy clouds have covered the sun...illuminate the sky with the bright multicoloured rainbow*).

Piece B (a story): Character and atmosphere are depicted effectively: the frantic atmosphere of the kitchen is indicated through Paige's obvious agitation (*screeched Paige...mum looked flustered*), contrasting with the seemingly apathetic attitude of her spouse (*her dad was watching football*). Clover's own lack of focus, initially portrayed by her mother's words and thoughts (*doubting what she had said would even pass through Clover's brain*), is epitomised through her actions as she abandons any sense of urgency (*she stopped to listen...It reminded her of the time...joyfully skipped over to the sea*). Expanded noun phrases support description of the tranquil seaside setting (*the aqua-marine ocean that glistened in the rays of sunlight...a crab which dizzily drifted away, side to side, on the sand in the sun*) and the lurking foe (*a slimy, sticky scarlet creature*).

Piece D (a narrative): The opening paragraph of this narrative draws on a richness of vocabulary to create an atmospheric scene (*Night fall was slowly casting over the once aqua-marine sky...A still breeze floated...the dark heavy clouds*). Despite the overly-protracted depiction of Macbeth, his standing is clear (*shimmering armour – nobley built...pure silver helmet*), as is his vulnerability, revealed through the scorn of his wife (*If you were a man...*), his self-doubt (*questioning his own thoughts*), and fearful demeanour (*as pale as snow*). By comparison, Lady Macbeth's actions expose her ambition: her exasperation (*practically pulling her own hair out*), her scheming nature (*slyly placed them in front of Macbeth*), and her steely determination (*forcing Macbeth*), contrast with the somewhat inapt description of her girlish attire (*baby-blue gown...as fluffy as a newly bought pillow*).

Piece E (a letter): Throughout this letter, Lady Montague reveals much of her own character, in addition to extolling the virtues of her son (*courageous...humorous...sensible*). Her ability to flatter (*I think it a marvellous suggestion*), to mediate (*an opportunity to turn these bad situations and our history around*), to motivate (*You will obviously get a share of the money*), and to collude (*remember...what we did*) contribute to her art of persuasion.

The pupil can:

- integrate dialogue in narratives to convey character and advance the action.

Piece B (a story): Dialogue is interwoven throughout this short story, capturing the personalities of its characters and advancing the action. The pressures on Paige, captured through her pleas to her daughter, repeatedly state her various needs (*I need you down here now!...to go straight to...to bake a cake...We need eggs, flour...*), generating a reason for the errand and moving the story forwards. Clover's tendency to become distracted is emphasised by her mother's words (*No fussing, no daydreaming and no stopping to watch crabs walk back and forth!...Straight there and straight back*), later repeated to prompt a fitting conclusion to the piece (*I had a lucky escape!*).

Piece D (a narrative): Following on from the descriptive opening, the limited dialogue accentuates the conflict between Macbeth and his wife, portraying Lady Macbeth's ability to manipulate Macbeth's initial resolve (*I shan't do this...If you were a man, you'd be fearless!*). The words of Macbeth, based on the original play script, advance the action and move the scene forwards to its inevitable conclusion (*Is this a dagger I see...I shall do it!*).

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).

Piece A (a set of instructions): The opening rhetorical question sets the tone for this semi-formal set of instructions, offering guidance to the reader as one might to an acquaintance (*Are you planning a romantic dinner date...?*). Commands, incorporating imperative verbs, typically softened by adverbials, (*To begin with, discover...Making sure not to damage the nature around, construct...patiently linger*), combine with statements, offering helpful asides, within multi-clause sentences (*this process could take up to seven to eight weeks...this is an extra part that was added to the tradition*). Despite the occasional use of contracted forms (*haven't...that's*), an appropriate level of formality is sustained through the use of passive constructions (*which is surrounded...has been built...was added*), the present perfect (*has arrived...have covered*), and some apt choices of vocabulary (*linger...process...tradition...diverted...construction*). Expanded noun phrases, including those containing a relative clause, help to present information concisely (*a wonderful life which lies ahead of you...the bright multicoloured rainbow hidden inside*), whilst modal verbs indicate certainty and possibility (*will lead you to a wonderful life...this process could take...you could be*).

Piece C (an informative article): This informative report adopts a tone befitting its intended purpose, with edits made during proofreading to ensure consistency (*will not...It is*). A range of grammatical structures supports the intended formality, including use of the passive (*was discovered...is endangered*), the present perfect (*have claimed to have caught...have had to adapt*), and choices of modal verbs (*One may...Common sense would predict*) and pronouns (*Those who...One may...It is possible*). Vocabulary is often precise, with some confident use of

subject-specific terminology (*Alouatta...glimpse...infested...omnivores...Predators...communicate...intriguing...deforestation*).

Piece D (a narrative): Varied sentence structures, incorporating subordination (*although it was getting dark*), adverbials (*Out of nowhere...about the air...through the dark, heavy clouds*) and expanded noun phrases (*a midnight-black bat...a miniature ray of light...The tranquil silence*) contribute to the atmospheric setting, whilst the use of the conjunction 'if' in the conditional clause (*If you were a man...*) effectively emphasises Lady Macbeth's ability to manipulate her husband. Contracted forms, used only in dialogue (*shan't...you'd*), demonstrate some awareness of register; however, the exclamative phrase (*What a spectacular sight!*) and rhetorical question (*What were they arguing about?*) are slightly out of place in this third-person narrative.

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.

Piece A (a set of instructions): The chronology of the text supports the reader, providing a clear introduction, a list of requirements, and a numbered sequence of instructions. Cohesion is primarily achieved through the use of fronted adverbials (*To begin with...Now that...Once...As soon as...Standing outside...Then*) and pronouns (*these will build...this will mean...it should gradually*). The concluding paragraph links back to the initial promise that, if the instructions are followed, the reader will go on to lead 'a wonderful life' (*We hope...that you lead a good life*).

Piece B (a story): A range of devices builds cohesion throughout the narrative, including chains of reference (*downstairs...up the corridor...up the stairs; Paige...mother...Mum; eggs, flour, milk and icing sugar...Sweets Treats...the shop...the shopping*), pronouns (*I need you...she moaned...It reminded her...It was a crab...*), and adverbials (*For the third time...Lastly...As she walked...however...Suddenly*). The reiteration of Paige's words in the penultimate paragraph skilfully links Clover's overdue return to her mother's earlier words of warning (*no daydreaming and no stopping to watch crabs walk back and forth!*).

Piece E (a letter): The relatively narrow focus of this letter prompts the use of multiple chains of reference, delivering cohesion across the text as a whole (*fights and arguments...bad situations...our history...our two families; Romeo...a good person...courageous...Loyal...sensible...a good choice*), whilst the use of pronouns (*My husband...and I...We know... You do want... We hope*) and adverbials (*Here...Another*) establish linkage within and across paragraphs.

The pupil can:

- use verb tenses consistently and correctly throughout their writing.

Piece A (a set of instructions): Throughout this piece, verb forms are well-managed: the simple present adds immediacy (*Today is the day...which lies ahead...this is the warm up*); the present perfect, including a passive construction, assumes the recent completion of events (*has been built...has arrived...have covered*); and the past passive within the relative clause details a previous decision (*an extra part that was added*).

Piece C (an informative article): The predominant use of the simple present, sustained throughout the piece, is appropriate for the presentation of factual information (*Many people believe...they weigh...Once they reach...naturalists consider*). The present perfect (*have claimed to have caught...have had*) conveys past actions which remain relevant to the reader, whilst a past passive construction foregrounds the historical discovery of the species (*was discovered*).

Piece D (a narrative): Use of the past tense is sustained throughout the narrative, including use of the past progressive to signal the approaching darkness (*Night fall was slowly casting...it was getting dark*), the simple past to capture fleeting moments (*a midnight-black bat speedily flew...it dodged...A still breeze floated*), and the passive to foreground the scene and main character (*The tranquil silence was broken...He was accompanied*). There is an appropriate shift to the present tense in dialogue (*Is this...I see...?*) which includes use of modal verbs to indicate Macbeth's fluctuating intent and eventual decision (*...should I or should I not?...I shall do it!*).

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).

• Commas to clarify meaning:

- *Once a Unicornz has arrived, let out a blinding glow...* [Piece A]
- *As she walked further up the beach, she stopped...* [Piece B]
- *...although it was getting dark, a miniature ray of light just about pushed...* [Piece D]
- *...and to live a memorable life, don't you?* [Piece E]

• Punctuation to indicate parenthesis:

- *(which is surrounded by most of the resources needed)* [Piece A]
- *...screached Paige – her mother – from downstairs* [Piece B]
- *...she grabbed the ten pound note – given to her by her dad – and sprinted...* [Piece B]
- *My husband, Lord Montague, and I...* [Piece E]

• Dashes to mark the boundary between independent clauses:

- *Clover...dipped her feet into the still, salty water – however, the smile on her face soon turned into a frown.* [Piece B]

• Colons to mark the boundary between independent clauses and to introduce items in a list:

- *...she watched...animals swim in the aquarium: whales, dolphins, seals...* [Piece B]
- *...however that is not the case: they have many skin colours...* [Piece C]

- Semi-colons to mark the boundary between independent clauses and to introduce items in a list:
 - *...discover a wide open space in the village; this will mean that...* [Piece A]
 - *...his shimmering armour – nobley built by the fellow citizens of Glamis; his pure silver helmet...molded...in the east of Scotland; and his metal shoes...* [Piece D]
 - *...remember...what we did when we were young; remember when the window was accidentally broken...* [Piece E]
- Speech punctuation:
 - *“You’ll have to get some money from your dad,” said Mum.* [Piece B]
 - *“What shall I do?” gasped Clover.* [Piece B]
 - *“I shan’t do this terrible deed!” exclaimed Macbeth...* [Piece D]
- Hyphens to avoid ambiguity:
 - *step-by-step instructions* [Piece A]
 - *aqua-marine ocean* [Piece B]
 - *twenty-two to thirty-six inches* [Piece C]
 - *midnight-black bat* [Piece D]
 - *stone-cold walls* [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 statutory year 5/6 spelling list are correct: *marvellous, frequently, environment, communicate, accompan(ied), profession(al), suggest(ion), opportunity, recognise(d), stomach.*

The spelling of more ambitious vocabulary is mostly correct suggesting possible use of a dictionary: *illuminous, doubting, glorious, intriguing, miniature, tranquil, exhausted, honour.*

The pupil can:

- maintain legibility in joined handwriting when writing at speed.

Handwriting is joined and legible.

KS2 exercise 2: Pupil C – working at greater depth within the expected standard

The collection includes the following pieces:

- A) a fictional journal
- B) a narrative
- C) a newspaper report
- D) a theatre review
- E) a promotional leaflet

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

In order to present a more holistic view of the pupil’s writing at greater depth, and to avoid overlap or the repetition of examples, the commentary combines the first three bulleted ‘pupil can’ statements. To support understanding of how each statement has been met, a bracketed reference [S1, 2, 3] is provided where appropriate.

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) [S1]
- distinguish between the language of speech and writing and choose the appropriate register [S2]
- exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this. [S3]

Across the collection, writing is effectively adapted for varied purposes and audiences across a range of forms. The pupil’s knowledge of language, gained from reading fiction and non-fiction texts, is evident, from the empathetic writing based on ‘The Midnight Fox’, to the well-crafted ‘creation’ story, and the engagingly persuasive promotional leaflet. [S1]

Piece A (a fictional journal): This collection of journal entries demonstrates versatility, incorporating, as it does, correspondence between Tom, his parents, and his friend, Petie (Pete), as well as a short entry written in the third person that captures the perspective of the fox. Each entry draws on the pupil’s reading of the novel, and is effectively adapted to its purpose and audience. [S1]

The initial entry captures Tom’s dissatisfaction with his situation, using evocative and, occasionally, literary language (*dismal days of boredom...thick with tedium*). Tom continues to reveal his character through the sardonic asides in his journal (*Remembered at last...the ‘interesting and enjoyable’ write to Sam and Barbara*), the thinly veiled sarcasm in his letter to his parents (*heavenly spaghetitis...as wet as I like them*), and the witty letter to Petie (*a change from Aunt Millie’s cooking would be divine*). However, his encounter with the black fox (*For a*

moment its eyes and mine were interlocked in a penetrating stare) reveals a deeper side to his character, foreshadowing events that develop later in the novel. [S1]

Other characterisation is successfully presented through the superficial brevity of the postcard from Tom's parents (*Still cycling...quick break for lunch...had to go vegetarian*), the amusing letter from Petie Burkis, which recounts his day through the form of a spoof newspaper report, and the constant presence of Aunt Millie (*an eye peeking through the crack...said it would be rude not to reply*). [S1]

The black fox is introduced to the reader through Tom's eyes (*lifted my head up to face a glossy, black fur coat...*), but the writer cleverly shifts to the third person to present the world through the perspective of the hungry animal, enabling the reader to experience alongside her the tantalising smell of the cooked meat (*hung in the air, scenting the whole woods...her watering mouth...tender, juicy meat that was sizzling in the fat*). Literary language (*caged between the jaws...strings of saliva*) and deliberate repetition (*It was just so, so easy... Easy...Easy.*) are used to good effect to portray both the fox's guile and vulnerability. [S1]

Levels of formality are consciously controlled, from the informal, cliché-ridden postcard with its clipped sentence 'fragments' to the semi-formal register of the mock newspaper report (*BOY NEARLY DROWNS...dessert-covered boy cleaned up the mess without complaint*) and the relatively formal letter to Tom's parents (*Dear Mother and Father...more enjoyable every day...a glorious job...a wonderful time...Your loving son*). References to Tom's parents (*my 'loving' parents...Mom and Dad...Mother and Father...Sam and Barbara...*) shift according to the level of formality determined by the intended audience. [S2, S3]

Piece B (a narrative): This piece draws on the pupil's reading of a 'creation' tale, adapting the chosen form to craft an original 'creation' story. Literary language (*woken the forest from its silent slumber...breeze had begun to whistle through the leaves...dagger-like teeth*), grammatical patterning (*ate and ate...bothered and vexed by the disturbance and disruption...and thought hard; as the man thought*) and rhyme (*Bare's lair...Bear...bare*) all contribute to the effectiveness of the piece. [S1]

Bare's unsympathetic character is revealed not only through his despicable behaviour, but also through a series of disagreeable images (*wrinkled, pink, sagging skin...portly Bare...yawning and burping...spurting blood...his burning bulk...sore and raw flanks*); consequently, the ending satisfies the reader as Bare receives his just desserts. [S1]

Precise choices of vocabulary (*gnawed...marrow...dwellers...vexed...hindrance...vermin*) and manipulation of grammar, including apt use of modals and expanded verb forms (*so that we might think on our cunning and dastardly deeds...or soon he shall eat us all...I shall lend you my coat of fur...If you would hop into my mouth...*) contribute to the formal register, helping to evoke the mythical setting of the story. [S2, S3]

The occasional use of contracted forms in Bare's speech (*"Yes, it's making my insides freeze," Bare retorted, before burping rudely...Giggling and hiccupping, Bare simpered, "Oh, I'm awfully sorry..."*) contrast with the formality elsewhere in the story, in keeping with Bare's ill-mannered nature. [S2, S3]

Piece C (a newspaper report): This report of the shipwreck at the start of 'The Tempest' combines the few facts known about the event with speculation on its cause, and includes accounts and comments from those involved. The alliteration used in the slightly sensational headline (*SUDDEN SQUALL STRIKES SHIP*) and the humorous advertisement for grape wine (with its intentional pun on the drunkard, Trinculo) are appropriate to the newspaper form. [S1]

Passive constructions, including a number of agentless passives (*was wrecked...were harmed...has not yet been found...has been raised...is found...*) contribute to the relatively formal style of the report, whilst also reinforcing the lack of concrete information surrounding the ship's fate. The sense of mystery is further conveyed through deliberate vocabulary choices (*bizarre event...Rumour...legendary...cataclysmic sea storm...possible explanation...mysterious shipwreck...Suspicion*), modal verbs (*may be dead...could have caused...may have been travelling...may yet have survived*) and a rhetorical question (*But can this really be true?*). [S1, S3]

The voices of those directly involved – a surviving fisherman, Fish Eye, and King Alonso's daughter, Claribel, are distinctly conveyed, with the informal, spontaneous, speech-like words of the fisherman (*I ain't got...ow he did it...*) contrasting with the more formal, prepared pronouncement of the king's daughter (*Unless the ship is found...will be arrested*). [S2]

Piece D (a theatre review): This concise review provides an enthusiastic appraisal of the production, focusing predominantly on performance, set design and special effects. Apart from some slippage into the simple past, where the writer was clearly inspired by the production (*was magical...made it seem...*), the piece holds its form, concluding appropriately with a personal recommendation (*I would recommend...*) designed to influence potential theatre-goers. [S1]

The authoritative tone, based on the reviewer's first-hand knowledge of the production, is achieved through the conscious manipulation of grammar, including expanded noun phrases which enable the writer to convey substantial detail with economy and precision (*The spectacular RSC...Shakespeare's thrilling comedy: The Tempest...an otherworldly digital Ariel...several black, hell-like illusions...Prospero, played by Simon Russel Beale...The cracked glass floor...bars that allowed the spirits to weave in and out, like gymnasts*). [S3]

Precise vocabulary choices (*spectacular...awe...transfixing...masterpiece...enthraling masquerade...standing ovation*) and appropriate use of –ing verb forms (*transfixing...creating...making...producing*) animate the piece, whilst occasional less precise choices (*it showed what the ship was like...*) detract only slightly. [S2, S3]

Piece E (a promotional leaflet): This engaging leaflet both informs and persuades, providing the reader with details of the farm shop's attractions, whilst enticing potential customers to visit. Literary language such as alliteration (*Fabulous Farm Shop...Tempting teas...Gorgeous Gardens*), rhyme (*Incredible Edibles*) and playful adaptation of words (*A - Maize-ing Maze*) engage and amuse the reader. [S1]

Questions that directly address the reader and pre-empt the given response (*Have you opened...food? If so...Do you enjoy exploring? Then the maize maze is for you.*); the inclusive first person (*we...our*); and imperatives (*Just listen...Take a step...Get to the centre...*) create a

deliberately friendly, conversational tone, resonant of spoken language, as do the testimonials (...*what's not to like?...heavenly!*). [S2]

Levels of formality are consciously controlled, successfully combining formal and informal vocabulary and structures to appeal to different readers (*Something for everyone*): the gardens, likely to appeal to the more mature visitor, are described relatively formally, using passives and modals (*A large variety of plants is grown...some of which can be purchased...You might also spot...*), whereas the maze, likely to appeal to families and younger visitors, is described in a more informal, reassuring style (*Get to the centre...take a token...may be a chocolate treat...But do not worry...simply walk out of it...*). [S3]

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 and, when necessary, precisely to enhance meaning and avoid ambiguity:

- Commas to clarify meaning:
 - ...*days of boredom were thick with tedium, so slow, so dull, that everything seemed...* [Piece A]
 - ...*no one will sail the Mediterranean waters, for reasons of safety.* [Piece C]
 - *From an otherworldly digital Ariel...to several black, hell-like illusions, Intel has worked with the theatre, producing one enthralling masquerade.* [Piece D]
 - *Our range varies from prawns to oysters, from salmon to mackerel.* [Piece E]
- Punctuation to indicate parenthesis:
 - ...*he met the animals who sat – moaning and scheming desperately – on the soft, forest floor.* [Piece B]
 - *“I shall lend you my coat of fur, if you wish, as I assume it will be the perfect size,” the man said, slyly.* [Piece B]
 - *But Fish was not pleased – he felt sorry for Bare – so he swam down the stream...* [Piece B]
 - ...*King Alonso (James Tucker), his son (Daniel Easton)...* [Piece D]
 - *Scones and butter (cream and jam optional)* [Piece E]
- Dashes to mark the boundary between independent clauses:
 - *Feeding the geese and ducks is a glorious job – they splash about wildly...* [Piece A]
 - ...*the man pulled his coat around his shoulders to warm him – at the same time, an idea began to form in his mind.* [Piece B]
- Colons to mark the boundary between independent clauses:
 - *I had to write letters today: Aunt Millie said it would be rude not to reply.* [Piece A]
 - *He ate tons of meat...of the forest – but no more: their bones lay scattered...* [Piece B]

- *But there is more to us than the delights of the ocean: in addition to our local produce, we sell...* [Piece E]
- Semi-colons to mark the boundary between independent clauses:
 - *My mom helped me make a lemon meringue pie yesterday; Mom did the meringue part.* [Piece A]
 - *The man sat...and thought hard; as the man thought, he smiled...* [Piece B]
 - *Suspicion has been raised that the duke of Milan, Antonio, was also aboard the ship...taking all his riches; he too may have been travelling to Naples...* [Piece C]
- Hyphens to avoid ambiguity:
 - *...dessert-covered boy...* [Piece A]
 - *...hell-like illusions...* [Piece D]
 - *...home-cured honey roast ham...* [Piece E]

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