



Key stage 2 English writing standardisation exercise 1 commentaries

Pupil A – working at greater depth

This collection includes:

- A) a descriptive narrative opening
- B) a biography
- C) a newspaper report
- D) a balanced argument
- E) a narrative

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

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

Across the collection, writing is effectively adapted for varied purposes and audiences, with an appropriate form selected and maintained in each piece. The pupil’s ability to draw on their reading and use a range of language appropriately is evident, from the vivid descriptive opening, written in the first person, to the emotive newspaper report about Kristallnacht.

The first piece (piece A), a story opening based on an image, demonstrates the pupil’s understanding of how description in narrative can be used to build up a powerful visual effect and create atmosphere. A wide vocabulary (*intrigued... cobbled... thundering... moth-eaten... platter*) develops a vivid depiction of the scene. Effective use of a range of figurative features adds to the effect: this includes alliteration (*cobbled cliff edge... cawing crow... stone statue*); personification (*my curiosity dragged me... flickering candles danced*); and simile (*My heart beat like a carnival drum*). The pupil also adapts an existing descriptive phrase, ‘a shiver ran down my spine’ (*dread crawled up my shivering spine*). Some range in sentence type, length and structure, including juxtaposing a complex sentence and a very short simple one (*As I entered a large room, I felt icy puddles splashing around my boots. I shivered.*) and rule of three (*Dusty cobwebs draped lazily over the wonky chairs, lace curtains hung loosley over smashed windows*

and a cross was carved elaborately into the back wall) is used to add variety to the writing. There are elements that are less controlled and effective (*vegetated ivy grew...*) and some overuse of adjectives (*Numerous coffins*) and adverbs (*drifted calmly*), but these do not significantly detract from the strengths of the piece.

The biography of Charles Darwin (piece B) draws on the pupil's knowledge of information texts and biographical writing. Carefully researched, with an interesting selection of relevant detail, the piece is clearly organised into sections with sub-headings and the opening and closing, referencing the importance of Darwin as a scientist, are linked. Appropriate features of biographical writing are deployed, including names, dates and other well-chosen facts, with an emphasis on understanding Darwin's pathway into his eventual career – the pupil focuses in on linking childhood tendencies, parental expectation and academic experiences, underlining the significance of Darwin's journey into the disciplines of geology and botany. Where relevant, additional information or explanation is included in brackets (*His successful father (Robert Waring Darwin) was left...*). Fronted adverbials (*Consequently,... During his childhood,... After a while*) are used to clarify the sequence of, or show the links between, ideas. There is some use of technical language (*geology, botany, vessel, Theory of Evolution*) which adds to the authenticity of the writing. The pupil's view comes through in the presentation of Darwin (*the greatest scientist to have ever lived*); use of exclamation mark (*When he arrived back home, his sketchbook contained 300 sketches and 1000 notes!*) and in an interjected comment (*How disastrous!*), which disrupts the overall tone of the writing voice a little, but also contributes to establishing a relationship with the reader. There is recognition that Darwin can be seen as a controversial figure (*many people disagreed*), though this could have been explained further.

The piece on Kristallnacht (piece C) shows an understanding of the form, layout and features of a newspaper report. The first paragraph summarises the story succinctly, providing the key details of what happened, when, where and to whom. The rest of the report, written in a concise style, makes assured use of passive constructions (*were lit up; were ordered; were reported; were marched*) which are appropriate to the genre and reflect the powerlessness of the people affected by the event. Emotive language (*deadly, tragically, savagery, vandals, traumatised*) conveys the brutality of what happened, while comments from eyewitnesses, incorporated seamlessly, provide contrasting observations on the situation (*Hitler was right...; my shop was smashed to pieces*), are appropriate for a newspaper report and add variety to the piece. The rhetorical question (*What will Hitler do next?*) asks the reader to reflect on the implications for the future and leads into the final balanced sentence, with its skilfully managed shifts between verb forms (*Now, all around Germany, Jews are hoping that this will not repeat itself, though many have lost hope and are already fleeing the country*). Paragraph 2 could have been split to separate details of events from the eyewitness statements, but the two elements follow on sensitively, and the internal structure of the piece is clear.

In piece D, a balanced argument, the pupil starts with a rhetorical question to engage the reader's interest. This is followed by a brief introduction that gives an overview of the two sides (*an incredible opportunity and the risk*). Plausible arguments are marshalled for both viewpoints, with some well-chosen use of precise vocabulary (*trustworthy instructor, safety measures, safety harnesses, unpredictable weather, scarcity of internet, training precautions*) combined with deliberate use of an informal style (*without worrying bills piling up on you*). The piece is clearly organised into paragraphs, divided evenly between the arguments for and against the motion. There is some use of evidence to support assertions (*Reliable studies show...*) and development of ideas (*you will be aware of the frequent mistakes of the weather forecast; The absence of internet is certainly serious*). Consistent with the adopted style, points are emphasised by reference to shared understanding (*It would quite obviously be tragic to be leaving behind...*) and informal language (*it would be a great thing*), overall, this piece successfully develops two points of view, while engaging the reader and expressing a personal opinion (*I personally think it would be a good idea*).

In the final piece (piece E), a story, the pupil draws on experience of fantasy and science fiction to embellish and expand their narrative based on the short video, 'Eye of the Storm' by Christopher Alender, through the introduction of an 'immortality liquid' and manipulation of time perspective in a flashback. Interest is created for the reader by the deliberate withholding of information: there is no explanation of who the solitary figure is, and the setting on an airship has to be inferred at the beginning from clues provided (*spy-glass, wheel, wooden platform, deck*). The dragon is presented through vivid description as both threatening (*menacing, knife-sharp spikes*) and harmless (*blinked affectionately; settled placidly*) and later, magnificent (*imposing frame; elegant shadow*). The central part of the story involves a flashback memory that begins with deliberate ambiguity so that the reader cannot be sure if a real episode is being narrated (*He squinted as a flash of glowing green light burst all around*) until it ends (*thunder awoke him from his memory*). The surreal nature of the episode is underlined through non-specific language and unexplained actions (*a glass of pink substance was instantly visible*) before the narrative returns to the present, the journey into the storm and the flight of the dragon. Fronted clauses, often introduced by participles, create emphasis and focus the reader's attention (*Stretched out on deck... Gripping the steering wheel*). A wide vocabulary (*sombre, translucent, skeletal, shuffled, furnace, shell-coated, immortality*) and imaginative use of linguistic features, including repetition and imagery, (*Falling and falling and falling like a bird shot from the sky*) and minor sentences (*A box. A photo.*) contribute to the vivid and powerful narrative thread and sense of atmosphere. In places, the narrative takes the creation of a surreal and intriguing world to a level of complexity that leads to a little confusion for the reader, with too many unanswered questions (reference to another box, 'a small key', 'the heavy chain' and the position of the dragon at the end, now apparently inside the airship on a 'bed of animal bones and feathers'). There is also some use of unnecessary or less than effective adjectives (*taking grand, meaningful steps*) and adverbs (*momentarily paused... seemingly drawn to*) but the ambition in the deployment of features of fantasy and science fiction, the inventive structure and distinctive writer's

voice more than compensate for these weaknesses and make this a compelling and engaging narrative.

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

In the collection, the pupil demonstrates the ability to distinguish between the language of speech and writing, choosing the appropriate register according to the context. While most of the pieces display a formal style, features of language more redolent of speech are deliberately deployed to engage the reader and provide effective contrast.

The fantasy/science fiction narrative (piece E) is predominantly narrated in a dramatic and detailed style (*Tracing his dangerous route with a gloved hand... Rain lashed down angrily, pummelling the airship*) but includes the protagonist's appropriately voiced realisation (*'the immortality liquid' he groaned*). Similarly, in the descriptive opening of a narrative (piece A), again, the pupil distinguishes appropriately between the first-person narration and what is clearly the narrator's internal dialogue (*What have I done!*).

In the newspaper report (piece C), eyewitness comments appropriate to the genre, that reflect spoken language, are included (*Hitler is right to do this, Jews are not pure... my shop was smashed to pieces*) and contrast with the formal, reportage style of the rest of the report (*a deadly attack on Jewish citizens living across Germany and Austria... 30,000 Jewish men were marched to Nazi holding camps*).

In the balanced argument (piece D) authorial comments highlight the pupil's approach of combining informal, speechlike expressions (*Well, there is a lot more to it than you think*) and direct address to the reader (*Good Luck!*) with more formal vocabulary choices and structures (*Envisage the wonders that you would encounter... Despite the presence of safety harnesses*). Similarly, in the biography (piece B), a brief colloquial comment (*How disastrous!*) is used to provide contrast and indicate the writer's viewpoint, while the pupil uses a light formal tone overall, communicating factual information in keeping with the period being discussed (*when the young boy was only eight years of age... he sent young Charles to Edinburgh University where he later discovered...*).

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

In the majority of pieces, the pupil has chosen to adopt a reasonably formal register, but within this, there are subtle and appropriate variations according to the topic, purpose and audience of the writing.

For example, the biography (piece B) is written in a style that combines a level of formality appropriate to the content and the communication of a great deal of factual information, alongside a focus on engaging the reader by giving insights into Darwin's

development. (*Charles was born into a wealthy family on 12th February, 1809... But there was something he loathed; that was his school.*) There is consistent use of the past tense to recount key events in his life (*the aspiring scientist set off*) and confident shifts to the present tense to reflect current views of Charles Darwin (*Today he is remembered...*). A deliberate interjection in a less formal register (*How disastrous!*) shows the writer's attitude and provides a contrast with the predominant style of the piece, to create interest for the reader.

In contrast, the newspaper report (piece C) is written in a formal and emotive register (*Max, her five year old, was left traumatised*), with repeated use of features such as passive constructions (*were tragically destroyed...*) and subject specific vocabulary (*synagogues, holding camps, genocide*). Highly-charged language (*unleashed, grief, intimidated*) is also deliberately included to convey the writer's viewpoint and manipulate the response of the reader.

The balanced argument (piece D) includes both formal and less formal elements and there are assured shifts between the two (*Some people are convinced that it is extremely dangerous, whereas others believe it would be an incredible opportunity... Would you take the risk?*).

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

A range of punctuation is used correctly – for example:

- **commas to clarify meaning**
 - *Deep down, dread crawled up my shivering spine...* (piece A)
 - *I took a deep breath, again inhaling a monstrous aroma...* (piece A)
 - *After hours of tireless steering, the air was...* (piece E)
- **punctuation to indicate parenthesis**
 - *...his mother (Susannah Wedgewood) died after...* (piece B)
 - *Charles found a love for geology – the study of rocks – and botany...* (piece B)
 - *Last night – 9th November – the Nazis...* (piece C)
 - *Hanna – a Jewish woman – cried* (piece C)
- **colons, semi-colons and dashes to mark the boundary between independent clauses**
 - *The blood-curdling sound of a cawing crow echoed with a deafening effect; I dashed towards the open gates into a sinister courtyard racing to a solemn statue* (piece A)

- *Robert Waring Darwin dreamed of his son becoming a doctor; he sent young Charles to Edinburgh University where he later discovered his fear of blood* (piece B)
- *The streets of Germany were lit up by flames only yesterday; local firemen were ordered only to put them out once the Jewish buildings had been burnt to a crisp* (piece C)
- *There are many arguments for and against; would you take the risk?* (piece D)
- **colons to introduce a list**
 - *Charles enjoyed many hobbies: walking, collecting, bird watching and doing experiments.* (piece B)
 - *The boat visited many countries: Brazil, Chile, Australia...* (piece B)
- **hyphens to avoid ambiguity**
 - *panick-stricken face* (piece A)
 - *moth-eaten, velvet tablecloth* (piece A)
 - *once-in-a-lifetime opportunity* (piece D)
 - *freshly-cut lawn* (piece E)

Throughout the collection, a wide range of punctuation is deployed with accuracy and precision to clarify meaning. This is evident not only in the use of hyphens, commas, semi-colons, colons and full stops but also apostrophes (*didn't... dragon's throat*) and inverted commas (*the nickname 'Gas'... Wrote the book 'Origin of Species'... A Nazi supporter stated, "Hitler..."*). There is also evidence of punctuation used to create particular effects; for example, an exclamation mark is used to express admiration (*300 sketches and 1000 notes!*) and ellipsis to create suspense (*sitting opposite, glaring...*). On occasion, a range is used in one sentence to control pace and create emphasis (*A fierce feeling washed over him; he lunged for the meter – yanking the lever to full speed and, taking a breath, flew straight into the bawling depths of the storm.*) There are errors in places; for example, an apostrophe is incorrectly inserted into 'its', a semi-colon incorrectly used to mark a phrase and there are some omissions, but overall, the variety of punctuation, and the accuracy of its use, outweighs the occasional weakness.

Pupil B – working at the expected standard

This collection includes:

- A) an information text
- B) a personal letter
- C) a newspaper report
- D) a first-person recount
- E) a narrative based on a book
- F) a set of instructions

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

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

Across the collection, the pupil writes effectively for a range of purposes and audiences. An information text (piece A) provides convincing details about an imaginary creature, The Strog Monster. Drawing on the study of ‘Oliver Twist’, a personal letter from Nancy to a friend (piece B) integrates an account of what happened to Oliver with a description of the writer’s fear of Bill. Piece C is a newspaper report, based on the story ‘The Giant’s Necklace,’ by Michael Morpurgo, and piece D a first-person recount based on the short film, ‘The Lighthouse’. The narrative (piece E) is a missing object story, stimulated by work on the book ‘The Good Thieves’, by Katherine Rundell. The final piece (F) is a set of instructions on how to photograph a ‘Butterplant’.

The information text (piece A) opens with a question to engage the reader’s interest (*Have you ever heard of the Strog Monster...*) and introduces the creature by emphasising its unusualness (*find out more about this mysterious creature*) and the lack of definitive knowledge about it until the present (*there has never been clear enough proof*). Relevant factual details are included (*The Strog Monster appears to live in one of the deepest, darkest parts...*) and a comment by an expert, Professor Reginald Ester (*I awoke early in the morning*), emphasises the rarity of the creature. There is judicious use of a formal style (*with clear photographic evidence... which allows it to breath*), appropriate for purpose and audience, supported by impersonal constructions (*There have only ever been suggestions...*). The ending links with the opening, returning to the mysteriousness of the creature, and also incorporates questions (*Is it a fish? That’s thought to be true! But is it?*).

Piece B, based on ‘Oliver Twist’, is a letter from Nancy to a friend, which is written in the first person and opens with a suitable greeting (*Dearest Elizabeth...*). It goes on to apologise for the delay in replying (*I am terribly sorry for the late reply*), a conventional

excuse, appropriate to the genre, that leads into the reasons: the appearance of Oliver (*I have met a young, innocent boy...*) and an account of what has been happening (*Oliver unfortunately got caught...*). Interspersed are appeals to Elizabeth, using direct address (*You know what he's like Elizabeth*), appropriate to a letter, showing awareness of the reader. Questions are included to indicate Nancy's fear and her uncertainty about what to do (*Shall I betray Bill or stick with him and keep quiet?*) and contractions for informality (*I've... doesn't*). There is a build-up of tension towards the end as Nancy describes Bill's approach (*I can hear his feet stomping around. Wait! He is coming!!!*) and the letter breaks off, convincingly, in the middle of a word (*I can't wait to sp-----*).

The opening paragraph in piece C, a newspaper report, based on 'The Giant's Necklace', summarises the whole story, providing key details (*On Tuesday 19th May Cherry Stone ...*). The report is clearly structured in paragraphs and effectively gives an account of what happened in the third person and past tense (*She was collecting... The Stone family were...*). Comments, appropriate for a newspaper report, are included, although it is not immediately apparent in each case who is making them: use of a pronoun instead of 'Cherry's mother' (*She sobbed...*) is confusing and the source of the second comment, the coastguard, could have been foregrounded more clearly. The report ends with a message about not leaving children alone on a beach.

The first-person recount (piece D), based on the film 'The Lighthouse', starts with a description of the lighthouse and its surroundings (*On the edge of the rocks, there lived...*), introduces the people of the village (*Houses filled with cheering...*) and makes good use of words linked to light (*beaming... glowed... vibrant... blinding... radiated... luminous*). The introduction of the first-person narration in paragraph 2 (*I was sat at my table...*) seems rather abrupt but thereafter, suspense is effectively built up as the narrator investigates what has caused the light to go out (*I hastily ran up the never-ending spiral stairs...*) and realises that a ship is approaching (*A ship was heading my way!*) This is well developed and sustained through repeated reference to the number of stairs (*...at the bottom of the hundred and forty steps... down the one hundred and forty stairs*) and the approach of the boat (*The ship's horn became louder*). The ending, with the villagers bringing lanterns to save the day (*They'd come to help!*) resolves the problem and links with the opening.

In piece E, 'The favourite missing necklace', the opening takes the reader straight into the story (*It was early in the morning...*) and then intersperses background about the main character, Alexius (*Alexius is only seventeen...*), and her thoughts (*I wish I was a spartan*) with the narrative; this is only partially successfully managed, however. The rest of the piece focuses on Alexius losing and then finding the necklace and uses detail effectively (*She stood up and realised her chest felt bare. Alexius reached under her tunic. She froze "It's gone!" she exclaimed to herself*) to build up an engaging narrative. Reference to Alexius running like a Spartan relates to her wish to be a Spartan, included previously. The finding of the coins illustrates the good fortune brought by the necklace (*The necklace really does bring luck!*) and links with this theme introduced earlier in the

story (*She was told the necklace was supposed to bring luck*), an idea that Alexius had been sceptical about (*Alexius never believed anybody about that.*)

In the final piece (F), a set of instructions on how to photograph a 'Butterplant', the heading clarifies the purpose and topic of the text (*How to photograph a Butterplant*) and the introduction and the sections about equipment needed are presented separately. Headings for the sections about equipment (*Equipment needed*) and the instructions themselves (*What to do*) helpfully signpost the purpose of each of these sections for the reader. A bullet pointed list clarifies what is required (*A colourful, sturdy hat...*) and a numbered list explains the sequence of steps to take (1. *First of all, trek and find the loneliest tree...*), with a caveat clearly signalled at the end (*Warning: You can only use butter...*).

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

The setting for the lighthouse recount (piece D) is described in the opening paragraphs, with some well-chosen vocabulary used to convey an impression of the light (*beaming... glowed... radiated*), which creates a positive, reassuring atmosphere for the village. Reference to sounds (*filled with cheering*) as well as sights (*blinding stars*) adds to this effect. There is also use of contrast (*the eerie alleyways ... vibrant light*) to emphasise the importance of the lighthouse for the villagers and in ensuring the safety of passing ships. Later in the piece, description of the spiral stairs (*the never-ending spiral stairs*) represents the challenge facing the narrator in restoring the light and saving the ship, and helps to build up suspense.

The character of Nancy is conveyed implicitly in the letter to her friend (piece B), in particular her warmth and compassion for Oliver (*I feel for this boy and I've got to keep him safe.*); her fear of Bill (*What if Bill finds out...*); her loneliness (*I feel awfully alone*) and her uncertainty about what to do (*What will I do then?*). In the recount about the lighthouse, an impression of the narrator's sense of duty (*The light was my responsibility*) and determination to find a way to solve the problem (*I grabbed open the door as fast as possible*) is conveyed, with some use of figurative language (*I ran like an eye blink*).

In the narrative piece (E) about the missing necklace, the main character Alexius is described as *stubborn* and this is illustrated in her perseverance when searching for the lost necklace. (*She dived through the air to stop the cart's wheel...*). She is also presented as physically strong and skilled (*Alexius could do it faster than most people her age*), with an ambition to be a Spartan (*she always wanted to be born a Spartan*) but also sensitive, with a sentimental affection for the necklace, as it represents her father, to whom she had been close (*the only thing she had left of him was his favourite necklace*). There is an attempt to use vivid words (*she dived through the air*) and a simile (*As fast as a shooting bullet*) to describe her actions, but these are only partially successful.

In the same piece, there is reference to Alexius' younger brothers (*Alexius' younger brothers woke her up with a shout...*) but no development of their characters or their relationship with her.

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

The pupil has not used dialogue widely in the two narratives, but in piece D, the insertion of a crucial declaration of support from the assembled villagers fits effectively with the tone of the story and the narrator's earlier references to the noisy, 'cheering and chaos' and her sense of isolation and helplessness (*I gasped. The whole entire village were walking my way with lanterns in their hands. "We have come to help you since that ship is in danger." They'd come to help!*) The use of 'we' and the formality in the speech reflects the sense of the collective response, as opposed to an individualised utterance. The dialogue here is partly that between the villagers and the narrator's internal monologue, and reflects their respective characterisations.

In piece E, there is an appropriate exclamation (*"It's gone!"*) from the main character, at a moment of revelation, conveying shock and urgency. This is integrated with the narrative's earlier emphasis of the necklace's importance and with the panicked thoughts that follow, also conveyed as inner dialogue (*Where did I loose it? How did I loose it?*).

In piece C, the newspaper report, the pupil has also managed the use of speech in the form of quotations from the family of the girl (*"I feel awfully guilty."*) and the coastguard (*"It is very well known that this family is devastated..."*), with appropriate contrast and commentary by the latter on the former. Additionally, the information about monsters in piece A is presented with comments from Professor Reginald Ester, which characterise him through his delight and enthusiasm at the monster sighting (*"It really does exist... I awoke early in the morning and ~~had seen~~ saw it – it is magnificent!"*).

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

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

In piece A, subject-specific language (*frog-like claws... ocean... seaweed... coral... gills*) is used to present information about the Strog Monster. Vocabulary is mostly selected for precision (*star shaped head*) and is sometimes ambitious (*aquatic... camouflage*). There is some range in the length, type and structure of sentences, with passive constructions (*It can all be confirmed... It is known...*) used to convey information impersonally. There is, however, occasional lack of control and clarity in sentences (*It can all be confirmed*

now from Professor Reginald Esther with clear photographic evidence, which had made his life a success.)

In the letter from Nancy (piece B), language is chosen to reflect the emotional nature of the content, (*cruel... cared for... cold hearted*) and there is some attempt to select old-fashioned expressions, appropriate for the period (*a young, innocent boy... such a kind soul... intended to marry*). Much of the vocabulary is relatively straightforward; '*paraniod*' stands out as more unusual and ambitious, though it is not entirely appropriate for the historical context of the letter. A range of sentence lengths, structures and types adds variety, and conveys the anxious feelings of the writer: this includes subordination to develop explanations (*the first thing I am going to tell you is that I...*) and relative clauses to add information about characters (*who is called Oliver... who I intended to marry*). Fronted adverbials are used to indicate time (*Last night*) and show the writer's attitude (*Very sadly*). There is occasional awkwardness in the structures used: in the first paragraph, for example, (*He has such a kind soul, that has just come into our lives*).

Piece C makes use of precise vocabulary to report events (*annual... coastguard... search party... confirmed... inform... public*) and emotive language to convey the horror of the incident (*awful tragedy... sobbed... devastated*). There is also evidence of one or two more ambitious words (*feisty... mermorial*). Fronted adverbials (*On Tuesday 19th May... At dusk... In the towel*) help to sequence events clearly and provide detail, while short, single-clause sentences add drama (*It was precious Cherry, dead. She had drowned.*) and contrast with multi-clause sentences explaining what happened (*Cherry's mother and father had left Cherry alone on the beach to collect cowrie shells, whilst they and Cherry's older brothers packed...*). There is some repetition in structures (*They soon realised... They got very worried... They spent hours...*) and occasional inaccuracies in syntax (*...which Cherry and them had been going on...*).

In piece D, there is some use of ambitious and well-chosen vocabulary (*radiated... luminous... extinguish... lethal... jubilation*) to create setting, build up atmosphere and convey events in this narrative. Adverbial phrases add relevant prepositional detail and interest (*high above the sea... across the village... at the bottom of one hundred and forty steps... with lanterns in their hands*). Multi-clause sentences are used to develop the narrative (*I hastily ran up the never-ending spiral stairs to see what the matter was with my machinery... The ship's horn became louder which meant it was getting nearer to the rocks, the big lethal rocks!*) and there is deliberate use of co-ordination to emphasise a point (*The light was my responsibility and so was that ship's safety.*) A short, single-clause sentence contributes contrast and dramatic impact (*I stood; still*). The final sentence purposefully juxtaposes two clauses separated by a colon to underline the narrator's gratitude to the villagers for their part in restoring light to the lighthouse (*I couldn't have done it without them: thank you to my fellow villagers!*)

In the missing necklace story (piece E), vocabulary is mostly straightforward, with some well-chosen words used to describe characters (*stubborn... sensitive... harsh*) and provide descriptive details (*dragging her feet... like a shell... sort of beige colour... stale left-over bread*). There are also instances of language use that is vague (*an amazing*

thought), repeated (*favourite*) or not quite appropriate in context (*the cart officially came to a stop*). Multi-clause sentences are used to develop the narrative (*As the sun was rising, Alexius woke herself up and went out once again*) and simple, single-clause sentences to create a sense of drama (*Alexius suddenly had an amazing thought. It could be in the cart of corn.*) Non-finite clauses used to start sentences provide variety and foreground Alexius' actions (*Throwing the corn into the basket... Digging through all the corn...*). Use of colons and semi-colons to separate clauses provides succinctness and contrast (*She was used to cutting corn now: she loved the quietness*). There is some loss of control in places; for example, there is a series of simple sentences which could have been combined into one (*Alexius is a Helot Slave, she hates it, she always wanted to be born a Spartan.*)

In piece F (instructions), vocabulary is chosen to clarify what is needed and what has to be done, with adjectives used to give precision to the list of equipment (*colourful... sturdy... huge... long*), and some use of subject-specific terms (*photograph... camera... Thermomiter... temperature*). In the introduction, the use of rhetorical questions (*Are you interested in taking the world's first photograph of this marvellous Butterplant? Want to know how?*) and a command (*Read these instructions and find out!*) engages the reader's attention and interest. The list of equipment is appropriately presented as a set of bulleted noun phrases and the instructions as a numbered list of stages, using commands (*trek and find the loneliest tree*), second person (*As soon as you hear grass...*) and modal verbs (*must... can*).

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

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

In piece A, the opening paragraph uses substitution to link the first two sentences (*the Strog Monster... this aquatic creature*) and then a pronoun (*it*) followed by partial repetition (*this mysterious creature*) in the final sentence. Reference to 'it' links the first and second paragraphs and '*It can all be confirmed*' sums up and refers back to the description of the creature's appearance. There is a slightly abrupt shift of focus in the final paragraph (*As the Professor passed...*) and the link here is reference to camouflage rather than the creature's habitat.

In the letter from Nancy (piece B), the writer clarifies that there has been a good deal happening and identifies her first bit of news (*The first thing I'm going to tell you...*). Ideas are mostly linked by content, references to the other characters with some use of pronouns (*he has such a kind soul*) and substitution (*I feel for this boy*). Repetition of I (*I just... I need...*), use of questions (*What if Bill finds out...*) and direct address to the reader (*To be honest, Liz...*) also help to maintain cohesion.

A range of devices is used in the newspaper report (piece C) to link ideas across and within paragraphs; for example, adverbials help to establish the sequence of events (*At dusk... soon...*) and repeated reference to characters (*The Stone family... Cherry... Cherry's older brothers*) to clarify what happened and to whom. Pronouns are also used to ensure referencing is clear (*party of 66 people... they... a pink towel... it... The Stone family... they*). There is occasional loss of clarity; for example, *she* is used instead of clarifying it is Cherry's mother speaking (*Why did I choose to leave her alone on this beach?" She sobbed*).

In piece D, word choice helps to link the descriptive details in the first paragraph, with the first sentence introducing the topic (*On the edge of the rocks, there lived a lighthouse...*) and the final sentence summing up the ideas in the paragraph (*The Sandy Sea Lighthouse was the most beautiful lighthouse ever.*) There is no link, however, with the introduction of the first-person narration in paragraph 2 (*I was sat at my table...*) which consequently seems rather abrupt and unexpected. Thereafter, repeated use of the pronoun 'I' (*I hastily ran up... I heard... I reached...*) and the alternating focus on the approach of the ship and the reactions of the narrator (*A ship was heading... Panic rushed... The ship's horn... I stood....*) help to link ideas. There is also some use of conjunctions (*Finally...*) and subordinate clauses (*As we got to the top...*) to ensure the sequence of events is clear.

In the narrative about a missing necklace (piece E), an account of events is interwoven with details about Alexius, her father and the necklace and Alexius's thoughts. Repetition of the name, Alexius, and use of pronouns (*Alexius... she... I... I... necklace... it*) help to link ideas clearly, though the references to Alexius wanting to be a Spartan are less well-integrated (*her favourite parts. Alexius is a helot Slave*). In the second paragraph, it would have been clearer to say the necklace was given to her 'by' rather than as a present 'from' her mother. Again, there is some lack of cohesion between the ideas in this section, which jump from the necklace to the death of Alexius' father and back to the necklace. (*The necklace was... Alexius father died... When she got the necklace...*). In the second half of the piece, cohesion is more effectively managed, with adverbials (*As the sun was rising... After six hours of hard work*) and repeated use of pronouns (*Alexius... she... she*) clarifying the sequence of events and links between them.

In piece F, the instructions, organisation of content is clarified through the layout of the piece in separate sections, with the effective use of bullet points and numbering, supported by the repeated grammatical structures; for example, noun phrases and commands are used for different sections. In the instructions for what to do, conjunctions (*Next... Then*) reinforce the sequence of actions that needs to be taken.

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

Verb tenses are used consistently and correctly throughout the writing.

In piece A (information text), the present tense (*The Strog Monster appears to live...*) is used to give details about the Strog Monster, with secure shifts to the present perfect to describe what has been happening (*There have only ever been...*). The past tense is used to explain the professor's experience of seeing the Strong Monster (*he was very startled*), though in the quotation from the professor (*"I awoke early in the morning and had seen it – it is magnificent!"*) there is incorrect use of the past perfect.

In the letter from Nancy (piece B), there are assured shifts between the present (*I am terribly sorry... Oliver is so well behaved... Poor young Oliver doesn't deserve this cruel life.*) to describe Nancy's feelings and Oliver's character or to comment on the situation, and the present perfect to recount what has been happening (*I have met... Bill has spent...*). There is also use of the present perfect progressive (*have been teaching Oliver... I've been meeting up with...*) to describe what has been happening and is still ongoing, and the present progressive to describe what is happening at the moment (*Bill is planning... I am getting*).

Tenses are mostly well managed in the newspaper report (piece C), with much of the report in the simple past tense (*the tide began to come in... They soon realised... The coastguard sent*) with some use of the past progressive (*She was collecting...*) and shifts to the past perfect where relevant (*Cherry's mother and father had left... they had found*). There is also appropriate use of the present tense in the comments from Cherry's mother (*I feel awfully guilty*) and the coastguard (*It is very well known...*) and the present progressive in the final paragraph (*They are also reminding and warning people*).

In piece E, the missing necklace story, the simple past is used to recount events (*It was early... She arrived... Alexius woke herself up... She put her hands down*) and describe Alexius (*Alexius was only seventeen... Alexius never believed...*). There is some accurate use of the past perfect to refer to events that took place previously (*Alexius had been given... She had been told*). The present tense is inserted to describe the protagonist's motives (*She hid it under her clothing so she knows it's there and so that the Spartans don't recognise it's her father's.*) but this blending of present sensation and reflection within the past tense narration is not fully controlled.

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

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

- **commas to mark fronted adverbials and clauses**

Very sadly, Oliver got shot... (piece B)
I just never thought that Bill, who I wanted to marry, could... (piece B)
At dusk, the tide began to come in... (piece C)
Later on in the morning, they discovered... (piece C)
On the edge of the rocks, there lived a lighthouse... (piece D)
As the sun was rising,... (piece E)
She held it in front of her face, staring at it in excitement. (piece E)
Finally, climb down... (piece F)
- **brackets for parenthesis**

But Bill (you remember Bill, don't you?) and Fagin have been teaching... (piece B)
...went out again (very little breakfast in her stomach) (piece E)
Until the temperature is 27C (check your thermometer) (piece F)
- **dashes to mark the boundary between independent clauses**

The loud chaos of the villages end too – what should I do? (piece D)
he was arguing with them – he ended up getting whipped multiple times (piece E)
- **dashes to give additional information**

The seaweed and coral are very helpful to it – a perfect place for the monster to camouflage! (piece A)
- **colons and semi-colons to mark the boundary between independent clauses**

Cherry's mother and father had left Cherry alone on the beach to collect her cowrie shells whilst they and Cherry's older brothers packed: it was their last day. (piece C)
I ran like an eye blink; the stairs were endless. (piece D)
Alexius was only seventeen: she was very stubborn but could also be sensitive. (piece E)
The necklace was a sort of beige colour; it was her father's favourite colour (piece E)
- **colons to introduce a list**

There have only ever been suggestions of it's appearance, based on a glance of an eye: long body, extremely long tail... (piece A)
- **apostrophes for possession**

Cherry's mother and father... (piece C)
It was Cherry's... (piece C)
it was her daughter's... (piece C)
Alexius' father died ... (piece E)
it's her father's... (piece E)
- **inverted commas**

"I awoke early in the morning... It is magnificent!" (piece A)

"My poor baby... alone on the beach?" (piece C)

- **hyphens**

frog-like claws (piece A)

the never-ending spiral stairs (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 that are correctly spelt

- *suggest* [suggestion] (piece A)
- *familiar* (piece D)
- *forty* (piece D)
- *shoulder* (piece D)
- *stomach* (piece E)
- *temperature* (piece E)
- *marvellous* (piece F)

The spelling of more ambitious vocabulary is mostly correct

- *rumoured... aquatic... creature...mysterious...photographic... appearance... camouflage* (piece A)
- *innocent...unfortunately* (piece B)
- *cowrie... tragedy... decision... devastated... coastguard... precious* (piece C)
- *safety... extinguish... concentrate... responsibility... forehead... jubilation* (piece D)
- *beige... favourite... believed... officially... eventually* (piece E)
- *sturdy... loneliest... patiently* (piece F)

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

Handwriting is mostly joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at greater depth within the expected standard' because the 'pupil can' statements are not 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. Whilst language is mostly appropriate and, at times, precise, showing good awareness of the reader, the collection as a whole lacks the rich, diverse

and ambitious vocabulary, drawn from wider reading, required to evidence the higher standard.

Similarly, whilst pieces are appropriately structured, chronologically or according to topic, with mostly secure use of paragraphs, there is sometimes a lack of cohesion (piece A) or abrupt shifts in focus (piece E) and insufficient evidence that the structure has been deliberately manipulated to position the reader and achieve particular effects.

The pupil is beginning to distinguish between the language of speech and writing through selection of the appropriate register. This is evident in the use of the impersonal style in the information text and the newspaper report, but it is not entirely consistent; for example, as in piece A (*suggestions of it's appearance... glance of an eye... with a huge eerie silence*). In places, there is repeated use of 'get'; for example, in Piece B (*got to keep him safe... getting very worried*) and some imprecise and vague elements of style; for example, in piece B (*horrible lot happening*) and in piece E (*an amazing thought*).

There is some evidence of grammatical structures being deployed to achieve particular effects; examples include the use of questions and commands (piece A and piece F), the use of colons and semi-colons to separate clauses (piece E), the juxtaposition of multi- and single-clause sentences (piece C, piece D and piece E) and the use of adverbials (piece C and piece D) and non-finite clauses (piece E) to start sentences. There are, however, some errors in the management of sentences and insufficient evidence that assured and conscious control is being exercised to make fine decisions about the intended level of formality.

A wide range of punctuation is deployed, often securely, but it is not used consistently and precisely to avoid ambiguity. For example, there are missing capital letters in piece B (*The first thing i'm going to tell you...*) and misplaced capitals (*Why did I choose to leave her alone on this beach?" She sobbed*). Similarly, there is comma splicing in piece C (*At dusk the tide began to come in, Cherry became trapped... The sea was rough, the weather had not changed at all... Up on a cliff they had found a pink towel, it was Cherry's, the mother had confirmed*) and in piece D (*I heard a familiar noise, it was loud*). While apostrophes are mostly used correctly across the collection, there are some errors, for example in piece A (*it's surroundings*) and in piece E (*alway's*). There are also some errors in the use of semi-colons (*I stood; still*) and in the use of paragraphing for different comments (*"I feel awfully guilty."* *"It is very well known..."*).

Much of the spelling is accurate, including that of some reasonably complex words, but there is relatively little evidence of words from the Y5/6 spelling list being spelt correctly and some errors, including *aggresive* (piece F), *definetly* (piece E) and *reconise* (piece E).

Pupil C – working towards the expected standard

This collection includes:

- A) a diary entry
- B) a continuation of a narrative
- C) a balanced argument
- D) a diary entry
- E) a biography
- F) a description of a setting

All of the statements for ‘working towards the expected standard’ are met, with the exception of spelling, where a particular weakness is identified.

The pupil can write for a range of purposes

Across the collection, the pupil writes for different purposes. In piece A, a diary based on ‘The Ickabog’, events, characterisation and voice are used to create a comic effect, with appropriate commentary. In contrast, the narrative related to the same story (piece B) includes elements of traditional tales and, in the choice of language and tone, creates a sense of fantasy. Linked to the novel, ‘The Boy who swam with Piranhas’ by David Almond, a balanced argument (piece C) explores the issue of whether the main character should leave his difficult living situation. Another diary entry, piece D, written in a colloquial style, gives an account of moving to a new place. A biography of Guy Fawkes (piece E) provides factual information and details of key events, including dates, while piece F is a description of a setting, with some vivid detail selected to create a negative impression of a workhouse.

In piece A, a diary entry, an imaginative selection of details is used to create humour and excitement (*We got some snacks [which was Burt’s fav part]... Although we got purple skin, we are not giving up*). First person and past tense, appropriate to the form, are used consistently to convey the experience of the characters. There is some effective use of language (*quest... rusty, worn out sword*) including similes (*Sparkling like a 1000 colourful, colouring pencils... grow on us, like a fungus*), but the ending is rather abrupt and unconvincing (*I didn’t believe in it but now I do. I 100% do. Do do.*)

Piece B recounts how the Ickabog came and is appropriately written in the third person and the past tense (*a baby cried... they walked... a lady said*). There is an opening and a closing and ideas are presented in paragraphs, but while there is some development in the first, later paragraphs are rather brief. There is some use of well-chosen verbs to develop descriptive details (*whistled... mumbled... stormed*) and dialogue to show people’s reactions to the Ickabog. Some abrupt shifts of focus weaken the ending (*They let it stay but sadly the lady sadly, died.*) and overall, the vocabulary is unambitious (*thing... put...*).

The balanced argument, piece C, starts with an introductory paragraph that gives an account of Stanley's situation in too much detail for the purpose of the writing. Some arguments for both sides are offered (*he will get a proper bed... Stan will be leaving his loving auntie behind...*) and adverbials (*On the other hand... In conclusion*) help to clarify the sequence of ideas. Arguments are undeveloped, however, and not always linked clearly (*He has no friends or any education. Firstly, he will get a proper bed...*) and there is some informal expression in places (*treated like rubbish... being bugged to work*) that do not match the purpose of the writing.

A diary entry (piece D) presents a lively first-person voice, speaking directly to the diary (*You will never beleave what happend to me yesterday.*) It portrays family interactions and the preoccupations of the writer faced with moving far away to a new and different setting (*Mum and dad stormed in. They scared me out of my sockes*). There is some detailed information about St Kilda, presented as positives (*There are more greenary*) and negatives (*there is NO INTERNET*) and it ends with the writer's mixed feelings (*I feel sad... I am worried... I think I will love it*). The formal letter sign-off (*Your Sinencily*) is not consistent with the style of the rest of the diary.

In the biography of Guy Fawkes (piece E), relevant information, including names, dates and a quotation is selected and reported, using the past tense consistently (*was born... mum re-married... arranged... wrote*). There is some awkwardness in the repetition of phrases (*and blow up Parliament... was going to blow up Parliament... is going to blow up Parliament*) and some inaccuracy in sentences at times (*Before he could be hanged, he did not want to die... He snapped his neck and then death*).

The first-person description of a workhouse setting (piece F), based on reading and research, captures physical details to give life to the reflections (*a huge bowl of slop... I climed into my shared brick bed*). The sense of institutional procedures and control are reflected in the vocabulary and structures, with references to lining up, time restrictions and shouted orders. Some contemporary references weaken the intended depiction of a Victorian setting at times (*Zombies, humungours*).

The pupil can use paragraphs to organise ideas

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

In the diary, piece A, the first paragraph sets up the context and purpose of the journey (*I decided to go on a quest*). This moves onto a description of the journey to the mountains (*As we approached the mountains...*), while paragraph 3 is an abrupt move into the cave (*As we jumped into the cave...*), which has not been introduced. The final paragraph looks back on the events and brings reflections back to the present, but rather abruptly (*but now I do*).

In piece B, paragraphs are used appropriately to convey the narrative, although there are some weaknesses in the paragraphing of dialogue. The last brief paragraph draws

events together, concluding with the narrative device of bringing the story context as a myth to the fore (*Now the Ickabog is a myth to, scare children*).

The opening paragraph of the balanced argument, piece C, contextualises the dilemma being considered, as an account, but at too much length. The piece then presents pros (*Since, Stanley...*) and cons (*On the other hand...*) in successive but not always developed paragraphs. There is an appropriate concluding paragraph that gives a simple expression of the writer's view, with the reasoning attached to this (*I think this because...*).

The diary entry, piece D, is divided purposefully into an opening paragraph that captures the surprising news of the move (*You will never beleave what happend to me yesterday*), and the interactions between the writer and her parents. This is followed by two sections signalling the writer's processing of this news, in terms of positives (*Sent Killda is a very peacfull place*) and negatives (*Sent Killda is an island near Scotland 3000 miles away*). There is then a summary paragraph with concluding reflections (*but all together it is amazing*).

In the biography, piece E, information is grouped in three sections (*Early life, The Gunpowder Plot, Death*), providing a logical structure through Guy Fawkes' life. Each section expands relevant content and the opening and closing mirror each other (*was born... and then death*).

The action moves through location and time across each paragraph in piece F, the description, from the workroom (*As I walked into the mirky, dusty workroom...*), to the lunch hall (*When I walked into the lunch hall...*) and then the hallway (*As we all walked down through the narrow hallway...*), into the bedrooms. This structures the description, albeit in a repetitive way, into a sequence of observations, summarising the writer's experience and giving shape to the writing.

The pupil can, in narratives, describe settings and characters

There is an attempt to convey an impression of the setting in piece A (*The trees – which were huge – dripped with clear water*), with the use of adjectives (*the cave covered in cold, wet snow*) and similes (*Sparkling like 100 colourful, colouring pencils*). A brief reference to the setting in piece B (*As the wind whistled...*) helps to create atmosphere at the beginning of the story. There is a little more development of the setting in piece F, the description, which includes visual details (*mirky, dusty workroom...the narrow hall way*), sounds (*huge, loud “ding dong ding dong”*) and reference to smells (*a huge, horrible smell hit me*).

In piece A, there is an attempt to create an impression of Burt's character, with reference to his love of snacks (*which was Burt's fav part*) and dialogue (*“I think it doesn't want us here.”*). Simple physical descriptions in piece B (*The Ickabog had purple skin, his parents had red and blue skin*) show a connection between the Ickabog and his family. In the

same piece, the choice of language effectively conveys the attitude of the townspeople (*mumbled and gave mean, glares*) and the 'mums' (*stormed... demanded*). An impression of the writer is conveyed in the diary, piece D, through the description of the character's reactions (*Oh cool*) and feelings (*I said in a nervously voice*). In the final piece, the description, an impression is given of the adults in the workhouse through size (*a humungours man*) and the reference to a disembodied voice (*we heard a sickening voice saying...*).

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

The pupil uses simple organisational devices in the non-narrative pieces. The two diary entries (pieces A and D) incorporate the standard opening (*Dear Diary,*) and layout of a diary. A sign-off is also included in piece D (*Your Sinencily, [name]*); although this is not appropriate for a personal diary. There is also some use of headings in this piece (*Postives of Sent Killda; Negatives of Sent Killda*), which support the writer's weighing up of circumstances and attempt to come to terms with the move.

Sub-headings are also used to organise content in three appropriate sections (*Early life, The Gunpowder Plot, Death*) in the biography (piece E) and a simple question heading introduces the balanced argument in piece C (*Should Stanley leave the crazyFish man or not?*).

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

Across the collection, capital letters and full stops are mostly used correctly to demarcate sentences, although there are errors in places. There are examples of misplaced capital letters, with examples in piece B (*He was layed on a haybayle Which cracked his skin...*) and in piece D (*There are less worring about Paying the eletrisy...*).

A question mark is used in the title of piece C (*Should Stanley leave the CrazyFish man or not?*)

Commas are used in lists, in piece E, (*he arranged with Robet Catesby, Thomas Percy, John Wright, Thomas Wintour and Guy Fawkes*) and for sequences of adjectives, in piece F (*a huge, horrible smell*) and in piece A (*A rusty, worn out sword*).

There is some correct use of apostrophes for contraction, in piece A, for example, (*didn't... doesn't*), and piece B (*don't... can't*) but also some incorrect use for plurals in piece C (*his parent's died*) and piece D (*up's and down's*) and for present tense verbs in piece C (*Stan wake's up*). There are also instances where apostrophes for contraction are missing, such as in piece D (*Lets go on a really, really...*).

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

Some words from the statutory year 3/4 spelling list are correctly spelled (*decide(d)...* *early (ier) ...through*) but others are not (*diffrent... minters... strat*). There are also two words from the statutory year 5/6 spelling list that are correctly spelled (*stomach... parliament*). There are examples of more complex words (*cupboard*) and more ambitious words (*plausible... socialise*) spelled correctly but a range of familiar words is misspelled throughout the collection (*heared... cring... sockes... voise... peacefull... includeding... mirky*), and there is some confusion over homophones (*there for their... where for were*). This is an area of particular weakness for this pupil, but it does not form a barrier to judging their work overall as being at working towards the expected standard.

The pupil can write legibly

Handwriting is mostly legible.

Why is the collection not awarded the higher standard?

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

Whilst the pupil writes imaginatively, they do not yet write effectively for a range of purposes and audiences. There is a recognition of the purpose of writing, but this is not always sustained across the whole of each piece.

In the diary (piece A), although it has an appropriate beginning, (*Dear Diary*) and includes a comment in the present tense at the end (*...but now I do, I 100% do. Do do.*), it is mostly a narrative account of searching for the Ickabog. Piece D, also a diary, more successfully establishes features of the form, addressing the diary as audience, and exploring the writer's feelings about living on St Kilda, though ideas are not always successfully linked (*There are only 16 small homes on Sent Killda. There are less worrying about Paying the eletrisy...*) and there are some contradictory expressions of feeling (*I am sad and worried... I am worried... I think I will love it*).

The biography, piece E, is more consistent in style, though at times there is a loss of control in the syntax (*Guy Fawkes was going to blow up Parliament, so he arranged with Robet Catesby, Thomas Percy, John Wright, Thomas Wintour and Guy Fawkes... Before he could be hanged, he did not want to die slowly but quickly*). The piece lacks development, especially of the significance of Guy Fawkes as a historical figure. In the balanced argument, the introduction is more like an account and the arguments on both sides are neither well linked nor developed.

There is some attempt to create an impression of settings, particularly in pieces A and F but it is limited, as is the use of dialogue and the development of character. There is some evidence of words being chosen to create a particular impact, for example in piece

A (*A rusty, worn out sword*) and some attempt at figurative language (*Neon purple things started to grow on us, like a fungus. The cave was shaking in fear for us*), but also instances where the vocabulary is unambitious (*got pushed*), inappropriately informal (*treated like rubbish*, piece C) or awkward (*put hundred of cuts on him*, piece B).

There is some variety in the use of sentences, with some multi-clause sentences used to develop points (*After a year of the Ickabog being born his parents were, tired of him so they walked to town in hope of finding him a friend*, piece B) There are, however, also examples of repetitive structures being used (*There are less... There are more... There are fresh... I heard children... I heard a huge... There where children.... There where bowls*) and places where control is uncertain (*As well as, he will not take care for Stan's auntie ... we all have to finish eating even if we did not finish all your food*). The use of adverbial phrases and other devices to support cohesion is limited.

Some sentences are accurately demarcated with capital letters and full stops, and there is some evidence of the wider range of punctuation taught at KS2, such as apostrophes for possession, in piece A (*Burt's*), in piece B (*Ickabog's family*), in piece C (*Stan's*) and in piece D (*staying at nana's*) but also evidence of missing apostrophes for possession, in piece F (*girls and boys room's*).

Commas are sometimes used after adverbials, in piece C, for example, (*Firstly, ...On the other hand,*) and after subordinate clauses, in piece F (*As we all walked through the narrow hallway,*). There is, however, repeated misuse of the comma between a determiner and noun, in piece F, for example, (*the, neverending table*), between a verb and an adjective, in piece A (*was, sparkling*) and between two words in a verb phrase, in piece D (*was, getting*). There is comma splicing in piece A (*The luggage was packed, we were off to find the Ickabog*) and missing punctuation to separate clauses in piece B (*to live with creatures it is unsafe*) and piece D (*I am going to say how I feel I hope that Mum and Dad...*).

There is some use of brackets, for example, in piece C (*his wife (who was Stan's auntie) to help him*) and dashes to show parenthesis, in piece C (*the fair guy – Dot – and...*). Inverted commas are used correctly for speech in piece D (*"Hello, son."*).

There is, however, only limited evidence of the use of hyphens and of colons and semi-colons to mark the boundary between independent clauses.

Handwriting is mostly but not always joined.