



Key stage 2 English writing standardisation exercise 1 commentaries

Pupil A – working at the expected standard

The collection includes:

- A) an owner's guide
- B) a biography
- C) a story
- D) a leaflet
- E) a missing chapter

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

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

Across the collection, the pupil writes effectively for a range of purposes and audiences. A guide instructs the new owner how to control and care for the clockwork knight. A biography focusses on key events in the life of the polar explorer Ernest Shackleton. A story, based on the short film 'Alma', is told from 2 different perspectives. A leaflet promotes the merits of a tour operator's range of cruises to the polar regions. A missing chapter captures a character's thoughts and reactions, as well as those of his peers, as he returns to school following a transplant operation.

In the owner's guide, the second person is adopted to congratulate and educate the recipient of the clockwork knight (*you lucky thing...you have to whistle a tune*), whilst the direct address in the animated opening of the predominantly third-person biography should appeal to its younger audience (*Wait, you haven't heard of Ernest Shackleton?*).

Similarly, in the leaflet, direct address is used throughout to convince potential tourists of the advantages of travelling with Antarctic Adventures (*you can be sailing the seas...you can get an exclusive overhead tour*), though the highly informal rhetoric may hold less appeal for the more discerning traveller.

The first person is used to good effect in the story. The anguish of the doll, helpless to forewarn her hapless victim (*I hated the fact that I had to be the one today...I felt so sorry for her...I did try to warn her*), offers the reader a chilling insight into what is about to unfold, whilst Alma remains oblivious to the sinister goings on within the shop. The main body of the story, conveyed through the third-person narrative, interweaves a sense of the ordinary with the tension of the unforeseen

consequences of Alma's ill-fated curiosity (*She had to keep looking for it...She ran straight into the shop*).

The first person is also aptly deployed in the missing chapter of 'Pig Heart Boy', which balances narrative and dialogue to present a convincing portrayal of the protagonist's return to school (*all I could hear was kids screaming and shouting*). The writer realistically portrays the curiosity of classmates (*Cameron is it true Cameron?*), the mocking by the class bully (*Whoa...Don't get so angry now Pig*) and the temptation to brag to gain respect (*it's a small lie*).

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

Settings, characters and atmosphere are described within the 2 fictional narratives as well as in the biography, which contains a strong element of narrative in the form of a recount.

Throughout the story, individual settings are described, enabling the reader to visualise the scene and 'watch' as Alma is drawn from the "snowy surface of the pavement" towards, and into, the mysterious shop (*The giant oak frame was odd in shape...It looked like a mouth opened wide*). The character of the young protagonist is plausibly drawn. Her sense of delight (*pride and joy in the light green eyes...found that funny*) and curiosity (*She got a bit closer to get a better look*) gradually give way to impatient irritation (*her face wrinkled as she crossed her arms*) as she becomes increasingly infatuated with the doll (*She couldn't waste any more time...she was too focused to worry*).

The freedom of the young girl juxtaposes the confined existence of the doll who, interpreting the situation, exhibits both compassion and despondency at her inability to save Alma from a similar fate (*I felt so sorry for her...she did not hear – they never do*). The opening section hints at the impending darkness of this seemingly everyday tale (*two grills above the window looked like menacing eyes that followed you around*), whilst the interweaving of the doll's perspective progressively augments the tense atmosphere (*she didn't know where her fate lay...This was my chance...She was climbing up and there was nothing I could do*).

Similarly, the missing chapter adopts a familiar setting, which is temporarily transformed by those desperate for news of the astonishing transplant (*the horrible sound of hustling reporters...kids screaming and shouting*). The speculative undercurrent is palpable as Cameron plucks up the courage to enter the school (*I felt like I could hear everything, every little thing that was said about me...everyone was looking straight at me*). As the day unfolds, his reactions capture his inability to handle the perceived betrayal (*I just walked away*), his loss of self-control (*So I punched him and ran away*), and his need to bolster his ego through embellishment of the truth (*...and it's a small lie*).

In the biography, Shackleton's spirit of adventure, his resilience and his determination are typically inferred through the account of his life (*has ventured not one, not two, but four times to the South Pole!...This achievement forced Shackleton to lay his eyes on a new mark...returned to Elephant Island to rescue the remaining crew members*).

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

The extensive dialogue within the missing chapter provides sufficient evidence for the 'pupil can' statement.

The interrogative onslaught by pupils shifts the atmosphere of intimidation away from Cameron's front door to the grounds of his school, moving the action on to the moment of trepidation when he

knows he must face his so-called friends (*Are you really pig heart boy Cameron?...Is it true?...How does it feel?!).* The brusque retort to Marlon snapshots the contempt Cameron feels at being betrayed by his classmate (*Be quiet Marlon*), signalling a further change of scene (*We'll talk about this outside*).

Clipped exchanges and accusations lend authenticity. The remorse expressed by Marlon juxtaposes Cameron's growing sense of betrayal and anger at his friend's apparent collusion with his dad (*Wait...what!...This this wasn't your fault?!...He what?*), whilst Travis' incessant taunts cause him to finally snap and retaliate (*Why do you do this Travis? Why do you have to be such a bully?*).

The tormenter's provocative response (*Because it's fun*) once again advances the action as his victim is pushed to breaking point (*So I punched him and ran away*), setting up the 'small lie' in the concluding paragraph (*I said I had beaten Travis in a fight*) and prompting a fitting end to the chapter (*I'm sure I'll tell Alex in person one day*).

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).

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

As befits its purpose, the owner's guide deploys grammatical structures which inform, advise, instruct, and caution the reader. Emphatic statements incorporating the modal verb 'must', sometimes qualified by a fronted subordinate clause, directly address the new owner to emphasise the criticality of the directive (*you must follow this simple guide...If you want Ironsoul to be your friend [...] you must press the big red button...To put him to sleep, you must press it again*).

The use of imperatives in the bullet point list of 'Dos and Don'ts' further reflects the purpose of the writing (*bathe him weekly...don't say devil*), whilst expanded noun phrases (*lots of consequences...a tune that he really likes*) and preposition phrases (*in rotten human blood...as well as the cold place*) provide additional detail for the reader. Vocabulary choices are mostly appropriate (*obviously...consequences...scrubbing...companion...reak havack*), although sometimes simplistic (*lots of...big red button...loads of fun...cold place*).

The informal opening of the biography employs the imperative (*Wait*) to capture the reader's attention, whilst the subsequent interrogative statement (*you haven't heard of Ernest Shackleton?*) directly questions their familiarity with the renowned explorer. In contrast, details of Shackleton's life are presented in a more formal tone – for example, through use of the passive (*was raised...was tapped...was shattered...was buried*) and some precise choices of vocabulary (*gaining...certified...persued...venture...disembarck*).

Multi-clause sentences convey related points succinctly (*Born in County Kildare...he was raised...where his family moved when Shackleton was a young boy*), whilst noun phrases, including those expanded by relative clauses, convey complex information concisely (*an Irish born British explorer who has ventured not one...London where his family moved...The early years in the Merchant Navy...the Earth's most southerly point*).

The promotional leaflet, with its direct address, deploys the language of speech to cajole and entice. The opening question plants the seed in the mind of the reader (*Are you an explorer?*), whilst

contracted forms (*you'd...haven't...it's*), idiom (*made your mind up*), abbreviations (*VIP...HD TV*) and rhetoric (*I bet you haven't even dreamt of...you can be sailing the seas...a trip of a lifetime*) impart an animated, informal tone.

The modal verb 'can' acts as a persuasive device (*that dream can come true...you can get an exclusive overhead tour*), and there is an attempt to condense information through the use of ambitious multi-clause sentences. However, at times, these are protracted, leading to some loss of control (*I bet you haven't even dreamt of going there but if you have, that dream can come true with Antarctic Adventures, where you can be sailing the seas in 1 of 3 boats: Sea Rider 201, Antarctic King and Off Lander*). The persuasive intent is further enhanced through the use of emphatic adverbs (*even...literally...absolutely...most...just...particularly*) and some well-chosen adjectives (*exclusive...thrilling...favourite...luxurious*).

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.

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

Both the owner's guide and the promotional leaflet are effectively organised. In both pieces, the introduction is followed by sub-headed sections that signpost the reader to important points of information and, in the case of the leaflet, individual reviews. Pronouns work in tandem with adverbs, prepositions and conjunctions, providing a conversational continuity across each piece (*If you're reading this...you must press it again / Well, you'd have to be one, if not as good as one...but if you have...At the lowest price we have*), whilst concluding bullet point lists reiterate key points for the reader.

Sub-headings are also used in the biography, signalling a rudimentary chronology of Shackleton's life and exploits. Synonymous noun phrases build cohesion within and across paragraphs (*one of the oldest children...the oldest son...the 16 year old Shackleton...a certified master mariner...the young explorer*), whilst simple adverbials support the timeline of events (*at the age of 24...With his return...In 1911...On August, 1st...In January...After...later that year*). The writer's concluding comment (*more exciting than you thought hey*) neatly links back to the opening interrogative (*you haven't heard of...?*), although it might have been better placed at the end of the final paragraph.

In the story, organised shifts from first to third-person narrator provide a cohesive thread across the text as a whole (*a little girl seemed to be looking...That's when I saw her*). Synonymous references (*one in particular...Alma...the little girl...an innocent little girl*) and pronouns (*She...saw something...it had gone...it had moved...Alma found that funny...it kept banging its head...she was finally distracted by something...This was my chance...it had happened...She was now trapped inside of me*) build links within and across paragraphs. Adverbials help to guide the reader through the unfolding sequence of events (*Suddenly...As soon as I was on the tiny platform...That's when...When Alma looked up...When she got to the door...When she looked up*).

The missing chapter deploys a range of devices to build cohesion across the piece. Adverbials support the sequencing of events (*When I finally...Suddenly...Eventually...As soon as...About fifteen minutes into the lesson...At lunch time*), cumulative references track Cameron's growing apprehension (*I swear I went deaf...screaming and shouting...shouting my name...I could hear everything*) and dialogue links actions and reactions (*"None of your business!" I shouted getting angrier...So I punched him*).

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

Verb tenses are used consistently and correctly throughout the writing.

The use of present tense verb forms in the owner's guide supports its purpose. The present progressive is used to convey actions in progress (*you're reading...you're not having*), whilst the simple present is used to speculate and inform (*who knows...there are lots of consequences...is due...he likes*), and the present perfect notes a past action that remains relevant (*you have obviously chosen*).

The past tense is typically adopted throughout the biography to convey details of Shackleton's life and career (*lived...was raised...joined...was tapped...squeezed*). The use of the present perfect, the simple present and the present passive in the address to the reader is wholly appropriate, reflecting the current state of affairs (*haven't heard...we have...there is...Shackleton is known*).

As befits its purpose, the past tense is used consistently throughout the story. The simple past is used to convey the characters' actions and reactions (*Her mouth drew upwards...I knew...I felt so sorry...she knocked over*), whilst the past progressive indicates those that are ongoing (*she was staring...I was ascending...Alma was panicking...She was climbing*). The past perfect is used to good effect, framing the doll's past recollections to create a sense of sombre inevitability (*I'd seen it before*), and injecting an element of surprise and suspense (*It had gone*).

In the promotional leaflet, the simple present conveys current and factual information (*ships have a 4 ½ Star rating...This ship is the bomb...the lowest price we have*), whilst the present perfect suggests an unlikely, but relevant, situation (*haven't even dreamt...haven't made*). There is an appropriate shift to the past tense as travellers recall their experiences (*I was also amazed...There were loads of activities...it wasn't the best trip*).

In the missing chapter, present and past tense forms are well managed. Past tense forms are used to narrate the events of the day (*I woke up...the bell rang...everyone was looking...I was sitting*), the simple present is used to inject opinion (*it's a small lie*) and there are appropriate shifts between past and present forms in dialogue (*this wasn't your fault...you're the only person I told*).

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

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

- commas to mark fronted adverbials and clauses
 - *So to ensure you have the full experience, this is a list to recap...* [Piece A]
 - *With his return to England, Shackleton pursued journalism...* [Piece B]
 - *As soon as she picked it up, the doll started pedalling...* [Piece C]
 - *So if you haven't made your mind up already, come and...* [Piece D]
 - *When I finally got to school, I swear I went deaf.* [Piece E]
- commas, brackets and dashes for parenthesis
 - *a really cold place (I suggest -5°C)* [Piece A]
 - *was one of the oldest children in his family – he was second out of ten children – and the oldest son.* [Piece B]

- *This ship is the bomb – literally – due to the fact it is...* [Piece D]
- *At lunch time, after I had finished, I was sitting on a bench...* [Piece E]
- dashes to mark the boundary between independent clauses
 - *He also made an attempt at becoming a member of parliament – this however was unsuccessful.* [Piece B]
 - *...but the shop was enough to worry about – it wasn't like any other...* [Piece C]
- semi-colons to mark the boundary between independent clauses
 - *This ship is also one of two ships that have a heated pool; it also has two helipads...* [Piece D]
- colons to mark the boundary between independent clauses
 - *I was also amazed by the helicopter tour: it was the most thrilling experience of my life.* [Piece D]
- speech punctuation
 - *“No,” he mumbled quietly. “It was my dad, he...”* [Piece E]
- hyphens to avoid ambiguity
 - *pitch-black hair* [Piece C]

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

Words from the statutory year 5 / year 6 spelling list are correctly spelt (*secretary...parliament...achievement...recognised...equipment...Average*).

The spelling of more ambitious vocabulary is mostly correct (*consequences...innocent...ascending...trance...engineer...luxurious*), suggesting possible use of a dictionary.

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at greater depth within the expected standard' because the 'pupil can' statements are not met. Across the collection, form is not always maintained, register is not always entirely appropriate and the pupil is not yet able to manipulate grammar and vocabulary to exercise assured and conscious control over levels of formality.

Although the purpose of the writing is clear, showing good awareness of the reader, content lacks precision and breadth, suggesting that the pupil is not yet able to draw independently on what they have read as models for their own writing.

There are lapses in selecting and maintaining the appropriate register. For example, the muddled final paragraph of the biography veers between the informal language of speech (*So that there is*

the big thing...going on expeditions wasn't over for him either) and the more formal, conventional tone (*In 1921, he set out*) adopted elsewhere, which the pupil is then unable to sustain (*this one didn't go too well...that was the end of Sir Ernest Henry Shackleton*).

Whilst grammatical structures reflect what the writing requires, sentences are often repetitive in nature, with limited manipulation of clauses for effect (*If you're reading this...If you say 'Devil'...If you want Ironsoul / She tried to look down...She had to keep looking...She got really annoyed...She noticed the snow / When I got out of the enormous crowd...When I finally got to school...As soon as I sat down...As soon as the bell went...As soon as I got home*). Similarly, at times, use of vocabulary is imprecise or repetitive, weakening the impact of the piece as a whole (*loads of names...they turned into confusion...A look of confusion sprang upon her face...This ship is also one of two ships ...it also has two helipads so you can get...one of the most suitable ships... it's also got a heated pool and a helipad so you can get*).

The pupil uses the range of punctuation taught at key stage 2 mostly correctly. However, this is not yet applied precisely to enhance meaning (*By the time they got to South Georgia it was late Autumn they then left the island on December 5th...This is one of the most suitable ships ever to travel the Atlantic, with a high-powered gas engine and fuel that could last a century, the power is great with very little chance of a power out*). Independent clauses are typically separated by co-ordinating conjunctions, resulting in a lack of concision (*She saw a big shop in front of her and saw something in the dark, dirty windows but the shop was enough to worry about*) or dashes, resulting in some loss of formality (*He also made an attempt at becoming a member of parliament – this however was unsuccessful*).

Pupil B – working at the expected standard

The collection includes:

- A) a short story
- B) an informative article
- C) a speech
- D) a diary
- E) a newspaper report

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

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

Across the collection, the pupil writes effectively for a range of purposes and audiences. A short story centres on the search for a legendary totem pole. A parliamentary speech questions the length of the school day. An article, written for a children’s geographical magazine, provides information about pandas. A diary entry is written in role as Anne Frank. A newspaper article, based on a murder mystery, reports a suspicious crime.

The short story, appropriately narrated in the third person, weaves setting, plot and characters into a succinct but effective tale, fusing an essence of adventure (*Deep in the over grown jungle...trying to climb the great mountain*) with the mythological significance of the ‘golden totem’ and its subtle, underlying message that strength comes from within.

Strength of character is also ably captured within the diary entry, appropriately written in the first person (*I’ve got to remain hopeful...I’m not giving up that easily*). In addition to the focus on Anne’s own thoughts and feelings, the writer broadens the perspective to reveal the typicality of a day spent in hiding (*This is a prison...It was the gestapo...The officer threw the poor defenceless man against the bookcase*).

The article on pandas packs an abundance of information into 3 short sections, each focusing on a specific aspect of the animal. The writer’s admiration for this wild bear (*these magnificent pandas*), and slightly misplaced enthusiasm (*loving, passionate and generous animals*), is counterbalanced by an authoritative stance (*99% of its diet is bamboo*) and the inclusion of scientific language (*immune system...species...omnivores*) – an approach that is likely to appeal to its intended audience.

The formal speech, with its direct address to the reader, seeks to deliver a more measured tone (*I am here today to address...In my opinion*), whilst emotive statements forcefully impart the speaker’s views. However, choices of language (*I am disgusted...I am shocked*) and the somewhat inappropriate inclusion of the quoted dialogue with a colleague (*My child isn’t having a fun experience...*) slightly detract from the overall effect.

The newspaper report adopts a semi-formal reporting style to convey the events of the evening. Contrast is used to good effect – the violent stabbing of the aptly named Lord Toffsbury compared to the elegant setting of the stately home, the silence pierced by screaming, and the ‘golden

grounds', once 'a place to clear your mind', now 'layered in thick red tape'. At times, the reporting style lapses into language more reminiscent of storytelling (*She sprinted to the study*). However, in keeping with the murder-mystery genre, much is inferred but little is resolved, whetting the reader's appetite for further news (*we will try to keep you updated...Who would kill such an innocent man?*).

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

Settings, characters and atmosphere are described in the short story as well as in the biography and the newspaper report, all of which contain a strong element of narrative in the form of recounts.

The opening scene of the short story foregrounds the setting, allowing the reader to experience the sights, sounds and climate of the jungle alongside the unidentified travellers (*birds screeched...trees waved...insects jumped...the carpet of moss trailed...Tangled vines...a crystal blue water...a large school of parrot fish...humid air*). On revealing their identity, the 2 friends are tagged with contrasting characteristics (*Pixy, the brave one...Kia, the lazy one*), which are further depicted through their feelings and actions (*stood there paralysed shivering in fright...they felt exhausted...started to regret*). The atmosphere of trepidation and expectation, as the companions finally approach the legendary totem (*Their hands shook and droplets of sweat ran from their heads – with a trembling hand...*), becomes almost spiritual as the wording of the note is revealed (*Warm-hearted child you have seen the strength you sought...*).

In the diary, short sentences and repetition build tension, conveying the ever-present threat of discovery (*Suddenly, SMASH!...It was the gestapo...I saw metal armour...Rattle...Rattle...Rattle...Step...Step...Step...I didn't blink or breathe...He left*). There is some insight into Anne's character through her perceived thoughts and feelings – her exasperation (*This is a prison...do my hair to break the boredom*), optimism (*I just gained more hope*) and resilient determination (*I can't, I won't give up*).

The narrative journalism of the newspaper report is rooted in the murder-mystery genre. The setting is overtly impressive (*Towering above the Yorkshire countryside...The stately home, known for its elegance and wealth*), whilst the reader is left to infer something of the victim's character – from his title and mockingly conceived family name (*Lord Toffsbury*), his status amongst the villagers (*a source of employment for the community*), and his alleged hospitality and loving disposition (*failed to join her in greeting the guests...beloved husband*).

As is reported, the once tranquil atmosphere of the surroundings (*a place to clear your mind...the golden grounds*) has given way to anxiety (*rattled to the very core*) and suspicion (*The keys belonged to the butler, the maid and Lady Toffsbury*) as the police conduct their investigations.

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

Whilst there is limited evidence of dialogue, its use to convey character and advance the action is just sufficient to meet the 'pupil can' statement.

In the short story, the dialogue between Pixy and Kia lends credibility to their opposing characters as the 'lazy one' is chivvied onwards by her more determined companion (*Come on, just a bit closer*). Kia's final words (*Look over there; a cave, we can stay there for the night*) signal the closing of the day, allowing the action to advance and the story to conclude.

Direct quotations within the newspaper report, albeit slightly inappropriately managed (*This is how she replied*), do support characterisation. Lady Toffsbury's testimony of her husband further reiterates his seemingly genial personality (*I don't know why anyone would want to hurt my husband. He has never had a conflict with anyone in his life!*), and the diligent attitude of the police is reassuring (*No stone will be left unturned; don't worry, we will find out who the assassin is*).

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).

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

In the short story, single and multi-clause sentences are layered with fronted adverbials and expanded noun phrases, which add weight and depth to the scene (*Deep in the over grown jungle...the carpet of moss...a crystal blue water with a large school of parrot fish*), whilst noun phrases in apposition capture character concisely (*Kia, the lazy one*). The more measured pace of the narrator, achieved through the use of co-ordination and subordination (*After days of trying to climb the great mountain, they felt exhausted and started to regret venturing here*), is juxtaposed with the short, irritable discourse with its clipped sentences, exaggeration, and use of a contracted form (*How far away are we? I'm dying of exhaustion...Fine!*). Verb forms are mostly appropriate, including use of the past perfect to reference the rationale for the journey (*Legend had said...*). However, use of the passive is awkward and not entirely successful (*the mountain was eventually scaled...the totem was picked up*).

As befitting its informative purpose, the article on pandas consists predominantly of statements (*Bamboo is mostly eaten by pandas*), whilst a question is used to further engage the reader (*Did you know that...?*). Passive constructions support an attempt at formality (*is mostly eaten...are eaten*), though the use of a phrasal verb weakens the desired effect (*is made up*). Single-clause sentences are expanded through the use of adverbials and noun phrases, sometimes in the form of parenthetical asides, to add comment or detail (*Sometimes, in the wild, they will eat different forms of birds...Interestingly, pandas don't hibernate like other bears and large mammals*). Some use of precise and subject-specific vocabulary supports the writer's knowledgeable stance (*crucial... captivity...rodents...endangered species...omnivores*).

Statements also dominate the parliamentary speech, presenting the speaker's views and beliefs (*I think it is pointless...This precious time could be spent with family and friends*). Formal grammatical structures convey a sense of objective gravity – agentless passives avoid accusation (*are subjected to...are being placed under...are needlessly elongated*), whilst inclusion of the agent drives home the point (*has been discussed by many parents*). The use of the personal pronoun 'one' (*One must agree...*), idiomatic politeness (*If you do not mind me saying...*) and the present perfect (*have recently talked...have raised*) all contribute to the politically motivated tone.

Modal verbs express possible consequences (*could make children strained...This can affect*) and emphasise the rights of the child (*she should be able to...*), short, emphatic sentences reiterate the argument (*These hours are too long... It is unfair on children*) and the present progressive, sometimes incorporating the perfect form, indicates the ongoing plight of affected children (*isn't having a fun experience...are arriving home exhausted...has been stressing*). Choices of vocabulary

further support the purpose of the piece (*address...current...recommend...well-being...needlessly*), though these are not always entirely successful (*vital thing...disgusted...stressing...elongated*).

Short sentences and clipped clauses typify the diary entry, signifying both the palpable tension and the almost breathless relief of the writer at surviving another day (*I can't believe it: I'm still alive... We survived again. They left!*). There is some slowing of the pace through the use of multi-clause sentences, incorporating relative clauses, as the diarist reflects on her current life, comparing it with happier times (*Most of my time, I spend peering through the bookcase which feels like a jail cell, just to make sure that we're safe*). The language of speech is deployed throughout – contracted forms (*can't...I'm...I've...they're...She's*), phrasal verbs (*give up...fell over*), a rhetorical question (*Why would she kick the door down?*) and informal vocabulary (*can't believe it...One second...do my hair...crazy...squished...lots of*). However, this is more suggestive of a modern-day teenage diary than one penned by Anne Frank.

A formal reporting style is adopted in the newspaper report, communicating the gravity of the situation. Agentless passives foreground the setting (*The tranquil village of Dewsbury has been rattled...*) and victim (*Lord Toffsbury was stabbed*), and succinctly state the absence of evidence (*no hair or evidence was found*). The present perfect emphasises the significance of recent events (*has now seen its darkest days*) and establishes Lord Toffsbury's untroubled past (*He has never had a conflict*).

Clause structure is varied, supporting reader engagement. Clauses fronted by -ing and -ed forms are used effectively (*Layered in thick red tape... Towering above the Yorkshire countryside... Slouched in the corner*), and expanded noun phrases, including those in apposition, present complex information concisely (*the scene of a tragic murder... The stately home, known for its elegance and wealth... The detective, the third to witness Lord Toffsbury's dead body...*).

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.

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

Although the identity of the characters in the story is initially withheld, adverbials and pronouns signal their presence to the reader (*beneath their feet... Next to them... under their feet*). Adverbials also support an underlying chronology (*After days... The next day*), whilst synonymous references thread together sequences of events (*exhaustion... rest... stay... asleep*). The powerful, closing message links back through the story to provide a coherent and satisfactory ending (*the strength you sought: it was with you this whole time*).

In the informative article, sub-headings signpost the reader to different aspects of the panda. Cohesion within and across sections is achieved through the use of synonymous references (*these magnificent pandas... loving, passionate and generous animals... baby cubs... other bears*), adverbials (*In fact... Up to... Sometimes... Surprisingly... However*), determiners (*its diet... these plants... their diet*) and pronouns (*pandas tend to eat honey, eggs and fish – this helps their immune system... but not red pandas – they are omnivores*).

Continuous references to the speaker support cohesion throughout the speech (*I am here... my opinion... my colleague... me saying... I urge*), whilst determiners link related points (*These hours... My child... This issue... these poor children... their child... her children*). Synonymous references build

cohesion across paragraphs (*the amount of hours...this many hours...lower these hours...Current school hours*). However, a failure to broaden the scope of the argument weakens not only its effect, but also the impact of the concluding plea (*I urge you [...] to consider [...] the issue of extensive school hours*).

In the newspaper report, cohesion is typically achieved through the deployment of adverbials of time and place (*last night...Towering above the Yorkshire countryside...Around 12:45 last night...At the time of the brutal killing...Once her husband failed to join her in greeting the guests...Over the course of the next few days*), and through synonymous references (*Charles Toffsbury...Lord Toffsbury...her beloved husband...He...an innocent man*).

The reference to the assassin in the concluding paragraph neatly links back to the earlier statement (*The assassin left nothing...*), suggesting that the viewpoint of the police is unrealistically optimistic (*don't worry, we will find out who the assassin is*).

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

Verb tenses are used consistently and correctly throughout the writing.

The present tense is used to convey information about pandas. The simple present discloses current and relevant facts (*diet is a crucial part...this helps their immune system*), whilst the present passive foregrounds what is consumed (*Bamboo is mostly eaten...plants are eaten*).

Throughout the speech, verb tenses are well managed. The predominant use of the present tense creates a sense of urgency, implying that the current situation can no longer be tolerated. The simple present engages the audience, presenting the views of the speaker (*I think...I recommend...I do not see the point*) and actively encouraging consideration of the issue (*it is pointless...hours are too long*), whilst the present progressive signals ongoing consequences (*are arriving home exhausted...is having a devastating effect*). Shifts to the past tense are wholly appropriate (*I felt that...I went*), as is use of the present perfect to clarify recent and relevant actions (*points I have raised*).

Appropriate changes in tense are well managed within the diary entry. The present tense captures thoughts at the point of writing, giving the impression that the diarist is 'speaking' to her friend and confidant (*I can't believe it...One second I'm playing...feels like a jail cell*), whilst the past tense is used to recount the events of the day (*I heard the door...that was idiotic...Margret and I were squished*). The present tense signals a return to the more immediate thoughts of the writer as she verbalises her convictions and ongoing resolve (*I have lots of faith...I pray...I'm not giving up*).

Predominant use of past tense verb forms befits the form of the newspaper report (*was stabbed...has now seen...was welcoming...failed...has never had*), whilst the present tense is used to pass comment (*is more than just a stately home*) and iterate the words of Lady Toffsbury and the police (*I don't know why...don't worry*).

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

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

- commas to mark fronted adverbials and clauses

- *After days of trying to climb the great mountain, they felt exhausted...* [Piece A]
- *In fact, 99% of its diet is bamboo.* [Piece B]
- *In my opinion, I think it is pointless...* [Piece C]
- *Most of my time, I spend peering through the bookcase...* [Piece D]
- *At the time of the brutal killing, Lady Toffsbury was welcoming her guests...* [Piece E]

- commas, brackets and dashes for parenthesis
 - *The totem (which was made of gold) burnt into smoke.* [Piece A]
 - *Pandas, unlike other bears, can live up to 20 years in captivity.* [Piece B]
 - *I let my sister, who is called Margret, do my hair...* [Piece D]
 - *...Charles Toffsbury, owner of Dewsbury Manor, has been murdered.* [Piece E]

- dashes to mark the boundary between independent clauses
 - *...droplets of sweat ran from their heads – with a trembling hand, the totem was picked up...* [Piece A]
 - *Other bears mainly feed on different kinds of meat but not red pandas – they are omnivores...* [Piece B]
 - *I was defacing the wall – I had drawn my friends...* [Piece D]

- semi-colons to mark the boundary between independent clauses
 - *They fell asleep; it wasn't comfortable.* [Piece A]
 - *...they are most successful elsewhere; the record of baby cubs born in captivity is excellent.* [Piece B]
 - *The assassin left nothing; no hair or evidence was found.* [Piece E]

- colons to mark the boundary between independent clauses
 - *"...you have seen the strength you sought: it was with you this whole time."* [Piece A]
 - *Then again I have lots of faith: Hitler will be stopped!* [Piece D]

- speech punctuation
 - *"How far away are we?" whined Kia.* [Piece A]
 - *"No stone will be left unturned; don't worry, we will find out who the assassin is."* [Piece E]

- hyphens to avoid ambiguity
 - *Warm-hearted child* [Piece A]
 - *well-being* [Piece C]

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

Words from the statutory year 5 / year 6 spelling list are correctly spelt (*system...excellent... recommend...familiar...community*).

The spelling of more ambitious vocabulary is mostly correct (*exhausted...crucial...passionate... omnivores...colleague...precious...tranquil...assassin*), suggesting possible use of a dictionary.

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at greater depth within the expected standard' because the 'pupil can' statements are not met. Across the collection, form is not always maintained, register is not always entirely appropriate and the pupil is not yet able to manipulate grammar and vocabulary to exercise assured and conscious control over levels of formality.

Despite the succinctness of some pieces, the pupil is able to write effectively for a range of purposes and audiences. At times, however, the pupil has struggled to maintain the chosen form, suggesting that the pupil is, as yet, unable to draw independently on what they have read as models for their own writing. Within the context of the chosen form, language choices are sometimes awkward, imprecise or repetitive (*They fell asleep; it wasn't comfortable...Amazingly, pandas can sometimes live in small groups...Amazingly, they are most successful...This is a vital thing to ponder...Margret and I were squished...She sprinted to the study...This is how she replied*).

Grammatical structures are varied and mostly accurate. However, assured and conscious control over levels of formality is not sustained (*have to find someone to mate with...My child isn't having a fun experience...I have recently talked to my assistant...Last night, I went to my companion's...She's not crazy*).

The lack of development in some pieces provides limited opportunity for the writer to showcase their craft. Though the short story delivers a clear message in keeping with its Native American roots, there is minimal characterisation and details of the journey are sparse, whilst the informative article lacks the introduction and summary typically associated with a magazine article of this type.

Pupil C – working at greater depth

The collection includes:

- A) a missing chapter
- B) an informal letter
- C) a formal letter
- D) a biography and associated newspaper report
- E) a story opening

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

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

Across the collection, writing is effectively adapted for varied purposes and audiences, selecting and maintaining the appropriate form throughout. The pupil’s knowledge of language is evident, gained from close study of a class novel and wider reading of science fiction as well as non-fiction texts – from the chapter written in the style of Louis Sachar’s novel ‘Holes’ to the futuristic science fiction opening and the carefully researched biography of Shakespeare.

The missing chapter skilfully captures the style of the original novel. Single-clause sentences and sentence ‘fragments’ (*The hole was finally done. Finished. Slumping back...Mr Sir. With a gun. Was this a nightmare?*), the use of the second person (*If you don’t want to die, you probably don’t want to disturb*) and the stream of consciousness technique (*There it was, a pinprick in the distance*) work together to recreate the quirky narrative. Occasional over-reliance on the source text (*It was nothing to be proud of, but he felt proud nevertheless*) does not detract from the success of the piece, which is firmly rooted in the pupil’s understanding and appreciation of the novel.

Fronted clauses, typically introduced by -ing and -ed verbs (*Heaving himself up, Stanley...Blinded, he fell back...Summoning up the last of his spit, he...Comforted by the fact that*) engage the reader by withholding the subject, whilst literary language (*A glowing full moon balanced precariously...liquid ice soothed his aching back, washing away the heat...Overpowering heat welcomed him*) vividly evokes the scene.

The 2 letters, both written in role as Stanley, skilfully convey events through his viewpoint and draw on the style of the novel, whilst effectively addressing the differing purpose and audience of each. The personal letter to his mother aims to reassure her. By drawing on elements of life at Camp Green Lake, the pupil cleverly transforms each into an ironically positive experience that could not be further from the truth (*I was worried I wouldn’t sleep, but the bedding was so good I can’t even remember getting into bed!*). The letter of complaint to Children’s Services adopts a more serious tone as befitting its audience (*shocking state...disgusting conditions...appalling...terrible quality*), juxtaposed with Stanley’s understandable sense of outrage (*...we are children. Children in the middle of their education...how can you possibly expect us...?*).

The 2 linked pieces on Shakespeare draw on the writer’s knowledge of biographical writing and reportage. The well-researched biography adopts a chronological approach, charting key events in Shakespeare’s life, neatly framed by the concise introductory and concluding lines (*This is the life*

of...*This was the life of*). As befitting a biography, factual details gleaned from research predominate, whilst the more speculative nature of the information (where the facts are less clear) is acknowledged (*it is believed...There are theories that*). The writer's voice is subtly present throughout (*it was common for baptism...but unfortunately...which meant she...a complete mystery...a very wealthy man indeed*), whereas the more overt commentary (*is considered the greatest writer of the Elizabethan age...a vital part of England's history*) conveys the writer's open admiration for their subject.

In the newspaper report, emerging details of the murder combine with eyewitness testimony and editorial comment. The reporter adopts a wary stance, conveying both respect for the murdered king (*his Majesty...our great King*) as well as diplomacy (*Lord Macbeth...was the hero of that battle...is expecting to be crowned King*) and guarded pragmatism (*While we may mourn...we must move on...We must stay as one – as SCOTLAND!*).

The story opening, in which the main character, Sonar, is depicted as a bored television buff who finds himself drawn – literally – into the TV set, is skilfully structured, with transitional moments conveyed with concision (*into the extremely solid looking glass...“Arrghhh!!!” he shrieked, as he plunged into icy water...Why was he a girl?...A massive jolt woke Sonar*). The subtle humour that pervades the piece (*What on Earth – get it!...couldn't suppress a high-pitched giggle...after six snapped hairbands*), the use of literary language (*Streaks of rain raced down the glass...like a large machine powering down*) and the well-placed clues that enable the reader to infer the situation ahead of the protagonist (*Long silvery locks...Wet auburn curls...Something cold and slimy...cold goldfish-free water...eyelashes were coated in what seemed like tar...giant thingie on wheels*) are all indicative of a writer sufficiently confident to draw on and adapt their chosen genre to engage the reader.

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

Throughout the collection, the pupil consistently demonstrates the ability to distinguish between the language of speech and writing, choosing the appropriate register according to the context.

Features of language more resonant of speech are deliberately deployed to create an appropriate level of informality when appropriate – for example, to engage the reader in the missing chapter and the science fiction story. However, when writing for more formal contexts, an appropriately formal register is adopted, avoiding the language that might otherwise be used in speech.

The pupil makes a conscious choice to adopt an informal register in order to achieve their intended effects. The casual asides in the missing chapter (*He would need to get on the road [well, desert]*) and in the science fiction story (*It's not like he had anything to do*) imply an ironic third-person narrator, and the deliberate deployment of features of spoken language in Stanley's letter to his mother (*it was SUPER dark, like literally, you will not believe it!...There's this thing called...Well – DUH...it was totally worth it*) combines with the subtle humour (*I have had like ZERO time to write...Hashtag-worst-holiday Ever*) to successfully capture Stanley's speaking voice, creating the chatty, intimate and light-hearted tone required.

An appropriately formal register is adopted in the letter of complaint (*I was sent here as a consequence of my mistake, as many boys are...we are not even permitted...This task might be manageable if it were not for*) and in the two pieces on Shakespeare. The impersonal style of the biography is appropriate to its informative purpose (*is considered the greatest writer of the Elizabethan age...Shakespeare and his writings are still widely studied...He is regarded as*

England's national playwright), whilst the relatively formal, measured stance of the reporter is successfully conveyed (*His majesty had been staying...he had not thought it unusual...it is important to remember that*).

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

Throughout the collection, levels of formality are consciously controlled according to context, audience and purpose. Grammatical structures and vocabulary are manipulated to convey differing levels of formality – from the chatty style of Stanley's letter home and the humorous science fiction narrative to the more formal pieces on Shakespeare.

The missing chapter successfully imitates the informal, quirky style of the original, with its sentence 'fragments' (*A lizard. A Yellow Spotted Lizard.*), brief transition to the second person (*If you don't want to die, you probably don't want to disturb a Yellow Spotted Lizard*) and apt choices of vocabulary (*popped...chinks...spat*).

The 2 letters, both written in role as Stanley, deploy differing levels of formality as befitting their quite different audiences. The personal letter consciously establishes and sustains a level of informality appropriate to Stanley's character and situation. Imperatives (*Wait until you hear... Please don't worry...Tell Dad I said hi*), second-person direct address (*You know when the court guy says*), contracted forms (*'cause I wanted...y'know...Please don't worry 'bout me*), phrasal verbs (*been up to...dried off...going on*) and elliptical sentence 'fragments' (*I have to go now – can hear the dinner bell!...I am FINE. Better than fine! Really, I am.*) combine with carefully chosen vocabulary (*the court guy...pretty painful...like literally...super fast...Ultra-cool*) and vague language (*this really nice girl...where the stuff was...There's this thing called*) to achieve an 'upbeat' tone, concealing the truth about Camp Green Lake from his parents.

A far greater level of formality is deployed in the letter of complaint through the use of passives (*I was sent here...One of my room mates [...] was cut severely...we are not even permitted...we are expected to survive...measly amount of water we are given*), the subjunctive (*if it were not for*) and precise vocabulary choices (*consequence...endure...conditions...permitted...adapt...attending*). Occasional emotive outbursts (*we are children. Children in the middle of their education...how can you possibly expect us*) add to the sense of Stanley's outrage without detracting from the required formality of the piece.

The informative biography achieves a relatively impersonal style through extensive use of the passive voice (*is considered the greatest writer...is best known for his plays...have been proven...were awarded a royal patent...work was published...are still widely studied...He is regarded*), including the impersonal 'it' construction (*It is believed that*), whilst expanded noun phrases convey detail concisely (*the only known record of his existence during this period...a group of successful writers and actors...the theatrical fashion of the day*). Assured vocabulary choices (*existence...prosecuted...premises...secular...temperate*) and subtle authorial intrusion (*but unfortunately...a very wealthy man indeed*) contribute to the knowledgeable, authoritative tone of the piece.

The relatively formal, measured tone of the newspaper report is appropriate to the subject matter and the circumstances surrounding the murder. Verb forms, including the perfect, simple and progressive forms, are manipulated to convey the timeframe of events (*had been staying...was the hero...and now is...There had been...happened...had indeed heard...had not thought it unusual...had not investigated further...is expecting to be crowned*), whilst modal verbs (*we may...*

we must...) and the impersonal 'it' construction (*it is important to remember*) provide a level of editorial caution. Vocabulary choices are apt (*victory...host...banquet...bed chamber...occupants...disturbances...investigated*).

The science fiction opening judiciously deploys informal vocabulary and grammatical constructions to create a highly assured and humorous narrative. The ironic stance of the narrator is captured through informal asides (*It's not like he had anything to do...his mother had decided blonde was too 'common'...as it always did*), whereas precise vocabulary choices secure the humour in the piece (*shrugged indifferently...scrap of peanut butter...measly selection...going to face-plant*).

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

A range of punctuation is used correctly – for example:

- commas to clarify meaning
 - *His muscles felt like bags of wet cement, and if someone told him he was to sleep here tonight, he would have accepted.* [Piece A]
 - *Heaving with relief, he rolled over, panting, only to jump up in agony at the burning in his back.* [Piece A]
 - *I was sent here as a consequence of my mistake, as many boys are.* [Piece C]
 - *Rushing through the door in humiliation, he fled into a cramped cubicle, locking the door.* [Piece E]

- punctuation to indicate parenthesis
 - *... to get on the road (well, desert)...* [Piece A]
 - *There was this really nice girl escort – her name was Landy – she took me to my cabin...* [Piece B]
 - *Shame, really, 'cause I wanted to go everywhere!* [Piece B]
 - *... measly amount of water we are given (previously stated above).* [Piece C]
 - *His host, the Lord Macbeth of Glamis and Cawdor, was the hero of...* [Piece D]
 - *"But I, uh," stammered Sonar, blinking in confusion, "oh, yeah, of course."* [Piece E]

- colons, semi-colons and dashes to mark the boundary between independent clauses
 - *His arms were too weak from countless hours of digging; his legs were too tired to support his heavy weight.* [Piece A]
 - *He could tell because his dirt pile had a really peculiar shape; it had a spooky resemblance to Mr Sir...* [Piece A]
 - *I'm surprised at how quickly everybody got up – I was hardly awake!* [Piece B]
 - *It was safer than I thought – we were all tied into rope harnesses with metal hooks.* [Piece B]
 - *However, this task is so pointless: would it not be better... including us?* [Piece C]
 - *The next known record of Shakespeare is when he was already a playwright in London: he received several negative reviews...* [Piece D]
 - *... the Globe was built, with Shakespeare owning 12.5% of it – he became a very wealthy man indeed.* [Piece D]
 - *It didn't last long – a beam of red laser shot out...* [Piece E]

- *It was like the whole object that they had been travelling in had shut down; there was a soft whirring noise...* [Piece E]
- colons to introduce a list and semi-colons within lists
 - *There's every thing imaginable: cereals of every kind; the cutest cakes; a full fried breakfast range and the best fruits.* [Piece B]
- hyphens to avoid ambiguity
 - *... algae-filled slime ponds...* [Piece B]
 - *... the 16-year-old maid...* [Piece D]
 - *... cold, goldfish-free water...*[Piece E]
 - *... a hot-pink brush...* [Piece E]

When necessary, punctuation is used precisely to enhance meaning and avoid ambiguity. For example, commas are used to avoid miscues (*Stanley looked around, eyes squinting for the orange glow...There it was, a pinprick in the distance...More stars than he had ever seen, sprinkled across the sky...Mesmerised, Stanley walked on*) and to mark nouns in apposition (*Anny's, the 16-year-old maid*).

Commas, colons, semi-colons and dashes are used confidently, often working in tandem to control ambitious, multi-clause sentences (*The infamous yellow spotted lizard is extremely common: while I realise the counsellors cannot possibly take these animals away from their natural habitat, they could at least provide us with...It didn't last long – a beam of red laser shot out of the signal indicator, scanning the room while buzzing continuously*).

The use of a semi-colon is particularly well chosen in the missing chapter, where it is used to balance two linked, independent clauses for literary effect (*His arms were too weak from countless hours of digging; his legs were too tired to support his heavy weight*).