



Key stage 2 English writing standardisation exercise 2 commentaries

Pupil A – working at greater depth within the expected standard

This collection includes:

- A) a Greek myth
- B) a letter of complaint
- C) a balanced argument
- D) a fable
- E) a blog

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

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 tailored for a variety of purposes and audiences, selecting, maintaining and adapting both form and authorial voice throughout. The pupil’s knowledge of language, gained from wide reading of fiction and non-fiction texts, is evident – from the formal balanced argument to the skilful adaptations of a Greek myth and a fable.

‘The Story of Thesos’ draws on the structure and language of a Greek myth to create an original and humorous cautionary tale, cleverly melding the knowing wisdom of the authorial voice (*it was always considered wise to... he would be careful not to forget the ‘almost’... well, it could be fatal... it often happens that*) with the smug arrogance of Thesos (*I am just so remarkably skilled... still as smug as ever*) and the weary resignation of his father (*His father sighed. He had heard all of this before*).

Literary language (*Towering statues looked over all that lived there... fat-fingered fumbler*), patterning (*quick-tempered with his father, rude to his servants and unfriendly to his fellow citizens... Ares had been confident, proud, careless*) and grammatical choices (*In stepped a shrivelled-up hag... Gone was the tattered travelling cloak... In their place stood a tall, muscular man*) contribute to the overall success of the piece.

Well placed clues, including the early reference to the statue of Ares “*wielding his fatal blade*”, the unannounced arrival of the “*shrivelled-up hag*”, and Ares’ realisation of his “*own empty hand*”, engage the reader, requiring the implied meaning to be inferred and foreshadowing the events that follow. The ending is skilfully handled, from the anticipation (*Something was wrong... The crowd*

fled) to the startling outcome. Whilst it is inevitable that Thesos will be punished for his arrogance, his apt transformation into a sword, withheld until the final sentence, still has the power to shock.

Although 'Harry Potter and the Chamber of Secrets' provides the stimulus for the letter, the writer draws not only on their reading of this novel, but also on their reading of formal letters to lodge an official complaint about Harry. By choosing to write in role as the Basilisk, the writer is able to make oblique references (*Hissssss translation... dim-witted half-giant, Reubeus Hagrid... a non-explanatory grudge against He-Who-Must-Not-Be-Named*) that are likely to appeal to those familiar with the novel. These cleverly reveal the overbearing and duplicitous nature of the giant snake through a combination of flattery (*Being the great and wise man you are*) and assertion (*It is an atrocious thing to harbour grudges... you will agree that this is a terrible act*) in a cynical attempt to have Harry expelled from Hogwarts. Furthermore, the use of 'it' as the subject of a clause (*it is my duty to inform you... It is an atrocious thing to harbour grudges*) has the effect of slightly distancing the writer from the views expressed, making the Basilisk's assertions seem more plausible than they actually are.

In the balanced argument, the writer deals with a potentially emotive topic in an authoritative and objective manner. By providing detailed information about the impact of deforestation, the writer leaves the reader in no doubt about the seriousness of the issue. Despite acknowledging the counter argument (*an opportunity to earn money and make a living... they have no choice*) and the tentativeness of some of the facts (*It is estimated that... perhaps the most detrimental of them being... may lose... could crush*), the writer deftly secures their case (*However, most people believe that [...] is the right thing to do*).

The fable draws on the pupil's reading of Kipling's 'Just So' stories to create a new tale about the koala's shout. Language choices evoke a convincing narrative voice (*In the beginning... indeed, he had developed... oh Best Beloved*), whilst literary language (*the unfortunate rocks... tail swishing like a turbine*) and repetitive patterning (*On Tuesday... and shouted... And the koala said*) contribute to the authentic style of the piece. The apparent simplicity of the tale belies its sophistication – the modal 'would', used extensively at the start of the piece (*would sit... would look up... would remain silent*), is reinforced by the past progressive (*was sitting... was sleeping*) and simple present (*I am... you are*) to suggest the koala's habitual behaviour, whilst the perfect form (*had developed... has been... has [...] not made up for*) suggests the changed state of affairs at the end.

The blog, based on the writer's interpretation of Neverland, skilfully relocates the narrative to the world of online computer games, with Peter and the lost children engaged in a deadly fight against a world populated by robots. The form of the blog provides the vehicle for the narrator to tell his story, artfully interweaving the world of online computer gaming and screen chat with a hi-tech version of Neverland to create a highly original narrative.

The narrator addresses the blog directly, almost as an old friend, drawing on shared experiences (*Hello blog... I haven't seen you in a while... You know, where you start off with*), and seeming to blog as the events unfold around him, creating pace and immediacy (*I would tell you, but it seems as if we're evacuating... I have to go now*). The piece is neatly structured, with the writer's opening explanation for having neglected his blog, and the final reference to "that Anonymous guy" who set in motion the whole train of events.

Clause structures are varied, combining sentence fragments (*All of the game data erased*) with single and multi-clause sentences, sometimes introduced by a co-ordinating conjunction to suggest the narrator's train of thought (*And I was only about 2,000 XP away from getting to level 78!*).

Combined with the subtle humour (“OT OS AAT!” I yelled [translation: WHAT WAS THAT!]... It’s strange, fighting a robot. They’re a lot smarter than you think... I’m really starting to hate that Anonymous guy), the piece is indicative of a writer sufficiently assured 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 context. Features of language more resonant of speech are deliberately deployed to create a level of informality when necessary – for example, to recreate the quirky, conversational style in the blog. However, when writing for more formal contexts, an appropriately formal register is adopted, avoiding the language that might otherwise be used in speech.

The writer consciously adopts a highly informal register in the blog, in keeping with its context. Language resonant of speech recreates the narrator’s casual, chatty style when addressing his blog as a familiar old friend (*Okay, let me explain. You know all those books and movies about... You know, where you start off with*). Vague language (*dream of this stuff... this sort of landing pad... evacuating or something*) and the humorous replication of his distorted speech (*EY! OT OO OO IN’ OOR OOIN!*) add to the authenticity of the piece, whilst abbreviated forms and colloquial language (*gotta... newbies... ‘round here... ‘cos... nick... ‘em... Nah, it’s fine*) encapsulate the distinctive voice of the “new Peter Pan”.

In contrast, the impersonal and objective tone adopted in the balanced argument is indicative of the highly formal register required (*It is estimated that... experts predict that... perhaps the most detrimental of them being... After much consideration*). Vocabulary choices are precise (*deforestation... demolished... economically developed... hazard... detrimental*), as befitting the audience, form and purpose of the writing as well as its more serious subject matter.

The Greek myth and the fable both adopt a semi-formal register, contributing to the somewhat antiquated feel of the writing (*it was always considered wise... The crowd was silenced as thunder clapped overhead... The koala was errant and idle... Why must you have created such an idle burden and placed it within our midst?*). The voices of the characters, conveyed through dialogue, are similarly formal (*Thesos, my boy... You have challenged me. Soon you may regret it... why must you remain silent?*), helping to evoke the mythical setting of the stories.

An appropriately formal register is adopted in the letter of complaint about Harry Potter, written from the perspective of the Basilisk (*a matter of utmost importance... my duty to inform you... which is strictly forbidden... Undoubtedly this is unacceptable behaviour*). Occasional lapses into a slightly less formal register (*the dim-witted half-giant... the great oaf... an arrogant, lying rule-breaker*) are entirely appropriate as the ingratiating Basilisk’s mask slips and his true nature is revealed.

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 highly formal argument on deforestation to the conversational style of the blog and the somewhat archaic formality of the myth and the fable.

In 'The Story of Thesos', the writer makes assured choices of both grammar and vocabulary. The impersonal 'it' construction, incorporating the passive voice (*it was always considered wise*), and the deliberate choice of modal verbs (*you may regret it... Nobody could say... you shall learn why*), sometimes in conjunction with the personal pronoun 'one' (*One might go as far as... Should one grow arrogant enough to*), combine with apt vocabulary choices (*undid him... deadly foe... old crone... Take heed... ask his pardon... befall*) to successfully capture the semi-formal style of a Greek myth.

A semi-formal style is similarly adopted in the fable through the avoidance of contracted verb forms (*He would sit... I am silent... he had developed*) and the deliberate repetition of modal verbs (*the koala would answer... why must you...?*). The writer's conscious and assured use of syntax combines with judicious choices of vocabulary (*errant and idle... oh Best Beloved... idle burden... within our midst... heard their pleas*), including the use of 'for' as a conjunction (*for this was not their working time*), to successfully recreate the solemn and slightly antiquated style of the original Kipling stories.

The letter to Professor Dumbledore deploys a level of formality befitting the character of the deceitful Basilisk in an attempt to dupe Dumbledore into expelling Harry from Hogwarts. The somewhat pompous tone is achieved through assured vocabulary choices (*a matter of utmost importance... my duty to inform you... restricted section... strictly forbidden... Undoubtedly... unacceptable behaviour*) and manipulation of grammar, including agentless passives (*he has been caught many times... he has been seen in... should be expelled from*) and the considered use of modal verbs (*you will expel... this may lead... you will agree... should be expelled*).

The balanced argument adopts and maintains a highly formal style appropriate to its audience, purpose and subject matter. An authoritative tone is achieved through precise and often subject-specific vocabulary (*deforestation... rainforest... economically developed... citizens... hazard... detrimental... arboreal... ground-dwelling*), whilst more informal choices (*a patch of rainforest... a chunk of rainforest*) invite the reader to draw familiar analogies (*60 full-sized football pitches... the size of Switzerland*).

Agentless passives (*is being demolished... it has been deemed that... should be reduced*), including an impersonal 'it' construction (*It is estimated that*), support the writer's seemingly objective stance by attributing no blame. Expanded noun phrases (*One of the most debated and problematic issues of this century, deforestation... the less economically developed countries... a number of disastrous consequences*) and precise use of nouns (*opportunity... consequences... contribution... consideration... destruction*) add weight and gravitas to the writing.

In contrast, the blog deliberately deploys informal vocabulary and grammatical constructions to create a highly assured and original narrative. A conversational style is established through the use of second-person direct address (*I haven't seen you in a while... You get the idea*), casual asides (*my face hurt for a while after that... I play Battle Mechs too much*), elliptical sentence fragments (*Or at least not anymore... Again, no sign of Emma or Peter*) and use of co-ordinating conjunctions to start a sentence (*And I was only about... But this is the first time*). Peter's distinctive voice is captured through the use of abbreviated forms (*gotta... 'round here... give 'em*) and colloquial vocabulary (*newbies... nick*) in contrast with Emma's slightly more formal manner (*Which he is not... Stay with me and get ready to shoot at any moment*).

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 wrinkly skin hung in bags, his sunken eyes barely visible underneath a tarnished red hood.* [A]
 - *In addition to this, he has been seen in the restricted section of the library, simply for his own gain.* [B]
 - *As trees take in carbon dioxide and give out oxygen, less gas can be taken in and less oxygen is being given.* [C]
 - *On Tuesday, the alligator crawled up to the koala, his tail swishing like a turbine, and shouted...* [D]
 - *Before I had time to register this, he ran in front of me and smacked a blue chip down on the floor, and a circular, translucent blue wall popped up...* [E]

- punctuation to indicate parenthesis
 - *Then, without warning, the crowd erupted in to cheers.* [A]
 - *Being the great and wise man you are, after reading these numerous reasons, you will expel Harry Potter...* [B]
 - *Animals that are arboreal (live in trees)...* [C]
 - *It slowly floated towards the koala, who was sleeping on his treetop perch, and landed on...* [D]
 - *“We managed to nick some of these [...] over there” – he pointed to a building next to the big signal tower thing – “and Luke here worked [...] some upgrades.”* [E]
 - *... and a plasma gun shot out (I play Battle Mechs too much).* [E]
 - *The light, however, should pass straight through you...* [E]

- colons, semi-colons and dashes to mark the boundary between independent clauses
 - *“Everyone is jealous of me but I understand why; I am just so remarkably skilled.”* [A]
 - *He was the best in the land; his claims to be as good as the war god were true.* [A]
 - *... or that the effects must be contradicted by planting more trees: some people still believe though...* [C]
 - *... and that they do not cut down the trees on purpose – they have no choice.* [C]
 - *Surrounding me was just like that Anonymous guy said: it was nothing like home.* [E]
 - *The wall around us flickered and disappeared [...] shook the ground; before we knew it, we were surrounded by robots.* [E]

- hyphens to avoid ambiguity
 - *... fat-fingered fumbler...* [A]
 - *... dim-witted half-giant...* [B]
 - *... ground-dwelling...* [C]
 - *... midnight-blue sky...* [D]
 - *... an out-of-control craft...* [E]

When necessary, punctuation is used precisely to enhance meaning and avoid ambiguity. For example, commas are used to avoid miscues (*Being the great and wise man you are, after reading these numerous reasons*), to indicate where relative clauses provide additional, non-essential

information (*hopped up to the koala, who was sitting in his treetop perch, and cried*) and to mark nouns in apposition (*Ares, God of War... one of your fellow teachers, Professor Quirrel... One of the most debated and problematic issues of this century, deforestation*). Commas are also used precisely to slow the pace of the writing for stylistic effect (*I am silent, and you are all silent to me*).

Commas are used confidently to manage ambitious, multi-clause sentences (*Near where Thesos lived was a colossal amphitheatre, where all the gladiator fights would take place and there, in the centre, stood a glistening, bronze idol of Ares, God of War, wielding his fatal blade... And, as if this was not enough, when the dim-witted half-giant, Reubeus Hagrid, bought a dragon egg, which is strictly forbidden, Harry helped the great oaf to keep the dragon a secret until it was ready to be taken away... It is estimated that, per minute, a patch of rainforest equivalent to that of 60 full-sized football pitches or, in other words, a chunk of rainforest the size of Switzerland is being demolished every year, and experts predict that, in 30-50 years time, all rainforests will be gone*).

The use of a semi-colon is particularly well chosen in the Greek myth, where it is used effectively to balance 2 linked independent clauses (*He was the best in the land; his claims to be as good as the war god were true*).

Pupil B – working at the expected standard

This collection includes:

- A) a short adventure story
- B) a manifesto
- C) a modern-day version of 'Macbeth'
- D) an information text
- E) a formal letter

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

The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of 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 adventure story, in which 2 friends battle to escape an unknown oppressor, is set in the heart of the jungle. A manifesto sets out the policies the pupil would adopt should they be elected as prime minister. A modern-day version of 'Macbeth' incorporates a plot to murder the queen. An information text profiles the blue whale. A formal letter expresses concerns about the lack of provision for those suffering from mental illness.

The first-person narrative of the adventure story reflects the style of the source stimulus, allowing the reader to share in the thoughts and experiences of the protagonist as events unfold (*I found myself stranded... we weren't alone... The quickly approaching feet made us realise*). Some effective use of the language of adventure fiction creates a sense of danger, risk and excitement (*sent shivers down my spine... unknown creatures lurking... the mysterious voice... a piercing scream*), demonstrating a secure awareness of purpose and audience.

The first person is also appropriately deployed in the manifesto. The use of the personal pronoun 'I' hints at a willingness to shoulder responsibility (*May I be so bold as to develop... I request... I urge*), whilst the first-person pronoun 'we' is used to present the Turtle Party's policies (*we would include every citizen... We will do everything in our power*) and to tug at the audience's collective conscience (*that we have disposed on*). There is an attempt to replicate the rhetoric of a political speech, presenting some convincing arguments (*sea creatures are becoming extinct... far too many patients are being left to wait for hours in A+E*) to secure the public vote.

In contrast to the adventure story, the modern-day version of 'Macbeth' adopts a third-person narrative to weave a contemporary tale based on Shakespeare's play, including the return of 2 compatriots from war (*Afghanistan is in the past*), the prophecies of a group of strangers (*we will tell you your future*), a conspiracy against the monarch (*a plan to poison the queen's wine*) and the untimely demise of the protagonist (*a knife through his heart*). Language captures the spirit of the original scene on the heath (*His voice echoed down the tunnels... whispers coming from behind them... The homeless men spoke as one*), whilst choices of vocabulary show good awareness of the reader (*staggered... defence... crystal... cautiously... commanders... honour... sneak... distracted... hideous*).

The rhetorical question at the start of the information text acts to engage the reader, immediately cueing them into the subject and hinting at the writer's enthusiasm for their topic (*Do you view Blue Whales in the same way as I do?*). The semi-formal style of commentary, reflective of that used by Attenborough, presents information from both a universal (*According to common opinion they are dangerous mammals*) and personal (*but I consider them as the majestic creatures that they really are*) perspective, whilst also imparting scientific facts (*The Blue Whale's diet includes krill, and shrimp*).

The letter to the House of Commons adheres to the conventional form and layout, including an appropriately formal salutation (*Dear Sir*) and closing (*Yours sincerely*). The measured, formal tone of the opening paragraphs is wholly appropriate, establishing the writer's depth of feeling (*to express my deep concerns*) and presenting factual information (*one in seven young people will suffer from mental illness*). However, this is not sustained throughout – whilst the impassioned plea for funding (*I implore you to dedicate more money*) supports the writer's perspective, the inappropriate use of a direct quotation signals a loss of formality (*One group member, Bob, said, "My group experience..."*), as does the hint of overfamiliarity in the closing remark to the minister (*I look forward to hearing your reply*).

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

Settings, characters and atmosphere are described within the 2 fictional narratives.

In the short adventure story, tension builds as the action advances. The opening description of the setting evokes an atmosphere of danger (*a dark, gloomy jungle... The smell of poisonous smoke... loud echoing sticks cracking*), whilst the thoughts of the narrator inject an element of suspense (*the terrifying sensation that we weren't alone*). The fear felt by the friends becomes increasingly palpable (*shivers down my spine... petrified expression... a piercing scream*) as does the narrator's feeling of vulnerability (*I was alone*). The identity of the perpetrators is withheld (*creatures lurking... heard someone*) and the reader momentarily misled (*a dark shadow... It was Jonny*) before the tension builds again (*the mysterious voice... The sound of a slamming door and a reloading gun... quickly approaching feet... Two broad overgrown men staring aggressively*), prompting a fitting climax to the scene (*But did Jonny make it?*).

The modern-day version of 'Macbeth' transposes the protagonists from the loneliness of the heath to the echoing tunnels of the London Underground. Atmosphere is portrayed through a subtle build-up of tension (*heard whispers coming from behind them... Suddenly from the dark entrance, came four homeless worn out men... begging for money*), whilst the accusations of the guest (*The guards have killed the Queen – poison is in their pockets*) suggest an air of panic within the palace.

Zac's character has seemingly been shaped by his experience in Afghanistan – his instinctive reaction at the sight of "something shiny" (*Thinking it was a gun... pulled his out in defence*) and to the offering of the crystals (*cautiously reached out*) suggests a nervousness borne out of the need to protect himself against any perceived threat. The ruthless ambition of Zac and his wife is conveyed through the execution of their somewhat far-fetched plan (*sneak in some poison... distracted the Queen*), whilst Zac's initial reaction to his wife's dark deed further evidences a callous desire to become king (*he could feel the golden crown on his head... sarcastic sobs of joy*). However, his troubled dream (*a hideous dream filled with guilt*) and his unexplained demise are suggestive of a guilty conscience and an element of remorse.

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

In both the short adventure story and the modern-day version of 'Macbeth', dialogue is used to convey character and advance the action.

The well-placed snippets of dialogue in the short adventure story act to emphasise moments of tension. Overheard by the narrator, the hushed words of an unknown perpetrator allude to their devious nature (*They have fallen for the trick; let's get prepared!*), effectively alerting the reader to the impending danger. The narrator's frantic whispered warning (*We need to get out of here... They want to kill us!*) provokes an involuntary reaction from his companion (*a piercing scream*) which advances the action by revealing their whereabouts, whilst the desperation of the situation is captured through a final, emphatic command (*Run!*).

The more extensive use of dialogue in the modern-day version of 'Macbeth' interweaves with the narrative throughout. The opening conversation captures the carefree and optimistic mood of the 2 companions, whilst contextualising their situation for the reader (*back where we belong... Afghanistan is in the past... look to the future*). Dialogue acts as a vehicle through which the homeless men deliver their prophecy (*You have a bright-future – you will be General... Daniel, your daughter and son will be second commanders of war*), advancing the action and setting up the catalyst for the conspiracy (*I received a letter today... The queen has invited you to go for tea*). Zac's shock (*"O...kay," replied Zac aghast*) is dealt with somewhat abruptly as the plot advances and the deadly plan is hatched. The hysterical accusation made by the guest confirms to the reader that the queen is, indeed, dead (*The guards have killed the Queen – poison is in their pockets*), paving the way for the tragic conclusion.

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

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

Clause structures within the short adventure story support the purpose of the writing. There is confident use of subordination, including relative clauses, to present related points concisely (*smoke brushed past my nose which sent shivers down my spine... the terrifying sensation that we weren't alone... As I sat up, pinned with fear to a damp tree, I saw some flashing lights... made us realise that our time was running out*). Fronted clauses convey a sense of immediacy (*Staring at Jonny's petrified expression... As we ran for our lives*), although the use of -ing verbs is somewhat repetitive (*Staring... Thinking... Peering... Scanning... Trying*). Preposition phrases act adverbially to paint in small details which help to convey setting and atmosphere (*with my best friend – Jonny... over a tree root... without realising... through the ever-densing mist... between the jungle leaves... on the other side of the clearing*).

Within the manifesto, the writer deploys some of the formal grammatical structures explored as a class. Although phrasing is repetitive, the subjunctive is used appropriately to declare the aspirations of the party leader (*I request that all plastic items be abolished... I urge that the NHS be given more funding... May I also request that more mental health nurses be trained*), whilst the

modal verb 'may' conveys a politeness of tone (*May I be so bold*). Use of the present perfect (*we have disposed... have been on a waiting list*) and the progressive form of the passive (*patients are being left*) signals the significance of past actions and the ongoing gravity of the situation. There is some effective use of co-ordination and subordination – the co-ordinating conjunction 'but' emphasises the lack of treatment for mental health patients (*individuals are in desperate need of support but have been on a waiting list*), the fronted subordinate clause (*If the Turtle party was in charge*) qualifies the party's conditional offer should they be elected, whilst relative clauses expand noun phrases, providing an emotive illustration of the issues to be addressed (*the plastic that we have disposed on the beach... a 10 year old boy, who was bleeding from a gash in his leg*). Vocabulary supports the purpose of writing, combining more formal language (*citizen... request... disposed... provide... conclude... necessary*) with the emotive stance of the writer (*innocent... suffocating... fate... desperate*).

In the information text, fronted adverbials and multiple clauses within sentences link related points (*As the largest animal on Earth, it is a spectacular sight to see the blue back and white stomach appear in the ocean*). Reflecting Attenborough's style of delivery, expanded noun phrases, occasionally modified by relative clauses, contribute to a passionate and knowledgeable stance (*a spectacular sight... its colour which matches the habitat where they live... the average individual whale... the same size as a car*). Despite some repetition (*majestic... creatures*), vocabulary reflects the requirements of the writing (*common opinion... treated... spectacular... consume... roam... existence*) and includes scientific terminology (*mammals... habitat... krill... tonnes... calf... lungs... litres*).

The vocabulary and grammatical structures deployed in the letter to a government minister are mostly reflective of an appropriately formal tone. The impersonal 'it' passive construction (*it has been reported*) conveys a detached and objective stance, although there is some loss of impact through the bracketed inclusion of the agent (*by NHS mental health nurses*), implying that data has been procured from only a limited sector of society. The knowledgeable stance of the writer is, however, reiterated through the use of an agentless passive, suggesting that the facts presented are underpinned by research (*It has been scientifically proven*). Fronted clauses are used to good effect, foregrounding a degree of conciliation (*Although we recognise that money is being spent*), the gathering of intelligence (*After interviewing members of the public*) and a potential solution (*If the government organised more regular groups*). Vocabulary generally supports the intended formality of the writing and is often precise (*express... deep concerns... decrease... ongoing... dedicate... reduce... interaction... significantly... consideration*).

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

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

In the short adventure story, the opening adverbial (*Deep in the middle of a dark, gloomy jungle*) places the reader in the midst of the setting, whilst repetitive patterning supports the piecing together of the scene (*The smell of... The sound of*). First-person pronouns (*I found myself stranded... we weren't alone... staring aggressively at us*), determiners (*my best friend... our time was running out*) and synonymous subject references (*the unknown creatures... the mysterious voice... There they were... Two broad overgrown men*) aid cohesion, whilst adverbials, typically introduced by -ing verbs (*Staring at Jonny's petrified expression... Peering into the lit jungle clearing*), support the underlying chronology of events.

Following a brief introduction to the generic aim of the Turtle Party, each potential policy is referenced by a subheading, as is the brief conclusion which links back to the content of the manifesto (*We will do everything... to make these changes for you*). Some limited cohesion is achieved within and across paragraphs through the occasional use of adverbials (*Every year ... Additionally*) as well as pronouns and determiners (*What have they done to suffer this fate?... This has to improve... We will do everything*).

Subheadings are also used in the information text, signposting the reader to specific aspects of the blue whale. Within and across sections, cohesion is predominantly achieved through the use of synonymous subject references (*dangerous mammals... majestic creatures... the royalty of the sea... the largest animal on Earth*).

A range of cohesive devices is deployed throughout the modern-day version of 'Macbeth', establishing links within and across paragraphs. Determiners and pronouns reference nouns and noun phrases, building cohesion and avoiding repetition (*...said Daniel. His voice echoed... four homeless worn out men. They slowly staggered... Zac sat up... In his mind, he could feel*). Adverbials support the chronology of events (*Suddenly from the dark entrance... After giving them some money... As Zac entered his house... Later that night... As she took a sip of her wine... Within minutes... That night... The next morning*) and dialogue acts to set up consequential outcomes (*we will tell you your future... The queen has invited you to tea*).

In the formal letter, related points are developed through a sequence of logically ordered paragraphs. Within and across paragraphs, information is linked through the use of adverbials (*Firstly... By providing... After interviewing... As a government minister*) and conjunctions (*Although we recognise... If the government organised*). The noun phrase (*this ongoing issue*) embedded in the fronted clause (*To resolve this ongoing issue*) neatly picks up and expands on the aforementioned lack of funding. The forceful concluding assertion (*you have the power*) echoes the earlier personal plea (*I employ you*) for direct intervention.

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

Verb tenses are used consistently and correctly throughout the writing.

Past and present tense verb forms, including those which are irregular, are used appropriately and correctly throughout both fictional narratives. There is predominant use of the simple past (*They heard... men spoke... it was a gun... Zac's wife managed... she took... Zac sat up... I found... we had... I saw... I stopped... made us realise... it became... did Jonny make it?*), whilst the simple present (*we are back... Afghanistan is in the past... We need... They want*) is used in dialogue, as is the present perfect to convey past actions which have current relevance (*has given... has invited... have killed... have fallen*).

In the manifesto, verb tenses are selected according to purpose. The present progressive (*sea creatures are becoming extinct*), including the passive form (*patients are being left*), indicates ongoing situations. The simple present highlights the current state of affairs (*innocent sea creatures die... individuals are in desperate need*). The past progressive in the expanded noun phrase (*a 10 year old boy, who was bleeding from a gash in his leg*) acts in conjunction with the past passive (*was left*) to emphasise the prolonged suffering of the child. The present perfect (*we have disposed... have been on a waiting list*) indicates past actions that are relevant to the party's agenda.

Verb tenses are well managed within the formal letter. Present tense forms indicate actions in progress (*I am writing... money is being spent*) and express both opinion (*people do not feel... you have the power*) and anticipation (*We hope... I look forward*), whilst the present perfect passive form adds weight to the argument (*it has been reported... it has been scientifically proven*).

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
 - *Peering into the lit jungle clearing, I suddenly heard someone...* [A]
 - *Every year, over 100,000 innocent sea creatures die...* [B]
 - *Thinking it was a gun, Zac pulled out his in defence...* [C]
 - *As the largest animal on Earth, it is a spectacular sight...* [D]
 - *As a government minister, you have the power...* [E]

- commas and brackets for parenthesis
 - *As I sat up, pinned with fear to a damp tree, I saw some flashing lights...* [A]
 - *A 10 year old boy, who was bleeding from a gash in his leg, was left...* [B]
 - *The name, Blue Whale, is due to its colour...* [D]
 - *... they reported that social interaction (particularly outside in organised groups) was extremely beneficial.* [E]

- dashes to mark the boundary between independent clauses
 - *... we had the same idea – run!* [A]
 - *“You have a bright future – you will be General in the army and King...”* [C]
 - *We hope you take these views into consideration – I look forward to hearing your reply.* [E]

- semi-colons to mark the boundary between independent clauses:
 - *“They have fallen for the trick; let’s get prepared!”* [A]
 - *... I urge that the NHS be given more funding to provide necessary care to people in need; far too many patients are being left to wait for hours in A+E...* [B]

- speech punctuation
 - *“We need to get out of here,” I whispered frantically.* [A]
 - *“The guards have killed the Queen – poison is in their pockets,” screamed one of the guests.* [C]

- hyphens to avoid ambiguity
 - *... the ever-densing mist...* [A]
 - *... people’s sense of well-being...* [E]

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

Words from the statutory year 5 / 6 spelling list are correctly spelt (*aggressively... develop... communities... necessary... individuals... desperate... accordingly... stomach... average... marvellously... existence... recognise... excellent... opportunities... leisure... equipment... government... variety... sincerely*).

The spelling of more ambitious vocabulary is mostly correct (*aghast... abruptly... hideous... echoing... expression... cautiously... mysterious... magnificent... depression... anxiety... beneficial*), 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.

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 and diverse vocabulary, drawn from wider reading, required to evidence the higher standard (*Two broad overgrown men... they got on the train and went home... you can make this come true... there would be a huge improvement*). Furthermore, it is often repetitive (*we had the same idea – run! As we ran...Jonny kept running... I request... May I also request... the majestic creatures... These creatures... this magnificent creature... a marvellously majestic creature*).

Similarly, whilst pieces are appropriately structured – for example, through the use of a basic chronology in the fictional narratives and the use of subheadings to organise non-fiction writing – development is limited, sometimes resulting in overly-abrupt endings (*The next morning, Zac's wife found him with a knife through his heart*) and a lack of detail (*Appearance... the largest animal on Earth... blue back and white stomach... its colour which matches the habitat where they live*).

The pupil is beginning to distinguish between the language of speech and writing through selection of the appropriate register. For example, formal grammatical structures in the letter augment the gravity of the argument, which is provided further weight by the avoidance of contracted forms. However, the inappropriate introduction of the quotation (*Bob, said*) and the somewhat familiar request for a response (*I look forward to hearing your reply*) demonstrate an inability to sustain an assured and conscious control over levels of formality.

The pupil is starting to manipulate grammar – for example, through the use of fronted clauses (*Thinking that this could be an escape from the unknown creatures*). However, although this shows good awareness of the reader, it does not sufficiently demonstrate assured or conscious control, especially when writing for more formal contexts (*that we have disposed on the beach... the habitat where they live... one group member, Bob, said*).

Punctuation is not always used precisely to enhance meaning and avoid ambiguity. The range of punctuation taught at key stage 2 is used mostly correctly. However, the occasional omission of commas results in loss of meaning (*smoke brushed my nose which sent shivers up my spine... They slowly staggered towards Daniel and Zac begging for money... Although we recognise that money is being spent to decrease the numbers of people suffering with mental health people do not feel this is enough*). Related clauses are typically joined through the use of co-ordinating conjunctions – however, there are times when a colon or semi-colon would ensure greater precision and concision.

Pupil C – working at greater depth within the expected standard

This collection includes:

- A) a short story
- B) a science investigation
- C) an information text
- D) a pair of historical narratives
- E) a continuation of a chapter
- F) a formal letter

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

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 as a whole, the pupil demonstrates the ability to write effectively for a range of purposes and audiences, selecting and maintaining the appropriate form. The pupil draws independently on their experience of reading fiction and non-fiction texts to inform their writing – from the narratives depicting scenes from World War 2 to the informative piece about a hybrid species and the insightful letter to their headteacher.

In ‘The Assassin’, the writer demonstrates effective narrative technique by successfully withholding the identity of the unexpected perpetrator until the very end of the story. Although succinct, the piece is satisfyingly structured, with moments of tension (*waiting for the moment when he would strike... his pulse quickening... preparing to pounce*) and a humorous mid-point anti-climax (*And then...out flew a piece of sewage*) leading deftly to the conclusion. Well-placed clues (*his shaggy dark coat... Hovering above him... Swoop*) and the restrained ending (*A dead rat lay on the cobbled street*) combine with literary language (*as the crescent moon was released from its prison... this embarrassment of a murder... the gloom sweeping over him in a curtain of black*) to create an assured and skilful short narrative.

The write-up of a class science investigation provides a detailed analysis of the experiment. It sets out the aim in the form of a question and offers a hypothesis, using scientific reasoning (*this is because... However, when too much... the bean will... therefore making it*). The method is provided through a combination of commands and statements, supported by a list of equipment and a diagram, whilst the results are appropriately set out in tabular form. The conclusion presents a detailed explanation of the results, recognising the shortcomings of the original hypothesis, whilst the final evaluation considers the validity of the test, acknowledging the unreliability of some aspects of the investigation and reflecting on ways in which it might be improved. Subheadings provide helpful signposting, whilst multi-clause sentences, incorporating co-ordination and subordination, enable the writer to integrate layers of explanatory detail (*Using this formula [...], I can see that when using three marbles, there is less space in the magic bean and, when using one marble, there is more space, but not much weight when turning, so it cannot propel itself at speed*).

The text on the hybrid species, presented as an informative article with helpful subheadings and an illustration, maintains its form throughout, providing the reader with a convincing account of this

fictitious new species. The use of scientific names (*Panthera concolor... Felidae*), precise, subject-specific vocabulary (*interbreed... carnivorous... prey... continent*) and expanded noun phrases (*an interbreed of the African leopard – its mother – and the North American cougar – its father... the grasping of prey... a unique way of hunting... a highly developed sense of smell... the plentiful supply of food*) creates a knowledgeable and authoritative tone, whilst telling choices of adjectives (*unique*) and adverbs (*incredibly*) subtly indicate the writer's admiration for the creature.

The historical narratives, inspired by the pupil's immersion in the World War 2 period, recreate scenes from wartime Britain largely through the eyes of children. The diary focuses on the days surrounding the declaration of war, convincingly presented through the eyes of a young schoolboy more preoccupied with childish pursuits. A sense of authenticity is created through the choice of language drawn from the pupil's reading (*Mrs Jones' corner shop... counted our pennies... got a proper spanking... reading my comic... The wireless was on*), although there are occasional glimpses of a more contemporary voice (*tasty orange tangos... completely freaked out*). Narrative structure is controlled and assured – each diary entry opens with a sense of anticipation (*My day started off like this... It was hilarious... I woke up [...] about what had happened last night*) and closes with a neatly satisfying ending (*however, it was better than no sweets at all... ready to write in my book... This was really bad, I thought*). Furthermore, by slowly revealing the previously unseen Anderson shelters through the unknowing eyes of the young diarist (*crowding around something... saw what everyone was looking at... saw Dad building something... It was like the thing at school... I asked what it was*), the writer creates an air of intrigue and a suggestion of innocence soon to be destroyed.

The companion third-person narrative uses literary language effectively (*radiated with a sadness that had never been felt before... long-bladed grass swarmed the surrounding area with marigolds [like broods of shaggy suns] facing upward, deep in thought... an old bronze key that she stabbed blindly into the lock*), whilst the use of an extended metaphor (*into the sea of people... weaved out of the current, trying desperately to navigate himself*) successfully conveys the plight of the young evacuee. The succinctness of the narrative belies the level of detail conveyed, with its snippets of telling dialogue (*Evacuees with me!... How dare you!... Hmm...that one's too scruffy... I'll take you, boy. Come on... Get in there, boy!*). The ominous "Nothing was said" and hints of danger (*nightmarish journey... tiny blood-red bricks... Dangerous and sharp, her dark eyes... long precarious thorns... stabbed blindly*) are suggestive, inviting the reader to predict John's fate. Despite occasionally less successful choices (*his jet-black hair... a slice of crumbly carrot cake... a short, plump woman*), these related pieces do indicate the versatility of this young writer.

The continuation piece, based on 'One More River', successfully recreates the style of the novel, presenting the protagonist's perspective through a third-person limited narrator. The somewhat melodramatic reaction of the teenage Lesley is effectively captured (*The welling of tears transformed into hate: hate for her parents, for the world*) as her rather superficial and self-centred lifestyle is threatened. Apt choices of vocabulary (*piercing... raw bitterness... howls... pounded... split*) convey the intensity of her emotion, which contrasts effectively with her boyfriend's unexpectedly casual response to her news. The ending is economically managed as the reader's attention is transferred to the "dumbstruck" Lee left standing on the doorstep, "*his eyes raised in utter shock*".

The formal letter, written to the pupil's headteacher, makes the case against homework in a reflective and respectful way. The form of the letter provides the vehicle for the writer's argument, moving with a steady logic from the specific to the general. By opening with a personal grievance (*As a child currently having to complete large amounts of homework... my personal views*), the

writer extends the argument to a genuine concern for fellow pupils (*friends and classmates struggle... their anxiety... consequently misbehave... feel worthless*) and teachers (*pressure of this additional workload*) before broadening the scope to encompass society in general (*our country's poor mental health... people in our society struggling to fit socially*) and concluding with a plea for the recipient to reconsider school policy (*must be another way to get your progress and attainment measures... I implore you*). Rhetorical questions (*How do they release their stress [...]?... Is homework really a valuable measure [...]?*) and adverbs (*personally... Fortunately... deeply... Surely... certainly... really*) support the letter's ultimately persuasive purpose and reinforce the writer's stance.

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

Across the collection, the pupil 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 required – for example, to create a sense of authenticity in the wartime diary. However, when writing for more formal contexts, a suitably formal register is adopted, avoiding the language that might otherwise be used in speech.

The pupil chooses to adopt an informal register in both the wartime diary and the short story about an assassin. The conversational style of the diary's opening (*My day started off like this*) combines with features of spoken language such as discourse markers (*Anyway, when I finally*), sentence fragments (*Comical*), and a casual aside (*which it wasn't*) to capture Ned's speaking voice, creating the easy familiarity required. Similarly, the perpetrator's utterances in 'The Assassin' (*Any time now... my time to shine... Dang it!... Easy as you like!*) contrast effectively with the more formal register used elsewhere in the story (*dared to enter his domain... oblivious to his whereabouts*).

An appropriately formal register is adopted in the article on the hybrid species (*Despite originating from North America... For reasons unknown... one reason being the plentiful supply of food*) and in the letter to the headteacher (*not equipped with the required strategies... caused them to consequently misbehave... it seems to me that*), whilst the write-up of the science investigation adopts a register consistent with the more objective style appropriate to the purpose and audience (*distribution of space and weight... I can conclude that... a requirement for a fair test... was unavailable in our original investigation*).

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 relative informality of the wartime diary to the more formal information text and the letter to the pupil's headteacher.

In the satisfyingly succinct short story 'The Assassin', relatively formal grammatical structures combine with vocabulary (*for the killer to search the derelict alleyway below him... who dared to enter his domain... his pulse quickening with every moment that passed... determined to end this embarrassment of a murder... oblivious to his whereabouts... A dead rat lay on the cobbled street... readied for the feast ahead*), adding substance to the crisp narrative. In contrast, the informality of

the perpetrator's elliptical utterances (*Any time now... my time to shine... Dang it!... Easy as you like!*) and the humorous sound effects (*Grack! Rackt!... Swoop! Rip!*) are delightfully incongruous in this grisly tale.

The write-up of a science investigation employs a level of formality consistent with the demands of this type of writing. Precise vocabulary choices, including the use of relevant technical vocabulary (*rotate... invalid... template... hypothesis... formula... acceleration... propel... mass... variable*), and conscious choices of grammar, including the subjunctive (*If I were to continue this test... If I were to do this again*), agentless passives (*when too much weight is added... this test was considered a fair one*) and use of modal verbs (*I can conclude... This would make the test*), support the reasoned tone appropriate to the writing. Occasional less precise choices (*it won't turn... a lot of features... we still got results*) only slightly detract from the overall level of formality.

Furthermore, whilst the first person (*I think this is because... I can see that... I would time the beans*) is used appropriately to provide the original hypothesis and to reflect on the outcome, the use of more impersonal subjects (*The reason for this conclusion is... there is [a good distribution of space and weight]... it is probable that... the aspect of human error [played a key factor]*) successfully foregrounds the experiment, supporting the more objective tone required.

In the information text, scientific names (*Panthera concolor... Felidae*) and precise vocabulary choices (*interbreed... carnivorous... predator... prey... solitary... stalk... originating... continent*) reinforce the knowledgeable and authoritative tone, whilst expanded noun phrases (*the grasping of prey... a unique way of hunting... a highly developed sense of smell... the plentiful supply of food*) support the concise provision of detail. Assured use of fronted adverbials (*To help catch their prey... Despite originating from North America... For reasons unknown*), an agentless passive (*it was shipped to this warmer continent*) and the somewhat formal "one reason being" convey the objective voice of the expert, whilst deliberate vocabulary choices (*unique... incredibly... struggled... thrived*) indicate the writer's respect for the creature's propensity for survival.

Whilst the historical narratives both relate to World War 2, and deliberately deploy language reminiscent of the period (*counted our pennies... reading my comic... The wireless was on... "Evacuees with me!"*), the level of formality is, nevertheless, adapted according to form and purpose.

The diary deliberately creates a sense of easy familiarity through the use of discourse markers (*Anyway, when I finally... Anyway, there was a*), phrasal verbs (*started off... headed down ... freaked out... looking at*), imprecise verbs (*to get some tasty... we got outside*), question tags (*That was Neville Chamberlain's voice wasn't it?*), sentence fragments (*Comical*) and a casual aside (*which it wasn't*), whilst the use of the subjunctive (*If I were king*) is wholly appropriate.

In contrast, grammar is manipulated in the companion third-person narrative to suggest a lack of familiarity and a sense of unease. The opening paragraph, which depicts the separation of a group of child evacuees from their parents, is densely packed with expanded noun phrases modified by relative clauses (*the platform – on which hundreds of forlorn and bleary-eyed mothers said their final farewells... a sadness that had never been felt before... the callous demon, which would take them from their homes... the guard, who gave them a long stern stare*), creating a heaviness that reflects the misery of the subject matter. The agentless passive (*Nothing was said*) and use of impersonal subjects (*called an urgent feminine voice... a strong firm grip caught his arm... boomed a voice*) convey a sense of indifference, emphasising the vulnerability of the solitary evacuee on arrival at his destination.

Similarly, in the continuation of a chapter from 'One More River', the deliberate use of nouns and noun phrases (*The welling of tears... a sense of raw bitterness... The familiar chirp of birds... the gushing of water... her parents' cruelty*) supports the intensity of Lesley's mood, whilst contrasting effectively with Lee's elliptical – and somewhat offhand – response (*Could be worse*).

The letter to the headteacher maintains a level of formality appropriate to its recipient and the significance of its subject matter, whilst never losing sight of the writer's strength of feeling about the issue. Apt and considered choices of vocabulary (*unnecessary pressure... required strategies... deeply worried... spiralling effect... valuable measure... mental well-being*) work in tandem with passive constructions (*are not equipped... has certainly been caused by... the situation that is thrust upon them*), use of the perfect form (*I have chosen to write... I have seen... has caused them to consequently misbehave*) and avoidance of contracted verb forms (*I have personally coped... I am also concerned*) to sustain the measured and polite tone. This is interwoven with the greater informality of personal references and shared experiences (*I have family who are quite open at home when talking... halted clubs for 'the time being'... snappiness in an otherwise laid-back teacher*) and less precise choices (*gets the best out of us... to get your progress and attainment measures*) which are indicative of a topic close to the writer's heart and, quite possibly, their familiarity with the recipient.

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
 - *Without warning, the noises abruptly came to a halt.* [A]
 - *The victim suddenly appeared, oblivious to his whereabouts.* [A]
 - *... carefully cut the template for the magic bean, being alert to not cutting the corners.* [B]
 - *Instead of struggling, the coupard thrived in the Sahara, one reason being the plentiful supply of food.* [C]
 - *... and Mum and Dad sat lifeless, listening carefully.* [D]
 - *Dangerous and sharp, her dark eyes settled on John's body, studying him thoroughly.* [D]
 - *She mumbled on, her voice muffled as she repeated words...* [E]
 - *First of all, children at the age of eleven are not equipped with...* [F]
- punctuation to indicate parenthesis
 - *Now, more infuriated than he had ever been, he repositioned his body...* [A]
 - *... the bean with two marbles was the quickest, for this reason, making my hypothesis incorrect.* [B]
 - *The coupard (*Panthera concolor* cougar) is an interbreed of...* [C]
 - *Then he said we were at war – glumly, as though it was obvious (which it wasn't).* [D]
 - *... the platform – on which hundreds of forlorn and bleary-eyed mothers said their final farewells – radiated with a sadness...* [D]
 - *Then, after an age of gulping, she finally...* [E]

- ... *my personal views on what, I believe, is unnecessary pressure...* [F]
- colons, semi-colons and dashes to mark the boundary between independent clauses
 - ... *double check that all the corners are taped up – if not, add more tape to secure them.* [B]
 - *It also has crooked claws and strong hind legs...to climb trees: the shape of the claws also supports...prey.* [C]
 - *This solitary animal has a unique way of hunting: stalk and ambush.* [C]
 - ... *we were no longer friends: we were enemies.* [D]
 - ... *we only had enough money to buy two sweets each; however, it was better than no sweets at all.* [D]
 - ... *I have seen some of my friends and classmates struggle – their anxiety during difficult work has caused them to consequently misbehave...* [F]
- hyphens to avoid ambiguity
 - ... *world-class hearing...* [C]
 - ... *emerald-coloured eyes...* [D]
 - ... *square-shouldered man...* [D]
 - ... *bleary-eyed...* [E]
 - ... *the build-up of homework...* [F]
 - ... *mental well-being...* [F]

When necessary, punctuation is used precisely to enhance meaning and avoid ambiguity. For example, commas are used to avoid miscues (*Without warning, the noises abruptly came to a halt... cautiously scanning his surroundings, once again the gloom sweeping over him in a curtain of black... The victim suddenly appeared, oblivious to his whereabouts*) and to indicate where relative clauses provide additional, non-essential information (*the black rosettes, which come from the leopard, helping it to blend in... Hurrying past the guard, who gave them a long stern stare, they boarded the train*). They are also used to control long, multi-clause sentences (*Now, more infuriated than he had ever been, he repositioned his body, determined to end this embarrassment of a murder... Using this formula [mass x acceleration = force], I can see that when using three marbles, there is less space in the magic bean and, when using one marble, there is more space, but not much weight when turning, so it cannot propel itself at speed... She fled from Lee, her ragged dress flying out behind her, leaving her boyfriend dumbstruck, his eyes raised in utter shock*).

The use of a colon to mark the boundary between independent clauses is particularly well chosen in both the information text (*This solitary animal has a unique way of hunting: stalk and ambush*) and in the wartime diary (*From then on, we were no longer friends: we were enemies*) where the clause that follows the colon elaborates on the information in the clause that precedes it.