

**Expected
Writing in KS2**

**2025-26
Standardisation**

Exercise 1

Pupil A

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

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

The collection includes a range of writing, effectively addressing diverse purposes and audiences. Several pieces focus on war in some respect, with piece B providing information and analysis of the rise of Hitler and the Nazi Party in Germany and piece C presenting the biography of Anne Frank. In addition to these more formal objective pieces, a book review of 'The Explorer' by Katherine Rundell (piece F) features a more enthusiastic approach. A poem focused on 'The Christmas Truce' (piece A), and two setting descriptions of Paris in the 1930s and 1940s (piece D), evoke scenes to affect the reader. Additionally, a narrative based on the book, 'Star of Fear, Star of Hope' by Jo Hoestlandt (piece E), engages through character and suspenseful events.

Among the non-fiction pieces in the collection, piece B, in answering the question, 'How did Hitler and the Nazi Party rise to power in Germany?', evidences the pupil's success in conveying information taken from different sources. The pupil takes a chronological approach to the key events, including dates (1919, 1921, 1929, 1933), and international affairs and organisations (the Armistice Agreement... the Treaty of Versailles... German Workers Party... Great Depression... Wall Street Crash). This lends authority to the piece and supports the explanatory account, as does the formal, impersonal third-person voice. Further explanation would have supported the reader at times, for example, on the relevance of the Treaty of Versailles to the German population. Having detailed the stages leading to the rise of Nazi power in a sequence of paragraphs, the pupil moves to a conclusion (There are many reasons why Hitler rose to power in Germany) and highlights key factors in the final paragraph (speeches made him gain a lot of support... reparations... lost a lot of land... very high unemployment), though this could have been further strengthened with a closing summative statement or reflection.

In the biography of Anne Frank (piece C), a chronological approach is once again used appropriately to detail Anne's life in its crucial historical context. Dates and specific places are included (born in Frankfurt on June 12th 1929... In 1933, Hitler became Chancellor of Germany... In 1942, Anne received a diary... captured on August 4th 1944). Having undertaken research using supplied subheadings, the pupil captures the key stages and elements in the biography, with Anne Frank's diary being given suitable prominence in its own section (Keeping a diary) and highlighted for its subsequent and continuing relevance (to this day it is one of the best-selling books... sold in over one hundred languages). Alongside the national and international contexts, the pupil gives a sense of the familial context, which is important to this particular biography (Anne's dad, Otto... her mum Edith... Anne and her sister Margot... only survivor in the family).

The book review of 'The Explorer' (piece F) provides a concise summary of the characters and plot, giving a flavour of the story, without fully revealing events and outcomes (they eventually meet a mysterious figure who claims to be an 'Explorer'). The genre is clearly signalled (adventurous novel... dangerous challenges) and the pupil encapsulates setting and situation economically (set in the Amazon Rainforest... find themselves stranded after a huge plane crash). Brief character portraits highlight identifiable characteristics to draw in potential readers (natural born leader... fearless... animal lover) and the review ends with appropriate summative statements and reference to particular qualities that will appeal (thrilling book... What makes it so amazing is... grips readers attention). Use of the third person supports the positioning of the reviewer as an informed and trustworthy

source, and this means that while praise of the book is sometimes rather general and effusive (marvellous... amazing... spectacular), it is not personalised. The writer concludes that it is a 'book that everyone would love to read', underlining a confident universality of approach.

In piece A, based on a poem by Carol Ann Duffy, the pupil develops the scene and its events in stages through stanzas and through a listing style (Men huddled... A single robin perched) which clearly distinguishes the text from a narrative, communicating impressions and effects. Lines are used to carry individual units or ideas (A man climbed out... Switched clothes together) and each of the first four stanzas ends with a three-word line, aptly closing each set of images (Back at home. ... Tommy joined in.)

The two descriptions of Paris (piece D) meet their purpose of conveying contrasting scenes, using an observational third-person style. Descriptions do not linger on any one person or place, maintaining the sense of an omniscient narrator surveying the area (In Paris, the vibrant sky glittered... People looked petrified... huge shards of glass on the wide boulevards). Words and phrases engage the reader in the dramatic change brought about by the Nazi presence, through emotive and empathetic means (monstrous... like a shiver went down their spines) but without personalising the narrative voice.

In piece E, the story of Lydia and her mother is told through narration and dialogue. The situation is established (In the late afternoon, Lydia and her family were...) and character indicated (stood up rapidly... hands trembled) to draw the reader into events. The close focus on mother and daughter heightens the sense of danger in the piece, and while the wider situation is referenced (...there were many Jews with suitcases entering the train), the particular experience of the characters is uppermost (A voice was lurking near Lydia.). In addition, language choices support conventional story features, such as an unexpected turn of events (Suddenly, they heard...) and a concluding shift of time perspective (...to this day...), shaping the story for the reader.

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

Piece D draws on the novel, 'Safiyyah's War' by Hiba Noor Khan, which features resistance activities in wartime Paris. The two contrasting setting descriptions take in sight, sound and smell to create a rounded evocation of each scene. 'Paris in the 1930s' is presented as a romantic, exciting location through well-chosen adjectives (vibrant... elegant... melodious) and references to the built environment (Eiffel Tower... buildings... cafes... cobbled streets... high streets lights). The visual aspect of the scene is brought to life particularly through a focus on light and colour (sky glistened... light glowed... jet black... glimmering). Key nouns also underline the Parisian setting (Eiffel Tower... cafes... freshly baked bread... baguettes) and taken together, these elements evoke a recognisable, if stereotypical location. The description of 'Paris in the 1940s' transforms that location through visible indications in the public space, shifting the style and tone of the setting (Nazi flags were hanging on iron balconies... Nazi soldiers were marching... propaganda posters... Patrol cars... burning rubber... shards of glass) and adjectives which emphasise danger and fear (threatening... monstrous... petrified... menacing... Evil). Figurative language supports the building of atmosphere (colossal veil of smoke). This description also provides a strong sense of setting by highlighting the unnamed figures, going about daily life (Some people delivered propaganda posters on their rusty bikes... Shopkeepers were putting down their shutters).

In the narrative based on the picture book, 'Star of Fear, Star of Hope' (piece E), the pupil depicts events that are implied but not shown in the book, as Lydia and her mother are arrested and detained by Nazi officers. With the focus being primarily on character and a

key sequence of dramatic events, setting is indicated rather than developed, giving the reader a sense of where actions are taking place (having lunch... knock at the door... on the doorstep... a train, a rusty one... concentration camp). Lydia and her mother are presented through their perceptions and responses to events, rather than through visual description of them, enhancing the intended focus on creating suspense. The initial calm is captured (chatting and sharing activities with each other), and its subsequent disruption (... heard a relentless knock... crushing the tranquility of the day). The mother's fear is conveyed through bodily response (stood up rapidly, her spine completely straight... hands trembled... face flickered with anguish) and speech ("I – it's a policeman... stuttering nervously). Additionally, the adult perspective is clearly portrayed (She felt guilty for lying to her own daughter... knew it wasn't going to be 'fine'). Lydia's open exclamations of fear and dread provide clear indicators of the contrast in age and response, indicative of the expected relationship between mother and daughter ("Mother, I'm scared, what is going on?"... her heart pounding in her chest... Lydia didn't believe her mum... tears in her eyes). This characterisation gives the piece a dual impact, at the level of adult and child. Additionally, there are brief portrayals of the Nazi officers, through speech and description, which particularly emphasise how they are perceived by the frightened pair (stern-looking men staring impassively... voice laced with menace... sinister grin). The pupil also uses the technique of 'showing' rather than 'telling' the reader, to convey character (...gripping his glossy rifle and telling a stray cat to go away).

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

The dialogue in the narrative (piece E) adds depth to the characterisations of Lydia and her mother and moves the story onward. While knowing that Nazi soldiers are at the door, Lydia's mother chooses her words carefully, to protect her daughter ("I-it's a policeman," Mum replied, stuttering nervously). At this point, the reader is also unsure or at least has not had the identity of the men at the door confirmed. Thus, the speech here serves a dual purpose, revealing information and heightening tension. Lydia's youth and bewilderment is evident in her questions ("...what is going on?... where are you going?"). In addition, her questions name possible future events, moving the narrative onward through the foreshadowing of action ("Are we going to get arrested, are we going to get sent to camp?"). The speech of the Nazi soldiers is marked as clearly different to Lydia and her mother, with instructions and commands underlined through reporting clauses ("You need to come with us now!" bellowed the officer... "Get on this train!" growled a Nazi...). These commands prompt action, driving the narrative and the movement of Lydia and her mother from their home, onto a train and then imprisonment.

Occasionally, dialogue is over-embellished, especially when reporting clauses provide the reader with more than is needed, by naming the speaker ("Mum, who is at the door?" asked Lydia... "Mum, where are you going?" enquired Lydia...). This can slow the narrative down but dialogue is nevertheless used clearly in this piece to advance the action, and also to convey character.

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

In the poem (piece A), while drawing on some of the language and references in the stimulus text by Carol Ann Duffy, the pupil adds descriptive phrases to capture the atmosphere of the First World War Christmas truce (silver, ghostly moon... inky, starless sky), including simile (Humming melodiously like a symphony...) and metaphor (icy frost coated the whole of the No Man's Land). The key actions of the soldiers are emphasised through occasional rhyme (Slapped eachothers backs like brothers...) and repeated phrases (Exchanged gifts together, / Switched clothes together), in keeping with the moments where common experience is brought to the fore.

Within piece E, the pupil uses contractions to add to the authenticity of the characters' interactions. Lydia and her mother's exchanges reflect their closeness and also the tense situations they experience (it's a policeman... I'm scared... Don't worry...). A contraction also reflects where events are narrated from the perspective of the mother (she knew it wasn't going to be 'fine'). Vocabulary choices intensify the drama, capturing feeling (fear... anguish... horror) and threat (barked... laced with menace... sinister grin). Sequences of short phrases and sentences support the build-up of tension (...Lydia realised where she was. She was stunned. Lydia was in a concentration camp) and layering of disturbing detail (There was a train; a rusty one...). The immediacy of experience is reinforced through progressive verb forms (chatting... sharing... staring... stuttering... entering) and shifts in tense and use of the present perfect support the backward look at events as the piece concludes (...she is still wondering where her mother has gone). Additionally, imperatives and adverbs are used to underscore the dominance of the Nazi officers (instantly... now... Get on this train!).

Some effective vocabulary choices and figurative language evoke setting in piece D (a colossal veil of smoke) and passive verb forms also underline the powerlessness and lack of agency associated with 'Paris in the 1940s' (people were forced to obey them... Children's faces were painted with the same anguish and urgency...). Noun phrases open sentences, with an accumulative, list-like effect, as though the reader is scanning the scene and encountering diverse sights (The cafes ... The high streets lights... Some people... Shopkeepers... Patrol cars... Children's faces...).

The chronological report on the rise of the Nazi party (piece B) features vocabulary in keeping with the informative purpose. As well as factual details of names, years and places, word choices suggest historical significance and the sphere of world affairs (sign the Treaty... rose to power... high unemployment... rejecting the Treaty... banned... persecuted). Passive forms support a more formal approach at times (Germany was blamed...), though not with full success (Great Depression was caused due to...). In addition, a key process is presented as a noun through nominalisation (the signing of the treaty), demonstrating an awareness of formal devices suited to writing of this kind. In the biography of Anne Frank (piece C), the context is captured clearly through the vocabulary used (German Jew... Chancellor of Germany... Aryan Race... yellow star of David... extermination and death camps... gas chamber) and some choices support a formal approach (was located behind... to this day). The passive voice is used appropriately to underline the circumstances (Jews were forced to... were sent to...) and there is an attempt to use the subjunctive (disliked Jewish people, even if they were a German Jew...). Sentences are simple and short at times in this piece, and a greater range of complex constructions would have further supported clarity and the reader's engagement with events.

The book review (piece F) also includes successful and appropriate vocabulary choices, drawing on the language of fiction review and plot precis, and supporting the sense of an authoritative voice (adventurous novel... face dangerous challenges... find themselves stranded... mysterious figure... character ideas... tale). Descriptions feature some well-chosen adjectives, communicating enthusiasm (captivating and enthralling... idyllic, astounding... thrilling), though these are over-used at times. Details are expanded effectively through relative clauses (...which is very captivating and enthralling... who claims to be an explorer... who is really immature... that everyone would love to read).

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

Across the collection, there is evidence of a range of devices being used successfully to support cohesion. The chronological report (piece B) links details within the opening paragraph to give an overview of the rise of the Nazis, using adverbials of time (At the end... A year later... Over a decade...), while conjunctions of reason and consequence show how events are related (due to... so...because...). Pronouns help to connect references (Armistice agreement...this eventually ended WW1... Hitler...he... Many Germans...they... Nazis...they), and determiners also isolate specific references (In that year... all other political parties) though there is also noticeable repetition of nouns at times. Points in this piece could have been further strengthened through, for example, adverbials and conjunctions, to draw together cause and effect.

The biography (piece C) has distinct subsections indicated by subheadings, and while paragraphs are thus treated as distinct entities, there are occasional links between, including through a determiner at the start of the fifth paragraph (This hideout...) and a time adverbial at the start of the seventh paragraph (After Anne and her family...). Pronouns maintain connections and avoid repetition at times (Anne...her... hideout...it... they...Anne and her family... diary...it), though opportunities to use 'her' and 'she', for example in the second paragraph, are sometimes missed. Chronology and cause are once again supported through time adverbials within paragraphs (After she died... to this day... After Anne and her family spent two years... He eventually moved... a little later...).

In the setting descriptions (piece D), as in the biography, sections are linked through their subheadings and listing is used deliberately in much of the piece, rather than extended description. However, cohesive devices are evident within the first section, as conjunctions support the build-up of the scene (and the clouds hung...as the light glowed... While adults were...). Synonyms reduce repetition in the second section (soldiers...troops...army of men), while conveying the pervasive impact of the Nazi presence.

Events in the narrative (piece E) are unified through references which maintain the reader's awareness of the characters and their relationship (Lydia and her family...they...Lydia's mum...She...Mum...Mother...daughter), including how they are seen by others (you and your child). Shifts in time are indicated through adverbs (In the late afternoon... Suddenly... finally... Eventually... to this day... still... now) and varied referencing supports the aim of building suspense, as their location changes (their destination...realised where she was...in a concentration camp).

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

Across the collection, there is evidence of verb tenses being used consistently and correctly, with an awareness of what each piece requires. In the chronological report on the rise of the Nazis (piece B), the past tense is used to confidently build an account of the relevant events and factors (became... was born... joined... gave... had to), including the perfect form (the damage they had caused). At two points, a shift into explanation using a modal verb (...wanted to control people by propaganda so they can grow) and an attempt to elaborate and explain meaning (...persecuted the Jewish people, meaning they are banned) lead to inappropriate use of the present tense. In each case, however, the usage demonstrates some awareness of why it is useful to move out of the straightforward past-tense style.

Similarly, in the biography (piece C), events are narrated and information conveyed securely in past tense form, with shifts into progressive forms and, as needed, present tense (At the start of every paragraph, she introduces the phrase... published her diary and to this day it is...).

In the story of Lydia and her mother (piece E), once again, past tense forms are handled consistently throughout, with shifts into present tense for speech ("Get on this train!" growled a Nazi... "I don't know," her mother responded). As in the biography, when bringing events up to date, the writer shifts into present tense, including use of the perfect form (and yet to this day, she is still wondering where her mother has gone... Lydia now lives...).

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

A range of punctuation is used mostly correctly. Although there are inconsistencies, evidence accumulates across the collection to meet the statement – for example:

commas to mark fronted adverbials and clauses

- At the end of WW1,... In 1921,... (piece B)
- disliked Jewish people, even if they were a German Jew... (piece C)
- To get food, they had to... (piece C)
- At the start of every paragraph, she introduces... (piece C)
- In Paris,... While adults were enjoying their baguettes,... (piece D)
- Evil nazi troops took their munitions out, pointing and aiming... (piece D)
- In the late afternoon,... (piece E)
- ...relentless knock at the door, crushing the tranquility... (piece E)
- ...Lydia asked, her heart pounding in her chest... (piece E)
- ...yet to this day, she is still wondering... (piece E)
- Wanting to live, they search... (piece F)
- While they go further and further, they... (piece F)

apostrophes in contractions to reflect an informal register

- He's (piece A)
- it's... I'm... Don't... wasn't... didn't... (piece E)

hyphens to avoid ambiguity

- best-selling books (piece C)
- stern-looking men (piece E)
- "I- it's a policeman," (piece E)

inverted commas and other punctuation to indicate direct speech

- “He’s not armed!” (piece A)
- “Mum, who is at the door?” asked Lydia. (piece E)
- “Get on this train!” growled a Nazi,... (piece E)
- “Don’t worry Lydia, everything is going to absolutely fine.” (piece E)

semi-colons to mark the boundary between independent clauses

- ...signed the Armistice Agreement; this eventually ended WW1. (piece B)
- ...they got caught by the Nazis; they were caught on... (piece C)
- Otto Frank was the only survivor in the family; his wife died... (piece C)
- ...melodious music playing; it was like a mix of sounds... (piece D)
- People looked petrified; it was like... (piece D)
- ...her family were having lunch; they were chatting and... (piece E)
- ...felt guilty for lying to her own daughter; she knew it wasn’t... (piece E)
- ...Fred is a natural born leader; Lila is a fearless girl... (piece F)

punctuation to indicate parenthesis

- ...Hitler, the leader of the Nazis, promised... (piece B)
- Anne Frank, who was a German Jew, moved... (piece C)
- Anne’s dad, Otto, worked as... (piece C)
- ...flushing the toilet (in worktime only) or having... (piece C)
- ...typhus (an infectious disease). (piece C)
- ...streets lights, which were jet black, were... (piece D)
- ...four children (Fred, Con, Lila and Max) find themselves... (piece F)

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

Spelling is mostly accurate across the collection. Any words from the year 5/year 6 spelling list are spelled correctly and a range of more ambitious vocabulary is spelled correctly, in most cases.

Evidence of correctly spelled words from the statutory year 5/6 spelling list meets the standard.

- persuade (piece B)
- language[s] (piece C)
- individual[s] (piece D)
- soldier[s] (piece D)
- determined (piece F)
- marvellous (piece F)
- The spelling of more ambitious vocabulary is mostly correct, for example:
- melodiously... symphony... hazardous (piece A)
- successfully... encouraging... persecuted (piece B)
- interior... extermination... source... suspicious... infectious (piece C)
- threatening... petrified... propaganda (piece D)
- activities... relentless... perilous (piece E)
- enthralling... idyllic... apoplectic... camaraderie (piece F)

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

Across the collection, handwriting is joined and legible, with an even and fluent style.

Why is the collection not awarded the higher standard?

The collection is not awarded 'working at greater depth', because all the statements for this standard are not met.

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

While this collection contains a range of non-fiction pieces (report, biography, book review) which effectively meet their purposes, the pupil is not fully making use of the potential effects and devices of each form. In the report on Nazi power in Germany (piece B), the presentation of facts and explanation is not fully integrated through cohesive devices, and the question 'How did Hitler and the Nazi Party rise to power in Germany?' could be more clearly drawn together in the concluding paragraph. A similar shaping of content would support the biography (piece C), which lacks a confident summary at its conclusion (Her diary was then published in 1947 in Dutch but a little later it was sold in over one hundred languages). This suggests that the pupil is not yet drawing independently on a range of models. In these pieces, repetition of subjects, for example, 'Hitler' in piece B, also weakens the overall effect at times.

The literary pieces again show that there are some limits to the pupil's experience and confidence. The poem (piece A) at times includes language which is at odds with the more literary intent of the piece (Screaming in a positive way... Maybe the opponents were actually like us). This tonal inconsistency could be addressed through the use of more nuanced expressions of joy or relief. Choices are not always strong and well-matched to context, for example in piece E (She looked perilous... voice was lurking). While tension is effectively managed in the narrative (piece E), phrases are repetitive at times, showing a lack of variety in techniques available to the writer (her hands trembled with fear and her face flickered with anguish... her heart pounding in her chest, and her face pale with horror... tears in her eyes and her face painted with terror).

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

At times, the pupil distinguishes appropriately between the language typical of speech and writing, for example, with more contractions used within dialogue in piece E. In some cases, the more formal register established within a piece is disrupted by more informal vocabulary and phrases, for example, in piece B, the report (The Nazis got support... The Treaty of Versailles was the worst thing that happened...) and piece C, the biography (...liked reading a lot... to get away from the Nazis... After Otto couldn't find the diary). The use of 'dad' and 'mum', rather than 'father' and 'mother', also disrupts the formal tone. These expressions are more speechlike and inconsistent with the overall effect the pupil seeks to establish.

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

There are examples in the collection of grammatical features used to support formality, including use of the passive voice. Overall, however, control is not fully established and variation within some pieces creates a dissonant effect. In the review (piece F), vocabulary ranges from the elevated and specialised (captivating and enthralling... idyllic, astounding... astonishing sibling bond) to the very generalised (really immature... so amazing). At times, for example, in piece B, formal phrasing is attempted but weakened by

grammatical choices, often prepositions (...blamed Jewish people for encouraging of the signing... wanted the Nazi party to gain more support by other Germans). Opportunities to more precisely and economically realise their intentions are missed, for example, the repetition of 'were putting' and 'were going to do' in piece D (Shopkeepers were putting down their shutters, frightened of what the menacing troops were going to do to their shops) could have been avoided and improved upon through alternative grammatical choices, such as: 'frightened of what the menacing troops might do'.

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

A variety of punctuation is evident and used mostly accurately across the collection. Occasional errors in usage disrupt the flow for the reader, however, even if meaning remains unambiguous. A semi-colon is misplaced in piece B, for example, (Hitler joined the German Workers Party; which Hitler named the Nazi Party), and commas are occasionally absent (gave himself the name 'fuhrer' meaning leader). Additionally, comma splicing is evident, for example, in piece E (She answered the door, her hands

Piece A: a poem

Context: as part of a unit of work on the First World War, pupils read 'The Christmas Truce' by Carol Ann Duffy and used this, and other video sources, as the stimulus for their own version of the poem.

The Christmas Truce

The silver, ghostly moon hung like a medal
Men huddled in the muddy trenches
A single robin perched
Humming melodiously like a symphony.
Silver frost on the hazardous barbed wire
Soldiers missing their loved ones
Back at home.

The flickering flames glistening
Twinkling lights on Christmas trees
A sweet harmony sang by Fritz
"Stille Nacht, Heilige Nacht"
Tommy joined in.

The icy frost coated the whole of No Man's Land
A man climbed out,
Unarmed and his shivering hands raise
The feeling of dread and fear
"He's not armed!"

Many other soldiers joined in and shook hands
Slapped each others backs like brothers,
Exchanged gifts together,

Switched clothes together.

Then a troop found a leather ball
And they took photographs
With cheers, whistles, waves and laughs
Screaming in a positive way.

The time to say goodbye,
From the heart to home.
Maybe the opponents were actually like us
We shot and aimed at the inky, starless sky.

Piece B: a chronological report

Context: as part of work on the topic of the Second World War, pupils researched Adolf Hitler and the growth of Nazism in Germany. They used their notes to write a report on the development of Nazism, using a general template as a guide.

How did Hitler and the Nazi Party rise to power in Germany?

At the end of WWI, Germany signed the Armistice Agreement; this eventually ended WWI. A year later, they had to sign the Treaty of Versailles. Hitler joined the German workers Party; which Hitler named the Nazi Party. In 1921, he became leader of the Nazis. Over a decade, the Nazis and Hitler rose to power and became leaders of Germany. But how did Hitler and the Nazis rise to power so successfully?

Hitler was born in Austria. Hitler really wanted to be an artist, but ended up being part of the German Army. In 1919, he joined the German Workers Party; The name changed to The National Socialist German Workers Party. In 1921, Hitler was elected leader of the Nazi Party and the whole of Germany and gave himself the name 'Führer' meaning leader.

Many Germans were upset that they had to sign the Armistice and the Treaty of Versailles. In 1919, Germany was blamed and had to sign the Treaty for the damage they had caused. The Nazis blamed Jewish people for encouraging the signing. The Nazis got support by many Germans for rejecting the Treaty of Versailles.

In 1929, the Great Depression was caused due to the Wall Street Crash in America. In that year, Germans had a difficult life; high unemployment, losing businesses, they had to rely on food banks and they were homeless. Hitler, the leader of the Nazis, promised Germans a better life and to rebuild Germany.

Hitler banned all other political parties in 1933, as he wanted the Nazi Party to gain more support by other Germans. The Nazis wanted to control people by propaganda and education so they can grow and get more people to support it.

Hitler and the Nazis persecuted the Jewish people, meaning they are banned from working, going to school, having businesses. They did this because Jewish people encouraged the signing of the treaty.

There are many reasons why Hitler rose to power in Germany.

Hitler used his speeches to try and persuade Germans to be part of the Nazis. His speeches made him gain a lot of support. The Treaty of Versailles was the worst thing that happened to Germany. They had to pay for reparations, they lost a lot of land, and there was very high unemployment.

Piece C: a biography

Context: after researching the life of Anne Frank, pupils used their notes to write a biography of her life.

Biography of Anne Frank

Anne Frank, who was a German Jew, moved to Netherlands because of the Nazis. She spent two years hiding from the Nazis and wrote a diary in that time.

Anne's early life:

Anne Frank was born in the Frankfurt on June 12th 1929. Anne's dream was to be a writer one day. Anne's dad, Otto, worked as a business-man and her mum Edith looked after Anne as there was no one else to look after her. Anne also liked reading a lot. Her family followed some of the Jewish holidays and customs.

The rise of the Nazis:

In 1933, Hitler became Chancellor of Germany. Hitler and the Nazis disliked Jewish people, even if they were a German Jew and followed the Aryan Race. Jews were forced to wear a yellow star of David at the age of six. The Franks moved to Amsterdam in the Netherlands to get away from the Nazis.

Living in hiding:

Jews were sent to extermination and death camps by the Nazis. The Nazis arrived and the Anti-Semitism highly increased in the Netherlands. Anne's father, Otto, made a secret hideout.

This hideout was located behind a bookshelf. Anne wanted the interior to look like her bedroom. Eight people were living inside the hideout so it was very crowded. The Franks couldn't do certain things like flushing the toilet (in worktime only) or having any source of light as they could get caught by the Nazis. Anne and her family got food from two close friends. They didn't bring food regularly as it would be suspicious. To get food, they had to sell their belongings.

Keeping a diary:

In 1942, Anne received a diary for her thirteenth birthday. In her diary, she wrote about her thoughts and feelings, her dreadful fears and dreams. At the start of every paragraph, she introduces the phrase 'Dear Kitty'. After she died her father published her diary and to this day it is one of the best-selling books.

Capture and death:

After Anne and her family spent two years hiding in the secret annex, they got caught by the Nazis; they were captured on August 4th 1944. They were then sent to concentration camp. In concentration camp, Anne and her sister Margot stayed together while their parents were separated. Her mother Edith died in a gas chamber and Anne and her sister died from typhus (an infectious disease).

End of The Holocaust and WW1 1:

Otto Frank was the only survivor in the family; his wife died in a gas chamber and his children died from typhus. He eventually moved to Amsterdam to search for Anne's diary. After Otto couldn't find the diary, a local helper for the family rescued the diary and gave it to him. Her diary was then published in 1947 in Dutch but a little later it was sold in over one hundred languages.

Piece D: two setting descriptions

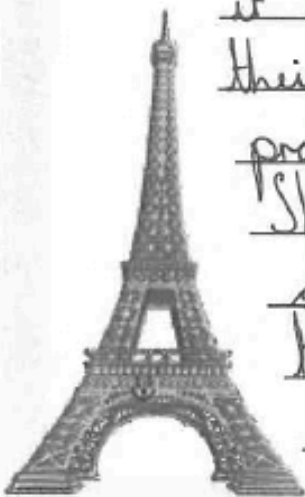
Context: after reading the historical novel, 'Safiyyah's War' by Hiba Noor Khan, set in Paris, pupils wrote their own description of Paris before and after the Nazi invasion.

Paris in the 1930's

In Paris, the vibrant sky glistened and the clouds hung like a medal. The elegant Eiffel Tower stood stationary near buildings as the lights glowed. The cafes were busy, the freshly baked ^{bread} put into the oven, and the melodious music playing; it was like a mix of sounds and smells from all around the world. While adults were enjoying their baguettes, the children were playing on the cobbled streets. The high street lights, which ~~are~~ ^{were} jet black, were glimmering.

Paris in the 1940's

The buildings stood still while the threatening Nazis flags were hanging on iron balconies. Suddenly, monstrous Nazi soldiers were marching into Paris; they were shouting and people were forced to obey ^{them}. People looked petrified; it was like a shiver went down their spines. Some people delivered propaganda ^{posters} on their rusty bikes. Shopkeepers were putting down their shutters, frightened of what the menacing troops ~~are~~ ^{were} going to do to their shops. Patrol cars entered Paris and a



colossal veil of smoke came out of their engines. ~~There~~^{There} was burning rubber, bombs scattered and huge shards of glass on the wide boulevards, that people ^{were} tripping over. Children's faces were painted with the same anguish and urgency, confused about what was going on. As many individuals were walking cautiously on the streets, an army of men laughed at people getting injured. ^{Evil} Nazi troops took their munitions out, pointing and aiming ^{them} at people's heads.

Piece E: a suspense narrative

Context: after reading the picture book, 'Star of Fear, Star of Hope,' by Jo Hoestlandt, pupils wrote an episode not represented in the book. They drew on their knowledge of Nazi Germany and on explorations of how to create tension and suspense in their writing.

Star of Fear, Star of Hope

In the late afternoon, Lydia and her family were having lunch; they were chatting and sharing activities ^{with} each other. Suddenly, they heard a relentless knock at the door, crushing the tranquility of the day they were having together. Lydia's mum stood up rapidly, her spine completely straight. She answered the door, her ~~hand~~ hands troubled with fear and her face flickered with anguish as the door creaked open.

On the doorstep, there were two stern-looking men staring impassively at Lydia's mum. She looked perilous. "Mum, who is at the door?" asked Lydia. "It's a policeman," Mum replied, stuttering nervously. "We need to inspect you and your child instantly!" barked the Nazi officer, in a voice laced with menace. Lydia was petrified. "Are we going to get arrested, are we going to get sent to camp?" Lydia thought. "You need to come with us now!" bellowed the officer as a sinister grin appeared on his face.

Lydia and her mum obeyed him and followed

The officer. There was a train, a rusty one:
There were many Jews with suitcases entering the
train. A voice was lurking near Lydia.

"Get on this train!" growled a Nazi, gripping his
glossy rifle and ^{telling} kicking a stray cat ^{to go} away.

"Mother, I'm scared, what is going on?" Lydia
asked, her heart pounding in her chest, and her
face pale with horror.

"Don't worry Lydia, everything is going to ~~absolutely~~
absolutely fine!" She felt guilty for lying to her
own daughter; she knew it wasn't going to be fine.
Lydia didn't believe her ~~mother~~ - the more she thought
about what was going to happen, the more she was
terrified. What felt like ~~an hour~~ ^{a whole day}. They finally arrived
to their destination and Lydia realised where
she was. She was stunned. Lydia was in a
concentration camp.

"Mum, where are you going?" enquired Lydia
tears in her eyes and her face painted with terror.

"I don't know Lydia," her mother responded, her
voice sounded like she was panicking.

Eventually, Lydia escaped her deadly camp and
yet to this day, she is still wondering where
her mother has gone; Lydia now lives in
her friend's Helen's house.

Piece F: a book review

Context: having looked at an example book review, pupils used this structure to plan and write their own review of a favourite book. The pupil focused on 'The Explorer' by Katherine Rundell.

'The Explorer' by Katherine Rundell is an adventurous novel which is very captivating and enthralling where a group of children face dangerous challenges.

The story is set in the Amazon Rainforest where the four children (Fred, Con, Lila and Max) find themselves stranded after a huge plane crash.

Wanting to live, they search through the idyllic, astounding, tropical palace and experience dreadful dangers as they trudge along. While they go further and further, they eventually meet a mysterious figure who claims to be an 'Explorer'.

Katherine Rundell's character ideas are marvellous and all their personalities are very different – Fred is a natural born leader; Lila is a fearless girl but also quite perilous. Con is a human mechanic who is apoplectic when things don't go her way. Max is an animal lover who is really immature. They have a sensational camaraderie with each other and Lila and Max have an astonishing sibling bond.



'The Explorer' is a thrilling book. What makes it so amazing is how determined the children are to face hazardous challenges and how they persevere to escape their surroundings. This tale grips readers attention and is a spectacular book that everyone would love to read.

Exercise 2

Pupil C

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

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

The collection demonstrates effective writing across a range of non-fiction and fiction pieces. Piece A is a balanced argument exploring the question 'Should animals have been kept in war?'. In piece B, the pupil writes to the school's chair of governors to protest about the cancellation of the school sports day, and piece E is a nonchronological report about a fictional creature, the Whlion. For piece C, drawing on earlier chapters, the pupil writes Chapter seven of 'Floodland' by Marcus Sedgwick, taking up the novel's themes and characterisation. The Christmas Truce of World War 1 is the focal point for piece D, a narrative which expands on events and information from various sources, and a video stimulus is the basis for piece F, creating atmosphere and tension in a lighthouse setting.

The dual purposes of informing the reader on the chosen issue, and evaluating points for and against, are met in piece A. The question of whether animals should have been used in World War 1 is explored in an introductory paragraph, followed by a paragraph focused on arguments in favour and another focused on those against. The third person is used to present information objectively, with numerical evidence to lend authority (*saved thousands of soldiers lives... 8 million horses, donkeys and mules were killed... The other 8 million...*). They also provide a specific illustration which individualises the animal war effort and helps the reader identify with the points being made (*An example of this is a dog named "Stubby"...*). The final paragraph gives a personal view (*having considered both sides of the argument, I believe...*) and the pupil ends by looking outward, inviting the reader to reach a view (*Should animals been used in WW1? Or should they have not?*).

Piece B also features a serious purpose, with a suitably formal approach designed to persuade a specific audience, the school governing body chair. The pupil writes in a personal capacity, using the first-person singular at the outset (*I am writing to inform you... I personally think...*) and when concluding (*I demand... I wish to hear...*). This conveys urgency and the direct appeal of an individual about an issue affecting a group. The shared voice of the pupils is also conveyed effectively, married with emotive language (*horrifically detrimental impact on our class... missed multiple opportunities*). The letter also focuses closely on the school context and financial aspects of the situation, which would fall within a governing body's concerns (*non-refundable... the cost is £500... squandering the schools well-earned money... wasting teacher's time*).

The third non-fiction example (piece E) combines specific details about the Whlion, in the informative style of a non-chronological report, with a sense of wonder suited to the focus on a fantastical creature. The opening articulates the rarity of the subject while drawing the reader in through direct address (*Everyone has heard of the Lochness Monster [...] but do you recognise the Whlion?... marvelous whale and Lion hybrid*). Fact boxes reinforce this position (*Did you know they can live up to 275 years old?... Did you know that they can vary over 55 colours?*). Technical information reinforces the sense that the creature is real and that the writer is authoritative (*According to recent studies... Scienctist believe that...*), with a 'Classification Chart' listing biological information (*Kingdom = Animalia / Phylum = Chordate*).

Fiction writing highlights effective use of third-person narration and description to carry the reader through events and convey settings. Piece C takes an existing story forward, using action to provide the reader with relevant information about the situation (*she set out to*

find Dooby... a ruck-sack full of essentials for their journey... scurried down to the docks...). It then concludes with a hint of complications to come (*"Where are you two going?"*). The Christmas Truce narrative (piece D), drawing on events depicted in a video stimulus, presents a quiet moment (*It was a cold, frosty morning...*), then withholds information and builds tension, until a suitable rounding off (*Now it really did feel like Christmas Day*). In piece F, the pupil once again provides a confident narration of events, establishing the beginning point (*a lighthouse stood tall... carried on with his work*), and tracking the lighthouse keeper's experience, as dramatic events unfold (*huge crash hit the lighthouse keeper's ears... glass dome slipped out of his sweating hands... He bolted down the stairs*). The happy resolution to events, as the endangered ship steers to safety, is also conveyed through the main character, engaging reader interest (*The once sensation of loneliness seemed to disappear and he smiled at the thought of it*).

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

In writing a chapter to continue events part of the way through a novel (piece C), the pupil takes up the existing setting without a full introductory description, providing instead indications to support the reader (*the Cathedral's surroundings... a pile of smashed crates... footsteps echoed down the dark corridors... doors were screeching*). Details are integrated into the narration to help the reader understand setting (*Zoe's cabin... down to the docks*) and an atmosphere of danger is communicated through specific word choices (*deadly silence... faint sound of footsteps... narrow corner*). While the full situation of the characters and their interrelationships could be clarified a little further, both Zoe and Dooby are presented as being on heightened alert (*Walking slowly... "What was that? Zoe quesitond... questioned Zoe suspiciously... "Who's there?" Dooby demanded, scanning his surroundings*). Munchkin is successfully depicted through appearance and action, and with similes providing appropriate imagery (*a mouse like boy, shuffled forward silently... stood still like a statue... still frozen*). The fourth character is less clearly established, but responses to him indicate the relationships at play (*Munchkin and Zoe froze in fear. What were they going to do? Lie to William or tell the truth...*).

'The Christmas Truce' (piece D) is built very much around unexpected events that take place in the wartime setting and the pupil provides references which make that setting clear (*barbed wire fence... trenches... battlefield... No-Man's-Land*). As both armies come together, we are reminded of the conditions (*hard, bare ground*), with details of the weather helping to build atmosphere (*cold, frosty Christmas morning... Icy-cold wind... frozen steps*). Sound is also emphasised, heightening the assumed danger (*shouted in panic... roars of fear... Manic shouts filled the air rapidly... frightening sounds of guns loading*). Additionally, while the piece does not seek to develop characters, visual details convey the soldiers' responses (*hands trembled uncontrollably... Glancing nervously... Sharp, beady eyes were cautiously scanning... staggering... looked terrified... drooping eyes... quivering... Grinning*).

In piece F, setting is crucial to the narrative and concrete information about the location of the lighthouse is provided (*Devon... cliff... village... rocks*). The lighthouse keeper's position and movements are made clear, to support the reader in visualising the action (*Through that window was a lighthouse keeper... slammed the rusting window shut... scrambled upstairs... bolted down the stairs*). Sensory details add atmosphere and track the shifts in mood effectively (*bright beams of light... cheered happily; merrily shouting noises of joy... warmly lit... huge crash hit the lighthouse keeper's ears... faded into darkness... deathening sound of a ship's horn*). The lighthouse keeper is depicted through direct description and statements making clear his feelings (*very old... Annoyed... guilt-filled eyes watered... halted in awe*). Actions also indicate his response to events (*slammed the rusting window shut... scrambled up the stairs, grabbing tools on his way...*).

bolted down the stairs... flung open the moulding oak door). Additional depth and richness are added to characterisation through references which invite inferences about his state (*sweating hands... His heart raced... Tears streamed down his face*).

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

In the continuation of 'Floodland' by Marcus Sedgwick (piece C), dialogue is key to the action, and is used to indicate that characters are encountering each other (*"What was that?" Zoe questioned... "It's me, Dooby!"*). The uncertainty of their situation is also captured through dialogue, as they respond to the unexplained noises in the cathedral (*"Who's there?" Dooby demanded... Slowly, Zoe muttered, "It's probably just the rats."*). The piece features a series of short interactions between pairs of characters, rather than any developed conversations, and these both provide information to the reader and bring about change. The interaction between Zoe and Munchkin highlights the moment that Zoe is prompted to change course (*"What are you doing here?" questioned Zoe suspiciously. "I want you to take me with you and leave Dooby behind." he replied*). Dialogue is again used to advance the action as William surprises Zoe and Munchkin on their departure (*"Where are you two going?" Munchkin and Zoe froze in fear.*). The pupil includes reporting clauses which support our understanding of characters' feelings and intentions (*demanded... muttered... questioned*).

The wartime Christmas truce (piece D) is conveyed mainly through description and narration, and speech is used sparingly and without developed exchanges. Nevertheless, it provides additional evidence toward this statement, as the pupil demonstrates an awareness of how spoken words capture key moments. As the first soldier makes his unexpected ascent out of the trenches, his fellow soldiers are in dialogue with his actions (*"No!", his mates shouted in panic...*) and his response is non-verbal (*he raised his righthand high holding his ragged-looking hat as roars of fear erupted*). The pupil incorporates speech into this key event as an inherent part of the action. Similarly, the opposing side's realisation of what the soldier is doing is conveyed through speech (*...but a loud yell exclaimed, "Halt, he's surrendering!" Immediately, they dropped their weapons...*). The simple exchange between the British and German soldiers at the end of the piece also demonstrates an appropriate placing of dialogue to encapsulate the mood and the change that has taken place (*an English soldier chuckled, "My name's Jim." The German soldier simply smiled and laughed, "My name is Otto."*). The piece is highlighting a coming together through action and gesture rather than discussion, and the use of speech mainly as a response to action, and as the spur for further action, is in keeping with this.

The lighthouse narrative (piece F) does not feature dialogue, and as highlighted, while the collection lacks long, sustained examples of dialogue used to advance action, there is adequate evidence to meet the statement.

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

The pupil demonstrates a strong awareness of the language and grammatical structures which support purpose in non-fiction writing. In considering whether animals should be used in war (piece A), the pupil presents both sides of the argument using vocabulary associated with this semantic field (*artillery... morale... gas attacks... cavalry... mascots... supplies... gun carts*). This lends authority to the points made, and objective, evaluative language supports the overall purpose (*a matter... debated... the course of war*), with generalised subjects used to represent different perspectives (*many generals believe... Many soldiers believed...*). Passive constructions add to the sense of formality (*were used... has been debated... were killed... were either auctioned, sold... were given no choice*), underlining the animals' lack of agency and effective verb choices add to the formal style (*impacted... incurred... assisted*). The pupil also selects strong adjectives which reflect the different positions on the issue (*crucial... cruelty... essential... abandoned... innocent*). Relative clauses help to expand information (*This is a matter that has been debated... believed that dogs were essential...*), and parenthetical information is added through embedded clauses (*"Stubby" – who was once a stray – had... In conclusion, having considered both sides of the argument, I...*).

In the letter to the chair of governors (piece B), vocabulary choices reflect the context, with numerous school-based references (*headteacher... sports day for Year Six... 26 places... Year five residential... P.E, physical education*). Adjectives add impact (*detrimental... useless... precious*). This supports the combination of indignation and appeal, and the pupil adds detail and elaborates on reasons using a variety of subordinating conjunctions (*due to Boris Johnson... When we were all stuck inside...*) and relative clauses (*coaches that were booked for Year Six*). Adverbs are well placed and add emphasis to specific points (*...are now useless... but now, we will not be... might even make a new friend*). Listing, including repeated phrasing, also reinforces the reasons being presented (*it is good for our mental and physical health, it keeps you fit, it gives...*) and the pupil makes use of the subjunctive when suggesting action (*if I were you, I would urge her...*). A formal register is maintained through these means, although the piece is occasionally too strident, perhaps (*I demand you to make a change*), given the recipient's position.

The report on 'The Whlion' (piece E) features specific vocabulary relevant to the scientific field (*hybrid... flightless... blowhole... grubs... herbivore... adapted... habitat... behaviors*) and adverbs help to clarify and indicate degree, supporting the position of the writer as an expert (*occasionally... especially... realatively... mainly*). The pupil combines a more formal, objective voice with some informal comments and descriptions, designed to engage and make the information relevant to the reader (*fascinating creature... tiny claws... cuddly creature... munch on softer food... As for the older ones... calm, lazy and gentle creature*). The mix of styles is not always successful, particularly when descriptions become more literary and take the piece further into the realm of fiction (*wings that shimmer and shine in the sun... stardust-like speckled nose*). The information is well supported, however, by a range of multi-clause sentences, in which details are added and expanded, often through adverbials and subordinate clauses (*Due to its laziness and calmness, this creature... strong tail that sweeps across... as their teeth will not start growing until they are one... in Africa, where there is not much rainfall*). The use of a passive verb also supports the formal informative purpose (*this creature is adored by many...*).

In the narrative pieces, vocabulary choices help to evoke place, mood and character. The 'Floodland' chapter (piece C) includes words and phrases aligned with storytelling (*set out to find... short deadly silence*), creating a mostly formal narrative style. Expanded noun phrases give details of setting (*pile of smashed crates... a ruck-sack full of essentials for their journey*). Some choices suggest the pupil's awareness of how devices such as alliteration and repeated phrases support narration (*creaking Cathedral... peered around the pile... froze in fear... The floors were creaking, the doors were screeching*). Dialogue reflects speech patterns likely among characters placed in tense situations, through contractions (*It's... Who's*) and short interrogatives (*What was that?... Where are you two going?*). The informal language, 'you two', also captures context well.

Piece D creates the scene of the wartime Christmas truce through heightened vocabulary, rich in descriptive detail, and suggestive of a serious context (*lone robin... trembled... Glancing... ragged... roars of fear... Manic shouts... staggering... quivering... thrills and laughter*). Noun phrases often begin sentences, helping to build atmosphere (*Icy-cold wind blew... Manic shouts filled the air... Sharp, beady eyes were cautiously scanning... A sense of fear filled the air... Eyes lit up in happiness...*). In addition, the pupil inserts short parenthetical phrases to expand detail at key points (*scanning through a periscope, searching, to prepare to... hands reached out, still quivering, and...*). Once again, an awareness of how spoken language can differ from narration is evident in the use of contractions within speech (*he's... My name's*).

Once again, in the lighthouse narrative (piece F), language is rich, creating a convincing storytelling voice (*One stormy night... stood tall on top of a majestic cliff... nothingness... thunderous clouds... hobbled... toppled...in awe*). Figurative language, including alliteration (*bright beams... cliffs crashing... spray of sea water*), personification (*wind howled... sea tumbled... clouds drifted across the sky as they grumbled in anger... Frozen cogs refused to move*) and onomatopoeia (*harsh crash of glass shattered his heart*) powerfully evokes mood. The pupil also uses repetition and patterning of phrases to reinforce and build effects (*The once bright light faded...the joyous cheers dissolved...thunderous clouds drifted... Shuffling along, stepping over old tools, he hobbled across...*), with many of these techniques featuring expanded noun phrases. Short sentences are used to build pace (*His heart raced. What was he going to do? Tears streamed down his face.*) and action is supported by adverbials (*One stormy night,... Just then... Quickly...*) and non-finite clauses (*Wasting no more time... Shuffling along...*). Multi-clause sentences also extend description and action, although listing and the accumulation of detail is the dominant style.

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

Cohesion in the balanced argument (piece A) is supported through adverbials, particularly at the start of the third and fourth paragraphs (*In contrast,... In conclusion,...*), which show their relationship to what has come before. The final paragraph positions the writer as looking back on earlier points (*having considered both sides of the argument*), with 'the argument' being used here for the first time, to refer to the issue at hand. Within paragraphs, pronouns are used to vary referencing (*animals...they...them ... soldiers...they ... "Stubby"...who*) and when listing, the subject is omitted at times, in cases where it is not needed by the reader (*they pulled artillery; supported soldiers' morale; detected...*). The pupil also refers to a larger unit of meaning using 'this' as a pronoun (*An example of this is... this is half the amount... To illustrate this...*). The determiner, 'these', also helps to make a summative point (*All of these 16 million animals were...*). Additionally, conjunctions of reason and consequence help to connect points (*as a result... due to starvation... because it was vital for them... because they needed...*) and

adverbs support the accumulation of information and evidence (*above all else... aswell*), including the use of 'However', to signal a contrasting point (*However, many generals believe..*).

The letter (piece B) also uses pronouns to connect references, with 'this' once again used to refer to different focal points, including the cancellation of sports day (*this is not fair*), the loss resulting from pre-booked coaches (*This is squandering the schools wellearned money*) and time wasted in preparation (*an example of this is...*). The pupil also uses 'it' frequently, to avoid repeating nouns (*if they teach us, it builds up different skills... P.E is so important...it is good for...it keeps ...it gives...*) and determiners help to focus in specifically on an aspect of what has been mentioned (*This news... this year's sports day... those skills... our time*). Personal pronouns also support references to the school, teachers, pupils, the writer and the letter's recipient. Additionally, adverbs of time support the writer in building a case across paragraphs (*Firstly,... Finally,... In conclusion,...*) and in highlighting impact when discussing the situation (*now useless... already missed*). Points are also expanded and connected through a variety of conjunctions (*that... because... where... which*) and while there are moments where phrasing and punctuation do not always work successfully, references across the letter as a whole are successful.

The third non-fiction piece, the non-chronological report (piece E), provides further evidence of a number of cohesive devices already mentioned. It also features both pronouns and synonyms to vary reference to the Whlion, in singular and plural form (*whale and Lion hybrid... creature... its... they... animal... herbivore... vegetarian... their... each other*). The listing of features typical of this form also draws on pronouns (*...amazing features such as the following... softer foods, such as...*). Within sections, expansion and contrast are aided by conjunctions (*that... But... since... as*). Adverbs of time help to clarify behaviour and processes (*every so often... not always what it seems...until they are one... occasionally... during the day... To this day, scientist are still...*), and while these usages highlight the combination of a more informal tone alongside the scientific focus, the information is mostly clear and well connected to support the reader's sense of the Whlion.

Adverbs and adverbials of time are used to connect and take events forward in piece C, the 'Floodland' narrative (*still frozen... as soon as possible... Before long... Just then...*). The pupil also conveys location and characters' movements through adverbs of place (*he wasn't there... around the pile of smashed crates... down the dark corridors... shuffled forward... around the narrow corner... down to the docks*). Additionally, pronouns and synonyms support the short exchanges of speech among different characters (*Zoe...she...her ... Dooby...him...he ... They...the two of them...Munchkin and Zoe...you two*).

Similar devices support cohesion in the Christmas truce narrative (piece D), with place indicated clearly through adverbs and adverbials (*on a barbwired fence... over the trenches... on the frozen steps... up the battlefield... a few feet apart... across the hard, bare ground*). The actions of the main soldier are tracked across the first three paragraphs (*one of the soldiers...his mates...he's surrendering*). The final paragraph focuses on a British and a German soldier shaking hands, and while the main soldier in the piece appears to have been British, referencing here is ambiguous (*an English solider chuckled... The German soldier simply smiled*). The use of 'an' causing some uncertainty.

Once again, the lighthouse narrative (piece F) evidences effective use of a range of devices, with adverbs and adverbials of time showing the speed with which the action takes place (*Just then... Wasting no more time...*). Conjunctions also reflect the concurrent atmospheric turbulence (*...while the wind howled... As the bright beams of*

light swept... while the sea tumbled... as they grumbled in anger). The pupil builds description using pronouns but also deliberately repeats nouns for literary effect (*A window was warmly lit. Through that window was a lighthouse keeper, a very old lighthouse keeper*).

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

The collection demonstrates that the pupil can use verb tenses consistently and accurately and often varies tense to suit what each piece requires. In the balanced argument (piece A), while there is occasional inaccuracy, points and evidence related to the use of animals in World War 1 are presented in the past tense. There are also shifts into the present tense to consider the ongoing situation to contextualise facts and to express personal views on the issue (*This is a matter that has been debated... this is half the amount... I believe that... My reasons for this are...*). This early piece in the collection does, however, include some inconsistency (*many generals believe... Many soldiers believed... they say that they would increase...*). It appears sometimes that contemporary military judgements are being cited, but overall, past and present are mixed inadvertently. Through further proofing and editing, the pupil might well have corrected these inconsistencies.

In the letter (piece B), tenses vary in order to handle the explanation and recounting of events which support the writer's request. The present tense foregrounds the current situation, through simple, progressive and perfect forms (*I am writing... has decided to cancel... has come to our attention... this is not fair ... are non-refundable... this is squandering... It is wasting...*). The pupil demonstrates ambitious combinations of time perspectives which suit the purposes of the writing, shifting between past, present and future forms (*When we were all stuck inside, everything had closed, including EIS – English Institute of Sport – where sports day is held.... if they teach us, it builds up different skills for sports day but now, we will not be using those skills*).

The non-chronological report (piece E) uses present tense forms to convey information about the Whlion (*holds many amazing features... using its reindeer-like horns... eats a range of bugs... is a herbivore... It lives... are still studying*), with processes and actions handled through the future tense and through modal verbs (*will not start growing until... will chew on... will not...*). The pupil moves confidently and accurately between tenses, as needed, clarifying details for the reader.

Within the narrative pieces, once again, the pupil shows effective movement between tenses as needed. In the 'Floodland' narrative (piece C), the past tense is maintained to narrate events and carry the reader through the story, with simple and progressive forms (*took... searched... Walking... hit... echoed... were creaking... were screeching...*). Additionally, the present tense is used where needed in dialogue (*It's me... Who's there... What are you doing... take me*). In this piece, and in piece D, the truce narrative, the pupil uses non-standard verb forms (*was stood... was sat*). While these ways of expressing the past tense are used widely in spoken language, and could be passive forms in some specific instances, this is not the case in pieces C and D. This indicates one area in which the pupil's use of tense is interacting with their growing awareness of register.

The wartime truce narrative (piece D) also demonstrates strong, consistent use of the past tense for the recounted events, with shifts into the present tense for speech managed successfully (*a loud yell exclaimed, "Halt, he's surrendering!"... Grinning, an English soldier chuckled, "My name's Jim"*). The final sentence also provides a complex in-the-moment perspective on those past events, as though capturing the soldiers' collective feelings (*Now it really did feel like Christmas Day*.) with the past tense verb form, 'did', adding emphasis to base verb, 'feel'.

The lighthouse narrative (piece F), told in the past tense, also evidences consistent and accurate use of tense, with the pupil using verb forms which serve the purposes of the story, including the past perfect to capture reflection on actions (*What had he done?*) and a complex form conveying the future in the past (*What was he going to do?*).

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

A range of punctuation is used mostly correctly. Although there are inconsistencies, evidence accumulates across the collection to meet the statement – for example:

- **commas to mark fronted adverbials and clauses**
- *However,... In contrast... To illustrate this,... In conclusion,...* (piece A)
- *...and above all else, were...* (piece A)
- *Firstly,... Most upsettingly,... Finally,...* (piece B)
- *...if I were you, I would... could not continue, due to...* (piece B)
- *As Zoe took a midnight stroll,... All of a sudden,... Without a sound,... Bravely,... Just then,...* (piece C)
- *...Dooby demanded, scanning his surroundings.* (piece C)
- *Once they were completely out of sight, Munchkin,...* (piece C)
- *All of a sudden,... Glancing nervously,... Immediately,... Slowly staggering,... At this point,... Grinning,...* (piece D)
- *...climb an unstable ladder, his feet slipping...*(piece D)
- *Both of their hands reached out, still quivering, and shook.* (piece D)
- *Due to its laziness and calmness, this creature is...* (piece E)
- *As for the older ones, they...* (piece E)
- *Annoyed,... Just then,... Within seconds,...* (piece F)
- *Wasting no more time,... Shuffling along,...* (piece F)
- *As the bright beams of light swept across the elated village, party-goers cheered...* (piece F)

apostrophes in contractions

- *It's... Who's* (piece C)
- *he's... name's* (piece D)

hyphens to avoid ambiguity

- *well-earned money* (piece B)
- *ragged-looking hat* (piece D)
- *No-Man's-Land* (piece D)
- *stardust-like speckled nose* (piece E)
- *reindeer-like horns* (piece E)
- *guilt-filled eyes* (piece F)

inverted commas and other punctuation to indicate direct speech

- *"What was that?" Zoe questioned.* (piece C)
- *"Who's there?" Dooby demanded, scanning...* (piece C)
- *William asked again, "Where are you two going?"* (piece C)
- *"No!", his mates shouted...* (piece D)
- *...exclaimed, "Halt, he's surrendering!"* (piece D)
- *...soldier chuckled, "My name's Jim."* (piece D)

colons and semi-colons to mark the boundary between independent clauses and to introduce lists

- *...they pulled artillery; supported soldiers' morale;* (piece A)
- *...discover new things: World War One museums,* (piece B)
- *Eyes lit up in happiness and joy; shouts of thrills* (piece D)
- *...will not harm anyone: not even a fly.* (piece E)
- *...wings that shimmer and shine in the sun; a small blowhole* (piece E)
- *...it is a herbivore; you could even call it* (piece E)

punctuation to indicate parenthesis

- *...the cruelty (and frequent deaths) that animals incurred* (piece A)
- *...a dog named “Stubby” – who was once a stray – had...* (piece A)
- *In conclusion, having considered both sides of the argument, I believe...* (piece A)
- *...our headteacher – Mrs xxxx – has...* (piece B)
- *...including EIS – English Institute of Sport – where...* (piece B)
- *...release endorphins (a hormone that makes you happy) and...* (piece B)
- *...Munchkin, a mouse like boy, shuffled...* (piece C)
- *...their hands reached out, still quivering, and shook.* (piece D)
- *...in their swamps (a group of Whlions).* (piece E)
- *...uses trees, that reach up 4m high, for shade...* (piece E)

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

Spelling is mostly accurate across the collection.

Evidence of correctly spelled words from the statutory year 5/6 spelling list meets the standard.

- *soldier[s]... frequent[ly]* (piece A)
- *opportunities... physical... sincerely* (piece B)
- *Immediately* (piece D)
- *recognise... According... especially... temperature...* (piece E)
- *awkward[ly]* (piece F)

The spelling of more ambitious vocabulary is mostly correct, for example:

- *artillery... potential... incurred... exhaustion* (piece A)
- *detrimental... Institute... endorphins... hormone* (piece B)
- *suspiciously* (piece C)
- *ascending* (piece D)
- *fascinating... sociable... Classification...* (piece E)
- *thunderous... awe* (piece F)

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

Across the collection, writing is clear and legible with some joins evident, with piece D providing evidence of more substantial joining and fluency.

Why is the collection not awarded the higher standard?

The collection is not awarded 'working at greater depth', because not all the statements for this 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 (for example, literary language, characterisation, structure)

The collection effectively addresses purpose and audience but there are instances where language choices do not match the given context, for example, in piece E (*this creature is adored by civilians*) and piece F (*the elated village*). Repetition also weakens impact at times, with 'All of a sudden' used in three pieces in the collection (pieces C, D and F), suggesting an over-reliance on particular adverbial phrases rather than suitable alternatives. Other examples appear in piece E (*it mainly uses its useless wings*) and piece C, where 'creaking' appears three times, not always matched to context (*creaking Cathedral*). This also arises in piece B (*wasted precious time on learning... wasting teacher's time... it is a waste of teacher's time and our time*) and piece F (*The cheery villagers had strolled cheerfully...*). In piece B, the writer loses track of the audience and their own viewpoint at times (*Finally...it keeps you fit, it gives us exercise...and it has a lot of teamwork so you might even make a new friend*). While the pupil is attempting to use emphasis in some of these cases, the repetition distracts rather than adding weight to points made. The pupil draws on their reading at times but there are moments also where phrasing falls short of the intended effect, for example, in piece F (*eyes watered to the thought of losing his home... The once sensation of loneliness...*).

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

The pupil shows awareness of the appropriate register for each piece, with some clear markers of a more formal and objective positioning of the writer, where needed. However, at times, language is more speechlike, creating inconsistency in how writer and reader are placed, particularly in piece B. The letter is intended for the chair of school governors, and the register of aggrieved complainant is diluted by more speechlike forms (*It has come to our attention that this is not fair... In conclusion, we feel like...*). As mentioned earlier, the use of 'was stood' (piece C) and 'was sat' (piece D), within the formal literary style of narration in these pieces, also creates dissonance.

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

Assured and conscious control is sometimes lacking, and levels of formality are disrupted by words and phrases which are inconsistent with the overall purpose and audience. In the letter (piece B), the strength of feeling is conveyed through formal language of complaint married to persuasive devices, but this leads to a rather overly insistent tone, which is out of keeping with the position of a pupil writing to the head of school governors (*If I were you, I would urge her to change her mind... I demand you to make a change...*). 'If I were you' is a less formal and rather personalised phrase, for example. The letter also includes sequences of phrases and clauses which could be clearer and more succinct (*This is squandering the schools well-earned money to go somewhere we are not going to*). This issue is also evident at times in piece A (*8 million horses, donkeys and mules were killed, this is half the amount of the animals used in WW1. To illustrate this, many animals lost their lives due to...*). The pupil is not always able to draw on a wide vocabulary to maintain the tone in each piece, and their choices have an impact on cohesion and clarity.

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

Throughout the collection, there is evidence of punctuation taught at KS2 being used correctly. At times, however, longer sequences of phrases and clauses are not served well by punctuation, with comma splicing evident, for example, in piece A (*delivered vital messages to other soldiers, as a result, this saved...*) and piece B (*...which are nonrefundable, the coaches that were booked*). Also, while commas are used correctly, there are moments where the marking of phrases and clauses in complex sentences is inaccurate, for example, in piece E (*In fact, this creature is very, sociable, especially... trees, that reach up 4m high, for shade but, it mainly uses its useless wings since, the weather rises*). Difficulty in managing longer units also arises in piece B (*...places lost to go to EIS, which are non-refundable, the coaches that were booked for Year Six are now useless, the cost £500*). While the pupil can use punctuation effectively to support their writing, precision is sometimes lacking.

Piece A: a balanced argument

Context: as part of a history unit on World War 1, pupils explored how animals were used in wartime. They gathered vocabulary and looked at an example argument text on a different issue, before writing their own piece.

Should animals have been kept
In War?

Various animals were used in World War One: ^{they} pulled artillery; supported soldiers' morale; detected potential gas attacks; deliver crucial messages and assisted as cavalry. This is a matter that has been debated for many years due to the cruelty (and frequent deaths) that the animals incurred. However, many generals believe that animals impacted the course of war and above all else, were a vital asset to the war.

Many soldiers believed that dogs were essential animals for the war. They say that they would increase their morale and be brilliant mascots. An example of this is a dog named "Scubby" - who was once a stray - had the great skill of companionship and had great bonds with soldiers. Pigeons were a huge part of the war as well. For example, they delivered vital messages to other soldiers, as a result, this saved ~~1000s~~ thousands of soldiers lives.

In contrast, 8 million horses, donkeys and mules were killed, this is half the amount of the animals used in WWI. To illustrate this, many animals ~~tossed~~^{lost} their lives due to starvation, exhaustion, injuries or explosions. The other 8 million animals were either auctioned, sold to butchers, stayed in the British army, abandoned or killed. All of these 16 million animals were given no choice.

In conclusion, having considered both sides of the argument, I believe that animals should have not been used in WWI. My reasons ~~are~~ for this are that the animals were not given a choice to join up and this lead to the many ^{innocent, innocent} lives that were lost. However, it cannot be ~~denied~~^{denied} that animals were useful, this is because it was vital for them to pull supplies and pull gun carts. This was very important for the soldiers because they needed all the supplies to survive and fight. Should animals been used in WWI? Or should they have not?

Piece B: a persuasive letter

Context: after being told that their sports day was being cancelled, pupils discussed reasons and justifications for opposing this and, after looking at examples of formal letters, wrote their own letter to the Chair of Governors at the school.

Dear Mr [REDACTED],

I am writing to inform you that our headteacher - Mrs [REDACTED] - has decided to cancel sports day for Year Six. This news has had a horrifically detrimental impact on our class. It has come to our attention that this is not fair, that our class has been excluded from this year's sports day. I personally think that this is unfair.

Firstly, we have not had a sports day for nearly 3 years, because Covid-19 broke out. This day ^{could not} ~~couldn't~~ continue, due to Boris Johnson putting us into lockdown. When we were all stuck inside, everything had closed, including EIS - English Institute of Sport - where sports day is held.

Most upsettingly, there will be 26 places lost to go to EIS, which are non-refundable, the coaches that were booked for Year Six are now useless, the cost £500. This is squandering the school's well-earned money to go somewhere we are not going to. We have already missed multiple opportunities to discover new things: ~~such~~ as World War One museums, previous sports days, Year Five residential and many more. Another point of wasted time is P.E.

physical education. We have wasted precious time on learning, an example of this is we practise athletics, hockey, rounders, tennis and many more. It is wasting teachers time as well, if they teach us, it builds up different skills for sports day but now, we will not be using those skills so, it is a waste of teacher's time and our time.

Finally, there are reasons why P.E is so important such as the following: it is good for our mental and physical health, it keeps you fit, it gives us exercise, it can release endorphins (a hormone that makes you happy) and it has a lot teamwork so you might even make a new friend.

In conclusion, we feel like after a long wait, we deserve to have a sports day. I demand you to make a change. I wish to hear from you with your decision, hopefully the correct one for Year Six.

Yours sincerely,



Piece C: a narrative based on a novel

Context: having read the novel, 'Floodland', by Marcus Sedgwick, up to chapter six, pupils collectively brainstormed ideas before planning and writing chapter seven.

Chapter 7- Floodlands

As Zoe took a midnight stroll, she set out to find Dooby. She searched the Cathedral's surroundings for him but, he wasn't there so, she went into the creaking Cathedral. Walking slowly, a sudden bang hit her ears.

"What was that?" Zoe questioned.

There was a short deadly silence...

"It's me, Dooby!" Zoe peered around the pile of smashed crates. Dooby had a ruck-sack full of essentials for their journey.

All of a sudden, a faint sound of footsteps echoed down the dark corridors... The floors were creaking, the doors were screeching.

"Who's there?" Dooby demanded, scanning his surroundings. There was silence... Slowly, Zoe muttered,

"It's probably just the rats."

Without a sound, Dooby and Zoe set off to go to bed. Once they were completely out of sight, Munchkin, a mouse like boy, shuffled forward silently to Zoe's cabin. As she came around the narrow corner, Munchkin was stood like a statue.

"What are you doing here?" questioned Zoe suspiciously.

"I want you to take me with you and leave Dooby behind." he replied still frozen.

Bravely, Zoe agreed to take Munchkin instead. They chose to set off as soon as possible. Grabbing ^{shelves} ~~stuffs~~ of supplies the two of them scurried down to the docks dropping food as they went. Before long, they had managed to get out of the creaking Cathedral. Just then, William stood up from a destroyed deck-chair.

He asked, "Where are you two going?" Munchkin and Zoe froze in fear. What were they going to do? Lie to William or tell the truth...

William asked again, "Where are you two going?" this time more confused.

Piece D: a historical novel

Context: when studying World War 1, pupils learned about trench warfare and watched a television advert about the Christmas truce (from 'Literacy Shed' resources). They focused on the main character at different points and gathered vocabulary as a class, before writing their own narratives.

The Christmas Truce

It was a cold, frosty Christmas morning and a lone robin was sat silently on a barbed wire fence. Icy-cold wind blew over the trenches while soldiers' hands trembled uncontrollably. All of a sudden, one of the soldiers slowly began to climb an unstable ladder, his feet slipping on the frozen steps.

"No!", his mates shouted in panic while he was ascending up to the battlefield. Glancing nervously, he raised his right hand high holding his ragged-looking hat as roars of fear erupted from the enemy.

Manic shouts filled the air rapidly and the frightening sounds of guns loading rose. Sharp, beady eyes were cautiously scanning through

Slowly staggering, both armies looked terrified as they put their lives at risk. A sense of fear filled their drooping eyes as their hearts raced wildly. At this point, they were only a few feet apart, their arms dropped and a breath of relief arose. Both of their hands reached out, still quivering, and shook. Eyes lit up in happiness and joy; shouts of thrills and laughter echoed across the hard, bare ground. Grinning, an English soldier chuckled, "My name's Jim." The German soldier simply smiled and laughed, "My name is Otto." Now it really did feel like Christmas Day.

Piece E: a non-chronological report

Context: during a science unit on living things, pupils were asked to create and describe a hybrid animal. They researched information about other animals and looked at language in different non-chronological report texts before writing about their own animal.

Everyone has heard of the Lochness Monster, Dragons and the Big Foot, but do you recognize the Whlion? This marvelous whale and lion hybrid is a fascinating creature that carries myths and legends for over thousands of years. Due to its laziness and calmness, this creature is adored by many civilians as the Whlion will not harm anyone, not even a fly.

Did you know they can live up to 275 years old?

Appearance

This beautiful animal holds many amazing features such as the following: a long, strong tail that sweeps across the hard, bare ground; small flat paws with blunt tiny claws; a pair of flightless wings that shimmer and shine in the sun; a small blowhole that sprays icy-cold water every so often and a stardust-like speckled nose. But, this cuddly creature is not always what it seems; it can fight its own kind by using its reindeer-like horns to clash and crash against each other.



Diet

The Whlion eats a range of bugs, grubs and plants since, it is a herbivore; you could even call it a vegetarian! It feeds on multiple

Did you know that they can vary over 55 colours?

plants, pears, grubs, bananas, freshly cut carrots and bugs. Some of the youth Whlions will just munch on softer foods such as, bananas or oranges - as their teeth will not start growing until they are one. As for the older ones, they will chew on much harder foods such as, carrots or pears - as their teeth are much bigger and stronger.



Piece F: a narrative based on a video

Context: after watching a 'Literacy Shed' stimulus video, pupils drew on earlier work focused on creating atmosphere and building tension in narratives and wrote their own version of events depicted in the video.

The Lighthouse

One stormy night in Devon, a lighthouse stood tall on top of a majestic cliff while the wind howled. As the bright beams of light swept across the elated village, party-goers cheered happily; merrily shouting noises of joy. Wind swirled across the sky while the sea tumbled upon the cliffs crashing into jagged rocks. A window was warmly lit. Through that window was a lighthouse keeper, a very old lighthouse keeper. Annoyed, he slammed the rusting window

Just then, a gust of icy-cold wind blasted open the window and blew the candle out furiously. A huge crash hit the lighthouse keeper's ears. The once bright light faded into darkness; the joyous cheers dissolved into nothingness. Thunderous clouds drifted across the sky as they grumbled in anger. Wasting no more time, he scrambled upstairs grabbing tools on the way. Frozen cogs refused to move, darkness overcame the squeaky floor-boards, he stumbled over to the lifeless bulb and awkwardly grasped it.

Shuffling along, stepping over old tools, he hobbled across to his tool-box. All of a sudden, he toppled over and the glass dome slipped out of his sweating hands. The harsh crash of glass shattered his heart. What had he done? His guilt-filled eyes watered to the thought of losing his home, his friends... The deafening sound of a ship's horn echoed. His heart raced. What was he going to do? Tears streamed down his cheeks. Within seconds, a large spray of sea water smashed against the window.

He bolted down the stairs. Quickly he flung open the moulding oak door. Almost dropping his torch, he halted in awe. Lanterns covered the hills like stardust. The cheery villagers had strolled cheerfully up the hill with smiles on their faces. They held their lanterns out to the sea and ~~thip~~ the ship sounded its horn once more and turned away. A feeling of joy filled the Lighthouse keeper's heart. The once sensation of loneliness seemed to disappear and he smiled at the thought of it.

Exercise 3

Pupil A

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

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

Pupil A can write effectively for a range of purposes and audiences, showing a clear awareness of the reader throughout the collection. In Piece A, the persuasive text about Pompeii shows clear awareness of the reader through the use of direct address, emotive language, and persuasive techniques designed to encourage engagement and interest.

The pupil directly involves the reader with imperatives such as *"Walk through the streets and see broken buildings, walls blackened by ash,"* inviting them to imagine the experience for themselves. Vivid imagery is combined with emotive detail in phrases like *"even casts of real people who were caught in the eruption,"* which appeals to the reader's curiosity and sense of awe. The pupil also uses persuasive reasoning to promote Pompeii as a place worth visiting, suggesting its educational and historical value, which strengthens the sense that the writing is deliberately shaped to influence the reader's thoughts and response. In Piece B, the explanation of volcanic eruptions uses precise subject-specific vocabulary such as *"lava," "pyroclastic flows,"* and *"magma"* to guide the reader through each stage, while linking information clearly: *"Before a volcano erupts, there are often warning signs... Scientists called volcanologists study these and try to predict when an eruption might happen"* demonstrates clarity and organisation suitable for the intended audience.

In Piece C, the flashback narrative, the pupil shows awareness of the reader by evoking emotion through sensory detail and reflection: *"Each note I play reminds me of the most important times in my life... I see her again (my wife) sitting beside me like she used to"* draws the reader into the character's personal memories, while the war memory adds tension and contrast. In Piece D, the fantastical narrative uses imaginative description and suspense to maintain engagement: *"Trees stretched high into a purple sky, their leaves glowed like tiny stars"* captures the reader's imagination and gives a sense of wonder appropriate for a narrative piece.

In Piece E, the persuasive speech demonstrates audience awareness by appealing to shared values and historical knowledge: *"We must stand together to show them that we will not accept racism and unfairness... look at Rosa Parks in the United States of America. She did not give up her seat, that started a whole movement"* shows the pupil considers how to inspire and motivate listeners. In Piece F, the diary entry conveys the thoughts and feelings of a young character in a relatable way, allowing the reader to empathise: *"I couldn't believe what I have just heard... I kept thinking, why me? Did I do something wrong?"* captures Sam's voice authentically and engages the reader in his emotional experience.

Across all six pieces, Pupil A consistently adapts language, tone, and content to suit purpose and audience, demonstrating secure awareness of how their writing will be received and ensuring each piece is engaging and appropriate for the intended reader.

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

In Piece C, the pupil engages the reader by creating a reflective and emotional tone, using imagery and sensory detail to evoke empathy. For example, the opening line *“As I sit down at my old piano, a relaxing song begins to play under my fingers. The music brings memories flooding back to me like a wave in the ocean.”* draws the reader in immediately, using metaphor to express the depth of the character’s feelings. The phrase *“Her smile is soft and kind, and for a moment, it’s like she never left”* helps the reader visualise the memory and understand the narrator’s sense of loss, while *“My hands are shaking now, but they still keep playing the music”* effectively conveys the conflict between grief and persistence. The final reflection, *“Even when I’m gone, I hope he will remember me like I remember the people I loved,”* brings emotional closure, leaving the reader with a poignant sense of continuity and legacy. The pupil clearly writes with an awareness of the reader’s emotional response, balancing description and reflection to evoke empathy and understanding.

In Piece D, the pupil shows awareness of the reader through vivid descriptive language and a sense of mystery that sustains engagement. The line *“A door. Just a door. Standing there, upright, not attached to any wall or building”* creates intrigue through short, rhythmic sentences that slow the pacing and build suspense. The reader is invited to share the narrator’s curiosity and apprehension. Imagery such as *“Trees stretched high into a purple sky, their leaves glowed like tiny stars”* and *“The air smelled like cinnamon and something else I couldn’t place”* immerses the reader in the fantasy setting, appealing to the senses. The inclusion of dialogue, such as *“I gasped, ‘You can talk?’”* and *“‘Only to people who need help,’ it said,”* personalises the story and makes the reader feel part of the unfolding adventure. Finally, the closing line, *“The door was gone. Or was it?”* deliberately leaves the reader in suspense, showing conscious control of tone and structure to provoke curiosity and reflection.

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

Across Pupil A’s narrative, dialogue is integrated effectively to convey character and advance the action. In Piece D, dialogue feels purposeful and well-paced, helping to move the story forward while revealing aspects of the characters’ personalities and relationships. For instance, when the protagonist meets Ferrin, the magical creature, the exchange *“You can talk?” “Only to people who need help,” it said. “My name is Ferrin. And you’ve come at the right time.”* immediately establishes the fantastical nature of the setting and Ferrin’s guiding role in the narrative. Later, as the boy hesitates before restoring the Heartstone, the reassurance *““Your more than you think,” he replied. “The forest chose you.”* reveals both Ferrin’s wisdom and the protagonist’s internal conflict, effectively developing character and building tension. Dialogue here is not incidental; it propels the narrative and deepens emotional engagement.

In Piece F (the diary entry), snippets of overheard conversation are used effectively to trigger the emotional turning point of the piece. The moment *“We’re not putting Sam on our Friends List, right?”* delivers the betrayal that drives the entire diary entry and instantly shifts the tone from ordinary to personal and wounded. The pupil’s choice to include direct speech here rather than reported speech adds immediacy and authenticity, placing the reader alongside Sam as he overhears his friends’ rejection. This use of dialogue as a catalyst for action and emotion shows control

and understanding of how speech can shape narrative direction and deepen the reader's connection with the character.

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

Across the collection, Pupil A demonstrates the ability to select vocabulary and grammatical structures that reflect the purpose, form, and audience of each task, doing this mostly appropriately and with increasing control. The writing across the six pieces shows a developing awareness of how word choice and sentence construction can shape tone, convey information, and evoke emotion.

In Piece A, vocabulary choices are clearly persuasive and topic-specific, reflecting the purpose of encouraging tourism while drawing on historical knowledge. The pupil uses evaluative adjectives such as *“amazing,” “unique,” “fascinating,”* and *“powerful”* to engage the reader's interest and admiration. The inclusion of factual detail drawn from prior learning *“Mount Vesuvius is still an active volcano and last erupted in 1944”* grounds the writing in realism, while the use of imperatives and rhetorical questions: *“Have you ever wanted to see a real Roman city?”* and *“Pompeii should be at the top of your list”* demonstrates appropriate use of grammatical structures to persuade. Occasional awkward phrasing (*“And with Vesuvius in the background makes the whole experience more exciting”*) shows where sentence control could be improved, but overall, the structure and tone are well matched to audience and purpose.

In Piece B, technical and topic-related vocabulary is used accurately and appropriately, reflecting the formal and informative purpose of the explanation text. Terms such as *“magma,” “tectonic plates,” “pyroclastic flows,”* and *“volcanologists”* show that the pupil understands and can apply subject-specific language. The grammatical structure is appropriately formal, with the use of generalised noun phrases (*“Communities near volcanoes,” “hot gases, rock and dust”*) and varied sentence openings that aid cohesion and precision. The pupil generally avoids conversational phrasing, maintaining an objective tone, though some sentences could benefit from greater control of clause structure (*“Over time, magma builds up in a chamber deep underground, when the pressure gets too high, the volcano erupts”* could be separated for clarity). Nevertheless, vocabulary and grammar are well chosen for a factual explanation aimed at a general reader.

In Piece C, vocabulary becomes more emotive and figurative, appropriate for the reflective and nostalgic tone of a flashback narrative. The pupil uses metaphor and sensory language *“The music brings memories flooding back to me like a wave in the ocean”* to convey atmosphere and emotion. Sentence structures vary effectively between longer, flowing descriptions and shorter, impactful reflections such as *“Her smile is soft and kind, and for a moment, it's like she never left.”* The consistent use of the first person enhances intimacy, while the grammatical simplicity supports clarity and emotional depth.

In Piece D, vocabulary becomes more imaginative and vivid, matching the fantasy narrative form. The pupil selects descriptive and figurative language *“Trees stretched high into a purple sky, their leaves glowed like tiny stars”* that supports the sense of wonder central to the story. Word choices such as *“vanished,” “glowing meadows,” “misty caves,”* and *“Heartstone”* create a cohesive fantasy world. Grammatically, the pupil employs varied sentence lengths to control pace and tension: short sentences

such as *"A door. Just a door."* build suspense, while multi-clause sentences provide detailed description. There are some minor lapses (*"Your more than you think"*) but overall, the grammar supports meaning and maintains narrative flow.

In Piece E, vocabulary and grammar are appropriately persuasive and emotive. The pupil adopts rhetorical structures suited to spoken delivery: *"Enough is enough"* and *"Let us walk, stand and fight together not with violence, but with strength and unity"* are powerful and fitting for the historical and social context. Repetition, collective nouns (*"My brothers and sisters"*), sentences of varied lengths and appeals to shared identity reinforce solidarity and purpose. Grammar choices, such as the use of imperative verbs and inclusive pronouns, successfully engage the audience. Some phrasing remains conversational (*"Look at Rosa Parks in the United States of America"*), which, while effective orally, slightly reduces the formality expected in persuasive speech. However, the piece overall shows appropriate and deliberate selection of vocabulary and structures for audience and effect.

In Piece F, vocabulary is personal, emotional, and authentic, reflecting the informal and confessional tone typical of diary writing. The pupil uses figurative language to express emotional states: *"My heart went thumping like a drum,"* and *"It was like someone had just pulled the floor away and I was falling, but I was still standing up."* The grammatical structure mirrors the natural flow of thought, with longer sentences conveying emotional intensity and shorter ones adding impact (*"How could they forget?"*). The informal contractions (*"I'd," "I couldn't," "wasn't"*) and colloquial tone are appropriate for the genre, showing awareness of purpose and voice.

Across the collection, Pupil A demonstrates that they can select vocabulary and grammatical structures appropriate to different text types and audiences, doing so mostly with accuracy and purpose. While there are occasional lapses in control and precision, these do not obscure meaning.

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

Across Pupil A's collection, there is clear evidence that they can use a range of devices to build cohesion within and across paragraphs, creating writing that is generally wellconnected and easy to follow.

In Piece A, cohesion is achieved through the use of time and additive conjunctions such as *"When you visit Pompeii today," "One of the most interesting places in Pompeii is..."* and *"Another place you shouldn't miss..."* These phrases guide the reader logically through the text while maintaining a persuasive flow. Pronouns and repeated references to key ideas (for example, Vesuvius, Roman life) help to connect sentences and paragraphs together.

In Piece B, cohesion is established through basic adverbials of time such as *"Before the eruption," "During the eruption,"* and *"After the eruption."* These time markers clearly structure the explanation and allow the reader to follow the progression of events. Repeated technical vocabulary *"magma," "lava," "ash," "eruption"* creates cohesion, while pronouns and determiners (*"they," "these," "the ash"*) link sentences within and across paragraphs. In Piece C, cohesion is achieved through the repetition of thematic vocabulary related to memory and music *"music," "memories," "song," "note"* which threads the narrative together across different time frames. Phrases such as *"As I keep playing, a new memory comes back"* and *"Then I look*

beside me” help the reader move smoothly between flashbacks while maintaining a consistent narrative voice.

In Piece D, cohesion is maintained through careful sequencing and repeated references to key characters and objects, such as *“Ferrin”* and *“the Heartstone.”* Conjunctions like *“As I stepped through,”* *“But the closer we got,”* and *“Then I looked back”* guide the reader through events in a logical order. Repetition of key words like *“door,”* *“forest,”* *“stone,”* *“glowing”* links paragraphs and sustains the fantasy atmosphere. Paragraph breaks are used to separate distinct actions or changes in location while maintaining links through pronouns and repeated nouns. In Piece E, cohesion is achieved through repeated pronouns and collective nouns such as *“we,”* *“us,”* *“our,”* and *“my brothers and sisters,”* which consistently connect the speaker and audience across the speech. Phrases like *“Even though many of us...,”* and *“Already, students, churches, and even politicians are speaking up”* link ideas and maintain logical progression. Repetition of key terms *“buses,”* *“justice,”* *“racism”* also creates cohesion while reinforcing the speech’s central message.

In Piece F, cohesion is built through chronological sequencing, with time-related conjunctions like *“At first,”* *“I crept away before they saw me,”* and *“I got home and I told Mum”* guiding the narrative. Pronouns (*“they,”* *“my friends,”* *“I”*) track characters consistently, and repeated references to key events *“Friends List,”* *“tutor group,”* *“Zak Monroe”* link ideas across sentences and paragraphs.

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

Across Pupil A’s collection, there is strong evidence that they can use verb tenses consistently and accurately, with purposeful shifts between tenses to suit the writing context. In Piece A, past tense is used reliably to recount historical events and processes: *“This amazing site was destroyed nearly 2,000 years ago”* and *“Mount Vesuvius... last erupted in 1944”* establish factual grounding. Present tense is deployed effectively to engage the reader or describe ongoing phenomena, for example in Piece A: *“Do you want to learn more about Roman life?”* and in Piece B: *“Some eruptions also produce ash clouds, which can rise high into the sky”*. These shifts are purposeful, helping the reader distinguish between historical narrative, scientific explanation, and direct address.

In narrative writing, such as Pieces C, D and F, past tense dominates to recount events, but present tense is used strategically to reflect immediate thoughts or feelings. For instance, in Piece C, the reflective frame uses present: *“As I sit down at my old piano, a relaxing song begins to play under my fingers,”* while flashbacks are firmly in past: *“I rode it around the room pretending I was in a race.”* In Piece D, the tension of the adventure is maintained with past tense: *“We travelled through glowing meadows and misty caves,”* yet modal verbs subtly shape the stakes: *“Only a stranger can wake it again”* and *“Should I go through?”* convey uncertainty and character decision-making. Piece F also combines past recounting with present reflection: *“I couldn’t believe what I had just heard”* and *“Maybe Zak Monroe isn’t as weird as everyone says,”* giving immediacy to the diary writing.

Across the collection, verb tenses are mostly consistent and correct, with purposeful variation between past, present, and occasional modal constructions enhancing clarity, immediacy, and engagement. Minor lapses occur, for example in Piece F: *“I’d forgot my PE bag”* and in Piece D: *“Your more than you think”*, but these are isolated and do not obscure meaning. Overall, Pupil A demonstrates a confident and flexible

grasp of tense, using it effectively to structure narrative time, engage readers, and convey nuance across genres.

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

Pupil A demonstrates a secure grasp of the range of punctuation taught at KS2, using most marks accurately across the collection, although there are occasional lapses.

Inverted commas and other punctuation to indicate direct speech are handled well in narrative and diary writing. In Piece F, dialogue is punctuated correctly: *"We're not putting Sam on our Friends List, right?"* and *"Maybe Zak Monroe isn't as weird as everyone says."* Commas are placed appropriately after reporting clauses, and end punctuation is correctly positioned inside the quotation marks. In Piece D, speech is also punctuated effectively: *"Put your hand on the stone."* and *"You must go," he said.* These examples show that the pupil can integrate speech smoothly, using punctuation to indicate pauses and attributions.

Hyphens are not extensively used across the collection, but Piece E contains one successful example (*hard-working*). Piece A uses a semi-colon effectively to separate clauses (*People didn't even have time to escape; they were trapped exactly where they were.*) Piece E also contains an example of a successful deployment of a colon (*But together, our message will be loud and clear: we will not be quiet while they close the door in our faces*).

Commas are generally used correctly to clarify meaning and separate clauses. For instance, in Piece D, descriptive phrases are separated effectively: *"Flowers bloomed instantly, and the ground buzzed under my feet."* Fronted adverbials are also punctuated accurately: *"As I sit down at my old piano, a relaxing song begins to play under my fingers"* (Piece C), and *"Before the eruption, there are often warning signs"* (Piece B). These demonstrate the pupil's ability to signal timing, emphasis, and sentence structure clearly.

Brackets and dashes are used sparingly but accurately to add parenthetical information: in Piece C, (*my wife*) and in Piece D, *"I could feel memories – mine and not mine - rushing through me like the wind"* demonstrate understanding of how to insert additional detail without breaking sentence flow.

There is limited evidence of Pupil A using apostrophes for possession, although the one example: *"the Earth's crust"* in Piece B is correct.

Overall, Pupil A uses the majority of the KS2 punctuation marks effectively, particularly inverted commas, commas for clarity, fronted adverbial punctuation, brackets, and apostrophes. Occasional lapses, such as missing commas before speech tags and limited use of semi-colons and colons beyond headings, suggest areas for refinement, but they do not impede clarity or meaning.

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

The following words from the year 5/year 6 spelling list are spelled correctly:

- *ancient* (Piece A)
- *available* (Piece A)
- *environment* (Piece B)
- *temperature* (Piece B)
- *especially* (Piece E)

Across the collection, words such as *amphitheatre*, *eruption*, *pyroclastic*, *crystal*, *cinnamon*, and *discrimination* are consistently spelled correctly, showing secure knowledge of subject-specific and ambitious vocabulary.

There are a small number of spelling errors, mainly in more challenging or less familiar words. For example, *fascinating* (Piece A) *attatched* (Piece D) and *polititians* (Piece E). These errors are infrequent and do not significantly impede meaning, but they indicate that the pupil would benefit from further checking of less familiar or complex words, particularly when using technical or ambitious vocabulary.

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

The pupil maintains legible, joined handwriting across the full range of writing tasks. Across the collection, letters are consistently well-formed and connected, with clear spacing between words and lines that ensures readability.

Why is the collection not awarded the higher standard?

The collection is not awarded 'working at greater depth', because all the statements for this standard are not met.

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

While Pupil A writes effectively for a range of purposes and audiences, demonstrating secure control of language and structure across all six pieces, there is insufficient evidence of the independent, assured shaping of writing drawn from reading models that is required for the greater depth standard.

Across the collection, the pupil adapts form appropriately for instance, the persuasive leaflet (Piece A) uses rhetorical questions and second-person address ("*Have you ever wanted to see a real Roman city?*"), and the speech (Piece E) adopts collective language suited to its purpose ("*We must stand together to show them that we will not accept racism and unfairness*"). These show an understanding of audience and intent, but not yet the deliberate control of register that reflect greater depth. The rhetorical features are accurate but predictable, following familiar classroom models rather than showing originality or an authorial voice.

In narratives (*Pieces C and D*), there is evidence of structure, coherence, and atmosphere, with expressive description such as "*The music brings memories flooding back to me like a wave in the ocean*" and "*Trees stretched high into a purple sky, their leaves glowed like tiny stars.*" These demonstrate an awareness of imagery

and pacing, yet the composition follows a conventional, linear pattern without structural innovation or conscious shaping for emotional impact. For example, *The Piano* mirrors the model video clip closely in tone and sequence; although effective, it does not demonstrate the independent choices in structure or viewpoint that typify greater depth writing. The flashbacks are handled competently but not with the layered subtlety or sustained emotional control expected at the higher standard.

In the explanation text (*Piece B*), factual detail and technical vocabulary (“*pyroclastic flows*,” “*tectonic plates*,” “*volcanologists*”) are used accurately, showing sound understanding of the genre. However, the tone remains factual and straightforward, without the assured variation or shifts in formality that could make the explanation more fluid and engaging. Similarly, the speech (*Piece E*) succeeds in sustaining a persuasive tone and employs repetition and collective address (“*We came to Britain to help rebuild it after the war*”) effectively, but lacks the rhetorical rhythm, precision of phrasing, and sense of authentic voice that would mark it as greater depth.

Across the collection, the pupil relies heavily on learnt structures, introductions and conclusions follow predictable patterns: “*So if you want to learn something amazing...*” (*Piece A*) and “*Volcanoes are beautiful and dangerous...*” (*Piece B*). These are appropriate for the expected standard but do not yet show independent shaping informed by wider reading. There is limited evidence of drawing consciously on literary or rhetorical models beyond classroom examples.

In summary, Pupil A’s writing is consistently effective, secure, and purposefully structured, demonstrating a good awareness of audience and purpose. However, it lacks the sophistication, and conscious adaptation of style seen in greater depth writing.

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

Pupil A demonstrates an emerging understanding of how language differs between speech and writing, generally choosing an appropriate register for each task, but this control is not consistent or assured enough to achieve greater depth. While there are moments where the tone suits purpose and audience effectively, the register remains straightforward and sometimes slips into conversational or formulaic phrasing, limiting the sophistication of voice expected at greater depth.

In the persuasive leaflet (*Piece A*), the use of direct address (“*Have you ever wanted to see a real Roman city?*”) and imperative verbs (“*Walk through the streets and see broken buildings*”) fits the genre of a travel-style text aimed at engaging the reader. However, the overall tone occasionally drifts into overly casual phrasing (“*It’s shocking and fascinating to look at*”), showing an awareness of audience but not a controlled manipulation of formality. A greater depth writer would show more conscious shifts in tone, for example, blending informative, persuasive, and reflective registers seamlessly rather than relying on predictable exclamatory statements.

In the speech (*Piece E*), the pupil adopts a collective and motivational tone that suits the context of Paul Stephenson addressing a crowd. Phrases such as “*We must stand together to show them that we will not accept racism and unfairness*” effectively capture the persuasive rhetoric of protest. However, there are several lapses into informal or unrefined spoken phrasing that weaken the formal register: for example, “*Look at Rosa Parks in the United States of America. She did not give up her seat, that started a whole movement*” is more conversational in rhythm than

rhetorically precise. Similarly, contractions (*"We're not putting Sam on our Friends List, right?"* in Piece F) are used appropriately in dialogue, but elsewhere, in formal contexts, contractions and phrasing choices lack deliberate control.

In the explanation text (Piece B), the pupil maintains a suitably objective and factual tone, using scientific vocabulary such as *"magma," "volcanic eruption,"* and *"tectonic plates."* This shows the pupil can adopt a formal, impersonal register when required. However, the structure and phrasing remain classroom-learnt rather than independently shaped.

In narrative pieces (Pieces C, D, and F), the pupil shows awareness of shifting register between descriptive and emotive moments. In *The Piano*, reflective phrasing such as *"The music brings memories flooding back to me like a wave in the ocean"* shows a thoughtful narrative voice. Yet, this does not always sustain across the text; emotional description sometimes slips into simple or repetitive phrasing (*"I felt excited like I felt back then"*), suggesting the pupil is writing naturally but not yet consciously crafting tone. Similarly, in Piece D, the voice is appropriately childlike and curious, suiting the imaginative narrative, but lacks variation or maturity of tone that would indicate control over register.

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

Pupil A shows a developing understanding of how to vary tone and vocabulary according to purpose and audience, but there is not yet the assured and conscious control over levels of formality required for greater depth. Across the collection, there are moments where vocabulary and sentence structure begin to reflect an awareness of register, yet these are inconsistent and not deliberately manipulated to achieve specific effects.

In more formal pieces, such as the persuasive leaflet (Piece A) and persuasive speech (Piece E), the pupil uses appropriate vocabulary to suit the purpose, including rhetorical questions, for example, *"Have you ever wanted to see a real Roman city?"* and *"Why stop using something we all need?"* These choices demonstrate some understanding of persuasive tone and audience engagement. However, vocabulary remains at a safe, predictable level and is not elevated or varied for precision or nuance. Expressions such as *"This is not fair"* and *"Enough is enough"* rely on stock persuasive phrases rather than demonstrating conscious manipulation of tone or grammar for impact.

Similarly, in the explanation text (Piece B), technical vocabulary such as *"lava"* and *"volcanic eruption"* is used correctly, reflecting an understanding of subject-specific formality. However, the sentence structures remain straightforward and lack the complexity that would signal assured control over register: for example, *"When an eruption occurs, magma shoots up through the vent and comes out of the top of the volcano."* A pupil working at greater depth might vary syntax, employ the passive voice, or embed clauses to mirror the conventions of more formal scientific writing strategies not yet evident here.

In narrative pieces (Pieces C, D, and F), the tone often drifts between the language of writing and speech. Occasional phrases such as *"what if I couldn't do it"* (Piece D) and *"talking about football or something"* (Piece F) demonstrate a reliance on every day, informal language that limits stylistic maturity. Although these choices contribute authenticity to the voice of the character, they are not balanced by moments of

consciously elevated language or grammatical control that would show flexibility across registers.

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

Pupil A demonstrates secure understanding and mostly accurate use of the range of punctuation taught at KS2, but not yet with the precision or control required to enhance meaning and avoid ambiguity at greater depth. Across the collection, punctuation is generally correct and supports clarity, though it is applied functionally rather than stylistically.

In narrative pieces (Pieces C, D, and F), the pupil uses inverted commas and accompanying punctuation to mark direct speech correctly. However, while dialogue punctuation is secure, there is no evidence of experimentation with punctuation to control pace, emphasis, or tone, for instance, through the use of dashes or ellipses for effect.

Commas are not consistently used to clarify meaning or to manage more complex sentence structures. Occasionally, long sentences could benefit from stronger punctuation to guide the reader, for example, a semi-colon or dash might have been used to separate two independent but related clauses rather than relying on a comma.

There is limited evidence of semi-colons, colons, or dashes used to mark boundaries between clauses or to introduce lists. This lack of variety suggests the pupil has not yet developed the confidence to employ advanced punctuation independently. Similarly, no examples of colons or semi-colons in lists are found, with lists instead punctuated by commas.

Piece A: A persuasive text

Context: Pupils had been learning about the eruption of Mount Vesuvius, and the Roman city of Pompeii. They used this knowledge to write a persuasive text encouraging others to visit Pompeii, drawing on what they had learned about the eruption and the city's preservation.



Visit Pompeii - A City Frozen in Time



Have you ever wanted to see a real Roman city? If so, Pompeii is the place you need to visit! This amazing site was destroyed nearly 2,000 years ago by one of the most famous volcanoes in the world - Mount Vesuvius.



Mount Vesuvius is still an active volcano and it last erupted in 1944, but it's most known for its deadly eruption in 79 AD. When it erupted, it sent clouds of hot ash, rocks and gases flying into the air. The whole city of Pompeii was covered in thick ash. People didn't even have time to escape; they were trapped exactly where they were. That's why Pompeii is so unique: it was perfectly preserved under the ash for centuries.



When you visit Pompeii today, you can actually see the damage that the volcano has caused. Walk through the streets and see broken buildings, walls blackened by ash, and even casts of real people who were caught in the eruption, it's shocking and fascinating to look at.

Do you want to learn more about Roman life? Admire the Roman bathhouses, bakeries, gardens and even a huge amphitheatre where gladiators fought. It makes you feel like you've gone back in time. And with Vesuvius in the background makes the whole experience more exciting.

One of the most interesting places in Pompeii is the Villa of the Mysteries. It's a huge Roman house with colourful wall paintings. The marvellous wall paintings show people doing strange rituals, some people think they part of a secret religion. It's amazing that they have survived all of this time and you can still see the details up close.

Another place you shouldn't miss an opportunity to visit is the forum, which was the heart of the city. There are temples, markets and even a building that was used for important meetings. You can also visit the public baths where Romans would go to relax and get clean. The stone benches and even the drains are still there. It's just like walking into the past!

So if you want to learn something amazing, feel something powerful and see one of the most interesting places in the world Pompeii should be top of your list.

Piece B: An explanation text

Context: Pupils had been studying how volcanoes are formed and the effects of eruptions as part of their Pompeii topic. They used this learning to write an explanation text describing how volcanoes erupt, using some supplied technical vocabulary.



What Happens When a Volcano Erupts?

Volcanoes are powerful natural features that can cause massive changes to the landscape. They may look peaceful from the outside, but inside, they are full of heat and pressure. This report explains how volcanic eruptions happen and what you might see if one erupts.

What Is a volcano?

A volcano is an opening in the Earth's crust where magma (hot, melted rock) can escape to the surface. Most volcanoes are formed at the edges of tectonic plates, where the plates are either moving apart or pushing together. Over time, magma builds up in a chamber deep underground, when the pressure gets too high, the volcano erupts.

Before the eruption

Before a volcano erupts, there are often warning signs. These can include small earthquakes, changes in gas levels, or bulging on the sides of the volcano. Scientists called volcanologists study these and try and predict when an eruption might happen. However, volcanoes don't always behave the same way, so they can be difficult to predict.

During the eruption

When a eruption occurs, magma shoots up through the vent and comes out of the top of the volcano. Once it reaches the surface, it is called lava. Lava can flow down the sides of the volcano, destroying everything in its path. Some eruptions also produce ash clouds, which can rise high into the sky and spread for miles. Ash can block out sunlight and cause breathing problems for people and animals. As well as lava and ash, some volcanoes also explode with hot gases, rock and dust. These are called pyroclastic flows and they can travel very fast and are extremely dangerous.

After the eruption

After an eruption, the lava cools and hardens into rock. This can change the shape of the land and sometimes create new islands or mountains. The ash from the eruption can help make the soil rich and good for farming, but it can also cover buildings and roads.

Communities near volcanoes often have to rebuild their homes and clean up after the eruption. Some people choose to move away, but others stay because the land is very fertile and good for growing crops.

Conclusion

Volcanoes are beautiful and dangerous, but they have an important job in shaping our planet. From the first signs of rumbling underground to the powerful eruptions that send lava and ash into the sky, each stage is important. Studying how and why volcanoes erupt, scientists can predict future eruptions and help protect the people that live nearby.

Piece C: A flashback narrative

Context: Pupils watched Literacy Shed's short film 'The Piano' and discussed how music can be used to tell a story without words. They wrote their own version of the story, focusing on describing atmosphere and the character's feelings.

The Piano

As I sit down at my old piano, a relaxing song begins to play under my fingers. The music brings memories flooding back to me like a wave in the ocean. Each note I play reminds me of the most important times in my life.

I see her again (my wife) sitting beside me like she used to. Her smile is soft and kind, and for a moment, it's like she never left. The music makes me feel ~~calm~~ calm, like she's still here with me. It's a sad, but also peaceful, feeling.

As I keep playing, a new memory comes back: one that is much harder to face. I am back in the war. Smoke is everywhere and the noise is deafening. My friends and I are hiding behind a broken wall. I see my best friend run out, trying to help someone. A gun fired and he falls to the ground. I ran to him, but it was too late. My hands are shaking now, but they still keep playing the music.

The music changes again, and suddenly I am a child. I'm opening a present, it's a wooden hobby horse! I feel excited like I felt back then. I rode it around the room pretending I was in a race, one of the happiest days of my life.

Then I look beside me and see my grandson. He's riding the same hobby horse that I had. He looks so

happy and full of life. He sits next to me and the piano and we play the last note together.

As the music ends, life keeps going. People are born, people die, but memories stay with us. Even when I'm gone, I hope he will remember me like I remember the people I loved.

Piece D: A narrative

Context: Pupils had been learning about how to build tension and mystery in narrative writing. After exploring examples of stories with hidden secrets and unexpected discoveries, they wrote a story about passing through a door into an imaginary world.

The Door in the Dust

The sun burned down on the cracked path beneath my feet. I wasn't supposed to be here. I'd taken a wrong turn on the way home from school, and now I stood in a field that looked forgotten by time. Tall grass brushed my knees and the only sound was the buzzing of insects. That's when I saw it.

A door. Just a door. Standing there, upright, not ~~attached~~ attached to any wall or building. It was wooden, with flaking green paint and a strange brass handle shaped like a lizard. Something about it pulled me forward, like it was meant for me. My heartbeat fast. Should I go through? I didn't know where it would lead, but I knew I wanted to find out.

As I stepped through, the world around me flickered and spun. I stumbled forwards onto soft moss. When I looked up, everything had changed. Trees stretched high into a purple sky, their leaves glowed like tiny stars. The air smelled like cinnamon and something else I couldn't place.

"Where... where am I?" I whispered. My voice sounded smaller than normal, like the forest was listening. I turned around, but the door had vanished. "Oh great," I muttered, "Just like ⁱⁿ the books."

A faint giggle sounded nearby. Was someone there?

I pushed past glowing bushes and found a small creature crouched beside a stream. It looked like a fox but had feathers instead of fur. Its eyes were kind. "You're not from here," it said, not moving its mouth. "You've crossed from the other side."

I gasped. "You can talk?"

"Only to people who need help," it said. "My name is Ferrin. And you've come at the right time."

He explained that something was wrong with the Heartstone of the forest. It kept the land alive, but it had faded. "Only a stranger can wake it again," Ferrin said. "Will you come?"

I nodded. I didn't feel brave, but couldn't say no.

We travelled through glowing meadows and misty caves. Strange birds flew above us, singing in tunes I'd never heard before. But the closer we got to the Heartstone, the more unsure I felt. "What if I mess it up?" I asked Ferrin as we reached a great stone arch. "I'm just a boy."

"You're more than you think," he replied. "The forest chose you."

Inside the arch was a tall tower of crystal, but its light was fading. I stepped forward, my palms sweating. This was my moment, but what if I couldn't do it?

Ferrin nodded at me. "Put your hand on the stone."

I reached out and touched it. At first, nothing happened. Then, slowly, a feeling spread through my arm and my chest. I could feel memories - mine and not mine - rushing through me like the wind. Sadness, happiness, joy... The Heartstone glowed bright, lighting up the whole forest. Flowers bloomed instantly, and the ground buzzed under my feet.

"You've done it!" Ferrin cried. "You've brought the balance back." I smiled but then I remembered: I still didn't know how to get home.

Ferrin led me back to where the door first appeared. Now, it was there again, between two trees. "You must go," he said. "But remember, doors don't stay open forever." I turned the handle and said, "Will I see you again?"

"Maybe," he said winking. "Or maybe you'll meet someone else who needs help." I stepped through.

Back in the field, the sun was starting to set. Everything looked the same but I didn't feel the same. Something inside me had changed.

As I walked away, I looked back one last time.

The door was gone. Or was it?

Piece E: A speech

Context: During Black History Month, pupils learnt about Rosa Parks and the Montgomery bus boycott. Alongside this, they learnt about a similar episode locally, the Bristol bus boycott of April 1963 and how Paul Stephenson and others stood up against racial discrimination. After studying the features of persuasive speeches, they wrote and performed their own speeches.

My brothers and sisters,

Thank you for being here today. I stand before you not just as Paul Stephenson, but as one of you. A member of this proud West Indian family who has been treated unfairly for far too long. I am here to ask something that's very important for you. I am asking you to boycott the buses.

You may ask, "Why stop using something we all need?" Because the Bristol Omnibus Company refuses to give us a chance. They have made it clear they will not hire Black or Asian men as conductors or drivers. Even though many of us are hard-working, honest, and willing to do the job, we are turned away. This is not fair.

We came to Britain to help rebuild it after the war. Some of us even fought for this country. We are part of Bristol now. But they treat us like we are less than them. They will take our money for bus fares, but they will not let us work for them. Enough is enough.

We must stand together to show them that we will not accept racism and unfairness. That is why I am asking you not to catch any buses. Walk to work. Walk to school. Find other ways to travel. Yes, it will be hard. But together, our message will be loud and clear: we will not be quiet while they close the door in our faces.

I know some of you are worried about this. Some people say, "What if they punish us?" or "What if people stop talking to us?" But remember it takes brave people to stand up for what was right, look at Rosa Parks in the United States of America. She did not give up her seat, that started a whole movement and we can do the same.

The whole world is watching us. And if we show them we are united, we can make a change. Already, students, churches, and even politicians are speaking up. They know this isn't just a bus issue, it's a human issue.

Let us walk, stand and fight together not with violence, but with strength and unity. The buses might try to go on without us, but they will never go far until justice is served.

Thank you.

Piece F: A diary entry

Context: Based on Zak Monroe is (Not) My Friend by Simon Packham, Sam Taylor has just discovered that his friends have not chosen him to be in the same tutor group.

Pupils wrote diary entries to capture his thoughts and feelings.

Dear Diary,

I couldn't believe what I have just heard. I'd only gone back into the classroom because I'd forgot my PE bag, but then I stopped outside the cloakroom. Inside I could my friends voices: Fin, Cal and Jay. At first I thought they were talking about football or something, but then Cal said, "We're not putting Sam on our Friends List right?"

My heart went thumping like a drum. I wanted to push the door open and shout "What?" but I just stood there, frozen. They were laughing, making jokes about how I'd probably end up with "the geeks" in a boring tutor group. We were supposed to be moving up to secondary school together. We always said we'd stick together no matter what.

I crept away before they saw me, my legs felt heavy like I was walking through some mud. It was like someone had just pulled the floor away and I was falling, but I was still standing up. I kept thinking, why me? Did I do something wrong? Was it because I said hi to Zak Monroe last week? Everyone says he's weird, but he's never been mean to me. In fact, he was the only one who was kind to me when I got hit in the face with a ball in PE.

I got home and told Mum I was tired and went

straight upstairs to my bed room. I couldn't stop thinking about all the times we'd been mates - playing in the park till it got dark, eating crisps at lunch, laughing in class when we were not supposed to. How could they forget? I felt angry and embarrassed all at the same time.

Secondary school is going to be way harder than I thought and maybe Zak Monroe isn't as weird as everyone says.

Exercise 3

Pupil C

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

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

Pupil C writes with clear and consistent awareness of purpose and audience across the collection, adapting tone, voice and language choices to suit each task. In Piece B, the writer adopts a warm, personal tone suited to a friend-to-friend exchange, using direct address and first-person viewpoint as a natural part of the form. The letter opens with, *"How are you? I keep thinking about you..."*, instantly signalling that the writer is consciously speaking to Alisha rather than simply recounting events. The pupil maintains this relationship with the reader throughout, offering reassurance (*"I miss you so much"*), explaining personal worries, and even inviting a response through, *"Please write back soon and tell me everything about the dance rehearsals."* This demonstrates an understanding that a letter is a form of communication shaped for the person receiving it.

A contrasting awareness of audience is evident in Piece D, where the tone shifts to calm, supportive guidance suitable for a child reader seeking advice. The writer selects language that makes the information accessible and relatable, such as, *"Sometimes if I've been on my iPad too long, going outside clears my head straight away."* This shows clear consideration of what the intended audience might recognise from their own experiences. Similarly, when discussing emotions, the writer anticipates the reader's feelings with, *"It can feel hard to tell people what's inside your head, but it really helps,"* demonstrating empathy and shaping the message to reassure. The use of logical subheadings, direct statements of purpose, and relatable examples all signal deliberate shaping of language for the reader's benefit.

The pupil shows an ability to adopt a more formal, informative tone in Piece C selecting precise detail suited to a reader who expects factual explanation. Descriptions such as, *"In the city of London there are tall buildings like The Shard and the London Eye..."* and, *"In the northern county of Cumbria, it feels almost the exact opposite,"* help orient the reader and structure the comparison in a way that makes differences immediately clear. The writer interprets the impact of each environment for the audience, not merely listing features but explaining them in reader-focused terms, as in, *"Sometimes the roads are so noisy... that you can't even hear yourself think,"* which translates facts into experience for the audience.

There is also strong evidence of audience awareness in Piece F, where the pupil adopts conventions suited to a public readership expecting a clear, engaging news report. The dramatic headline, *"Savage Monster Slain by Hero Beowulf!"*, shows an understanding that journalistic writing attracts readers through impact, while the more measured reporting that follows reflects the informative purpose: *"Celebrations are going on across Denmark today as news spreads that Grendel has finally been killed."* The inclusion of quoted speech, such as King Hrothgar's declaration, *"Beowulf has saved us all,"* further reflects real-world journalistic techniques aimed at lending authenticity and interest for the reader.

In narrative and descriptive tasks, the pupil again selects language tailored to immersing the reader. In Piece A, sensory details are chosen to evoke suspense, acknowledging the expectations of a reader seeking atmosphere: *“The cellar was cold and smelt very unpleasant,”* and *“The air felt damp, like the environment was not meant for people to stay in for long.”* These choices deliberately guide the reader’s emotional response. In Piece E, the writer adapts tone again to suit a mythic, heroic story world, using elevated or formal phrasing such as, *“My lord Hrothgar,”* and *“I will die honourably,”* which acknowledges the traditional tone a reader expects from a retelling of Beowulf. Even dialogue is shaped to reflect the grandeur and seriousness of the genre.

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

Across the narrative pieces, Pupil C demonstrates clear ability to describe settings, characters and atmosphere in ways that support meaning and reader engagement. In Piece A, the pupil creates an immediate sense of tension through sensory detail and mood-building language. The cellar is introduced as *“cold and smelt very unpleasant”*, which not only informs the reader but shapes an ominous atmosphere from the start. The writer deepens this unease by describing how *“the air felt damp, like the environment was not meant for people to stay in for long,”* using personification to imply threat and discomfort. The purposeful selection of verbs, such as *“crept”* and *“hung heavily in the air,”* amplifies suspense and invites the reader into an environment that feels oppressive and unsafe. This shows the pupil consciously crafting atmosphere rather than merely listing features.

In Piece E, the pupil again demonstrates control over setting and characterisation, adapting tone to suit the mythic narrative. The arrival scene is grounded with setting details that help situate the reader: *“The hall towered above them, it’s golden roof glowing brightly,”* evoking an ancient, ceremonial atmosphere consistent with Beowulf’s world. Characterisation is conveyed through both description and dialogue. Beowulf is introduced as purposeful and confident; his first words, *“My lord Hrothgar... I have heard of the terror Grendel has brought to your people,”* immediately establish the challenge he is facing.

Hrothgar’s character is shaped by his fearful response: *“many men have tried to face Grendel ...I worry about your safety if you take this path...”*, making clear his vulnerability and the desperation of his people. The contrast between the heroic certainty of Beowulf and the anxious leadership of Hrothgar enriches character dynamics and adds depth to the atmosphere of dread surrounding Grendel’s attacks. Atmosphere is also created through shifts in pace and descriptive emphasis. When Beowulf reflects on his mission, the writer explains that *“he felt his heart beat with determination”* showing emotional characterisation that moves beyond action alone. This contributes to the reader’s understanding of his humanity and the gravity of the coming battle. The solemn, respectful tone in lines such as, *“I will die honourably,”* heightens the mythical atmosphere and shows awareness of genre conventions.

Even in the more journalistic Piece F, the pupil incorporates atmospheric narrative moments within the factual style, reflecting an understanding of how storytelling techniques can support reader engagement. The description of crowds reacting to the news *“Celebrations are going on across Denmark today...the people of Denmark can sleep safely at night”* creates a vivid sense of relief following Grendel’s defeat. This shows the writer’s ability to draw on narrative techniques even when the primary purpose is reporting.

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

Across the narrative pieces, the pupil demonstrates an ability to use dialogue to reveal character and to move events forward, though with varying levels of control. In Piece A, the dialogue is limited and used more for reaction than development. Mia's brief exclamation, *"Oh dear! I'm so clumsy sometimes!"* and her thought, *"Yuk, what an ugly teddy. I don't like it down here,"* offer a glimpse of her personality and her emotional response to the unsettling environment, but the dialogue does not significantly influence the unfolding of events. It momentarily illuminates her nervousness and distaste, yet the piece relies mostly on description rather than interaction, meaning the dialogue supports characterisation but does not truly advance the action.

In contrast, Piece E shows much stronger and more purposeful integration of dialogue. The exchanges between Beowulf and Hrothgar directly shape the narrative by setting up the mission, establishing motivations, and raising the stakes. When Beowulf declares, *"I have heard of the terror Grendel has brought to your people... I'm here... to stop your misery,"* his speech reveals bravery, loyalty, and determination, while also propelling the plot toward the impending conflict. Hrothgar's warning *"Beowulf, many men have tried to face Grendel, but none have returned alive"* deepens the sense of danger and frames Beowulf's decision as heroic. Beowulf's response, *"I do not fear death... I have fought seamonsters with my bare hands,"* further establishes his character and heightens the dramatic tension. The final rallying cry, *"Prepare your feast... tonight, I will wait for Grendel,"* drives the narrative directly toward the next episode. In this piece, dialogue is used structurally to organise the story, emotionally to characterise, and narratively to push the action forward.

In Piece F, dialogue appears in the form of quoted speech typical of journalistic writing. The pupil uses quotation effectively to convey character and to support the progression of the reported events. Statements such as *"greater than any man alive"* (attributed to a bystander) and King Hrothgar's praise, *"Beowulf has saved us all. Denmark will never forget this day,"* add credibility and help emphasise the wider impact of Beowulf's actions. These quotes give voice to the community's reaction and deepen the reader's understanding of the consequences of the narrative events being reported. Within the conventions of the genre, the pupil uses these quotations to reinforce character impressions (Beowulf as heroic; Hrothgar as grateful) and to underline the narrative outcome (Grendel's defeat).

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

Pupil C demonstrates a strong awareness of the impact that vocabulary and grammar have on meaning, adapting choices according to the purpose and audience of each piece. In Piece A, the pupil uses descriptive adjectives and carefully chosen nouns to establish atmosphere and suspense. Phrases such as *"the air felt damp, like the environment was not meant for people to stay in for long"* and *"weird looking bottles in a crate, some green, others blue; they made a pattern on the wall from the light"* show an understanding of how specific word choices create sensory detail and mood. While most sentences are in the past tense and straightforward, the occasional use of short exclamatory dialogue (*"Oh dear! I'm so clumsy sometimes!"*)

employs contracted forms that suit Mia's informal voice, showing appropriate attention to audience and genre.

In Piece B, the first-person perspective is reinforced by conversational and expressive vocabulary that mirrors a young writer addressing a peer. Phrases like *"It feels like forever"*, *"nothing can hold him back"*, and *"I forget how sad I feel about leaving home"* capture Ginika's emotions authentically, while the use of terms such as *"sometimes problems look smaller when looked at from a different view"* subtly convey reflection and possibility, fitting the personal and informal register of a letter. The pupil balances descriptive language with clear narrative flow, using verbs, adjectives, and adverbs that enhance engagement without overwhelming clarity.

In Piece C, the pupil selects vocabulary to compare two locations and employs grammatical structures that organise information logically and objectively. Comparative adjectives (*"almost the exact opposite"*, *"clean and light"*) and precise nouns (*"mountains like Scafell Pike and wide lakes like Lake Windermere"*) effectively present contrasts.

Passive structures are not heavily used here, but the neutral, factual tone, combined with sentences like *"Buses and trains don't come every few minutes, there is only one or two all day"*, indicates an understanding of grammatical simplicity to support clarity and accessibility in a report.

In Piece D, vocabulary choices are targeted to persuade and inform, reflecting audience awareness. Words such as *"relaxed"*, *"calmer"*, *"grumpy"*, and *"tired"* describe emotional states, while recommendations are concise: *"it's good to have limits"*, *"can't work properly without sleep and food"*. These grammatical and lexical choices balance advice and explanation, showing the pupil's ability to structure language to suit informational and instructional purposes.

In Piece E, contracted forms in dialogue (*"I'm here from across the sea with my supporters"*) and modal verbs (*"If you can do this, Beowulf, you will be Denmark's greatest hero"*) are used appropriately to convey immediacy, certainty, and potential consequences. Descriptive verbs (*"marched"*, *"lifted"*, *"cheered"*) match the heroic, action driven tone of the story. Vocabulary and grammar choices are aligned with genre expectations, maintaining reader engagement and clarity while highlighting the narrative's tension and drama.

Finally, in Piece F, the pupil adapts vocabulary and structures to fit journalistic conventions. Past tense verbs and passive constructions (*"the arm of the monster has been nailed"*) present factual information efficiently. Modal verbs are subtly implied in context, for example when describing possibilities surrounding Grendel's attacks (*"Nothing could stop him"*), and the choice of evaluative adjectives (*"incredible battle"*, *"bursting with pride"*) emphasises significance without drifting into narrative embellishment. The formal tone contrasts with the conversational style of the letters and narratives, demonstrating flexibility in lexical and grammatical selection.

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

Pupil C demonstrates a solid ability to use a range of cohesive devices to link ideas within and across paragraphs, though the skill is more basic in Piece A. In this piece, cohesion relies largely on simple pronouns and conjunctions (*"She had imagined shelves... but instead it was a strange collection"; "She tried to pull it out but it came crashing down"*). While these links help maintain continuity, they are relatively straightforward and the paragraph-to-paragraph cohesion is limited, reflecting a more basic approach at this stage.

In contrast, in Piece B, cohesion is more effectively controlled. Pronouns and repeated references (*"they say it's not for long, but it feels like forever"; "He seems so free, nothing can hold him back, and when I'm with him, I forget how sad I feel about leaving home"*) maintain focus on Ginika, while time markers (*"At first", "Then something amazing happened", "Once"*) and conjunctions help structure the narrative of experiences in Cumbria. Repetition and synonyms for Peri's characteristics sustain continuity while avoiding awkward repetition.

Piece C shows cohesion through comparative language, clear adverbials of place (*"In the city of London... In the northern county of Cumbria"*), and linking conjunctions (*"but", "and"*). Pronouns and synonyms (*"it", "the capital city", "the Cumbrian air"*) maintain textual consistency across paragraphs, and phrases such as *"Both places have..."* effectively guide the reader through the contrasts. In Piece D, cohesion is strengthened by structured subheadings, repeated references to the central topic (*"your mind", "it"*), and linking devices (*"and", "but", "or"*). Time adverbials (*"Sometimes", "before bed", "the next day"*) and lexical chains around mental health (*"calmer", "relaxed", "feel happier"*) provide smooth connections across sections and paragraphs. Piece E shows well-developed cohesion, with pronouns (*"he", "his", "them"*) tracking characters' actions, adverbials of time (*"After days of sailing", "As night fell"*), and conjunctions (*"and", "but", "though"*) linking events. Repeated references to key characters and places anchor the narrative and maintain continuity across paragraphs.

Similarly, Piece F maintains cohesion through pronouns (*"he", "his"*), determiners (*"this day", "the land"*), lexical chains around Beowulf's heroism (*"strength", "bravery", "saved us all"*), and time markers (*"After twelve years of fear", "Before Beowulf's victory", "Now"*). Conjunctions (*"and", "but", "while"*) guide the reader through events logically.

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

Pupil C demonstrates a strong command of verb tenses, using them consistently and appropriately to support the meaning and clarity of each piece. In Piece A, the past tense is used reliably to recount Mia's exploration of the cellar (*"The cellar was cold and smelt very unpleasant... She picked it up but it smelt of dust and dampness"*), providing a clear narrative sequence, though the tense is fairly simple. Piece B effectively maintains present tense for Ginika's current thoughts and experiences (*"I keep thinking about you and wishing I could be back in London... He seems so free, nothing can hold him back, and when I'm with him, I forget how sad I feel"*), which conveys immediacy and personal reflection appropriate for a letter. In Piece C, the present tense is consistently applied to describe facts and contrasts (*"In London*

there are tall buildings... In Cumbria, it feels almost the exact opposite”), demonstrating awareness of tense conventions in informational writing.

In Piece D, the present tense is maintained throughout to present advice and general truths (*“A healthy mind makes you feel calmer and helps with learning, friends and even family life... Exercise releases chemicals in your brain that make you feel happier”*), which strengthens the instructional tone. Piece E mainly uses the past tense to recount events (*“Beowulf stood proudly at the front of his ship... After days of sailing, the Geats finally reached the Danish coast”*), with consistent application ensuring the story flows logically. Finally, Piece F uses a range of tenses appropriately for reporting events (*“Celebrations are going on... Grendel has finally been killed... Now, thanks to Beowulf’s bravery, peace has returned”*), with occasional present tense for immediacy in headline and quotes (*“Savage Monster Slain by Hero Beowulf!”*), which is typical of journalistic style.

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

Pupil C demonstrates a good grasp of KS2 punctuation across the collection, using a variety of marks appropriately, though there are occasional minor errors. In terms of direct speech, inverted commas are generally used correctly in Pieces A, E, and F.

Colons are used correctly in several places to introduce lists or explanations. For example, in Piece D: *“Screens are an important part of life now: phones, tablets, computers, even TVs.”* Similarly, in Piece B: *“...something amazing happened. I met someone who has completely changed everything: a boy called Peri.”* Semi-colons are also attempted, as in Piece A: *“...some green, others blue; they made a pattern on the wall from the light.”*

The pupil demonstrates correct use of commas in lists in multiple places, e.g. in Piece D: *“...exercise, sleep, food, fun, kindness and especially managing screen time”* Commas are consistently used to separate clauses, including Piece D (*After twelve years of fear, the people of Denmark can once again sleep safely at night.*) supporting clarity and readability.

Contractions appear naturally in dialogue and informal writing, such as Piece B: *“I’ve been sent to stay with Grandma and Grandpa in their boarding house...”*

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

The following words from the year 5/year 6 spelling list are spelt correctly:

- *ancient* (Piece A)
- *curiosity* (Piece A)
- *definitely* (Piece A)
- *environment* (Piece A)
- *especially* (Piece D)

The following ambitious or uncommon words are spelt correctly:

- *relieved* (Piece F)
- *extraordinary* (Piece B)
- *incredible* (Piece B)
- *determination* (Piece E)

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

The pupil maintains legibility in joined handwriting even when writing at speed, ensuring their ideas remain clear and readable throughout the collection.

Why is the collection not awarded the higher standard?

The collection is not awarded 'working at greater depth', because all the statements for this standard are not met.

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

This collection demonstrates that the pupil can write for a variety of purposes and audiences, using the appropriate form in each piece. In Piece B, the letter to a friend employs first-person perspective, direct address, and a conversational tone to engage the reader: *"Please write back soon and tell me everything about the dance rehearsals. I miss you so much, but I had to tell you about Peri..."* Similarly, Piece D uses a structured nonchronological report format, with subheadings and bullet-pointed advice to clearly inform the reader about maintaining a healthy mind. The pupil also adapts narrative form effectively in Pieces E and F, showing awareness of story conventions and newspaper reporting. However, while the pupil draws on models they have read, the literary language, characterisation, and structure are appropriate but not yet sophisticated or consistently imaginative. For example, suspense in Piece A is created through basic description rather than nuanced literary techniques, and dialogue in Piece E conveys character and advances action but lacks the stylistic flair seen in model texts. Overall, the pupil meets the expected standard but does not demonstrate the autonomous, creative application of literary models required for greater depth.

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

This statement is not fully met because, although the pupil generally adapts their writing to different purposes, there are clear instances where the register is inconsistent or overly influenced by spoken language. For example, in Piece A, the descriptive setting often slips into informal or conversational phrasing: *"The whole place gave her the creeps, she wanted to leave, but at the same time her curiosity made her stay."* The comma splice and phrasing reflect speech patterns rather than controlled, literary writing suitable for suspense. Similarly, in Piece E, which is a narrative retelling of Beowulf, the dialogue occasionally uses colloquial speech: *"I'm gonna either destroy the beast or die trying."* While this conveys character and immediacy, it leans heavily on informal spoken language and does not consistently sustain the elevated narrative tone that would be expected for a literary recount.

In Piece F, the newspaper article, the register is mostly appropriate for reporting, but phrases like *"Nothing could stop him, and the people of Denmark were scared, they believed that the nightmare would never end"* are somewhat casual and could be phrased more formally for journalistic style. Across the collection, there is an attempt to adapt language to purpose, for example, the letter in Piece B uses first-person, emotive language appropriate for correspondence, while the non-chronological report in Piece D uses clear factual statements, but these pieces show some

dependence on familiar sentence patterns and spoken phrasing rather than fully independent control of literary and formal registers.

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

This is not achieved because, while the pupil makes some attempts to adapt formality to purpose, there is not yet consistent or deliberate control over grammar and vocabulary to create a clearly defined register. For example, in Piece E, the narrative of Beowulf mixes elevated, descriptive language “The hall towered above them, its golden roof glowing brightly” with informal or conversational phrasing in dialogue: “*I’m gonna either destroy the beast or die trying.*” The use of “*gonna*” is highly informal and undermines the overall formality of the heroic narrative. Similarly, in Piece A, the descriptive writing shifts between literary attempts “*the air felt damp, like the environment was not meant for people to stay in for long*” and casual spoken-style comments: “*Yuk, what an ugly teddy. I don’t like it down here,*” which is appropriate for internal thought but lacks sophisticated vocabulary and syntactic manipulation to elevate the register.

Across the collection, the pupil occasionally chooses vocabulary and structures that suit the audience or purpose, for instance, the letter in Piece B uses personal, emotive language appropriate for correspondence, but these choices are inconsistent and often mirror spoken patterns rather than a consciously controlled, formal written style. There is little evidence of deliberate grammatical manipulation (such as inversion, varied sentence length for emphasis, or strategic use of passive voice) to maintain or shift formality. As a result, the work does not show the assured and conscious control over levels of formality required for greater depth, because the register fluctuates and the writing relies heavily on familiar or spoken forms rather than sustained, deliberate stylistic choices.

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

Across Pupil C’s collection, the pupil demonstrates a solid grasp of KS2 punctuation, including commas, semi-colons, colons, dashes, and hyphens. For instance, in Piece D, the colon in “*Here are some ways I think can really help:*” correctly introduces a list and signals that what follows elaborates the preceding clause. Similarly, in Piece A, the semicolon in “*some green, others blue; they made a pattern on the wall from the light*” correctly separates two related independent clauses. These examples show that the pupil generally understands the mechanics of punctuation. However, the collection shows limited use of punctuation to clarify multi-clause sentences or enhance meaning.

Similarly, in Piece E, dialogue punctuation is mostly accurate, but the sentence “*may the gods watch over you, brave Boewolf*” begins with a lowercase letter, which interrupts the reader’s processing and can momentarily obscure the sentence’s authority and tone. While the narrative uses commas and dashes for rhythm and emphasis, there are few examples where punctuation is deliberately manipulated to guide interpretation or highlight subtle meaning, such as creating tension, contrast, or nuanced pauses.

In Piece F, semi-colons or colons could have been used to make complex factual sentences clearer, but the pupil often uses simple commas or full stops instead,

which affects the pace of the text and reduces opportunities to signal relationships between ideas. For example: “*Badly wounded, the demon escaped back to his swamp but was later King Hrothgar’s guards confirmed he was dead*” could benefit from a colon or dash to separate the clauses for clarity.

Overall, while punctuation is mostly correct, it is applied in a functional rather than an expressive way. The pupil demonstrates understanding, but not yet the assured and conscious control needed to consistently use punctuation to enhance meaning, clarify complex ideas, or avoid ambiguity, which is why this aspect of the expected standard is met but not greater depth.

Piece A: A setting description

Context: The class discussed how to generate suspense using setting descriptions, before choosing their own locations.

The Cellar

The cellar was cold and smelt very unpleasant. Mia thought it was definitely not what she expected. There was only a tiny crack of light from the door. It was difficult to see much. The air felt damp, like the environment was not meant for people to stay in for long.

She had imagined shelves with colourful jam jars or maybe some battered old cardboard boxes, but instead it was a strange collection. There were weird looking bottles in a crate, some green, others blue; they made a pattern on the wall from the light.

Then Mia came to a vast cupboard that was attached to the wall. Inside was clothes, probably ancient, and one coat with unusual stitching on the sleeve. She tried to pull it out but it came crashing down, it made a noise like thunder. She jumped in fright and nearly dropped her torch.

"Oh dear!" She cried, "I'm so clumsy sometimes!"

On the floor she saw a teddy bear. It looked old, its shoulder was torn open and one eye missing. She picked it up but it smelt of dust and dampness.

"Yuk, what an ugly teddy. I don't like it down here," Mia thought to herself.

The whole place gave her the creeps, she wanted to leave, but at the same time her curiosity made her stay. She felt like something important was hidden down there, but she didn't know what yet.

Piece B: A letter

Context: Using information from "The Storm Swimmer" by Clare Weze, pupils wrote a letter from Ginika, who has been sent to stay with her grandparents in Cumbria, to her friend Alisha back in London.

Dear Alisha,

How are you? I keep thinking about you and wishing I could be back in London, practising for the dance show. Instead, I've been sent to stay with Grandma and Grandpa in their boarding house by the sea because Mum and Dad lost our flat. They say it's not for long, but it feels like forever.

At first, I thought my summer would be the worst ever. Scarlett from the caravan park was bossy and kept teasing me and I felt so left out. Then something amazing happened. I met someone who has completely changed everything: a boy called Peri.

Peri isn't like anyone I've ever seen before. He lives in the sea, and the first time I saw him he dived through the waves like a dolphin. His hair is pale and shiny when it's wet, and his skin is smooth and cool, like a fish. He has webbed hands and feet that make him swim faster than I have ever seen before. When he laughs, it sounds like bursting bubbles. He speaks in trills and clicks like music, and I've been learning how to understand him.

Peri is curious about everything. He loves to watch the lights along the beach at night, and he asks questions about what it's like living on the land. He's also really brave. Once, he jumped so high out of the water that I thought he might fly and a different time he showed me how to hold my breath and dive under the waves. He seems so free, nothing can hold

him back, and when I'm with him, I forget how sad I feel about leaving home.

But there are worries too. The more time Peri spends near the human world, the more it seems to change him. I can tell it's not easy for him to cross between the sea and the land and sometimes I wonder if it's safe for us.

Granpa says that sometimes problems look smaller when looked at from a different view. He's right, but it's still hard to stop worrying about Mum and Dad, and now about Peri as well.

Please write back soon and tell me ^{everything} about the dance rehearsals. I miss you so much, but I had to tell you about Peri, because meeting him is the most incredible thing that's ever happened to me.

Your best friend,
Ginika

Piece C: A non-fiction report

Context: Based on "The Storm Swimmer" by Clare Weze, pupils discussed the differences between living in London with living in Cumbria before capturing their ideas in a report.

Living in London and living in Cumbria are really different. In the city of London there are tall buildings like The Shard and the London Eye, and streets that are full of people hurrying to work. You can walk down Oxford Street and see shop after shop or go to Trafalgar Square where there are always crowds of tourists. The buses are everywhere, especially the red double-deckers, and the Underground trains speed under the streets. Sometimes the roads are so noisy with cars, taxis and sirens that you can't even hear yourself think.

In the northern county of Cumbria, it feels almost the exact opposite. Instead of tall buildings, there are mountains like Scafell Pike and wide lakes like Lake Windermere. The air is fresh, and when you walk outside you can hear birds, sheep on the hills or even the sea splashing up on the shore. There aren't shops on every corner, and if you want a supermarket you have to drive miles to find one. Buses and trains don't come every few minutes, there is only one or two all day.

In the capital city, the air feels dirty and sometimes polluted, but the Cumbrian air it feels clean and light. At night in London, you can see lots of lights, but in Cumbria you can see the stars spread across the whole sky because it is so dark. In London you are always in a crowd of people, whether you are in Hyde Park, at the Natural History Museum or walking down by the Thames, but in Cumbria you can walk for hours and not see anyone except sheep or walkers with rucksacks.

Both places have interesting features. London is exciting and full of energy with its landmarks and attractions, and Cumbria is peaceful and beautiful with its mountains and lakes. They are so different that sometimes it feels like they aren't even part of the same country.

Piece D: A non-chronological report

Context: As part of a PHSE lesson, pupils discussed ways to maintain positive mental health before selecting key subheadings for a non-chronological report.

How to Keep a Healthy Mind

People say we should eat well and exercise to stay healthy, but it's just as important to look after your mind. A healthy mind makes you feel calmer and helps with learning, friends and even family life. Here are some ways I think can really help.

Exercise and fresh air

When I go outside and move around, I always feel better. Playing netball, walking my dog, or even jumping on my trampoline makes me less stressed. Exercise releases chemicals in your brain that make you feel happier. Sometimes if I've been on my iPad too long, going outside clears my head straight away.

Talking about feelings

It can feel hard to tell people what's inside your head, but it really helps. I talk to my mum when I feel upset or worried, and sometimes to my best friend when I'm nervous about school work. Talking means you don't have to keep it all inside, which makes you feel lighter.

Screen time

Screens are an important part of life now: phones, tablets, computers, even TVs. But too much can hurt your head. If I spend hours looking at TikTok or watching YouTube, I sometimes feel tired and grumpy afterwards. It can also make me compare myself to other people, which isn't always good for you.

Social media can be fun because you can chat with friends and see what's going on. It can also make you feel left out if you see people doing things without you. For a healthy mind, I think it's good to have limits. For example, I try to stop using screens before bed, because I don't sleep properly. Doing something different, like reading or drawing, gives your mind a break from all the dramas online.

Doing things you enjoy

Keeping your mind healthy isn't just about avoiding bad things – it's also about enjoying good things. I love dancing and reading fantasy books. When I'm doing something fun, I feel relaxed and forget about my worries. It doesn't matter what you enjoy – it could be art, football or baking – as long as it makes you feel happy inside.

Eating and sleeping well

Your mind can't work properly without sleep and food. When I stay up too late watching TV, I can't concentrate the next day. Eating fruit, vegetables and drinking water gives me more energy than just crisps or sweets. A healthy body helps your brain to feel active.

Conclusion

To keep a healthy mind, you need a balance: exercise, sleep, food, fun, kindness and especially managing screen time. Phones and social media can be good, but only if you use them wisely. If we look after our minds now, it will make us stronger and happier in the future.

Piece E: A narrative

Context: Using their knowledge of the Anglo-Saxon story of Beowulf, pupils acted out the journey taken by Beowulf and his subsequent meeting with King Hrothgar before writing a narrative detailing their encounter.

Beowulf stood proudly at the front of his ship, sailing through the ocean. Behind him, his men rowed, with shields glowing in the sun. The sea spray splashed against his face, but he didn't mind. He was on a mission to help the people in Denmark.

After days of sailing, the Geats finally reached the Danish coast. Beowulf and his men marched across the land until they reached the great hall of Heorot. The hall towered above them, its golden roof glowing brightly, though its doors were broken from many of Grendel's attacks.

Inside, King Hrothgar sat on his throne, tired and full of worry. He welcomed Beowulf, remembering that once he had helped Beowulf's father. The lights flashed as the two men faced each other.

"My lord Hrothgar" said Beowulf, "I have heard of the terror Grendel has brought to your people. Night after night he murders your people. I'm here from across the sea with my supporters to stop your misery."

Hrothgar sighed "Beowulf, many men have tried to face Grendel, but none have returned alive. He is stronger than an elephant, and his heart is full of hate. I worry about your safety if you take this path."

Beowulf lifted his head and said, "I do not fear death. If I die, I will die honourably. I have fought sea-monsters with my bare hands, and I will face Grendel the same way. I'm gonna either destroy the beast or die trying."

The king's eyes shined hopefully for the first time in years. "If you can do this, Beowulf, you will be Denmark's greatest hero."

The warriors in the hall cheered, raising their glasses. Beowulf looked around at them, he felt his heart beat with determination.

"Prepare your feast, King Hrothgar," Beowulf shouted, his voice travelled through the hall. "Tonight, I will wait for Grendel. And when he comes, he'll be in for a fight."

Hrothgar smiled and put his hand on Beowulf's shoulder. "May the gods watch over you, brave Beowulf. May tonight be the end of our suffering."

As night fell, the hall of Heorot filled with the sounds of laughter, music and excitement. Outside in the dark, Grendel growled, ready for battle.

Piece F: A newspaper article

Context: Having learnt the Anglo-Saxon story of Beowulf, pupils wrote a newspaper article reporting on the slaying of the monster Grendel.

THE DANISH NEWS

Savage Monster Slain by Hero Beowulf!

Celebrations are going on across Denmark today as news spreads that Grendel has finally been killed. After twelve years of fear, the people of Denmark can sleep safely at night

The hero responsible is Beowulf, a prince from Geatland, who fought the beast in the mead-hall of Heorot. This was an incredible battle: as one bystander explained, "Beowulf showed strength greater than any man alive." Without using weapons, the warrior wrestled the monster with his bare hands until he ripped off Grendel's arm.

Badly wounded, the demon escaped back to his swamp but was later King Hrothgar's guards confirmed he was dead. The arm of the monster has been nailed above the doors of Heorot to warn

away all evil creatures.

A grand feast followed, where Beowulf was given gifts of gold, armour and precious jewels. King Hrothgar praised him, saying:

"Beowulf has saved us all. Denmark will never forget this day."

Before Beowulf's victory, Grendel attacked the hall night after night, smashing doors and murdering soldiers in their sleep. Nothing could stop him, and the people of Denmark were scared, they believed that the nightmare would never end.

Now, thanks to Beowulf's bravery, peace has returned to the land. The Danes are relieved and happy, while in Geatland, Beowulf's family are "bursting with pride" for their brave son.

The kingdom hopes this is the start of a new time of safety, and that Grendel's reign of terror will be quickly forgotten.