

**Expected
Writing in KS2**

**2019-20
Standardisation**

Exercise 1

Pupil A

This collection includes:

- A) a narrative
- B) a balanced argument
- C) narrative letters
- D) a newspaper report
- E) a narrative

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

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

Across the collection, the pupil writes effectively for a range of purposes and audiences and selects language to meet the needs of the task and the reader. A newspaper report (piece D) factually reports a royal birth with objective information and commentary to bring events to life. A balanced argument (piece B) offers a mainly objective stance whilst encouraging debate through emotive language to support arguments on both sides. Two narratives in the collection use the first person to recount events and establish characters. Piece C enables 2 children, who have met only briefly, to create a virtual conversation through letters. Piece E recounts a traumatic escape and the loneliness that goes with leaving loved ones behind. A third narrative (piece A) uses the language and story-telling style of a well-loved picture book to expand a familiar tale.

Throughout the collection, the pupil selects language that shows good awareness of the reader. Max's adventures to 'Where the Wild Things Are' (piece A) stays faithful to the source text so that the reader instantly recognises the 'fearsome beasts' with their 'tawny moonlit eyes' and 'dreadful roars' and understands the playful, island setting with its 'whirling ocean' and 'emerald trees'. Events are told simply and solemnly, in-keeping with the original book (Sailing across the whirling ocean and through crashing waves, Max searched for land in his own private boat... They glared at him in awe, bowed and named him the king of wild things).

In discussing whether zoos should be banned (piece B), the opening paragraph presents the question within a global (All around the world), and historical (Initially, zoos had a bad reputation) context. The significance of the debate is emphasised for readers with a direct, rhetorical question (What do you think?) and goes on to present opposing views with appropriate signposting for the reader (in one way they help... however... it should be mentioned that... On the other hand).

The narrative letters (piece C) adopt an appropriate form using conventional greetings and closings and an informal, chatty style (Dear Lucas... Best wishes, Amanda... Dear Amanda... Hope to see you soon, Lucas). The first person narration and direct address is maintained throughout, achieving the effect of a long-distance conversation (Do they quarrel a lot? Don't worry, my parents sometimes argue). The final narrative in the collection also uses the first person (piece E), this time to recount events during an escape. This story takes the reader chronologically through the narrator's physical and emotional journey, using language to give a sense of the drama and sadness of events (angry mob shouting... isolated... nightmare... miserable night... single tear... disastrous). The opening paragraph of the newspaper report (piece D) orientates the reader with important factual detail explaining what, when and who the events concern. Short paragraphs with a relevant photograph and caption, in keeping with a newspaper form, and idiomatic phrasing support a light-hearted and upbeat focus on events (a new addition to their family... Rumour has it).

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

In the narrative letters (piece C), Lucas and Amanda's youth is established through their informal, conversational language (You seemed sad and bored... but it's okay. No harm done!... Mum just lost her cool). Small details give the reader a sense of the setting (I was also bored in the traffic jam... we were both listening to the same album... when the road was parked with traffic). The atmosphere is established through the repeated use of 'bored' and the references made to both sets of parents (I had noticed your parents squabbling... [My parents] are always busy).

In the account of leaving Norwich (piece E), character is established through the narrator's feelings (I felt isolated... It was the most miserable night of my life). We also learn indirectly of her grief and loss as she recalls how her family used to 'hang around next to the fireplace' and 'go to the park,' leading to 'a single tear' dropping down her cheek. A fearful, hurried and chaotic atmosphere is shown in the opening scene through a breathless list of actions and language to convey an angry chase (Running quickly... causing a scene... chasing... rushed... angry mob shouting). This contrasts with a sense of isolation and smallness once the panic has subsided (Norwich was getting smaller and smaller... nothing left of the city... drifted off to sleep... middle of the sea).

In the adventure 'Where the Wild Things Are' (piece A), Max's character is imbued with authority and power through the active and commanding verbs that tell of his actions (searched... marching forward... stared right into... proclaimed... paraded). Adverbs describing his actions and Max's own thoughts confirm that Max is in charge (Bravely, he stared... Max, who quite enjoyed the thought of being king... confidently stood) and carefully chosen nouns indicate his reign (king of wild things... subjects... throne). In contrast, the Wild Things, despite their 'dreadful roars' and 'dreadful teeth' are shown to be 'intimidated by Max' as they realise that 'max was much more 'wild' than them' and so they are 'tamed'. The setting is created through a range of noun phrases (an island covered in emerald trees... dense vegetation... innocent birds... poor monkeys).

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

The dialogue within the retelling of 'Where the Wild Things Are' (piece A) provides sufficient evidence to meet this statement. Max's simple command 'Be Still!' in the first paragraph, is enough to intimidate the Wild Things and convince them of Max's superiority. From this moment, the Wild Things are tamed and through his brief, decisive instructions, Max conducts all of the events in the story. Dialogue ushers the storyline along from Max's arrival on the island and his first meeting with the inhabitants, through their subsequent taming, the celebratory rumpus and the abrupt end to festivities when Max decides it is time to go home ("Be still!"... "Now wild things, let the rumpus begin!"... "Now stop!"... "No!").

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

Across the collection, the pupil deploys a range of vocabulary and grammatical structures that reflect what the writing requires, doing so mostly appropriately.

Within the balanced argument (piece B), the pupil selects vocabulary to give clarity and precision to arguments (entertainment purposes... enclosure... endangered species... sanctuary) and uses passive verbs to suggest objectivity and authority (zoos are visited by many people... animals have recently been prescribed medicines... it could be argued). Although this is not always maintained, because the writer also reveals their own views (I was shocked to discover that animals have recently been prescribed medicines to keep happy), modal verbs give support to the impersonal and objective style (it should be mentioned... They can be a place of sanctuary).

At the same time, many vocabulary choices are emotive, designed to pull at heart strings and persuade readers to engage with views held by both sides (imprison animals... their likely damage is untold... many children enjoy a day at the zoo... cute and fun... desperate to escape). Modal verbs also support this persuasive purpose, adding imperative to arguments (humans should not just give up... Surely keeping animals in their own habitat should be the aim for all?).

Rhetorical questions are used to bring the reader directly into the discussion (Are zoos good or bad? What do you think?... Where else would you get the opportunity), although these are not always well positioned or skilfully integrated within paragraphs. The news article about the latest royal birth (piece D) also uses vocabulary and grammatical structures to engage the reader (welcomed a new addition) and provide a formal, factual account (the Queen's eighth great grandchild and the seventh in line to the throne... it is undecided if). Sentence variety is offered through fronted adverbials and relative clauses, which help to prioritise information for the reader (Just this morning... At the front of Frogmore Cottage... Doria Ragland, who is Megan's mother, is staying). The informal style of the narrative letters (piece C) is established through colloquial phrasing and question tags (bored... okay. No harm done!... Anyways I better go... Sorry I never got to... I was gutted... all parents fight, don't they?) and is largely maintained despite one or two more unlikely choices (It really was a wonderful moment... Your parents seem joyous).

A different narrative style, hinting at more established oral storytelling, is achieved in Piece A through traditional story language and patterning (He sailed for what seemed like days, weeks or even years... these fearsome beasts roared dreadful roars, gnashed dreadful teeth, rolled their dreadful eyes and showed their dreadful claws!). Fronted adverbials support the reader through the moving timeline and locations of the adventure, providing variety to sentence openings (Marching forward... When the sun rose... Finally... From the distance). Further sentence variation is achieved through manipulating multi-clause sentences (Sailing across the whirling ocean and through crashing waves, Max searched... Marching forward, he shouted... Intimidated by Max, the wild things realised), using relative clauses (Max, who quite enjoyed) and sentences which vary in length and rhythm (But, Max was not afraid... Under the bright shimmering stars at night, the danced: stomping their dreadful feet, wagging their dreadful tails and cheering with their dreadful roars).

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

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

Pronouns and synonyms used throughout the 'Wild Things' narrative (piece A), ensure the reader can track characters through each part of the story, avoiding repetition of nouns (Max searched... He sailed... he found... these fearsome beasts... the wild things... they took Max). References to time and place support the chronology of the story and allow readers to follow the action as it moves around the island (He sailed for what seemed like days... in the distance... deep into the dense vegetation... Under the bright shimmering stars at night... When the sun rose... Finally). Conjunctions support the connection of ideas within sentences and between paragraphs (days, weeks or even years until, in the distance... He craved to be in a place where he knew there was love and care so he decided). Within piece A, the conjunction 'but' is occasionally used at the start of a sentence, reflecting an oral storytelling style, breaking the rhythm of the narrative and emphasising consequences between actions (But, Max was not afraid... But the wild things cried). The limited dialogue used in piece A also supports cohesion, precipitating changes in the action (Marching forward, he shouted, "Be still!"... "Now wild things, let the rumpus begin!"... "Now stop!" Max cried). The argument text (piece B) uses coordination (zoos are not circuses and things have changed), subordination (at the zoo, where they can get to view a gorilla up close) and adverbials (All around the world... When people visit them... Initially... Nowadays... in one way... However... on the other hand... Surely) to show how ideas within and between sentences or paragraphs are linked.

In the narrative letters (piece C), pronouns maintain cohesive references to the narrators of each text and avoid repetition within linked sentences (you made me smile... we were both listening... I haven't seen him, but I wish I had... Sorry I never got to open the window. It wasn't working). The repetition of 'parents' supports the reader when comments are made about 'your parents' and 'my parents' in the same paragraph with variety provided through synonymous references to the parents' behaviour (squabbling... quarrel... argue). Within piece D, synonymous references for the royal couple (The Duke and Duchess of Sussex... Prince Harry... The Duke) and the new baby (new addition... the baby... The infant) support cohesion. Where appropriate, pronouns assist (He is the Queen's eighth great grandchild... they don't have one yet... he will reveal the baby's image).

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

Verb tenses are used consistently and correctly throughout the collection.

Past tense is used consistently and correctly in all 3 narratives. The simple past narrates all of the events in piece A (Max searched... he found... he stared) and includes the passive form to emphasise the effect of Max's actions upon the beasts (the wild things were tamed). In the narrative letters (piece C) and Floodlands (piece E), simple past verbs refer to completed actions (When I saw you, I felt something weird... I rushed to the shed... I pulled her towards the shore line... I remembered when mum, dad and me). Progressive forms are used in all of the narratives to describe continuing actions in the past (stomping their dreadful feet, wagging their dreadful tails and cheering with their dreadful roars... My parents were bickering... They were causing a scene). Additionally, piece C uses the present tense to comment upon events and circumstances or to ask questions (Do they quarrel a lot?... My parents sometimes argue... They are always busy... No harm done!... You're really funny... My favourite album is Escopology). The present perfect indicates past events with an ongoing connection to the present (I haven't seen him) and historic events are sequenced using the past perfect (I had seen him in a concert last week... I had noticed your parents squabbling).

In the non-fiction pieces, verb tenses are used appropriately according to need. In piece D, the present tense is used to explain the current situation (He is the Queen's eighth grandchild... it is undecided... The baby is nice and healthy). Past tense is used to give additional context and detail to the news events (The Duke and Duchess of Cambridge posted a picture... The Queen was amazed by the news) and modal verbs indicate possible future developments (if the prince will be an earl... Prince Harry announced in the news he will reveal). Piece B also uses past and present tenses accurately and makes some use of the present perfect to explain past events that have a continuing link to the present (animals have recently been prescribed medicines... things have changed a lot since they first began).

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

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

- commas to mark fronted adverbials and clauses
 - Sailing across the whirling ocean and through crashing waves, Max... (piece A)
 - On the other hand, it could be argued... (piece B)
 - Coinidentally, we both are fans of Robbie Williams... (piece C)
 - Using instagram, The Duke and Duchess of Cambridge... (piece D)
 - Running quickly away from Norwich, I could hear... (piece E)
- commas, dashes and brackets for parenthesis
 - Max, who quite enjoyed the thought of being king, confidently... (piece A)
 - “Oh please don’t go - we’ll eat you - we love you so!” (piece A)
 - Doria Ragland, who is Megan’s mother, is staying... (piece D)
 - The infant weighs 7lbs 3oz (3.2kg). (piece D)
 - Norwich, which was once a city, is now... (piece E)
- semi-colons and dashes to mark boundaries between independent clauses
 - A small part of me was embarrassed but they are good people - trust me. (piece C)
 - A new baby is here - it’s a boy! (piece D)
 - The Duke and Duchess are still deciding on a name; they don’t have one yet because... (piece D)
- colons to introduce items in a list
 - Under the bright Shimmering stars at night, the[y] danced: stomping their dreadful feet, wagging their dreadful tails and cheering with their dreadful roars. (piece A)
- speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas
 - ...in front of subjects and proclaimed, “Now wild things, let the rumpus begin!” (piece A)
 - “Now stop!” Max cried, and sent the monsters away. (piece A)

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

Words from the statutory year 5/6 spelling list are correctly spelt (existence... opportunity... desperate... environment... embarrass(ed)... definite(ly)... marvellous... disastrous).

The spelling of more ambitious vocabulary is mostly correct (intimidated... innocent... scrumptious... initially... sanctuary... quarrel... announced... experience... rumour).

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded ‘working at greater depth’ because not all statements for this standard are met.

Throughout the collection the pupil has adapted writing for the purpose and audience. However, the pupil’s writing shows limited evidence of their ability to draw independently on what they have read as models for their own writing. For example, connected sentences within piece B are sometimes awkward or unexplained (they meet peculiar and interesting creatures. Initially zoos had a bad reputation for how they imprison animals for entertainment purposes... in one way they help the population of animals through conservation and for research, however their likely damage is untold). Similarly, some comments within the news article (piece D) are inappropriate for the selected form and indicate that the pupil is not yet drawing upon wide reading of material written for similar purposes (A new baby is here - it’s a boy!... The news is spreading everywhere... The baby is nice and healthy... The queen was amazed by the news).

When writing narrative, the pupil faithfully recreates events from literary and other source material (But the wild things cried, “Oh please don’t go - we’ll eat you - we love you so!”... Really, I was disappointed that you couldn’t get the window down but it’s okay... Thinking back to the day we got seperated was a nightmare. It was the most miserable night of my life). However, there is little evidence to suggest that the pupil also draws on wider reading influences to enrich their own compositions further.

Across the collection, clause structures sometimes follow predictable and repetitive patterns. (Sorry I never got to... I tried to... I told him... Prince Harry stated... The Duke exclaimed... The queen was amazed... They were causing... They were chasing... I ran as quick as... I rushed to... I made it... As I started rowing... As I continued to row... As I row). These lack the diversity that would be expected from wider reading and that would enable pupils to engage their readers, vary pace and balance content.

On occasion, language which is closer to speech interrupts otherwise formal writing such as in piece B (increased majorly over time... Some people still have these thoughts if zoos are good or bad) and piece D (A new baby is here - it’s a boy!... The news is spreading everywhere). In the balanced argument (piece B), rhetorical questions lack precision and, in contrast to the mostly formal tone of the writing, resemble an informal spoken conversation (Are zoos good or bad? What do you think?... Where else would you get the opportunity... Surely keeping animals in their own habitat should be the aim for all?).

The pupil writes with varying formality across the collection. However, some formal vocabulary and grammatical choices within the informal narrative letters (piece C) are unlikely choices (They are always busy and have no time for me... we both are fans of Robbie Williams... Your parents seem joyous... Funnily, I had seen him in a concert Last week). Within formal writing, imprecise word choice or word omission in pieces B and D (however their likely damage is untold... However, zoos been around since Victorian times... At the moment it is undecided if the prince will be an earl... they don’t have one yet because the baby was overdue), along with some awkwardly expressed sentences (in one way they help the population of animals through conservation and for research... Using instagram, The Duke and Duchess of Cambridge posted a picture wishing them congratulations... Prince Harry announced in the news he will reveal the baby’s image to the world in two more days), also indicate that the pupil is not yet exercising an assured and conscious control over the levels of formality selected.

The range of punctuation taught at key stage 2, whilst mostly correct, is not yet secure. Apostrophes to signal plural possession are not correct in piece B (zoo’s popularity... animals natural environment) and there are several instances of missing speech punctuation in pieces A, D and E (And Max said “No!”... The Duke exclaimed “mothers and baby are incredible.”... I could hear the angry mob shouting come back here.). Punctuation is not always used precisely to enhance meaning and avoid ambiguity. For example, when writing extended sentences in pieces B and C, punctuation does not clarify the relationships between clauses and

leads to a loss of clear meaning (It is important to debate the existence of zoos; in one way they help the population of animals through conservation and for research, however their likely damage is untold... it could be argued that humans should not just give up on the animals natural environment but instead be fighting to protect it... Your parents do seem like nice people, I barely see my parents... Anyways I better go, maybe one day we'll meet in the future... I had loads of fun with you by the way, your art piece was very nice).

Pupil A – Piece A: a narrative

Context: after reading and studying 'Where the Wild Things Are' (Maurice Sendak), pupils wrote their own version of the story for a different audience. Two images have been removed from the bottom of the text.

Sailing across the whirling ocean and through crashing waves, Max searched for land in his own private boat. He sailed for what seemed like days, weeks or even years until, in the distance, he found an island covered in emerald trees where the wild things lived. As Max approached, these fearsome beasts roared dreadful roars, gnashed dreadful teeth, rolled their dreadful eyes and showed their dreadful claws! But, Max was not afraid. Marching forward, he shouted, "Be still!" Brazenly, he stared right into their tawny moonlit eyes and the wild things were tamed. Intimidated by Max, the wild things realised that Max was much more 'wild' than them. They gazed at him in awe, bowed and named him the King of Wild Things.

Max, who quite enjoyed the thought of being King, confidently stood in front of subjects and proclaimed, "Now wild things, let the rumpus begin!" Listening to his commands, the wild things followed Max deep into the dense vegetation. Under the bright shimmering stars at night, they danced: stomping their dreadful feet, wagging their dreadful tails and cheering with their dreadful roars. When the sun rose, they swung from branches, startling innocent birds and laughing at poor monkeys as they went. Finally, they took Max up on their nasty sweaty backs and paraded around the island.

"Now stop!" Max cried, and sent the monsters away. From the distance, the scrumptious smell of food began to waft. He craved to be in a place where he knew there was love and care so he decided to give up his throne.

But the wild things cried, "Oh please don't go - we'll eat you - we love you so!" And Max said "No!"

Pupil A – Piece B: a balanced argument

Context: pupils were given an Aquila article about the advantages and disadvantages of safari parks. This was analysed together before identifying key arguments for and against zoos, a topic they had already considered earlier in the key stage. The pupils chose their own arguments and collated evidence to support them. An image has been removed from the bottom of the text.

Should zoos be banned?

All around the world, zoos are visited by many people. Zoos popularity has increased majorly over time. When people visit them, they meet peculiar and interesting creatures. Initially, zoos had a bad reputation for how they imprisonment animals for entertainment purposes. Now always some people still have those thoughts if zoos are good or bad. Are zoos good or bad? What do you think? It is important to debate the existence of zoos; in one way they help the population of animals through conservation and for research, however their likely damage is untold.

I know so many children enjoy a day at the zoo, where they can get to view a gorilla up close or enjoy the elephants in person. Where else would you get the opportunity.

However, zoos been around since Victorian times, the reality is not cute and fun, watching an animal pace around an enclosure, desperate to escape. The cage is no replacement for their natural habitat, no matter how nice it looks. I was shocked to discover that animals have recently been prescribed medicines to keep happy. As an animal lover, I find it hard to support this.

But it should be mentioned that zoos are not circuses and things have changed a lot since they first began operation. Modern zoos offer much insight into the lives of animals, and provide a safe environment and space for endangered species to exist. They can be a place of sanctuary where animals can be looked ^{away} ~~after~~ from the dangerous world that humans have destroyed.

On the ~~hand~~ ^{other} hand, it could be argued that humans should not just give up on the animals natural environment but instead be fighting to protect it. Surely keeping

Should zoos be banned?

animals in their own habitat should be the aim for all?

So, what is the verdict? Whatever way you think, zoos are going to be part of our world and for years to come.

Pupil A – Piece C: narrative letters

Context: inspired by a video clip in which 2 children stuck in different cars in a traffic jam communicate through drawing pictures, pupils wrote 2 letters, taking on the roles of each character. Particular consideration was given to providing a clear contrast between the 2 letters and therefore personalities of the 2 characters. An image has been removed from the top of each letter.

Dear Lucas,

It really was
a wonderful moment
when our eyes met.

When I saw you, I
felt something weird. YOU

seemed sad and bored. I was also bored in
the traffic jam but you made me smile. I had
noticed your parents squabbling. Do they ^{quarrel} fight
a lot? Don't worry, my parents sometimes argue. It's
normal. Your parents do seem like nice people,
I barely see my parents. They are always busy
and have no time for me.

Really, I was disappointed that you couldn't get the window
down but it's okay. No harm done! Your drawing
made me giggle. ~~you're~~ ^{you're} really funny.

Coincidentally, we both ^{are} fans of Robbie Williams
and we were both listening to the same album.
I haven't seen him, but I wish I had. Actually, I am
going to see his concert live. Have you seen him?

Anyway I better go, maybe one day we'll meet in the future.
Best wishes, Amanda.

Dear Amanda,

Thank you for
distracting me ^{when} ~~during~~ the road
was packed with traffic. It seem
ed never ending and I was so bored. ~~On the other~~
hand, My parents were bickering, sorry you had
to see that! A small part of me was embarrassed but
they are good people - trust me. Mum just lost her cool
in the traffic jam. It's normal, all parents fight, ~~Don't~~
they? Your parents seem joyous. Do they ever fight?

I had loads of fun with you by the way, your
art piece was very nice. Yours was definitely better than
mine. I see you also a fan of Robbie Williams. My
favourite album is [↳] Escapology. He is my favourite singer.
Funny, I had seen him in the a concert ^{last week}. It was the
best night ever. Have you ever seen him?

I was reading to my aunt's house. Sorry I never got
to open the window. It wasn't working. I tried to
get your number but my dad drove off. I told him
but he ignored me. I was gutted. Perhaps we might
meet again!

Hope to see you soon, Lucas.

Pupil A – Piece D: a newspaper report

Context: following the birth of the Duke and Duchess of Sussex's first child, Archie, pupils wrote a newspaper article announcing his birth. The pupils considered key questions for their article and completed research to find information before writing independently. An image of Prince Harry has been removed from the text.

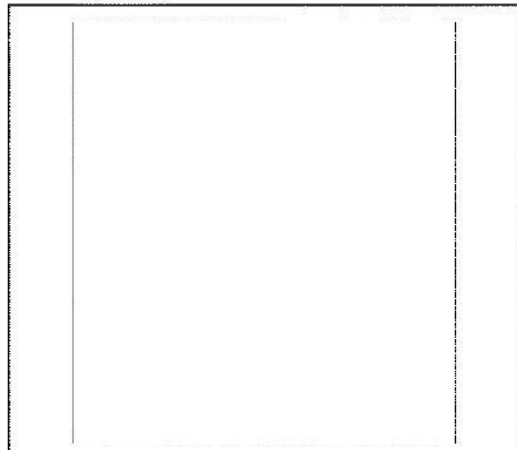
ROYAL BABY ARRIVES

Today, the Duke and Duchess of Sussex welcomed a new addition to their family.

A new baby is here-it's a boy! At the front of Frogmore Cottage, the Duke of Sussex announced the birth of the baby. The news is spreading everywhere. Just this morning, the baby was born in Great Portland Hospital in Central London, at 05:26 BST. He is the Queen's eighth great grandchild and seventh in line to the throne. The infant weighs 7lbs 3oz (3.2kg).

At the moment it is undecided if the prince will be an earl. Prince Harry stated that it was the most marvellous experience. The baby is nice and healthy. The Duke exclaimed "mothers and baby are incredible." Doria Ragland, who is Megan's mother, is staying with the new parents. Using Instagram, The Duke and Duchess of Cambridge posted a picture wishing them congratulations. The Queen was amazed by the news.

The Duke and Duchess are still



The prince pleased with the news.

deciding on a name; they don't have one yet because the baby was overdue. Rumour has it, their favourite names are Alexander and James or a slightly more modern name Archie. Prince Harry announced in the news he will reveal the baby's image to the world in two more days.

Pupil A – Piece E: a narrative

Context: pupils read 'Floodland' (Marcus Sedgwick) as a class novel and a variety of writing opportunities were developed as the novel progressed. They took on the role of the protagonist Zoe and wrote a letter to her parents from whom she had been separated. Role play was used to support first person narrative and the pupils considered emotive language techniques.

Running quickly away from Norwich, I ~~can~~^{could} hear loud bangs behind me. The mob were very angry and they started shouting at me. They were causing a scene. They were chasing me. I ran as quick as I ~~can~~^{could} to get to my boat ~~lyca~~^{and}. I rushed to the shed where ~~lyca~~^{was}. I pulled her towards the shore line and jumped in. I made it...

As I started rowing, I could hear the angry mob shouting come back here. I felt isolated. I ~~had~~^{had} no one with me.

As I continued to row, I started to reminisce back when I was with my family. I remembered when Mum, Dad and me use to hang around next to the fireplace and we used to go to the park. Thinking back to the day we got separated was a nightmare. It was the most miserable night of my life.

As I ~~row~~^{row}, Norwich ~~is~~^{was} getting smaller and smaller. Norwich, which was once a ~~city~~^{city} is now an island. There was nothing left of the city ~~except~~^{except} the remains. Then a single tear dropped down my cheek. ~~Then~~ I dozed off and drifted off to sleep.

Suddenly, ~~then~~ I woke up and found myself in the middle of the sea. I realised that I had fell asleep and drifted off. My cars were gone. This is disastrous.

Exercise 1

Pupil C

This collection includes:

- A) a newspaper report
- B) a narrative
- C) a non-chronological report
- D) an explanation
- E) a biography
- F) an additional chapter to a narrative

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

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

Across the collection, the pupil demonstrates the ability to write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader. A newspaper article (piece A) explains the disappearance of a little girl on holiday, with reference to the ongoing efforts to find her. A story linked to the same events shifts narrative perspective – imagining the anger and vengeance of a personified ocean (piece B). A second narrative (piece F) details the daring feat achieved by Annie Taylor in 1901, with a focus on storytelling through the reactions of the crowd. In non-fiction writing, the pupil organises information learned through reading and research across the curriculum, into a chronological biography about Emily Davison (piece E), an informative report about the plague (piece C) and an explanation about the formation of fossils (piece D).

The newspaper recount of Cherry's disappearance whilst on holiday (piece A), orientates the reader in the first paragraph to key facts of her disappearance. Precise names and other details in the reporting of facts gives clarity and credibility to events (pink cowrie shells... Boat Cove... Catherine and David Blossom) while quotes from those on the scene support an objective reporting style (Witnesses stated: "The weather was mostly miserable that day.).

Piece B offers the reader a different perspective on the little girl's disappearance from the beach. Throughout the piece, the pupil selects language to personify the ocean enabling the reader to understand the rage and indignation of the sea (MY beach... my beautiful sand. I swell with fury). Metaphoric choices add literary drama to the recount (Slowly, my fierce blue bulldozers rise... I gather my white horses and charge) and phrasing manipulates the pace of events, first building tension (I draw closer and closer to the girl... raising my fists, ready to pounce... she backs away, paralysed in fear) and then unleashing a fatal rush of actions (my eyes dart around my beach... My team and I charge... I whistle my deadly song... I order my white horses... My team grip onto her... I wrap her in my blue barriers).

The non-chronological report (piece C) organises information into sections and uses appropriate subheadings to orientate the reader. Well-chosen and captioned pictures support the description of the plague doctor's costume and the explanation of how rats spread the disease. An authoritative voice is supported through passive constructions (London was hit by a terrible disease), generalised comment (many people perceived) and the inclusion of statistics and precise details (The plague killed approximately 30 - 60% of Europe's total population... In 1620, Charles de L'Orme invented the plague doctor's outfit).

The explanation about fossils (piece D) also adopts a factual and authoritative stance, providing clear statements for the reader (Fossils are the cast of remains of animals, plants or insects... All that remains of the animal is its bones... The sediment now develops into a solid rock). Details and logically ordered sentences support the reader to understand geological processes (Sediment (soil and sand) eventually covers the skeleton, which presses it down into the ground). In contrast, the biography (piece E), which also presents information as statements for the reader, employs emotive language to support an additional, persuasive intention. The reader is given a sympathetic celebration of the suffragette's life and times (Emily Wilding Davison was the most important and famous suffragette... She died for her important cause... As a strong group... she joined the hunger strike and 49 times was brutally force-fed).

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

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

In the first person narrative (piece B), the ocean is predatory, watching Cherry 'in the distance, moving frantically'. Its disdain is shown through the capitalisation of 'MY beach' and the incredulous questioning (What is she doing? She seems to be remorselessly digging). References to 'my beautiful sand... my white horses... My team' emphasise the uncompromising nature of the sea who shows no compassion for the little girl who is 'shivering from the cold' and who 'quivers in her soon-to-be watery grave'. An atmosphere of impending attack is built through descriptions, which indicate the violence and vengeance of the sea (I swell with fury, clashing by body against the sharp rocks... raising my fists, ready to pounce... My eyes dart around my beach, searching for a way to trap her) and the action moves steadily 'closer and closer to the girl', preparing the reader to expect the worst. The setting and the narrator (the sea) are intertwined in this narrative. Other descriptive phrases provide some additional detail to the setting (beautiful sand... the sharp rocks... white horses... ice-cold water).

The additional chapter for 'Queen of the Falls' (piece F) focuses upon the experiences of the audience who witness the extraordinary stunt. Details, which help to create the setting for the reader, include references to the sounds and silences (The deafening roar of the water... the churning water... whispered a member of the audience... The audience fell silent... Voices broke the silence... The muted crowd) and to the visual details taken in by the crowds (water ricocheted off the sheer rocks... the crystal clear water... the mighty Niagara Falls... Crimson blood coloured the water... the diamond mist below... a small stream of blood weaving through the water). The atmosphere of this piece is tense throughout – much of it revealed through snippets of dialogue. Initial excitement and awe ("I can't believe this is actually happening; I'm so amazed!"), is held in check as 'The barrel slowly floated across the crystal clear water' and a sense of anticipation and suspense grows through the reactions of the live audience (This was the moment everyone had been waiting for... The crowd's eyes widened and their jaws dropped). As events unfold and the audience comprehend less and less, a little girl's question adds to the anxious mood ("What's happening Dad, is the lady still alive?"). By the end of the piece, the atmosphere has not been lightened and a final mystery leaves the tension unresolved. Excitement and bravado at the start of the story have given way to bewilderment, contemplation and, very likely, regret (Where had Skipper, the little boy and Annie disappeared to?).

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

Snippets of dialogue are used effectively in the additional chapter (piece F) to signal defining moments in the narrative and to indicate shifts in the atmosphere (“I can’t believe this is actually happening...” “What’s happening Dad...?”). The characters who speak are carefully chosen to give a sense of the assembled ‘crowd’ (“I can’t believe this is actually happening; I’m so amazed!”... “...is the lady still alive?” asked an anxious, little girl...“She’s not gonna make it, I bet ‘ya.”).

Quotes from the family and witnesses close to events in the newspaper article (piece A) support the characterisation of Cherry and her family. Cherry’s mother shows courage and optimism that her daughter might still be alive (“...Deep down I know she’s out there somewhere...”). Her description of Cherry as ‘an independent and confident girl’ who could be trusted, helps to explain the events leading up to Cherry’s disappearance. The words of the eyewitness indicate that the local community is responding to the search and rescue mission with empathy and action and that efforts to find Cherry will continue (“...I will keep an eye out for anything that comes across. Hopefully the little girl will be found and come back home safely to her family.”).

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

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

Within the news article (piece A), a largely impersonal and objective reporting style is achieved through agentless passive verbs (She was last seen digging... Cherry was last seen wearing... Hopefully the little girl will be found). Additional phrases offer factual reporting and official responses, which support the journalistic style (Witnesses stated... in her family of seven... The search for Cherry Rose Blossom is ongoing). Some less formal and imprecise vocabulary choices weaken the impact (Her mum - Catherine Blossom - quoted... Catherine Blossom claims for it to be Cherry’s). However, in the main, more informal vocabulary and grammatical choices such as contracted forms and typically spoken phrases reflect the actual words of individuals whose quotes add authenticity to the report (“...we trusted her, unaware of what could’ve happened.”... “The weather was mostly miserable that day...”... “...I guess that was Cherry...”).

Information is given concisely, using adverbials and well-managed multi-clause sentences, throughout the non-chronological report (piece C), to indicate how related points within sentences are linked (In the summer of 1665, London was hit by a terrible disease which spread quickly across Europe... At the time, many people perceived that the plague was caused by miasma (dirty air) but it was actually caused by rats... The fleas, which were carried in the rat’s fur, would bite the rat). Precise vocabulary choices, explained in parenthesis when required, support the educational purpose of the writing and anticipate the needs of the reader (airborne diseases... The majority of the doctors believed that miasma (dirty air) caused the plague... bacteria... debilitating illness).

The explanation about fossils (piece D) also uses precise terminology to reflect the scientific purpose of the writing (the cast of remains of animals... tree sap... amber... mould and cast... flesh... Sediment... skeleton... tectonic plates... palaeontologists). The present simple tense supports the factual explanation of geological processes (an animal becomes trapped in the ice and is frozen... The ground water carries small particles of rock). Frequent time references ensure the explanation gives a clear sense of timescales (These processes take place over millions of years... eventually... Over the time... slowly wears the bones away... over a prolonged time... over thousands of years... Finally). Passive verbs are used effectively to emphasise processes rather than agents of any actions (They can be formed in different ways... One of the ways for a fossil to be formed... The flesh of the animal is then eaten by other creatures) and modal verbs allow the writer to explain that there are often a number of ways in which these natural processes can occur (this is not the only way that this could happen... It could rise through an earthquake).

Throughout the biographical text (piece E), the pupil has chosen to use modifying adverbs or adjectives and include emotive vocabulary. In this way the text reveals the writer’s commemorative as well as informative purpose in describing the life and sacrifice of a suffragette (Emily Wilding Davison was the most important and famous suffragette... She died for her important cause... she joined the hunger strike and 49 times was brutally force-fed).

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

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

Pronouns and synonyms are used throughout the collection to ensure a cohesive focus on subjects and to avoid cumbersome repetition. For example, in piece A (Cherry Rose Blossom... She was last seen... Cherry was an independent and confident girl... she’s out there), piece C (the plague doctor’s... the doctor... They also held) and piece E (a strong group (WSPU), Women’s Social Political Union... Emmeline Pankhurst’s WSPU group... her group). Occasionally ellipses, which avoids the repetition of expected words within sentences, further supports cohesion. For example, in piece D (an animal becomes trapped in the ice and is frozen) and piece A (family and friends have participated in searching for her and are not giving up yet).

The pupil uses adverbial phrases to assist the reader’s understanding of chronology and the passing of time, for example, in piece A (Yesterday evening... that day... So far) and piece C (In the summer of 1665... At the time... In 1620), and the explanation about fossils (piece D) uses phrases to sequence stages that lead to fossil formation (One of the ways... is then eaten... All that remains... eventually... From that point on... Over the time... All that is left). Cohesion is achieved through determiners, which support the reader to grasp the subject of sentences throughout texts (These processes... remains of the animal... discovering parts of a fossil) and logically organised information, whether chronological as in pieces A, B, D, E and F or signposted through sub-headings, as in the ‘Plague’ report (piece C). Throughout the collection, conjunctions provide connections within and between sentences. Sometimes information is in contrast to earlier ideas such as in piece C (many people believed that the plague was caused by miasma (dirty air) but it was actually... ‘treatments’ that they predicted would work and make the victim better, but then discovered) and piece E (The group had started off as peaceful protesters but as no one was listening). Sometimes connections are causal such as in piece A (We left her because we trusted her) and piece C (Charles de L’Orme invented the plague doctor’s outfit, so when). Across most of the collection, the pupil also uses subordinating conjunctions to indicate dependency between parts of the texts (The search for Cherry Rose Blossom is ongoing until we get to an end... Her screams ricochet off the cliff side, whilst the girl paces from side to side... The fleas, which were carried on the rat’s fur, would bite the rat, therefore... When tectonic plates collide, the fossil would).

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

Verb tenses are used consistently and correctly throughout the writing.

Within the newspaper report (piece A), the past tense explains events (Cherry Rose Blossom, aged 11 years old, went missing... She was last seen... We left her because... Police and coastguard found Cherry's towel). The pupil uses the past progressive (Her family and her were enjoying... was last seen digging at the sand... the tide was charging in) and the present perfect tense (police have not discovered anything... family and friends have participated in searching for her and are not giving up yet) to connect past events with the ongoing situation. They switch between tenses to support the intention of each sentence, including the present tense for statements that bring in current details (Deep down, I know she's out there... She has long brown hair... I guess that was Cherry) and using the modal 'will' to indicate future intent (I will keep an eye out for anything... Hopefully the little girl will be found).

The first person narrative (piece B) uses the present tense to narrate the thoughts and actions of the sea, adding immediacy and tension to events, which unfold for the reader as if in real time (I swell with fury, clashing my body against the sharp rocks... I draw closer and closer... She quivers in her soon-to-be watery grave). Piece F, on the other hand, more traditionally uses the past tense to narrate events (The crowd's eyes widened and their jaws dropped in disbelief as a loud crack appeared... Voices broke the silence).

The non-chronological report (piece C) and biography (piece E) appropriately use the past tense to explain historical details (London was hit by a terrible disease... The plague killed approximately... In 1906, Emily joined Emmeline Pankhurst's WSPU group... she and her group developed). The pupil is also beginning to use the past perfect tense to sequence past events in piece E (She had started off peacefully protesting but as no one was listening). Although the pupil is not always successful in using this form within piece E, later narrative writing shows some accurate use of the past perfect with dramatic effect (This was the moment everyone had been waiting for: Annie Taylor was about to perform the deadly drop).

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

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

- commas to mark fronted adverbials and clauses
 - Yesterday evening, Cherry Rose Blossom, aged 11 years old, went missing... (piece A)
 - She backs away, paralysed in fear. (piece B)
 - At the time, many people perceived... (piece C)
 - From that point on, more layers of sediment pile over the bones. (piece D)
 - In 1913, Emily deliberately faced horses... (piece E)
 - In the blink of an eye, Skipper and his owner disappeared... (piece F)
- commas, dashes and brackets for parenthesis
 - Her mum – Catherine Blossom – quoted... (piece A)
 - I see her, right there in the distance, moving frantically around on MY beach. (piece B)
 - doctors believed that miasma (dirty air) caused the plague... (piece C)
 - The fleas, which were carried in the rat's fur, would bite... (piece C)
 - Sediment (soil and sand) eventually covers... (piece D)
- semi-colons and colons to mark boundaries between independent clauses
 - Witnesses stated: "The weather was mostly miserable that day..." (piece A)
 - "I can't believe this is actually happening; I'm so amazed!" (piece F)
 - This was the moment everyone had been waiting for: Annie Taylor was about to perform the deadly drop... (piece F)
- speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas
 - "I can't believe this is actually happening; I'm so amazed!" whispered a member of the audience in awe. (piece F)
 - "What's happening Dad, is the lady still alive?" asked an anxious, little girl. (piece F)
- hyphens to avoid ambiguity
 - She quivers in her soon-to-be watery grave. (piece B)
 - a beak-shaped mask (piece C)
 - a wide-brimmed hat (piece C)
 - a full-time warrior suffragette (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

Words from the statutory year 5/6 spelling list are correctly spelt (parliament... develop(ed)).

The spelling of more ambitious vocabulary is mostly correct (remorselessly... paralysed... ricochet... approximately... miasma... airborne... substance... bacteria... debilitating... palaeontologists... suffragette... brutally... deliberately... ricocheted... cascaded).

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

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

Although the pupil writes effectively for a range of purposes and audiences, there is limited evidence that the pupil is drawing independently on what they have read as models for their own writing. For example, whilst the newspaper report (piece A) deploys many journalistic devices, these are not always well managed. Details are not yet carefully selected for relevance and concise reporting (Cherry lives with 4 older brothers named James, Jake, Isaac and Ethan. She is the youngest one in her family of seven, with a mum and a dad - Catherine and David Blossom) and witness statements are not well integrated within the article (Her mum - Catherine Blossom - quoted: "Cherry was an independent and confident girl...").

Writing is appropriately organised, for example chronologically or within sub-sections. However, sometimes pieces are not concluded appropriately, as in the non-chronological report (piece C), or endings repeat earlier material, as in the biography (piece E). Repetitive 'subject – verb' sentence openings in some pieces also limit the effectiveness for the reader (I swell with fury... I draw closer... She stops... She backs away... Emily Wilding Davison had died... Emily had joined... The group had started). Language choices in the additional chapter (piece F), though showing good awareness of the reader, are sometimes repetitive (the sheer rocks... the rocks below... to the rocks... the diamond mist below... the mist... the diamond mist) or make use of clichéd phrasing (crystal clear water... In a blink of an eye... paralysed in fear) indicating that the pupil is not yet drawing on the breadth of language found in wider reading.

The pupil writes with a range of formality across the collection. However, some speech-like phrases across the collection are inappropriate for the chosen register (She is the youngest one in her family... Her family and her were enjoying their annual holiday... the exact same shape as the animal... the suffragettes were able to get women's votes).

Across the collection, the pupil is starting to manipulate grammar to support the register. For example, using the passive within piece B (London was hit by a terrible disease) and the past perfect within piece E to support a formal register (She had started off peacefully protesting but as no one was listening). However, this is still developing, and the pupil does not yet exercise an assured and conscious control over this verb form (A horse named Anmer had knocked her over completely. Anmer had trampled on her with his hooves... Davison had died on the 8th June 1913 - due to severe injuries - which had happened at the Epsom Derby). In pieces C and D, colloquial use of the modal verb 'would', indicates a loss of control over the level of formality (The fleas, which were carried on the rat's fur, would bite the rat, therefore it would become infected... This would occur over a prolonged period of time... the fossil would rise to the ground). Some less formal vocabulary choices (with a mum and a dad... I guess that was Cherry... Emily Davison quit her job) also reduce the impact within the more formal pieces and do not yet demonstrate an ability to sustain an assured and conscious control over levels of formality.

The pupil uses the range of punctuation taught at KS2 mostly correctly. On occasion, greater precision would enhance meaning or avoid ambiguity. For example, an ambitious multi-clause sentence within piece D loses coherence when fossil formations are listed (They can be formed in different ways, for instance, insects getting trapped in the tree sap, which eventually hardens into amber; an animal becomes trapped in the ice and is frozen, or the mould and cast of different animal bones). Colons are used effectively in piece F, but are incorrectly used to introduce eye-witness statements in piece A (Witnesses stated: "The weather was mostly miserable..."), and to introduce lists in piece C (The outfit was: an ankle length overcoat, a beak-shaped mask...) and piece E (they had slowly developed into violent protesters, such as: throwing stones at the windows of the parliament, marching into parliament and chaining themselves to railings so the policemen couldn't arrest them). These examples are not cohesively integrated within texts and so the punctuation is not yet supporting clarity for the reader.

Pupil C – Piece A: a newspaper report

Context: as a class, the pupils read 'The Giant's necklace' (Michael Morpurgo). Following several writing opportunities inspired by the story, and drawing on previous work on newspaper reports, pupils were asked to write an account of Cherry's disappearance.

A HOLIDAY CATASTROPHE!

by XXXXXXXXXX

Yesterday evening, Cherry Rose Blossom, aged 11 years old, went missing from Boat Cove.

She was last seen digging for pink cowrie shells down and at the beach. Her mum - Catherine Blossom - quoted: "Cherry was an independent and confident girl. She would never give up and was very mature for her age. Deep down, I know she's out there somewhere. We left her because we trusted her, unaware of what could've happened."

Cherry lives with 4 older brothers named James, Jake, Isaac and Ethan. She is the youngest one in the her family of seven with a mum and a dad named - Catherine and David Blossom. Her family and her were enjoying their annual holiday in Boat Cove, Cornwall, in their Cottage for 2 weeks.

Cherry was last seen wearing: a jersey, blue jeans ^{and} boots. She has long brown hair, brown eyes and was last digging at the sand.



An image of Cherry.

Witnesses stated: "The weather was mostly miserable that day. It was stormy and the tide was charging in. My daughter, Ellie, mentioned that she had seen a girl rapidly digging at the sand and I guess that was Cherry. I will keep an eye out for anything that comes across. Hopefully the little girl will be found and come back home safely to her family."



Police and Coastguard found Cherry's towel filled with pink cowrie shells.

So far, police have not discovered anything but a towel which Catherine Blossom claims for it to be Cherry's. Kindly, family and friends have participated in searching for ^{her} Cherry and are not giving up yet. The search for Cherry Rose Blossom is ongoing until we get to an end.

Pupil C – Piece B: a narrative

Context: as a class, the pupils read 'The Giant's necklace' (Michael Morpurgo). The pupils focussed on the turning point of the story where Cherry is left alone, distracted on the beach, whilst collecting cowrie shells. Shared writing was then completed – the focus was being able to write from a different perspective, other than that of a human. Using this writing experience, they went on to write from the sea's perspective as it spots Cherry on the beach.

I see her, right there in the distance, moving frantically around on MY beach. What is she doing? She seems to be remorselessly digging through my beautiful sand. I swell with fury, clashing my body against the sharp rocks. Slowly, my fierce blue bulldozers rise. I draw closer and closer to the girl, raising my fists, ready to pounce. She stops digging, ^{swiftly} ~~rapidly~~ turns her head towards me. She backs away, paralysed in fear.

I gather my white horses and charge towards the girl. Then, I stop. My eyes dart around my beach, searching for a way to trap her. Her screams ricochet off the cliff sides, whilst the girl paces from side to side, ^{rapidly} ~~rapidly~~ waving her arms. ^{swiftly}

My team and I charge towards the girl's exit from my beach. I whistle my deadly song, alarming her. She stands up, her knees shivering from the cold. I order my white horses to surround her and envelop her with ice-cold water, freezing her to death. She quivers in her soon-to-be watery grave. My team grip onto her, pulling the girl into danger. I demand her to ^{wrap} ~~wrap~~ her in my blue barriers. It's time she takes her last breath...

Pupil C – Piece C: a non-chronological report

Context: as part of a theme on 'Medicine through the Ages', the pupils researched the role of the plague doctor. They then wrote a non-chronological report, aimed at year 6+ pupils, informing them of this important role. An appropriate image to describe how the plague was spread has been removed from the top of the second page.

The history of The Plague

In the summer of 1665, London was hit by a terrible disease which spread quickly across Europe, causing many people to die. The plague killed approximately 30-60% of Europe's total population, therefore people were terrified to catch it. At the time, many people ^(dirty air) perceived that the plague was caused by miasma, but it was actually caused by rats.

The plague doctor's outfit

In 1620, Charles de L'Orme invented the plague doctor's outfit, so when the doctor treated the victim, he would not get infected. It was worn to protect the plague doctor from airborne diseases. The outfit was: an ankle length overcoat, a beak-shaped mask, usually filled with a strong substance (herbs), gloves, boots and a wide-brimmed hat. They also held a wooden cane to push the victims away if they came too close.



This is an image of the plague doctor's outfit.

What caused the plague?

The majority of the doctors believed that miasma (dirty air) caused the plague, but it was actually caused by the bacteria found on rats. The fleas, which were carried in the rat's fur, would bite the rat, therefore it would become infected. After biting the rat, the creature would infect humans and they would cough, sneeze and splutter, which spread the debilitating virus.

Many people believed that this is how the plague spread

'Treatments' and 'cures'

People created their own 'treatments' that they predicted would work and make the victim better, but then discovered that they were unsuccessful with their creations. These 'cures' were as ~~so~~ simple as: drinking fine wine, eating toads, bathing in milk and holding a small bunch of flowers and herbs held up to the nose. They also believed that tobacco was highly valued as a medicine! ~~Did you know that the multiple of doctors were unqualified?~~

Pupil C – Piece D: an explanation

Context: as part of the science topic on evolution, pupils explored fossils, in particular those created by the process of mold and cast. They went on to write an explanation about these processes.

Fossils are the cast of remains of animals, plants or insects. They can be formed in different ways, for instance, insects getting trapped in tree sap, which eventually hardens into amber; an animal becomes trapped in the ice and is frozen, or the mould and cast of different animal bones. These processes take place over millions of years.


One of the ways for a fossil to be formed starts with the animal ^{dying} dead. The flesh of the animal is then eaten by other creatures. All that remains of the animal is its bones. Sediment (soil and sand) eventually covers the ^{skeleton} bones, which presses it down into the ground. From that point on, more layers of sediment pile over the bones. The sediment now develops into solid rock. Over the time, small streams of ground water finds its way through the rock and slowly wears the bones away. This would occur over a prolonged time. All that is left is a natural mould in the exact same shape as the animal. The ground water slowly carries small particles of rock, which fills the mould over thousands of years.

When tectonic plates collide, the fossil would rise to the ground; this is not the only way that a fossil would rise. This could happen. It could rise through an earthquake or the way that mountains rise naturally. Finally, the ~~erosion~~ (wind and rain) would slowly ^{erode} wash the top layers of rock away, leaving the fossil visible. Paleontologists dig and dig for a very prolonged time to conclude in discovering parts of a fossil, or, if they are lucky, a whole fossil.

Pupil C – Piece E: a biography

Context: as part of the history topic 'Against the Odds', pupils studied the role of suffragettes in bringing about changes to the law, and the lengths they would go to in order to achieve these. They researched the life of Emily Davison and wrote a short biography, which reflected key events of her life.

EMILY DAVISON!



DAILY SKETCH
NO. 4 THE PICTURE NEWS PAPER THE DAILY
FIRST MARTYR FOR VOTES FOR WOMEN.



This is an image of Emily Wilding Davison.

DEEDS NOT WORDS



Emily Wilding Davison

Emily died for her cause.

Early Life Who she was

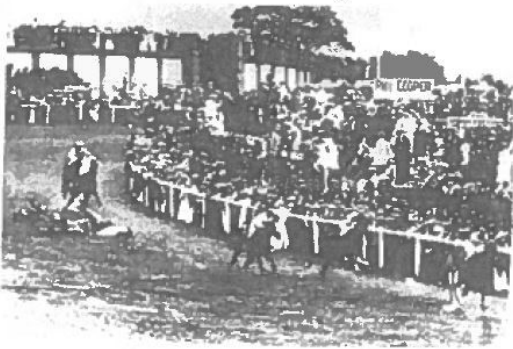
Emily Wilding Davison was the most important and famous suffragette. She fought for women's rights to vote. She died for her important cause. As a strong group (WSPU), Women's Social Political Union, the suffragettes were able to get women's votes and make the men understand that women were just as strong and useful ^{as} ~~than~~ men. She was born on the 11th of October 1872, in Blackheath, London.

Early Life
 Davison

Emily Wilding Davison was born on the 11th of October 1872, in Blackheath, London. She attended Kensington High School, Royal Holloway College and she studied at St Hugh's College, Oxford and the University of London. When Emily was born, her Dad was aged 44 and her mum was aged 19. In 1906, Emily joined Emmeline Pankhurst's WSPU group. Emily Davison quit her job as a teacher to become a full-time warrior suffragette in 1909. She had started off peacefully protesting but as no one was listening, she and her group developed into violently protesting.

Tragedy!

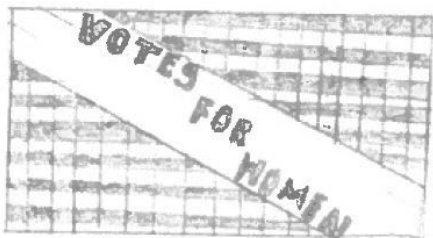
Emily Davison had been sent to prison nine times and she joined the hunger strike, and ^{by 9 times} was brutally force-fed. In 1913, Emily deliberately faced horses as they sped past. She stepped out onto the track during the Epsom Derby. A horse named Anmer had knocked her over completely. Anmer had trampled on her with his hooves. The horse was owned by King George V. Unfortunately, Emily Wilding Davison had died on the 8th of ~~June~~ June 1913 - due to severe injuries which had happened at the Epsom Derby.



(The Epsom Derby, where Emily was trampled over by Anmer)

Life as a suffragette

Emily had joined the WSPU (Women's Social Political Union) and had quit her job as a teacher to become a full-time warrior in 1909. The group had started off as peaceful protesters but as no-one was listening and acting on it, they had slowly developed into violent protesters, such as: throwing stones at the windows of the parliament, marching into parliament and chaining themselves to railings so the policemen couldn't arrest them.



DEEDS



NOT

WORDS!

Pupil C – Piece F: an additional chapter to a narrative

Context: as part of a theme on 'The Americas', the pupils compared and contrasted different countries within the North and South American continents. They were read the first part of 'Queen of the Falls' (Chris Van Allsberg), which is set in Canada, and had to plan and go on to write chapter 3 of the story.

"Oh, Lord," she whispered, and then she was gone.

Chapter Three: The Deadly Fall

~~The deafening roar of the water rics~~
The deafening roar of the water ricocheted off off the sheer rocks and filled the crowd's ears as the barrel approached the edge of the waterfall. "I can't believe this is actually happening; I'm so amazed!" whispered ^{a member of the crowd} ~~the transfixed audience~~ in awe. The barrel slowly floated across the crystal clear water, ready to plummet down.

This was the moment everyone had been waiting for: Annie Taylor was about to perform the deadly drop down the mighty Niagara Falls. The crowd's eyes widened and their jaws dropped in disbelief as a loud crack appeared in the barrel. Crimson blood coloured the water as Annie's barrel cascaded down the falls. The churning water rushed towards her and concealed Annie, pushing her down into the diamond & mist below.

The audience fell silent as jagged pieces of wood came racing down the thunderfall. One by one, they started to crash into the rocks below. Voices broke the silence. "What's happening Dad, is the lady still alive?" asked an anxious, little girl. "She's not gonna make it, I bet 'ya." replied the girl's dad, his eyes transfixed onto the barrel.

Suddenly, a young boy's dog named Skipper, leapt out of his arms and swiftly ran to the rocks, which sat below the falls, sensing danger. The boy, unaware of what tragic ^{tragedy} ~~tragic~~ awaited

him, followed Skipper and called out his name every time he barked.

In a blink of an eye, Skipper and his owner disappeared in the mist alongside Annie Taylor and her barrel. The muted crowd stood paralysed in fear, staring at the diamond mist.

All that was left when the wind cleared away the fog was a small stream of blood ~~woven~~ weaving through the water and the cracks between each sheer rock. Where had Skipper, his ~~owner~~ the little boy and Annie disappeared to?

Exercise 2

Pupil A

This collection includes:

- A) a letter written in role
- B) a narrative recount
- C) a balanced argument
- D) a non-chronological report
- E) a descriptive setting
- F) a diary entry

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

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

Across the collection, the pupil writes effectively for a range of purposes and audiences. In a letter from a mother to her son at the start of the 20th century (piece A), the pupil writes in role to arrange a visit to America. Set in the same historical period, piece B recounts a first meeting between the narrator and an influential suffragette. In piece F, the pupil also writes in role as Anne Boleyn. In piece C, the pupil discusses arguments for and against school uniform and in piece D the pupil presents research information in a report about animals and their habitats. The descriptive setting, piece E, is written in response to a class reading of 'Cloud Tea Monkeys' (Mal Peet and Elspeth Graham), a folktale inspired by ancient legends from the Himalayan region.

In piece A, the pupil uses an appropriate greeting and closing for the letter to suggest a close mother-son relationship (My darling Edward... All my love, Mother). These use a formal turn of phrase associated with the Edwardian era, which is reinforced with careful language selections throughout the rest of the letter (I am writing to inform you... How are you my dear?... It is such a tranquil place... I recommend it highly to you... it is truly marvellous). The writer addresses the reader directly throughout the letter (Edward, after many days of thinking and wondering) and includes specific details appropriate to the historical context to support the purpose and audience (on a golden tray... I have also been sewing a pillow case... It is embroidered with).

In piece B, the pupil also selects language to establish the historical context for the reader. This is achieved through formal, sometimes archaic phrasing (I took my leave from work... grappling with an abundance of posters) and details that suggest life as it was a century ago (the cobbly floor... Was she a suffragette?). A first person voice is maintained throughout and details are included to support the reader's engagement (The coldness of the night seemed as if it had gripped onto me... I am truly sorry for putting dirty fingerprints). When discussing the pros and cons of school uniform (piece C), the pupil uses the first paragraph to introduce the topic and the purpose for the writing (Uniform is a set of clothing telling people... it would show, identification, belonging and representation... Here are some reasons why we should). The pupil uses an impersonal style to suggest a neutral, unbiased position (It is said that... _____ Primary school now believe... many people complain that) and readers are invited to engage with the arguments through a rhetorical question (should throw school uniform into the past, should we?) and emotive topics (it saves quite a lot of money on buying designer clothing... People that can't afford it feel left out). Within the text, points are supported with evidence such as statistics (94% of schools, across the UK), examples (uniforms are expensive, especially at the start of the year, where they have to buy the whole set), contrary evidence (However, supermarkets have now decreased the price) and quoted opinions from affected individuals ("Some people, including myself, get irritated in class..." "...As a result, we do not know what we are doing." _____ student in Year 6).

In piece D, the pupil selects language and organises details to suit young readers. Simple information is presented in bite-sized paragraphs (Camels live in the desert and have amazing characteristics to help them live in their environment), which the reader can navigate using sub-headings. Photographs, illustrations, jokes and fact-boxes contribute to readers' understanding and add a sense of fun (Fun Fact! They can store 46 buckets of water in there huge body!). Language is chosen to excite and engage children (extraordinary... huge body!... amazing) with some precise language included to support the informative, scientific purpose of the report (features... location... environment... 42 C!... store fat... less vegetation... white fur to camouflouge... hollow fur to trap heat... Webbed feet). Visual imagery and humour appeal to the younger audience and add explanation (big paws to roam around... Webbed feet to 'fly' in the water... Can I atleast live in England? It's still quite cold there!).

In piece E, the pupil draws upon the source material (Cloud Tea Monkeys), and selects traditional, domestic details to evoke a sense of time and place (the rough road was lit with lamps... little dress, which was embroidered with flowers... the mumbles and murmurs of the radio). In this descriptive piece, the environment and actions of the characters are entwined, and language choices convey an unhurried, routine and contented lifestyle (Katrina woke up at the crack of dawn to watch the beautiful sun-rise... They laughed and played, which seemed like forever... After the lemony sun rose into the middle of the vivid, blue sky, they arrived at the field).

Anne Boleyn's diary (piece F), written in role to describe her thoughts and feelings on the eve of her execution, appropriately uses the present tense and the first person (Tonight is the final night of my life) and weaves historic details into a fictional recount (He has beleived the utterly anoying women in court... All he wants is a boy!) producing an imagined version of the queen's last hours.

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

Settings, characters and atmosphere are described within each of the narrative texts.

The purpose of the descriptive writing in piece E is to convey to the reader the atmosphere and characters of a traditional Himalayan village. Through details about the physical environment (glassy lake... the cobbly roads... glossy rose bushes... Emerald trees... rich soil) and references to the senses (Dawn had casped rays of luminous, golden ribbon... The mist of the morning rose into the cool air... She could also smell the sweet aroma), the setting is described for the reader and a peaceful atmosphere is achieved. The contented, youthful character of Katrina is established through description (She wore her little dress, which was embroidered with flowers... her pink scarf around her neck), her actions (Katrina woke up at the crack of dawn to watch the beautiful sun-rise... She exited the house with her cup of cocoa in her hands) and her thoughts (The view seemed enchanted to her).

The setting and atmosphere of piece A are established through the formal tone of the letter (How are you my dear? Pray, you are) and details that refer to the historical period (working at the cotton mill... on a golden tray... embroidered with a faint blue thread on the edges... I am boarding Titanic). These details also support the characterisation of the narrator who, in keeping with the custom of the era, uses formal terms of endearment (My darling Edward... Oh my Edward... Edward my dear) and even speaks about her emotions in the third person (It would hurt your mother's ears to hear that), suggesting a reserved and formal relationship.

The cold winter's evening setting in piece B is conveyed through noun phrases and carefully selected verbs (As the darkness of the night stretched over my head... The coldness of the night seemed as if it had gripped onto me... I tightened my small scarf around my neck). Other details suggest the historic setting (the cobbly floor... Was she a suffragette?) and characters (She held my hands up revealing her white, silky gloves). Through the first person account, we understand that the narrator is a young, conscientious, working woman (I took my leave from work... It had been such a long day and my head was filled with questions and confusion... I rapidly rushed over to her; I picked up quite a few of her posters... my fingers were filthy, absolutely disgusting... Embarrassed, I expected the modern woman to give me a dirty look) who is keen to sound 'amiable' and avoid giving offence. The pupil's choice of names (Mabel Awkright... Alice) also support the characterisation of 2 women in the early 20th century.

The setting for piece F is a sparse and hostile prison (this damp room with only a blanket, a small glass of water and a slice of bread) in which the condemned has only candlelight and silence for company (I think silence is listening to silence). The character, Anne, shows her fear (My palms and forehead are sweating), her isolation (I can even hear the pencil scratching the paper), her anger and frustration (stupid people have been saying... And so what if I have?... utterly annoying women in court... How unfair!) and ultimately her concern for, and devotion to, her daughter Elizabeth (I pray for her, to be looked after and loved).

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

In the narrative recount (piece B), dialogue is used to convey character and advance the action.

The unexpectedly kind words of the suffragette (Mabel) to the narrator (Alice), when Alice fears rebuke for her dirty fingerprints, suggests a gap in the status of the 2 women, either through age, class or both and also establishes the suffragette as a warm, dignified individual ("How kind, my dear. Thank you, you really are a charm!..."). The potential inequality between the 2 women, as well as Alice's sincerity is shown through her anxious apology ("...I am truly sorry for putting dirty fingerprints on some of your papers. I really am"). Alice's offer to help to put up the 'brilliant posters' around town advances the action and connects the 2 characters in a situation that will enable them to 'become friends'.

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

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

In the narrative letter (piece A), the narrator uses verb forms when writing to her son that sound unusually formal and reserved to modern readers (I am writing to... I have been reading a book... It is such a fabulous book). Vocabulary choices (the cotton mill... on a golden tray... I have also been sewing a pillow case) indicate activity and items from the past, and an idealised description supports the historical tone (the lemonny sun hangs itself in the clear blue sky, where harmony and happiness lives). Noun phrases and carefully chosen verbs are used in the description of the village (piece E) to support readers to imagine the setting through references to the senses (rays of luminous, golden ribbon... were scattered all over the field).

Multi-clause sentences and fronted adverbials are used to good effect in the narrative recount (piece B) to increase the information available to the reader and provide a detailed, first person recount of a young woman's day (As the darkness of the night stretched over my head I took my leave from work... The coldness of the night seemed as if it had gripped onto me, never once letting go... A couple of moments later, she dropped them onto the cobbly floor giving a sigh... Embarrassed, I expected the modern woman to give me a dirty look and walk of). The pace of the narrative is varied with sentences of different types and lengths. For example, the narrator's urgent question to herself (Was she a suffragette?) is followed by repetitive patterning showing excitement in her discovery (They were the people who were ready to fight, ready to be thrown in prison, ready for anything, just to fight for women's rights).

In the balanced argument (piece C), impersonal phrases are used to suggest objectivity on the part of the writer and lend authority to arguments (It is said that... _____ Primary school now believe... many people complain... some people accidentally drop... many people have decided) although this style is not maintained throughout and the pupil misses opportunities to use passive verb forms. The modal 'should' is repeated in the introductory paragraph to catch attention and invite readers to think about the possibilities under discussion (____ Primary school now believe that we should throw school uniform into the past, should we? Here are some reasons why we should keep or ban). The pupil uses some precise vocabulary in the text to explain points and support the reader (identification, belonging and representation... 94% of schools... physical education clothing... decreased the price... designer clothing) and examples of rhetoric (throw school uniform into the past) and word-play (Leaving 6% to show their "true colours") are effective for engaging the reader's interest and leading into the arguments.

The non-chronological report (piece D) uses adjectives and adverbs to modify nouns and create excitement (extraordinary animals... huge body!... amazing characteristics... long eyelashes... really interesting features... big paws). Although some of these are repetitive (large hump... large flat feet... large, sharp teeth... sharp claws) they are suited to the younger audience. Precise language choices ensure accurate information is given (because there is less vegetation... white fur to camouflage... Small bill and flippers... Waterproof feathers and wings) whilst remaining accessible.

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

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

In the narrative recount (piece B), the opening multi-clause sentence informs the reader that it is evening time and the narrator is leaving work (As the darkness of the night stretched over my head I took my leave from work). Further cohesive references to the setting and the weather (The coldness of the night... As I tightened my small scarf around my neck... the cobbly floor) and the manual work of the narrator

(my fingers were filthy, absolutely disgusting... muddy fingerprints) build a context for the reader which is consistent with the mention of suffragettes, posters and the 'purple and green banner'. Pronouns (I took my leave... gripped onto me... Was she a suffragette?), determiners (my head was filled... her posters... her white silky gloves) and synonymous subject references (a woman in the distance... the modern woman... Mabel pleasantly asked) aid cohesion and prepositional phrases indicate the sequence of events (I took my leave from work... I saw a woman in the distance... Around town we went).

Following the introductory paragraph in piece C, arguments are presented to support each side of the debate. Connecting words and phrases expand arguments and show links between sentences. These include contrast (However, supermarkets have... On the other hand), comparison (Similarly), addition (Another fact is... Some people can also) and causation (This causes them... Therefore, if uniform... Then, we can not focus... As a result). The non-chronological report (piece D) is a simple, multimodal text. Cohesion is supported through titles and sub-headings which guide the reader to specific verbal information in the text (Introduction... Features... How do they get food?... Feathery features). Additionally, the use and repetition of visual devices (fun fact boxes, pictures and dialogue boxes) attempts to provide a cohesive experience across sections of the report. Pronouns ensure that nouns are not overly repeated (The camel has two... It has a... Also, they have large flat feet) and the use of adjectives to emphasise exceptional information (extraordinary... amazing... really interesting) and exclamatory phrases (Fun Fact!... Wow! Fact!... They live in the Arctic!) provide a consistent viewpoint throughout.

The pupil can use verb tenses are used consistently and correctly throughout the writing

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

The simple present tense is used throughout piece A to express facts and opinions (It is such a tranquil place... I recommend it highly... This one of a kind book is), hopes (I hope your job... Pray, you are okay) and habits (I keep the abundance... I always read them). The progressive form is used to express continuous actions (is definitely not pressurising you... I know you are working) and the present perfect form expresses actions which, although rooted at an indefinite time in the past, continue into the present (I have been reading... I have also been sewing... I have decided). In order to reminisce about old times, the narrator adopts the simple past tense (Remember when all you asked for was blue blankets) and to express actions in the future the modal 'will' is used with the present tense (I will finish it... I will let you fill it... I will send you more detail).

The narrative (piece B) is recounted in the past tense, moving between simple past for completed actions (I took my leave... I saw a woman... she dropped them... I rapidly rushed over), including the passive form (my head was filled) and the progressive form for actions that took place over time (grappling with an abundance of posters). In order to sequence events in the past, the pupil uses the past perfect tense (I had left muddy fingerprints) and for dialogue, the present tense is used (you really are a charm!... I am truly... You are indeed such a dear).

The non-fiction writing in the balanced argument (piece C) and the non-chronological report (piece D), uses the present tense. The simple present tense offers a factual tone to frame the discussion in piece C (uniform is a set of... It is said... Here are some reasons) and provide accurate information in piece D (The camel has two long eyelashes... It has a large hump... Smelling is one of the best ways). The present perfect form in both pieces (supermarkets have now decreased... many people have decided... Penguins have never met with) is used appropriately to explain past events that continue into the present.

Anne Boleyn's diary (piece F) is told in the present tense as the queen narrates thoughts running through her head (Tonight is the final night... I am alone... It is ever so dark). The pupil appropriately moves into the present perfect to express past actions with ongoing effect (Henry has been with ladies... He has believed... he has planned) including the progressive form for continuous actions (stupid people have been saying). As Queen Anne contemplates her fate, 'going to' and 'will' express events in the future (I am going to die!... King Henry, the VII is going to execute me... How will Elizabeth, my precious pearl, cope).

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

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

- commas to mark fronted adverbials and clauses
 - A couple of moments later, she dropped them... (piece B)
 - On the other hand, many people... (piece C)
- commas for parenthesis
 - I hope your job, working at the cotton mill, is definitely not pressurising you (piece A)
 - Some people, including myself, get irritated in class (piece C)
 - How will Elizabeth, my precious pearl, cope without me? (piece F)
- commas to clarify meaning or avoid ambiguity
 - I apologised, trying to sound amiable (piece B)
- semi-colons to mark the boundaries between independent clauses
 - Then my face dropped; my fingers were filthy, absolutely disgusting (piece B)
 - Smelling is one of the best ways to find food; they can smell various amounts of food from 20 miles away! (piece D)
 - She wore her little dress, which was embroidered with flowers; she wrapped her pink scarf around her neck (piece E)
- speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas
 - "How kind, my dear. Thank you, you really are a charm! My name is Mabel, Mabel Awkright and you are?" (piece B)
- colons to introduce items in a list
 - they have to buy the whole set: black shoes, pinafores, shirts, jumpers/cardigans, pants, tights and the physical education clothing too (piece C)

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

Words from the year 5/6 spelling list are correctly spelt (definitely... recommend... marvellous... recognising ... embarrassed... physical... environment).

The spelling of more ambitious vocabulary is mostly correct (pressurising... abundance... complimented... identification... pinafores... irritated... vegetation... luminous).

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

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

Although the pupil selects a wide range of forms for writing, these do not yet draw sufficiently upon models from reading. Within the letter (piece A), formal phrases and wordy description echo literature from the historic period. However, description of the 'lemonny sun' and the place 'where harmony and happiness lives' seems incongruous within the otherwise reserved tone. Likewise, 'The Lost World' book is mentioned enthusiastically but is not linked to the travel experiences of the son or the narrator and so the paragraph is not well integrated within the broader purpose of the letter. Attempts to enrich description with imagery are not consistently plausible, for example in piece A (I keep the abundance on a golden tray), or appropriate with the overall context, for example in piece E (Emerald trees, which was as high as skyscrapers).

Intriguing details mentioned within the narrative recount (piece B) (My head was filled with questions and confusion) and the non-chronological report (piece D) (It has a large hump to store fat... Also, they have large flat feet to stop it sinking) do not receive any further explanation. This limited expansion of ideas also indicates that the pupil does not yet draw on models from reading to explore more fully their chosen form.

The pupil is beginning to distinguish between the language of speech and writing through selecting the appropriate register. However, some sentences and selected vocabulary are not used precisely, leading to inconsistencies in the register, for example, in piece B (the modern woman... a dirty look and walk of... Only if you want... I do hope our strong friendship still builds on). The third historic narrative (piece F) also contains language choices that are more reflective of modern times (saying that I have been with boys... so what if I have... utterly annoying women... he absolutely hates me).

Written pieces adopt different levels of formality to suit their purpose and audience, but this is not always exercised with assured and conscious control. Some sentences within the formally written letter (piece A) for example, omit words (I am writing to inform you what I have recently up to... Pray, you are okay) or are grammatically incorrect (I wish that you are having a rather pleasant time in America). Vocabulary choices are at times unadventurous (It is dark blue and light blue... blue blankets... and lots of others... faint blue thread on the edges) or inappropriate (okay and happy... I keep the abundance on a golden tray).

The mainly formal tone of the balanced argument (piece C) is partly achieved through impersonal and generalised statements (Uniform is a set of clothing... It is said that... many people complain). However, some would-be general statements become specific through the definite article (supermarkets have now decreased the price... make the uniform as cheap as... causes them to trash the clothing... because of the cheap material) and the use of personal pronouns (you can feel uncomfortable... we can wear the clothes that are), showing a loss of control.

Grammatically inaccurate sentences also indicate a loss of conscious control over levels of formality. For example, as seen in piece C (Uniform is a set of clothing telling people, just by showing them your uniform, where you come from... belonging and representation to other schools or clubs... some reasons why we should keep or ban... Not having uniform causes problems of those who can have the most), piece D (Polar bears, that have some really interesting features of their bodies) and piece E (Emerald trees, which was as high as).

Punctuation, used more precisely, would enhance meaning or avoid ambiguity. For example, the final paragraph in piece C, which describes penguins, contains useful and detailed information. However, it is written as incomplete prose, resembling notes (Small bill and flippers means less cold blood, thus less heat loss... Waterproof feathers and wings). In such instances, bullet points may offer clarity for the reader. In the main, colons are incorrectly used to introduce lists. These follow an incomplete clause in piece D (they have: big paws to roam around, also to swim, small ears and tail to minimise heat) and piece E (She could also smell the sweet aroma of: strawberry pancakes, dark, crispy toast).

Pupil A – Piece A: a letter written in role

Context: following a study of The Edwardians and the sinking of the Titanic, pupils read the back story 'The Joining of the pair' about 2 women who met and travelled together on the ship. They were then asked to write a letter from the viewpoint of a character who planned to sail on the maiden voyage to a relative already in America.

Blossom Road
London, England
BEA UTJ
08.03.1912

My darling Edward,

I am writing to inform you what I have recently up to. How are you my dear? Pray, you are okay and happy. I hope your job, working at the cotton mill, is definitely not pressurising you. It would hurt your mother's ears to hear that. Oh my Edward, I wish that you are having a rather pleasant time in America. It is such a tranquil place, where the heavenly sun hangs itself in the clear blue sky, where harmony and happiness lives. Edward thank you for your previous letters. I keep the abundance on a golden tray. I always read them in my spare time.

For seventeen weeks, I have been reading a book called The Lost World. It is such a fabulous book. I recommend it highly to you. This one of a kind book is full of adventure and discovery. Tomorrow, I will finish it.

I have also been sewing a pillow case and it is truly marvellous. It is dark blue and light blue, your favourite colours as a child. Remember when all you asked for was blue blankets, suits and lots of others? It is embroidered with a faint blue thread on the edges. I will let you fill it with your finest cotton.

Edward, after many days of thinking and wondering, I have decided to buy a first class ticket to America to stay with you for a while. I need to spend time with you, love. Edward my dear, I know you are working very hard and I am extremely proud to be your mother. I am boarding Titanic and arriving in America on the twelfth of April. I will send you more detail another day.

All my love,
Mother

x x x

Pupil A – Piece B: a narrative recount

Context: following a study of The Edwardians and the sinking of the Titanic, pupils read the back story 'The Joining of the pair' about two women who met and travelled together on the ship. They were then asked to write a narrative recount of their meeting from the point of view of one of the women. The pupil's writing has been transcribed from their handwritten text.

As the darkness of the night stretched over my head I took my leave from work. It had been such a long day and my head was filled with questions and confusion. The coldness of the night seemed as if it had gripped onto me, never once letting go.

As I tightened my small scarf around my neck I saw a woman in the distance grappling with an abundance of posters. A couple of moments later, she dropped them onto the cobbly floor giving a sigh. I rapidly rushed over to her; I picked up quite a few of her posters. I looked at one recognising her purple and green banner. Was she a suffragette? ~~People~~ They were the people who were ready to fight, ready to be thrown in prison, ready for anything, just to fight for women's rights. Then my face dropped; my fingers were filthy, absolutely disgusting. I had left muddy fingerprints all over the papers. Embarrassed, I expected the modern woman to give me a dirty look and walk of. However, she did not.

"How kind, my dear. Thank you, you really are a charm! My name is Mabel, Mabel Awkright and you are?" Mabel pleasantly asked.

"Alice. I am truly sorry for putting dirty fingerprints on some of your papers. I really am" I apologised, trying to sound amiable. "Is it okay if I help you put up your brilliant posters around town is it?"

"I really like you Of course Alice. Only if you want. I think we should become friends, you are indeed such a dear" Mabel complimented beaming happily. She held my hands up ~~with~~-revealing her white, silky gloves and smiled at me. And it gave me great delight to smile back.

Around town we went handing up posters. I do hope our strong friendship still builds on.

Pupil A – Piece C: a balanced argument

Context: pupils read several balanced arguments before writing their own about a topic of their choice. This pupil chose to write about the pros and cons of having to wear a school uniform. The pupil's writing has been transcribed from their handwritten text.

Should we put a stop to uniform?

Uniform is a set of clothing telling people, just by showing them your uniform, where you come from. Usually, it would show, identification, belonging and representations to other schools or clubs. It is said that, 94% of schools, across the UK, wear school uniform. Leaving 6% to show their "true colours".

_____ Primary school now believe that we should throw school uniform into the past, should we? Here are some of reasons why we should keep or ban uniform.

On the other hand, many people complain that uniforms are expensive, especially at the start of the year, where they have to buying the whole set: black shoes, pinafores, shirts, jumpers/cardigans, pants, tights and the physical education clothing too. However, supermarkets have now decreased the price, to make the uniform as cheap as possible and affordable. Similarly, it saves quite a lot of money on buying designer clothing.

"Not having uniform causes problems of those who can have the most expensive clothes. People that can't afford it feel left out." Mrs _____, headteacher of _____ Primary school.

Another fact is that in the dinner hall, some people accidentally drop food and liquids on themselves. This causes them to trash the clothing.

On the other hand, we many people have decided that it is better to ban uniform because you can feel uncomfortable. Collars can be itchy because of the cheap material. Some people can also become really hot and or cold. Therefore, if uniform becomes banned then we can wear the clothes that are suitable for winter and summer.

"Some people, including myself, get irritated in class. This is because of the itchy fabric. Then, we can not focus in class. As a result, we do not know what we are doing." _____ student in Year 6.

Pupil A – Piece D: a non-chronological report

Context: as part of their topic in science, pupils researched animals living in different regions of the world. They chose one animal from a cold climate and one animal from a hot climate and wrote about them. This pupil chose to present the information for a younger audience.

The image shows a handwritten report on lined paper about camels. The title 'adaptation Camels' is written in large, decorative letters. The report includes several sections: a 'Fun Fact!' about the hot desert environment, a paragraph explaining that camels have adapted over thousands of years, a 'Fun Fact!' about water storage, a statement that camels are extraordinary animals, and an 'Introduction' paragraph. There are three illustrations: a full-body drawing of a brown camel, and two circular inset images showing a camel's head and a close-up of its hump.

adaptation Camels

Fun Fact!
They live in a hot desert where it is over 42°C.

These camels have taken years and years to have features they need to help them live in their location the desert.

Fun Fact!
They can store 46 buckets of water in their huge body!

Camels are extraordinary animals.

Introduction
Camels live in the desert and have amazing characteristics to help them live in their environment.





! AMAZING !

• FEATURES !

Features

The camel has two long eyelashes, to protect sand from coming in its eyes.

It has a large hump to store fat and can go without water for a long period of time. They have these features because there is less vegetation in the area. Also, they have large flat feet to stop it sinking.

I'm on top of the world !!!
Get it?

Polar bears

THEY LIVE IN THE ARCTIC!

I know that!

The first thing you see is ice and snow (actually!)

NOW !FACT!
They have ~~four~~ inches of fat under the black skin!

FEATURES :

Polar bears, that have some really interesting features of their bodies, can survive because they have big paws to roam around, also to swim, small ears and tail to minimise heat, white fur to camouflage, sharp claws to dig through ice and hollow fur to trap heat.

How do they get food?

Smelling is one of the best ways to find food; they can smell various amounts of food from 20 miles away! Also they have large, sharp teeth to tear off the flesh of animals.

PENGUIN

PENGUINS

Penguins have never met with polar bears (EVER)! You see, polar bears live right on top of the world, where as penguins live on the bottom!



← Polar bears

← Penguins



Feathery Features

Small bill and flippers means less cold blood, thus less heat loss. Webbed feet to 'fly' in the water. Waterproof feathers and wings. Solid bones to dive without injuring themselves. They can travel 15mph under water and can go 200 feet under water.

WOW!

Can I
at least live
in England?
It's still quite
cold there!

I'm
feeling down.
Sometimes, I feel
scared of falling
off earth. I KNOW!

Pupil A – Piece E: a descriptive setting

Context: after reading 'Cloud Tea Monkeys' (Mal Peet and Elspeth Graham), pupils prepared to write their own Himalayan folktale. In this piece, the pupil has written a description of the setting for inclusion within the longer story.

Dawn had casted rays of of luminous, ^{golden} glowing ribbon, over the glassy lake. Katrina woke up at the crack of dawn to watch the beautiful sun - rise over the horizon. The mist of the morning rose into the cool air. The rough road ~~was~~ ^{was} lit with lamps. She wore her little dress, which was embroidered with glowers ~~and~~; ^{she} wrapped her pink scarf around her neck. She exited the house with her cup of cocoa in her hands. The view seemed enchanted to her. Then, she heard the mumbles and murmers of the radio. She could also smell the sweet aroma of: strawberry pancakes, dark, crispy toast, English muffins, ripe fruit and mango juice. Her Aunt Emma rushed out with the baskets. They sprinted over the cobbly roads and over the rocky hills. They laughed and played, which ~~seemed~~ ^{seemed} like forever.

After the lemony sun rose into the middle of the vivid, blue sky, they arrived at the field. It was dappled with glossy rose bushes and Emerald trees, which was ^{as high as a} skyscrapers, were scattered ^{all over} ~~in its~~ ~~and~~ ~~area~~. The minty, green grass ^{was} levelled in some height. It was absolutely spectacular. The ~~most~~ best of glowers were given rich soil and compost. Aunt Emma worked as a glower seller. She had the bet glowers anyone could have.

Pupil A – Piece F: a diary entry

Context: pupils studied The Tudors in history lessons and carried out their own research about life in Tudor times, including the fate of Henry VIII's wives. They were then asked to write a diary entry in the role of Anne Boleyn for the night before she was executed.

18th May 1536

Dear Diary,

Tonight is the final night of my life. My palms and forehead are sweating. I am alone in this damp room with only a blanket, a small glass of water and a slice of bread. It is ever so dark in here but there is a candle lit in the corner. I think silence is haunting, to silence, I can even hear the pencil scratching the paper. Tomorrow, I am going to die!

King Henry the VII is going to execute me because stupid people have been saying that I have been with boys. And so what if I have? Henry has been with ladies all his life. He has believed the utterly annoying women in court. Therefore, he has planned to execute me in public! How unfair! Now he absolutely hates me, he also does not appreciate having Elizabeth around. All he wants is a boy!

How will Elizabeth, ^{my precious pearl,} cope without me? She is only two years and eight months old. I pray for her, to be looked after and loved.

Exercise 3

Pupil A

This collection includes:

- A) persuasive letters
- B) an information text
- C) a narrative
- D) an explanation
- E) a narrative

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

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

Across the collection, the pupil demonstrates the ability to write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader.

Two persuasive letters (piece A) use emotive language to present the opposing viewpoints of a property developer and a homeowner. An information text (piece B) collates facts learned from research to teach pupils about the role of blood within the circulatory system. Written as an academic piece for an older audience, an explanation text (piece D) describes how the circulatory system works within the human body.

The first narrative in the collection (piece C) uses characterisation to explore the theme of bullying, whilst the second (piece E) draws on the style of the author to retell a favourite scene from a literary classic.

The 2 persuasive letters (piece A) follow a conventional form and layout, both having an appropriate salutation (*Dear Mr. Fredicksan... Dear Miss. _____*) and closing (*Your sincerely... Yours faithfully*) in keeping with their semi-formal tone. Written in the first person, they demonstrate an awareness of audience and purpose through the use of direct address by both the managing director (*Consequently, we would like to offer you three life-changing opportunities*) and the homeowner (*I'm writing this letter to persuade you to see, what a ridiculous idea that is*). Emotive language (*you will live a better life*) and rhetorical questions (*Wouldn't it be great to try his food?*) are used to make the company's offers as tempting as possible to persuade the homeowner to accept them. In his response, the homeowner also uses emotive language to counter the argument strongly and forthrightly (*My house has a sentimental value to it: you can never replace it*), leaving the recipient in no doubt as to his viewpoint.

The information leaflet (piece B) is appropriately written in the present tense. Its factual nature and the use of technical terminology provide an authoritative voice. Information is organised into sections, using headings and subheadings to orientate the reader, although the overall layout is a little disorganised. Some subheadings are phrased as questions which engage the reader (*What is blood made from?*) and encourage them to read on. The inclusion of unusual information helps to retain the reader's interest (*While humans have red coloured blood other orginsms have blood of a variety of coulers... violet blood... pale-yellowish blood*), as does the occasional direct address (*You may also be surprised to know*).

As a companion piece, the explanation text (piece D) also demonstrates a clear sense of purpose. This is supported by the use of scientific terminology (*circulatory system... haemoglobin... intestines*) which is appropriate to the intended audience. The piece is logically structured as the writer introduces the topic, moves on to describe the circulatory process and finally summarises its importance. References to each component of the circulatory system at the beginning of the piece are effectively mirrored in its conclusion, providing links across the piece as a whole.

The first of the 2 narratives (piece C), told in the third person, effectively explores the theme of bullying through the graphic description of the crows' actions and Wing's reaction to them (*One of them grabbed his flute and passed it to another... Wing took the opportunity to run while they were distracted*). This is mirrored in the depiction of the setting, painted as dark and threatening (*a chilly, dark day*) and of the 'demon-like' protagonists. Wing is presented as a 'victim', but one who, by the end of the story, is determined to stand up to his tormentors (*He was petrified, but more determined than ever*), in keeping with the writer's purpose.

Appropriately retold in the third person, the second narrative (piece E) is reminiscent of the source text, allowing the reader to recognise the key elements of the story as it unfolds (*Underneath the sheet was a wardrobe... Lucy jumped into the wardrobe... the dark, musty wardrobe turned to a cold, bright white foreign land... Lucy had bumped into a strange-looking creature*). Lucy's discovery of the wardrobe and a world beyond it is managed effectively, as is her interaction with the 'Faun', with descriptive vocabulary painting a clear picture for the reader (*towering object... It was covered in trees which looked like a crowd of umbrellas... he had two furry legs that looked more like donkey legs than human legs, a tail, two rabbit-like ears and a human-like upper body and face*). Dialogue incorporated into the narrative effectively presents an insight into the 2 main characters and how they relate to each other, illustrating how they are initially cautious but then relax in each other's company.

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

In the first narrative (piece C), the crows' characters and actions are depicted as intimidating and menacing using expanded noun phrases (*a group of demon-like, rude, cold-hearted crows*) and strong verbs (*hissed... lurking... howled... grabbed*). In contrast, Wing is presented as 'another victim to persecute', with his actions and reactions confirming this portrayal and drawing attention to his internal fears (*Wing put his hands over his ears... he stood trembling beside the door... He was petrified... his hands were shaking; beads of sweat were trickling down his forehead*).

The setting matches the threatening nature of the crows and the way they treat Wing. Descriptive language, including expanded noun phrases, creates a sinister and dark atmosphere (*On a chilly, dark day, when there was fog all around, and there was not a single ray of sunlight piercing through the clouds... the danger that was lurking above the tall trees, which were surrounding him... A vile, unbearable sound echoed in the forest*). This serves as a suitable backdrop for the crows' antagonism towards Wing.

Contrasting settings are described in piece E, including through the use of expanded noun phrases which enable the reader to visualise the scene as Lucy steps into the wardrobe and moves from a familiar world (*a spacious, old room*) to the unknown (*but before she could say or do anything more, the dark musty wardrobe turned to a cold, bright white foreign land*). The writer builds up a sense of anticipation, gradually unveiling the wardrobe and its magical properties (*Lucy entered the room and gazed at the object. It was covered in an off-white stained sheet... it looked like it hadn't been touched for years... Underneath the sheet, was a wardrobe, not any old wardrobe: it was a unique wardrobe*) as it becomes a gateway to 'the marvellous land she had discovered'. The atmosphere of tension continues as Lucy meets the Faun for the first time (*Then SNAP, a twig snapped under her foot... There was a scream*), before they begin to make friends.

At the outset, Lucy's sense of curiosity draws her to the wardrobe, which she instinctively chooses as a suitable hiding place (*Lucy stared at the wardrobe with curiosity: she couldn't stop staring at it*). Her initial apprehensiveness, followed by her sense of urgency, are conveyed through the use of adverbs (*Slowly and quietly... Rapidly, without thinking... Quickly she took a step*). As she begins her exploration of the mysterious world she has discovered, she experiences a range of emotions (*Lucy's eyes grew bigger with amazement... Cautiously, Lucy stepped forward... Lucy's amazement quickly turned to the opposite*), culminating in her realisation that she has nothing to fear from the 'strange-looking creature' she has just met, but instead should help him (*But when Lucy noticed that he was also scared of her, she came out and collected up the packages he had dropped*).

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

Dialogue is used within the first narrative (piece C) to depict the contrasting characters. The head crow speaks in an intimidating tone which portrays him as an aggressor and a bully, in keeping with the theme of the story (*"Hey! Look at the weirdo playing his flute again,"*). The other crows are presented in a similar vein as they join in the conversation, describing what they will do to their victim. Within this exchange, the bullying nature of their dealings with Wing is emphasised by the pupil's choice of reporting verbs (*hissed... howled*). Wing, on the other hand, comes across as timid and afraid as he tries to reason with the crows to avoid being hurt (*"Umm...wh, wh, why did you push me? We can share,"*). The reporting verb 'stuttered' reinforces the fear felt by the boy when facing his aggressors.

The crow's demand (*"Give that to me!"*) helps to move the action on, leading the reader to anticipate that something untoward is likely to happen. Similarly, Wing's declaration at the end of the narrative hints at his plan to escape from and outsmart the crows, whilst leaving the reader to draw their own conclusion (*"Tonight I will make myself a Wing, so that I can fly away to safety before they come back again,"*).

In the second narrative (piece E), Lucy's mutterings to herself (*"I'll move right to the back in the corner, behind the coats, he'll never find me there,"*) portray her as competitive and as a logical thinker, and also serve as a link to subsequent events. Her commentary as she steps into the wardrobe (*"What a strange wardrobe..."*) alludes to the magic and fantasy of what is to come. The brief exchange between Lucy and the Faun at the end of the piece depicts how the 2 characters become more at ease as they are no longer afraid of each other. The Faun's invitation to Lucy at the end of the piece (*"Would you like to come to tea?"*) reinforces this and advances the action by anticipating the next stage of the plot.

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

The use of the passive in the introduction to the first of the persuasive letters (piece A) (*the issue was discussed*) is in keeping with the semi-formal nature of the piece, helping to establish an authoritative tone before the managing director moves on to present the company's case. Throughout the letter, expanded noun phrases (*three life-changing opportunities... a roast dinner cooked by a Great British chef... a large amount of money*) provide additional detail in support of the writer's persuasive stance. Modal verbs are used to suggest possibilities available to the homeowner should they accept one of the building company's offers (*you could spend it in any way you desire... your wife (Ellie) would love this*), and to express a degree of certainty about the difference these opportunities would make (*which will positively transform your life... we will guarantee you happiness*). In both instances, this adds weight to the argument by helping the homeowner to imagine a new and better life, reinforced by the use of the subjunctive (*If I were you, I would be there right now*), which encourages the homeowner to take up the offer.

Vocabulary used in the homeowner's response, although not always appropriate, is emotive (*old is gold: my house is gold... I honour it with every atom of my body and will fight for it*), reflecting the deeply personal nature of the issue. Repetitive sentence structures serve to reinforce points dear to the homeowner's heart (*Destroy my house, destroy my memories*). The modal verb 'will', indicating a degree of certainty, is used to present the homeowner's viewpoint forcibly (*I will not let you steal my house... I will not stand for these ludicrous thoughts!... I will not let you demolish my house*), emphasising his strength of feeling.

The information text (piece B) uses subject-specific vocabulary to reflect the scientific nature of the writing (*The human body contains metal atoms: Iron, chromium, manganese, zinc, lead and copper*). The semi-formal nature of the piece is supported by passive constructions (*it is helped by the unforgiving heart*), although the language used is not always appropriate and the inclusion of 'expert' quotes leads to inconsistency in the level of formality maintained across the piece. Sub-headings phrased as rhetorical questions speak directly to the reader and serve to engage them with the topic (*Did you know?*), as does the use of the second person within paragraphs (*You may also be surprised to know that blood contains small parts of gold... Your heart beats four million times a year*). Information is presented concisely using adverbials and multi-clause sentences (*Unlike other types of cells in the body, mature red blood cells do not contain a nucleus, mitochondria or ribosomes*), although incorrect usage of punctuation sometimes affects coherence.

Similarly, scientific vocabulary is used to good effect within the explanation text (piece D) to add authority to the piece (*circulatory system... arteries... de-oxygenated blood... haemoglobin... urinate... intestines*) and is appropriate to the intended audience. The formal nature of the piece is supported by the use of modals (*Without the brain, you will not be able to think... your body would not be able to clean*) expressing a degree of certainty, although there is a degree of inconsistency in the way these are selected. Passive constructions (*and then it goes to the left chamber from which it is sent around the body... When all the oxygen from the blood has been used up, the de-oxygenated blood*) add to the overall level of formality achieved, drawing attention to key pieces of information.

In the first narrative (piece C), expanded noun phrases add detail when portraying characters, setting and atmosphere (*On a chilly, dark day... the dull foggy sky... tall trees... beads of sweat*). They provide a suitable backdrop for the sombre scene which is enacted. Relative clauses (*when there was fog all around... Wing, who was sat on a log in the middle of the forest... who tried to play it*) add to this, helping to build up the picture of the scene and the ensuing action. Precise vocabulary choices, including the use of carefully chosen verbs, resonate with the theme of bullying (*another victim to persecute... Look at the weirdo... the danger that was lurking above the trees... the crows showed no sympathy... A vile, unbearable sound echoed in the forest... He was petrified*), emphasising the actions of the crows and Wing's reaction. The use of ellipsis at the end of the piece (*He couldn't believe what he was about to do...*) keeps the reader in suspense, wondering what will happen next.

Vocabulary in the second narrative (piece E) is well chosen and reminiscent of the source text. Expanded noun phrases add detail for the reader (*a blanket of grey dust... dark, musty wardrobe... cold, bright white foreign land... strange-looking creature... human-like upper body and face*), portraying the contrast between the familiar and the unfamiliar worlds in which the story unfolds. Subordination, including the use of relative clauses, is used well to depict the scene concisely (*As the door opened in to a spacious, old room, which had a towering object in the middle of it, Lucy entered the room and gazed at the object*). Multi-clause sentences add depth to the scene (*Slowly and quietly, Lucy reached up and grabbed one of the corners of the sheet and pulled it: a cloud of dust appeared*), whereas shorter sentences help to build up tension (*Cautiously, Lucy stepped forward... There was a scream*). There is some use of contracted forms in dialogue (*I'll... he'll*), appropriate for the informal nature of the piece.

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

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

Across the collection, pronouns are used to provide links between sentences and to avoid repetition, for example in piece B (*blood... it*), piece C (*Wing... him*), piece D (*The circulatory system... it*) and piece E (*Lucy... she*). Synonyms are used on occasion to a similar effect, such as in piece C (*Wing... the boy*) and piece E (*Rapidly... Quickly... icy... cold*).

In the first of the persuasive letters (piece A), the use of adverbials provides cohesion between the points being made and helps to sequence arguments chronologically (*Consequently... Firstly... Finally*) and this is mirrored in the response letter (*Firstly... Secondly... Finally*). Both letters follow a logical structure, with each paragraph dealing with a separate proposition or point to support the writer's argument, building cohesion across each piece. The subordinating conjunction 'because' is used to make a causal connection within sentences (*A bungalow is a better option for you because it has no stairs... Secondly, I will not let you steal my house because it is full of memories*), whereas coordination is used to link similar ideas (*I hope my letter is sufficient to convince you to stop harassing me and stop being such a nuisance*).

Subheadings used in the information text (piece B) bring cohesion to the piece as a whole by linking the different 'facts' about blood (*What is blood made from?... Not all blood is red... Red blood cells have no nucleus*), although the format of these is somewhat inconsistent. In the explanation (piece D), adverbials are used within paragraphs to sequence information about the circulatory system (*First of all... Within seconds... When all the oxygen from the blood has been used up*). There is a logical structure to the piece which also aids cohesion, with the writer introducing the topic, describing the process of circulation and then summarising its importance. References to each component of the circulatory system at both the beginning and the end of the piece provide cohesion across the piece as a whole.

There is some use of adverbs and adverbial phrases in the first narrative (piece C) to support the chronology of events within and across paragraphs (*Immediately after noticing him... whilst pushing Wing to the floor... Meanwhile, Wing took the opportunity*). The second narrative (piece E) uses repetition to good effect to build cohesion within sentences (*Underneath the sheet was a wardrobe, not any old wardrobe: it was a unique wardrobe*) and across them (*she felt something cold on her feet. Something ice-cold*). There are strong connections between paragraphs, achieved by linking a similar idea, theme or object from the end of one paragraph to the beginning of the subsequent one (*it was a unique wardrobe... Lucy stared at the wardrobe*).

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

Verb tenses are used consistently and correctly throughout the collection.

The simple present tense, combined with the present progressive, is used in both of the persuasive letters (piece A) to highlight the current, and continuing, state of affairs, as seen from the differing viewpoints (*your house is in the centre of our building site and is stopping us from completing our project... my house is gold... is still going strong*). In the homeowner's response, the use of the present continuous passive (*my memories are being robbed from me*) reinforces the on-going effect of the situation he finds himself in, alluding to the building company's actions preventing him from continuing to make happy memories.

In keeping with the form, the information text (piece B) is written predominantly in the present tense, detailing facts and statistics (*Blood is made from four main ingredients... Matured human blood cells have varying life cycles... Blood clotting in your body is controlled by about 55% percent plasma*). Similarly, the explanation text (piece D) is written largely in the simple present tense as the writer describes the circulatory system and how it functions (*It is a process in which blood... the process starts... the blood collects oxygen... blood travels back to the heart*).

Past and present verb forms are used consistently and correctly throughout both narratives. In the first narrative (piece C), there is a predominant use of the simple past (*the crows swooped down... One of them grabbed his flute... the crows showed no sympathy... the crows threw the flute, across the forest*) with the past progressive portraying continuous actions or state of affairs (*were soaring around... the danger that was lurking*). In dialogue, reference to actions in the future is portrayed by the use of the present tense 'will' (*we will destroy him... Tonight I will make myself a Wing*).

The second narrative (piece E) is also written mainly in the simple past (*Lucy entered the room and gazed at the object... Lucy reached up and grabbed one of the corners of the sheet and pulled it... a twig snapped under her feet*). The writer sometimes uses the past progressive to indicate a more immediate action before reverting to the simple past (*Peter was getting closer to one hundred... Lucy jumped in to the wardrobe that was in front of her*). On occasion, the past perfect is used to sequence past events (*But when Lucy noticed that he was also scared of her, she came out and collected up all the packages he had dropped*). Actions in the immediate future are portrayed using the present tense 'will', in contracted form, followed by an infinitive (*"I'll move right to the back in the corner, behind all the coats, he'll never find me there,"*).

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

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

- commas to mark fronted adverbials and clauses ○ *_If you accept one of these offers, we will guarantee...* (piece A)
- *_Immediately after noticing him, the crows...* (piece C)
- *_First of all, the process starts with...* (piece D)
- *_Cautiously, Lucy stepped forward...* (piece E)
- commas, dashes and brackets for parenthesis ○ *Once a week (every Sunday) you can have...* (piece A)
- *It is where I met my life partner – my wife – an unforgettable place...* (piece A)
- *Poor Wing, who was sat on a log in the middle of the forest, was completely unaware of the danger...* (piece C)
- colons, semi-colons and dashes to mark the boundary between independent clauses ○ *_I am dreadfully sorry to say that your house is in the centre of our building site and is stopping us from completing our project; right now we are unable to start our work* (piece A)
- *_We suggest you go on a holiday – your wife (Ellie) would love this* (piece A)
- *_Finally, my house has a sentimental value to it: you can never replace it* (piece A)
- *_Blood is one of the most important components in the body: without blood you would not be able to survive* (piece B)
- *_A vile, unbearable sound echoed in the forest: Wing put his hands over his ears* (piece C)
- *_Without the brain, you will not be able to think; without your kidneys, your body would not be able to clean blood; without the liver you would not be able to urinate and without the intestines you would not be able to break your food down* (piece D)
- *_It was covered in an off-white stained sheet and a blanket of grey dust – it looked like it hadn't been touched for years* (piece E)
- *_Peter was getting closer to one hundred: she had only eight seconds left to hide* (piece E)
- colons to introduce items in a list ○ *_The human body contains metal atoms: Iron, chromium, manganese, zinc, lead and copper* (piece B)
- *_The circulatory system is made up of the following components: the heart, blood, the lungs, veins and arteries* (piece D)

- speech punctuation, inverted commas and other punctuation, for example a comma after a reporting clause, end punctuation inside inverted commas o “Hey! Look at the weirdo playing his flute again,” said the head crow (piece C)
- o “Give that to me!” howled one of the crows, whilst pushing Wing to the floor as hard as he could (piece C)
- o “What are you, a beardless dwarf?” he asked (piece E)
- o “Would you like to come for tea?” said the Faun instantly after discovering that she was a human... (piece E)
- hyphens to avoid ambiguity o a group of demon-like, rude, cold-hearted crows... (piece C)
- o oxygen-deprived... (piece D)
- o Something ice-cold... (piece E)
- o a strange-looking creature... (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

Words from the statutory year 5/6 spelling list are correctly spelt (*suggest... guarantee... sincerely... persuade... nuisance... variety... system... opportunity... curiosity... foreign... marvellous*).

The spelling of more ambitious vocabulary is mostly correct (*inhumane... echoed... components... spacious... festooned... Cautiously*).

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

The pupil’s handwriting has been verified as being joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded ‘working at greater depth’ because the statements for this standard are not met.

Although the pupil writes effectively for a range of purposes and audiences, there is limited evidence of their ability to draw independently on what they have read as models for their own writing. On occasion, as in the persuasive letters (piece A), vocabulary choices are overly repetitive (*I hope you choose this offer but if you do not, we still have two more offers to offer you... if none of the options above suite you, we still have one more option for you to choose*) or imprecise (*I would like to present you with an advanced (fully modernised)... The rooms are in fair distance of each other... My house may be verging towards its ends*), limiting the overall effectiveness of the writing. The use of figurative language in the second letter (*memories dance away ignoring the ticking clock*), whilst adding to the emotive nature of the piece, is not entirely appropriate for the context.

Whilst scientific terminology is used well in the information text (piece B), inappropriate language choices sometimes detract from its overall effectiveness (*the unforgiving heart*). Piece B also uses headings and subheadings to organise content, but the way this is presented is somewhat disjointed.

In the first narrative (piece C), the opening sentence is overly reliant on adjectives and lacks concision, which in turn affects coherence. Choices such as these lack the diversity and precision that would be gained from wider reading, and that would enable pupils to maintain their readers’ interest and develop content.

The pupil is beginning to distinguish between the language of speech and writing through selecting the appropriate register. However, on occasion, the pupil uses speech-like phrases which are not consistent with the chosen register. For example, in the persuasive letters (piece A), the language used is sometimes a little too informal for the context (*This is the waste of money and resources, and is the problem with you youngsters*). In the explanation text (piece D), the personal pronoun ‘you’ is used in the conclusion of the piece (*without the intestines you would not be able to break your food down*). This is not altogether in keeping with the formal register which would be expected for an academic piece of writing and its audience.

Whilst the pupil writes for a range of purposes, they do not yet demonstrate an ability to sustain an assured and conscious control over levels of formality, particularly within the more formal pieces. Quotes are used in the information text (piece B), but are not entirely consistent with the form or the level of formality required (*Scientists “When you look at the blood it appears to be blue beneath your skin... Expert view Experienced nurse: “If you don’t have any platelets, you bleed to death.”*). Sentence structures are sometimes unclear, or words are missing (*The color blood is determined by the type of respiratory pigment well to transport oxygen via the circulatory system cells*) which in turn inhibits meaning. In the explanation text (piece D), there are occasional lapses into more informal sentence constructions, suggesting a loss of control across the piece (*The blood is oxygen-deprived, so the heart pumps the blood to the lungs... Without the brain, you will not be able to think*).

The range of punctuation taught at key stage 2 is used mostly correctly. However, punctuation is not always used precisely to enhance meaning and avoid ambiguity. For example in the information text (piece B), the punctuation is sometimes over-complicated, resulting in a lack of clarity (*Blood is made from four main ingredients: red blood cells – these carry oxygen; white blood cells – these fight infections; platelets – these sticky cells help stop you from bleeding; plasma – a yellow liquid which is made from water mixed with sugar, vitamins and proteins*). Similarly, in the explanation text (piece D), errors using punctuation for parenthesis make the information more difficult for the reader to follow (*Within seconds, the blood collects oxygen – storing it in the haemoglobin of the red blood cell, and then it goes to the left chamber from which it is sent around the body to deliver oxygen*).

Pupil A – Piece A: persuasive letters

Context: the PIXAR film 'Up' acted as the stimulus for 2 persuasive letters. Pupils were asked to write a letter from the property developer to persuade an elderly homeowner to sell his home. In order to explore both sides of the argument, pupils went on to write the homeowner's response. The pupil's original draft was handwritten and their handwriting was assessed as joined and legible. The pupil then chose to type their letters.

Dear Mr. Fredicksan,

My name is Miss. _____ and I am the Managing Director of West Town Building Company. I am dreadfully sorry to say that your house is in the centre of our building site and is stopping us from completing our project; right now we are unable to start our work. A few days ago my colleagues and I had a meeting and the issue was discussed. Consequently, we would like to offer you three life-changing opportunities – which will positively transform your life.

Firstly, we would like to offer you a place at Sandy Shores residential care home. In my opinion, at Sandy Shores, you will be taken care of, and you will live a better life. If I were you, I would be there right now. Once a week (every Sunday) you can have a roast dinner cooked by a Great British chef. Wouldn't it be great to try his food? I hope you choose this offer but if you do not, we still have two more offers to offer you.

I would like to present you with an advanced (fully modernised) bungalow. A bungalow is a better option for you because it has no stairs – ensuring your mobility. The rooms are in fair distance of each other so you do not have to do a lot of walking, and you can relax. I hope you consider this offer and enjoy your choice but, if you do not like this offer, I still have one more option for you.

Finally, if none of the options above suite you, we still have one more option for you to choose. We would like you to have a large amount of money; when you have received the money, you could spend it in any way you desire. We suggest you go on a holiday - your wife (Ellie) would love this.

Thank you for taking the time to read our letter. If you accept one of these offers, we will guarantee you happiness.

Your sincerely

Miss. _____

Dear Miss. _____

I am deeply disappointed and enraged to hear the news that there are plans to knock my house down. I'm writing this letter to persuade you to see, what a ridiculous idea that is.

Firstly, old is gold: my house is gold - should we tarnish things because they grow old? My house may be verging towards its ends, standing on its last legs, but it's still standing. What makes no sense is knocking something down that is still going strong. This is the waste of money and resources, and is the problem with you youngsters.

Secondly, I will not let you steal my house because it is full of memories. Like some thieving pirates you are sneakily aiming to rob my treasure, your proposal to knock my house down is absurd; my memories are being robbed from me. Laughs of today are memories for tomorrow, memories dance away ignoring the ticking clock. Destroy my house, destroy my memories.

Finally, my house has a sentimental value to it: you can never replace it. It is where I met my life partner - my wife - an unforgettable place and moment that you plan to mercilessly knock down. I honour it with every atom in my body and will fight for it.

For this very reason, I believe it is completely inhumane to even consider knocking my house down, I will not stand for these ludicrous thoughts!

In conclusion, I will not let you demolish my house for many reasons: I believe in repairing things, not replacing them; it holds many memories for me; the sentimental value it holds is irreplaceable.

I hope my letter is sufficient to convince you to stop harassing me and stop being such a nuisance.

Yours faithfully

Mr. Fredrickson

Pupil A – Piece B: an information text

Context: in science lessons, pupils learned about the circulatory system and the role of blood. They undertook independent research to find out more information and created an information text to teach other children all about blood.

<u>Extraordinary facts about blood</u>	
<u>What is blood</u>	<u>components</u>
Blood is one of the most important parts in the body: Without blood you will ^{would} not be able to survive. ^{However,} blood can't move on its own; it is helped by the ^{unforgiving} heart (which is also one of the main ^{components} parts of the body).	
<u>Did you know?</u>	<u>What is blood made from?</u>
The human body contains metal atoms: including Iron, chromium, manganese, zinc, lead and copper. You may also be surprised to know that blood contains small parts of gold: the human body contains about 0.2 milligrams of gold, that ^{which} is mostly found in blood. Scientists "When you look at the blood it appears to be blue beneath your skin."	Blood is made from four main ingredients: red blood cells - these carry oxygen; white blood cells - these fight infections; ^{these} sticky cells that help stop you from bleeding; and plasma - a yellow liquid which is made from water mixed with sugar, vitamins and proteins. <u>Expert view</u> Experienced nurse: "If you don't have any platelets, you bleed to death."
<u>Not all blood is red</u>	
While humans have red colored blood other organisms have blood of a variety of colors: crustaceans, spiders, squid, octopuses and some arthropods have blue blood; some species of worms and leeches have green blood; some species of	

and
Marine worms have violet blood insects including beetles and butterflies have colorless or pale-yellowish blood. The color blood is determined by the type of respiratory pigment, ^{well} to transport oxygen via ^{the} circulatory system cells.

Did you know?

Red blood cells have no nucleus

Unlike ~~the~~ other types of cells in the body, mature red blood cells do not contain a nucleus, mitochondria or ribosomes. The absence of these cell structures leaves room for the hundreds of millions of hemoglobin molecules found in red blood cells.

The adult human body contains approximately 1.25 gallons of blood, ^{which} blood makes up 7 to 8% of a person's total body weight.

Blood cells have different life spans

Matured human blood cells have varying life cycles: red blood cells circulate in the body for about ~~four~~ months; platelets for about 9 days and white blood cells range from a few hours to several days

Blood consists mostly of plasma. Blood clotting in your body is consisted of about 55% percent plasma, 40 percent red blood cells 4 percent platelets and 1% white blood cells. Of the white blood cells in blood circulation, neutrophils are most abundant.

Did you know?

In a drop of blood there are many components:

- 5,000,000 red blood cells,
- 7,000 white blood cells,
- Half a million platelets,
- Half a drop of plasma.

True or false?

Your heart beats four million times a year.

Pupil A – Piece C: a narrative

Context: pupils watched a short video clip to support anti-bullying awareness. The class used drama to explore characters and themes and then pupils wrote their own version of the story.

On a chilly, dark day, when there was fog all around, and there was not a single ray of sunlight piercing through the clouds, a group of demon-like, rude, cold-hearted crows were soaring around the dull foggy sky looking for another victim to persecute.

"Hey! Look at the weirdo playing his flute again," said the head crow.

"He's going to get it: we will destroy him" hissed another one of them.

Poor Wing, who was sat on a log in the middle of the forest, was completely unaware of the danger that was lurking above the tall trees, which were surrounding him.

Immediately after noticing him, the crows swooped down to the ground to bully him. "Give that to me!" howled one of the crows, whilst pushing Wing to the floor as hard as he could.

"Umm... wh, wh, why did you push me? We can share," the boy stuttered. But, the crows showed no sympathy. One of them grabbed his flute and passed it to another, who tried to play it. A vile, unbearable sound echoed in the forest: Wing put his hands over his ears.

Furious with themselves, the crows threw the flute, across the forest. Meanwhile, Wing took the opportunity to run while they were distracted. "Tonight I will make myself a Wing, so that I can fly away to safety before they come back again," Wing muttered to himself as he stood trembling beside the door at the front of his house. He was petrified, but more determined than ever: his brain was ticking ~~away~~ ^{away} his hands were shaking; beads of sweat were trickling down his forehead. He couldn't believe what he was about to do. ☹️

Pupil A – Piece D: an explanation

Context: as part of a science unit of work, the pupils learned about the circulatory system with a focus on the movement of blood around the body. Using the scientific language they had learned, pupils were asked to write an explanation for an academic journal for an older audience. The pupil's original draft was handwritten and their handwriting was assessed as joined and legible. The pupil then chose to type their explanation.

The circulatory system has a huge role to play in the human body. It is a process in which blood carries oxygen and travels around the entire body. The circulatory system is made up of the following components: the heart, blood, the lungs, veins and arteries.

First of all, the process starts with the de-oxygenated blood which is in the right chamber of the heart. The blood is oxygen-deprived, so the heart pumps the blood to the lungs. Within seconds, the blood collects oxygen –storing it in the haemoglobin of the red blood cell, and then it goes to the left chamber from which it is sent around the body to deliver oxygen. When all the oxygen from the blood has been used up, the de-oxygenated blood travels back to the heart and the process starts again.

The circulatory system is crucial to keep humans alive, because it supplies to four of the major organs: the brain, the kidneys, the liver and the intestines. Without the brain, you will not be able to think; without the kidneys, your body would not be able to clean blood; without the liver you would not be able to urinate and without the intestines you would not be able to break your food down.

Pupil A – Piece E: a narrative

Context: whilst reading 'The Lion, The Witch and The Wardrobe' (C.S. Lewis), the class compared key scenes in the book with excerpts from the film. Pupils were then asked to select a favourite scene and retell it, aiming to capture details of the story and adopt the narrative style of C.S. Lewis.

As the door opened in to a spacious, old room, which had a towering object in the middle of it, Lucy entered the room and gazed at the object. It was covered in an off-white stained sheet and a blanket of grey dust- it looked like it hadn't been touched for years. Slowly and quietly, Lucy reached up and grabbed one of the corners of the sheet and pulled it: a cloud of dust appeared. Underneath the sheet was a wardrobe, not any old wardrobe: it was a unique wardrobe.

Lucy stared at the wardrobe with curiosity: she couldn't stop staring at it. Meanwhile, "...eighty-nine, ninety, ninety-one, ninety-two..." Peter was getting closer to one hundred: she only had eight seconds left to hide. Rapidly, without thinking, Lucy jumped in to the wardrobe that was in front of her. Inside the wardrobe were furry coats, long ones, short ones and colourful ones. "I'll move right to the back in the corner, behind all the coats, he'll never find me there," she muttered to herself.

Quickly she took a step, then another, and another and another. She didn't feel the back of the wardrobe, but instead, she felt something cold on her feet. Something ice-cold. Then she felt icy branches on her face. "What a strange wardrobe..." she muttered, but before she could say or do anything more, the dark, musty wardrobe turned to a cold, bright white foreign land. It was covered in trees which looked like a crowd of umbrellas. The floor was festooned with pure white snow. Lucy's eyes grew bigger with amazement at the marvellous land she had discovered. Cautiously, Lucy stepped forward. There was complete silence, except the gentle crunching of the snow under her feet. Then SNAP, a twig snapped under her foot and the "AAARRRRGGG!" There was a scream. Lucy had bumped in to a strange-looking creature: he had two furry legs that looked more like donkey legs than human legs, a tail, two rabbit-like ears and a human-like upper body and face.

Lucy's amazement quickly turned to the opposite. Both of them hid behind trees. But when Lucy noticed that he was also scared of her, she came out and collected up the packages he had dropped. She asked him what he was. "I am a Faun," he replied. Lucy had never met a Faun before and the Faun had never seen one of Lucy's type before. "What are you, a beardless dwarf?" he asked. Lucy explained that she was a human, a girl. "Would you like to come for tea?" said the Faun instantly after discovering that she was a human...

Exercise 3

Pupil C

This collection includes:

- A) a leaflet
- B) a narrative
- C) a formal persuasive letter
- D) a diary
- E) a story ending

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

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

Across the collection, the pupil writes effectively for a range of purposes and audiences and selects language to meet the needs of the task and the reader.

A leaflet (piece A) invites the reader to reflect upon a topical issue with the eye-catching and provocative title '*Plastic – Friend or Foe?*'.

In a narrative based upon 'The Arrival' (Shaun Tan), the pupil adopts the first person, to tell events from a single perspective (piece B). In a formal letter (piece C), the pupil writes a passionate and urgent appeal to the governor of Indonesia calling for action to protect baby macaques subject to poaching and a misguided tourist trade. Two further narrative pieces respond to the same stimulus material and tell events from different perspectives.

Piece D is a first-person diary account of the outsider who has arrived in an unfamiliar territory and piece E describes the actions of the suspicious and hostile inhabitants who discover him.

Piece A poses a question and presents views on both sides of the debate before going on to persuade readers about the need to address the prevalence of plastic. The pupil uses rhetorical questions to actively engage readers in this contemporary debate. The short, arresting title (*Plastic – Friend or Foe?*) first captures attention and the opening sentence follows up with a more specific thought for reflection (*Can you imagine a world without plastic?*). The first paragraph is framed with an emotive reinforcement of the title enquiry (*Take a minute to think... is plastic our friend or our foe?*).

The text uses a range of further devices to engage readers with the central question. For example, information provided in the form of relevant facts and statistics gives substance to support both sides of the argument (*Plastic has been in use for over seventy years... Every minute, a truck load of plastic enters the ocean... Did you know, over fifteen million single-use plastic bottles are used every day alone in the UK?*). Hypotheses are proposed (*If we took all the plastic we use away we would struggle to live our daily lives... How about encouraging other people to use less plastic?... We would unite like a team and try to combat this from happening*) and emotive language is used to emphasise points and spark a reaction (*Our wonder material... problematic material from ruining our planet... attempt to not put your rubbish in the gutter... save our sea creatures*).

The narrative account in piece B gives a first-person commentary of the father's last moments with his family before leaving in search of a safer place for them all to live. His thoughts are recounted throughout the account, giving direct insight into the situation (*I have been dreading... We treat it like a valuable treasure... This is the toughest thing I have had to do*). His sadness and loneliness are emphasised through flashbacks (*my creased oragami bird I made... It didn't let me have enough time... I close my eyes for a second capturing all the memories*), detailed observations (*The old clock is lying in the corner of the room... I feel the jagged edge... my battered suitcase*) and repeated references (*Alone. Silence fills the room... Only one... on this journey alone*).

The first-person viewpoint is also used consistently within the diary (piece D) to explore the narrator's fears (*I do not know what is going to happen to me... fearing for my life*) whilst recounting earlier events (*I felt like I had been fighting the vicious sea for months... I uncurled my body and dragged apart my drowsy eyes... I was shivering with cold*). A sense of isolation and struggle is achieved through precise language choices which emphasise hardship (*fighting the vicious sea... Waves were crashing furiously... limbs were aching*). The mood is managed through events which shift from fear of a lonely death (*I thought I was going to die*), to a moment of reprieve (*I was relieved to be on firm land*), before sudden and immediate danger again (*I quickly snapped out of my thought when an angry gang of men appeared*) and a seemingly hopeless imprisonment at the end (*Will I be able to escape?*).

In the story ending (piece E), the pupil uses the third-person viewpoint to present events following the capture and imprisonment described in piece D. Using careful vocabulary choices, the pupil gives the reader a disturbing account of the vicious actions taken by the 'mob' (*they grabbed the man by his fragile hand, their nails gnawing into his brittle skin... marched the man... tempestuous water*). Dialogue is significant in this piece for explaining events, organising the chronology and indicating motives (*"He is a stranger, he doesn't belong..." "...tighten them now..." "Push him out, that's it."*). Images are used to support the sense of heightened emotion (*shoved through the door like furious bulls... The blazing fire was like the anger raging inside of the fisherman*).

The persuasive letter to the Governor of Indonesia (piece C), initially demonstrates a formal and respectful tone (*I would be extremely grateful... I know you are a very busy man*), although the purpose for the letter is not immediately clear (*During a lesson, our class came across a newspaper report about the baby macaques, which shocked us. I would like to inform you that I am a year six student at a school in H_____*). The letter indicates sincere sympathy for the creatures (*Monkeys are beautiful, intelligent creatures... sociable animals... love to climb the leafy, green trees... cheeky animals*) which leads to a passionate appeal by the pupil (*Monkeys are living a life of hell. Do you want your monkeys to be in a barbaric environment?*).

The pupil's viewpoint is consistent throughout the piece and emotive language leaves little doubt as to the injustice that is felt on behalf of the monkeys (*Teams of poachers use appalling ways... shoot the mother and prise the clinging baby... sold to 'entertainers'... innocent baby macaques are now endangered... Five pounds for a life?*). The pupil suggests 'ideas to combat this horrifying problem' in keeping with the persuasive intention of the letter and this is offered '*With all due respect*'. Nevertheless, it may be observed that the impassioned and emotive stance, whilst informative and motivating for activists, may be regarded as antagonistic for the intended audience (Mr. Widodo).

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

Within the 3 narrative pieces in the collection, the pupil describes settings, characters and atmosphere. In the first-person narrative (piece B), the main character is portrayed through his own thoughts and feelings. For example, the character explains that he has been '*dreading this day*'. His sense of inevitability is accompanied by feelings of isolation (*I will have to leave my treasured family... Alone. Silence fills the room... I am going to be on this journey alone*).

From his comments and gestures, we also learn about the father's devotion to his family and the deep pain he feels at leaving them (*As I pick up the photograph, I feel a warm glow inside... My wife reaches out and softly touches my tear... I squeeze my wife's hand*). His sense of duty and selfless sacrifice is shown in the rituals and routines he performs to give thanks for his old life and to prepare for his trial ahead (*I am compelled to glance at my creased oragami bird... I pour a cup of tea into the teacup... I rest my hand on my battered suitcase, trying to save as many treasured seconds as possible... I gently place my hat on my head*).

The atmosphere and setting in piece B are supported through references to the time of day. The reflective moments before the father departs take place at daybreak and before the whole world is awake (*I have just awoken to hear the beautiful sound of birds... I can see*

dawn arising through the little gaps in the curtains). The atmosphere is one of calm before the storm. The sanctuary of the home, described through familiar objects (*My daughter has drawn a picture... my battered suitcase... my beloved hat... the photograph*), is threatened by the outside world (*There is darkness here in our little village... A monster is crawling around... the horrors of life*). The atmosphere and setting for piece D are similarly unsettling. References to the rage and violence of the sea show how vulnerable the narrator of the diary is in the *'poorly hand-crafted raft'* (*vicious sea... the rough water... the raging ocean... a ferocious monster... crashing furiously into the jagged rocks... wild waves*). The narrator's own thoughts, verbalised for the diary, show a fearful state of mind (*Am I ever going to see my family again?... How did I get here? Where was I?... Fear shot through my bones... I thought I was going to die*). This is followed by temporary relief at landing the boat (*I was relieved to be on firm land*) and then further confusion and hopelessness at his reception (*are they nice?... A shiver went down my spine... They locked me out from the outside world... I feel alone, isolated*).

Piece E gives details about the hostile villagers and, by way of contrast, the sympathetic fisherman. The aggression and lack of empathy shown by the islanders is revealed first in their own words (*"We are going to seize him,"*) and subsequently in the verbs used to describe their actions (*plotting... planning... Glaring... shoved... Charging... grabbed... gnawing... marched*). The description of them as a *'mob'* and a *'gang'* makes the lone actions of the fisherman, who shows compassion for the newcomer, all the more brave (*"Stop, don't do this to the blameless man..."*). The fisherman's punishment for challenging the actions of the mob sparks in him a mixture of feelings (*The blazing fire was like the anger raging inside of the fisherman... His livelihood and best friend had just been taken away from him... Guilt was enveloping his body... pure guilt inside*). The chaotic and savage atmosphere created by the impulsive and cruel actions of the mob is supported by the rapid dialogue which whips up hostility (*"We have to do something, he has to go."*). The shielding darkness (*It was the dead of night*) and the ominous stirrings all around (*Voices softly echoed from every corner of the island*) provide the atmosphere for collective acts of unkindness.

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

The pupil uses dialogue within the story ending (piece E) to convey character and advance the action. The opening dialogue launches this story straight into the middle of the action (*"We are going to seize him," exclaimed the leader of the mob.*) and indicates the act as a violent one. The list of protests, probably from 3 or more members, establishes the suspicious and condemnatory character of the *'mob'* (*"We have to do something, he has to go." "He is not one of us, he isn't our problem." "He is a stranger, he doesn't belong."*). This contrasts with the only compassionate voice of reason (*"Stop, don't do this to the blameless man, he hasn't done anything wrong,"*). The pleas from the victim himself are ignored, showing the determined brutality of the group (*"What are you doing, stop please!"*). The reader learns about some of the actions of the group through dialogue (*"Put these ropes on his wrists and feet..." "Push him out, that's it."*), which helps to move the story through to its conclusion.

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

The dialogue used in piece E is urgent. The pupil uses contracted verb forms to show the rapid, informal and hurried decision-making that is taking place amongst the villagers (*he isn't our problem... he doesn't belong... he hasn't done anything wrong*) but also uses full verb forms to show the emphatic persuasion that is taking place at the same time (*We have to do something, he has to go... He is not one of us... He is a stranger*). Within the story, the pupil uses varied sentence structures which support details in the text. Sometimes, information is brought to the fore to establish the setting (*Just outside of the goat pen... In the tempestuous water*) or the atmosphere (*It was the dead of night... Glaring at the fisherman*). Sometimes the pace is varied with moments of reflection (*In the tempestuous water, the fisherman's boat lay there moving up and down, still burning and still ripping apart*) or moments of action simply told (*They marched the man right up to the raft*).

In the leaflet (piece A), rhetorical questions reach out to readers, encouraging them to engage with the debate (*Can you imagine a world without plastic?... is plastic our friend or our foe?*), although there is arguably an over-reliance upon this technique as the article develops. Impersonal and general phrasing (*Plastic saves lives... Firstly, birds are mistaking plastic*) including the use of passive verb forms (*It is used... can be used... This material can be reused... Plastic can be found*) lend objectivity to the arguments and evidence presented. Precise language (*decompose... micro-plastics... blood stream*) and emotive phrasing (*wonder material... a truck load of plastic... combat this... rubbish in the gutter*) support the informative and persuasive purposes of the text.

The letter to Mr. Widodo, Governor of Indonesia (piece C), uses respectful phrases to show regard for his position and seek to enlist his support (*Could I tell you a little bit... With all due respect... May I share some of my ideas*). The pupil's sincere dedication to the cause is expressed through emotive phrases which help to emphasise points (*innocent baby macaques... shocked and disgusted... sickening... little, cramped boxes... starved*) although the cumulative effect of these may inadvertently reduce the persuasive success of the piece. Suggestions are made and possibilities explored using conditional sentences (*if you took the time... If they do not obey... if nothing happens... if you are letting this happen... If the poachers are caught... if they know the harsh punishments*) and modal verbs (*they could become extinct... they should be highly fined... they should have a long prison sentence... this will make the poachers... monkeys will not act like*). Passive sentences suggest the pervasive quality of examples (*are being taken... are now endangered... are preferred... are paid*).

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

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

Pronouns, synonyms and synonymous noun phrases within the persuasive letter (piece C) support cohesion by enabling the subject of the macaque monkeys to be uppermost within the text (*baby macaques... They enjoy... these monkeys... adventurous creatures... these innocent creatures... these animals... helpless creatures*) and emphasising the significance of their Indonesian habitat (*natural habitat... the forest... the emerald forests of Sumatra... their forest home*) whilst avoiding repetitive references. Pronoun references and determiners generally support connections between paragraphs (*This horrifying process*) and within paragraphs (*Monkeys are beautiful, intelligent creatures. They are sociable animals*), linking earlier ideas to subsequent expansion of arguments or further detail. However, pronoun use does not always successfully support fluency (*they next put piercing metal chains around their neck as the chain bites in. This is unacceptable. If they do not obey their master's they are punished*). Where used, conjunctive adverbs appropriately build further evidence (*Furthermore, these innocent creatures*) or introduce alternative explanation (*However, this is not the life they are experiencing*). With the help of sub-headings, paragraphs within the leaflet (piece A) provide a logical structure and support cohesion. The introductory paragraph introduces the debate and summarises significant views on either side so that these can be expanded in the remainder of the text. Rhetorical questions precede explanations (*How do you think this affects the sealife and its habitat? Firstly, birds are mistaking*) and anticipate suggestions (*How can we help prevent this problematic material from ruining our planet? How about encouraging other people to use less plastic?*).

Within piece B, the pupil uses the present tense to narrate events which gives an immediacy to the account and allows the reader to imagine events as they unfold (*I can see dawn arising through the little gaps in the curtains... I am compelled to glance*). Cohesion between events is managed for the reader through adapted verb tenses. The present perfect is used to explain significant details leading up to this moment (*I have been dreading this day... I have just awoken... the toughest thing I have had to do*) and 'will' or 'going to' express the likelihood of events in the future (*Will the grass be greener on the other side?... I am going to be on this journey alone*). Past tense references sequence earlier completed actions (*my creased oragami bird I made... It was a present*) and subordination and adverbial phrases enable actions in the present time to be sequenced (*As I look around, I am compelled to... As I pour a cup of tea into the teacup... In that moment... After she finishes*). In this way, a cohesive chronology of significant events relating to the narrator's past, present and future is achieved without events needing to be told chronologically (*It didn't let me have enough time with family... Her warmth heals my soul... Hopefully, my family will come and follow me if it is safe*).

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

Verb tenses are used consistently and correctly throughout the collection.

In keeping with its form, the leaflet (piece A) is written mainly in the present tense. The simple present, combined with the present progressive, is used to portray the current and continuing state of affairs with regards to the use of plastic and the consequences of it as the writer presents both sides of their argument (*this is killing animals and harming the environment... Since this material is versatile and easy to manufacture... Plastic saves lives in many medicines and machines... birds are mistaking plastic for food*). The present perfect is used to describe past actions which are relevant now (*Plastic has been in use for over seventy years*). The piece concludes with a reference to future consequences of continued use of plastic, expressed using present tense verb forms with 'will' (*If we continue at this rate all of our sea life will die then there will be no beautiful creatures left*).

The narrative account (piece B), is also written predominantly in the present tense. The simple present tense is used to portray the father's actions, feelings and perspective as he prepares to leave his home (*Silence fills the room while I can see dawn arising through the little gaps... There is darkness here in our little village... Then I lift up my beloved hat... A tear runs down my face... As I put my shoes on, I squeeze my wife's hand*), and similarly, those of his family (*My wife reaches out and softly touches my tear... my daughter comes down the stairs looking tired*). The present progressive conveys a continuing state of affairs (*This special gift is waiting to fly away with me... The old clock is lying in the corner of the room... My suitcase is sitting next to the door*) whilst the present perfect alludes to the consequences and impact of the move (*This is the toughest thing I have had to do*), adding to the poignancy of the father's recollections. Reference to actions in the future are portrayed by using present tense verb forms with 'will' or 'going to' (*Today, I will have to leave my treasured family... I know that I am going to be on this journey alone*). The simple past tense is used occasionally to reference completed actions which are pertinent to the current situation (*It was a present I gave to my daughter... It didn't let me have enough time with my family*).

The formal persuasive letter (piece C) shifts skilfully between tenses. In the opening paragraph, the simple past is used to provide a context for the letter (*During a lesson, our class came across a newspaper report... which shocked us*), with the simple present providing background detail about the writer (*I am a year six student at a school in H _____*) and to appeal to the recipient of the letter (*I know you are a very busy man*). The simple present and the present progressive are used in tandem throughout the piece to detail the plight of the monkeys (*Within the forest, these monkeys love to climb the leafy, green trees... However, this is not the life they are experiencing... Monkeys are living a life of hell... This horrifying process starts in the emerald forests of Sumatra... This terrible practice is killing more and more monkeys*).

As is appropriate, the diary (piece D) is mostly written in the past tense. Present tense verb forms are also used as the writer introduces the reader to his current predicament and hypothesises about the likely implications (*Dear Diary, I do not know what is going to happen to me*). The pupil swiftly moves to the past tense to describe in role the sinister events which have recently taken place following the stranger's arrival on the island. The past perfect progressive expresses a feeling of longevity and weariness (*I felt like I had been fighting the vicious sea for months*), working together with the past progressive (*Waves were crashing furiously into the jagged rocks... The raft kept swinging back and forth*) to paint a vivid picture of the ongoing scene. The simple past is used to detail actions and reactions (*As I uncured my body and dragged apart my drowsy eyes... Fear shot through my bones... They took one look at me and turned back to the mob... I huddled into a little, cramped space*), along with the present perfect (*A feeling I have felt many times before*). This is interspersed with the use of the simple present to portray the stranger's train of thought (Key stage 2 exercise 3 of thought (*I am extremely grateful to still be alive... How many of them are there?*)), although this sometimes leads to confusion between tenses.

In the story ending (piece E), the simple present is used effectively within dialogue to portray character and to advance the action (*"He is not one of us, he isn't our problem." "He is a stranger, he doesn't belong."... "Push him out, that's it."*). Within the narration, the simple past and the past progressive are combined to portray the various events of the story (*the mob were plotting and planning what they should do... the mob shoved through the door like furious bulls... They marched the man right up to the raft... the fisherman's boat lay there moving up and down... Guilt was enveloping his body*).

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

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

- commas to mark fronted adverbials and clauses ○ *Every minute, a truck load of plastic enters the ocean...* (piece A)
- *As I look around, I am compelled to glance at my creased oragami bird* (piece B)
- *As I pour a cup of tea into the teacup, I put my chapped lips on it* (piece B)
- *During a lesson, our class came across a newspaper report...* (piece C)
- *With all due respect, if you are letting this happen...* (piece C)
- *After a few moments of stunned silence, they seized me...* (piece D)
- *Charging into the goat pen at full speed, they grabbed the man by his fragile hand...* (piece E)
- commas to clarify meaning or avoid ambiguity ○ *I stood up, struggling* (piece D)
- commas and dashes to indicate parenthesis ○ *Our wonder material, plastic, can be used to make...* (piece A)
- *It made the days go by faster, and now, today, I have to leave this house* (piece B)
- *My heart sinks – I know that I am going to be on this journey alone* (piece B)
- semi-colons to mark the boundary between independent clauses ○ *It was like he was saying thank you; the fisherman looked at him too, a feeling of pure guilt inside* (piece E)
- colons to introduce items in a list ○ *Plastic can be found in some unexpected places: in your food, in your clothes and in hospitals* (piece A)
- speech punctuation, inverted commas and other punctuation, for example a comma after a reporting clause, end punctuation inside inverted commas ○ *"We are going to seize him," exclaimed the leader of the mob* (piece E)
- *"What are you doing, stop please!"* (piece E)

- "Put these ropes on his wrists and feet and tighten them, tighten them now." (piece E)
- single-use... (piece A)
- hand-crafted... (piece D)
- hyphens to avoid ambiguity

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

Words from the year 5/6 spelling list are correctly spelt (*environment... symbol(ises)... sincerely*).

The spelling of more ambitious vocabulary is mostly correct (*versatile... appalling... vicious... ferocious... uninhabited... tempestuous*).

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

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

Although the pupil writes effectively for a range of purposes and audiences, there is only limited evidence of their ability to draw independently on what they have read as models for their own writing. For example, in the leaflet (piece A), whilst facts and statistics are included to add weight to the argument, some of these may be potentially misleading (*Would you believe over 90% of a beach is plastic, however only 10% is sand, rocks and pebbles*). Although the piece is clearly structured, using subheadings to signpost the reader, points within sections tend to be underdeveloped and there is an overuse of rhetorical questions which becomes repetitive.

Across the collection, sentence structures are often relatively simple and not multi-clause, resulting in a lack of variety for the reader and a tendency for pieces to become repetitive and 'list-like' in the way they present. Whilst language is mostly appropriate, and at times precise, there are occasions where pieces lack the rich and diverse vocabulary which would be gained from wider reading, for example in piece A (*the down sides... try to combat this from happening*), piece C (*highly fined*) and piece D (*my drowsy eyes... are they nice?*). Choices such as these lack the diversity and precision that would be expected from wider reading and that would enable pupils to maintain their readers' interest and develop content.

The pupil is beginning to distinguish between the language of speech and writing by selecting the appropriate register. However, on occasion, the pupil uses speech-like phrases which are not consistent with the chosen register. For example, in the leaflet (piece A), although this piece is aimed at families and is therefore relatively informal in tone, there are lapses in register that indicate the pupil is unable to sustain the appropriate register (*That is lots isn't it!... attempt to not put your rubbish in the gutter*). In the persuasive letter (piece C), formal grammatical structures, such as the use of modals, support the gravity of the argument and an avoidance of contracted forms is in keeping with the more formal register. However, the writing becomes speech-like in places, and is sometimes overly assertive, resulting in inconsistency across the piece as a whole (*Do you think this is acceptable, Mr Widodo? Five pounds for a life?... if you are letting this happen in your country you are as bad as the poachers*).

Across the collection, the pieces adopt different levels of formality to suit their purpose and audience, but this is not always exercised with assured and conscious control. Whilst the narrative (piece B) conveys the father's sadness at leaving his family and attempts to demonstrate the deluge of his thoughts and feelings, these tend to become list-like and lack cohesion due to an over-reliance on nouns and pronouns to begin simple sentences. (*I have been dreading this day to come, for months... I have just awoken to hear... We treat it like a valuable treasure... It symbolises peace and hope for us... The old clock is lying... It is like a grumpy man*).

In the formal persuasive letter (piece C), the pupil introduces more formal grammatical structures, but does not demonstrate conscious control across the piece as a whole (*Furthermore, these innocent creatures are hung upside down... I feel shocked and disgusted by what your citizens are doing to these animals*). Whilst emotive phrases express the writer's passion for their cause, the cumulative effect of these, coupled with the frequent use of second person direct address (*Could I tell you a little bit about monkeys... Do you want your monkeys to be in a barbaric environment? Is this what you would like for these cheeky animals?*) impacts on the effectiveness with which the argument is presented. The level of formality which would be expected for the purpose and audience is therefore not sustained.

There is a degree of confusion between tenses in the diary (piece D) where the writer moves between past and present timeframes, leading to a lack of coherence for the reader (*The raft kept swinging back and forth while the wild waves were biting away at the rigid edges of it. I am extremely grateful to still be alive. I hope that I can see my precious family again. To be honest, I was relieved to be on firm land... Where had they gone? I feel alone, isolated. A feeling I have felt many times before*).

In the leaflet (piece A), repetition of pronouns sometimes leads to a lack of variety for the reader (*If we took all the plastic we use away we would struggle to live our daily lives*), and their imprecise use causes a lack of clarity (*Firstly, birds are mistaking plastic for food and then they are feeding their young plastic. Secondly, their young are dying as this is going into their blood stream*). Similarly, in the story (piece E), on occasion, there is a lack of control between pronouns and nouns (*Unfortunately, the fisherman failed to help the man. Guilt was enveloping his body. He watched his boat burn before his eyes*). Rhetorical questions are overused as a cohesive device across the collection of writing, particularly in the persuasive letter (piece C).

The range of punctuation taught at key stage 2 evident within the pupil's writing, is used mostly correctly. However, across the collection, there is a tendency to use simpler sentence structures, leading to the pupil relying more heavily on using commas. This leads to missed opportunities to enhance meaning by using dashes, semi-colons or colons to separate clauses, as in the narrative (piece B) (*My daughter has drawn a picture, it is us, as a family*).

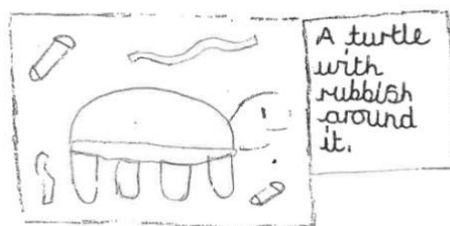
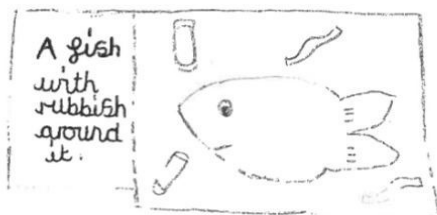
Punctuation is not always used precisely to enhance meaning and avoid ambiguity. For example, in the leaflet (piece A), where the pupil has attempted a more complex sentence structure, they have included a list of suggestions which is incorrectly punctuated, making the information difficult to follow and causing ambiguity (*There are lots of ways we can help: recycle; put paper, card and clean plastics in a recycling bin, try to put produce in paper, canvas and other healthy-fibre bags, use pens that refill and attempt to not put your rubbish in the gutter*). On occasion, commas could have been added to avoid potential miscues, for example in the narrative (piece B) (*Silence fills the room while I can see dawn arising through the little gaps in the curtains... I am compelled to glance at my creased oragami bird I made sitting on the mantlepiece*), in the diary (piece D) (*The raging ocean was a ferocious monster ripping apart the corners of my poorly hand-crafted raft*) and in the story ending (piece E) (*The mob then took revenge on the fisherman for trying to help the man and put fire to his precious boat*).

Pupil C – Piece A: a leaflet

Context: after studying the effects of plastic pollution using information texts, a range of websites, newspaper reports and David Attenborough's 'Blue Planet', the pupils were asked to collect information, statistics and facts to construct a piece of writing. The purpose could be to persuade, inform, discuss or a combination of these. They were also asked to choose the audience for the writing from a list drawn up by the class. This pupil chose to target families.

Plastic - Friend or Foe?

Can you imagine a world without plastic? Plastic has been in use for over seventy years. It is used in our every-day lives. Our wonder material, plastic, can be used to make almost any thing. However, this is killing animals and harming the environment. Every minute, a truck load of plastic enters the ocean. Take a minute to think... is plastic our friend or our foe?



The wonder material!

Since this material is versatile and easy to manufacture, it is used regularly. If we took all the plastic we use away we would struggle to live our daily lives. Just think... how many things do you use that contain plastic? A lot isn't it? How many plastic toys do you have at your house? This material can be reused and constructed to make more objects. Plastic saves lives in many medicines and machines.

What are the down sides?:

Plastic takes a long time to decompose. Surprisingly, plastic

does not actually decompose fully, it only breaks down into little particles called micro-plastics. How do you think this affects the sealife and its habitat? Firstly, birds are mistaking plastic for food and then they are feeding their young plastic. Secondly, ^{their} ~~there~~ young are dying as this is going into their blood stream. Think about a world with no birds. I bet you can't, can you? Did you know, over sixteen million single-use plastic bottles are used every day alone in the UK? That is lots isn't it! Plastic can be found in some unexpected places: in your food, in your clothes and in hospitals. Enjoy chewing gum? Some chewing gums contain plastic! Would you believe, over 90% of a beach is plastic, however only 10% is sand, rocks and pebbles. We need to stop this.

How can we combat this huge problem?

How can we help prevent this problematic material from ruining our planet? How about encouraging other people to use less plastic? I think that would be a great idea. We would write like a team and try to combat this from happening. There are lots of ways we can help: recycle; put paper, card and clean plastics in a recycling bin;

try to put produce in paper, canvas and other healthy-gibre bags, use pens that refill and attempt to not put your rubbish in the gutter.

Could you imagine a world without sea creatures? I bet you **can't**. If we continue at this rate all of our sea life will die then there will be no beautiful creatures left. If we can all make an effort to make a difference we could save our sea creatures.

Pupil C – Piece B: a narrative

Context: pupils explored Shaun Tan's wordless graphic novel 'The Arrival.' After discussing themes and issues raised in the story and exploring these through drama, pupils were invited to select a small number of pictures to retell part of the story. Pupils were asked to consider the perspectives of different characters and adopt a viewpoint. This pupil chose to write from the father's viewpoint.

I have been dreading this day to come, for months, even years. I have just awoken to hear the beautiful sound of birds. That brightened my day a little. However, not a lot. Today, I will have to leave my treasured family. I am in the kitchen ~~stand~~ standing up. Alone. Silence ^{fills} the room ~~as~~ while I can see ~~the~~ dawn arising through the little gaps in the curtains. As I look around, I am compelled to glance at my creased origami bird I made sitting on the mantelpiece. This special gift ~~is~~ ^{is} waiting to fly away with me on this journey*. For it was a present I gave to my daughter and wife that they would ~~we~~ never forget. We treat it like a valuable treasure to our family. It symbolises peace and hope for us. However, I ~~could~~ ^{can} not put my family at risk. There is darkness here in our little village. This is the toughest thing I have ~~to~~ ^{had} to do. As a monster is crawling around getting more and more frightening every ~~day~~ second.

The old clock is lying in the corner of the room. Tick Tock. It ~~is~~ ^{is} like a grumpy man. It didn't let me have enough time with my family. It made the days go by faster, and now, today, I have to leave this house. I hear the soft sound of footsteps coming down the stairs. It is my wife. Her warmth heals my soul and the crisp air around me. I close my eyes for a second capturing all the memories. Good and bad. Will the grass be greener on the other side? Probably not. Today is the day, I will be going to live somewhere else. Hopefully, my family will come and follow me if it is sage. My daughter has drawn a picture, it is us, as a family. As I pour a cup of tea into the teacup, I put my chapped lips on it. I feel the jagged edge touch my mouth. Softly.

My suitcase is sitting next to the door. Only one. My heart sinks - even though I know that I am going to be on this journey alone. On the top of the suitcase is my hat. I rested my hand on my ^{battered} suitcase, trying to save as many treasured seconds as possible in this house. Then I lift up my beloved hat. I gently place my hat on my head. It protects me from the horrors of life. As I pick up the photograph, I feel a warm glow inside

* So it could remind me of my child and wife and our tattered family house.

my heart, I place the photograph inside a soft fabric material and wrap it up. As I put my tender hand on the suitcase, my wife puts her warm, precious on mine. A tear runs down my face. My wife reaches out and softly touches my tear stopping it from running down my cheek. However, not stopping the one running down my neck. I think of all the memories we had together. This might be our last moment together. In that moment, my daughter comes down the stairs looking tired. As she eats my homemade cereal, I can tell she doesn't really know what she is doing. After she finishes her breakfast, we start to get all of our scarves, hats and coats on. As I put my shoes on, I squeeze my wife's hand.

Pupil C – Piece C: a formal persuasive letter

Context: after reading a newspaper report about the use of macaque monkeys for the purpose of 'entertainment' in Indonesia, pupils researched the topic. They then wrote a formal letter with the purpose of persuading the Governor of Indonesia to stop the practice.

R _____ school _____

R _____

H _____

L _____

ENGLAND

Dear Mr Widodo,

I would be extremely grateful if you took the time to read this letter, as I know you are a very busy man. During a lesson, our class came across a newspaper report about the baby macaques, which shocked us. I would like to inform you that I am a year six student at a school in H. _____ . ~~The monkeys are being badly~~

Could I tell you a little bit about monkeys and their natural habitat? Monkeys are beautiful, intelligent creatures. They are sociable animals and like being around other monkeys. Their ~~own~~ ^{spacious} home is in the beautiful forests of Sumatra. They enjoy the freedom and space around them. ~~Within~~ ^{exploring} Within the forest, these monkeys ~~enjoy~~ ^{love} to climb the leafy, green trees and ~~play~~ ^{play} with each other. However, this is not the life they are experiencing in your country. Monkeys are living a life of hell. Do you want your monkeys to be in a barbaric environment? Is this ~~to~~ ^{would like} what you ~~would like~~ ^{would like} got these cheeky ^{animals?}

This ~~long~~ ^{horrifying} process starts in the ~~forests~~ ^{emerald} of Sumatra. Teams of poachers use ~~appalling~~ ^{appalling} ways to trap them. The most popular method is to shoot the mother and prise the clinging baby from her. These adventurous creatures are being taken away from their forest home then unfortunately sold to 'entertainers'. These innocent baby macaques are now endangered. Baby macaques are preferred as they have a longer life ^{as performers}. The poachers are paid two pounds for each monkey by dealers who sell them onto street 'entertainers' in Jakarta for five pounds each. Do you think this is acceptable, Mr Widodo? Five pounds for a life?

Furthermore, these innocent creatures are hung upside down so they ~~can~~ ^{learn} how to walk upright. I get feel shocked and disgusted by what your citizens are doing to these animals. This practise is sickening. If that was not enough,

they ^{next} put ^{piercing} metal chains around their neck as the chain bites in. This is unacceptable. If they do not obey their ^{master's} they are punished. Mr Widodo, how is this fair on the baby macaques? ~~***~~ This terrible practice is killing more and more monkeys and if nothing happens they could become extinct. With all due respect, if you are letting this happen in your country you are as bad as the poachers. The monkeys are then trapped in isolation as they are forced to ^{it} live inside little, cramped boxes. This is a life of hell for the baby macaques. This is ^{an} un-natural ^{process}. Do you want this for the monkeys in your country? I am really ~~horrified~~ ^{horrified}! Unfortunately, these animals are starved and only fed when they obey their masters orders. I have been deeply affected by this.

May I share some of my ideas to combat this horrifying problem? Firstly, I think ~~we~~ ^{you} should create jobs and pay people to protect them in their natural habitat. If you put ^{your} people in these jobs ^{poachers} they would not have any ~~access~~ access to these special creatures. Just to remind you this behaviour is illegal. Why are these evil people still torturing them if it is illegal? If the poachers are caught hunting for these fragile animals, they should be ^{highly} ~~and~~ ~~pay~~ ~~highly~~. As for the entertainers, ~~they should~~ if they are caught they should have ^a long prison sentence. I think this will make the poachers and entertainers ^{stop} if they know the harsh ^{enforced} punishment. Secondly, I think you should set up a ^{sanctuary} for the monkeys to be rescued and then rehabilitated. These ^{trapped} monkeys will not act like a normal monkey if they have been through this ^{process}. I think they can hopefully come back to their natural habitat after this ^{treatment}. ~~People of your own country can be paid highly if they do this.~~ ~~we I want~~

Thank you for reading this letter, Mr Widodo. I will ^{be} looking forward to hearing your reply. I know you are a decent man so ~~you~~ I look forward to ~~hearing~~ seeing what you will do to help these helpless creatures.

Yours sincerely,

T _____

Pupil C – Piece D: a diary

Context: pupils used drama to explore the characters and issues raised in the novel 'The Island' (Armin Greder). They then chose a key event from the story and wrote a diary entry as their chosen character. This pupil chose to write as the stranger who arrived suddenly on the island.

Dear Diary, I do not know what is going to happen to me. I have now lost myself yearning for my life. I must tell you what happened yesterday.....

I felt like I had been fighting the vicious sea for months and even years, even though I ~~have~~ had only been on the rough water for a few days. The raging ocean was a ferocious monster ripping apart the corners of my poorly hand-crafted raft. Waves were crashing furiously into the jagged rocks. Am I ever going to see my family again? I was unsure when I would get to dry land.

As I uncurled my body and dragged apart my drowsy eyes, I found that I was somewhere I ~~don't~~ ^{didn't} know. How did I get here? Where was I? I came to a conclusion that I was sat on some kind of island. Fear shot through my bones. I looked down and saw I was naked. However, I remember being fully clothed when I got on the raft. Why am I naked? I was shivering with cold as I had been on the raft for days. My limbs were aching because the journey out at sea was turbulent. I thought I was going to die. The raft kept swinging back and forth while the wild waves were biting away at the rigid edges of ~~my~~ ^{it} raft. I am extremely grateful to still be alive. I hope that I can see my precious family again. To be honest, I was relieved to be on firm land.

Trying to cover myself up from all the elements, I quickly snapped out of my thought when an angry gang of men appeared marching towards me. I thought to myself, are they nice? How many of them are there? How long will I be stuck here? I stood up, struggling. I tried to pull myself up because they had pitch forks in their hands. Will I actually get fed here? They took one look at me and turned back to the mob, disgusted; They made me feel unwelcome.

After a few moments of stunned silence, they seized me and tied my hands together. A shiver went down my spine. After, they led me to some kind of

uninhabited goat pen. Will I get food again? Will I be stuck in here forever? Unfortunately, they forced me to go in even though I really didn't want to go in. Next, they showed me where I could sleep on some straw. I huddled into a little, cramped space in the corner of this goat pen, because I was freezing. While I was trying to keep warm in this tight space, the gate banged shut. They locked me out from the outside world. Questions started to race in my mind. Will I be able to escape? Where had they gone? I feel alone, isolated. A feeling I have felt many times before.

Pupil C – Piece E: a story ending

Context: using Armin Greder's 'The Island,' pupils were asked to write an ending to the stranger's story, a scene untold in the book as we never find out in any detail what happens to him. Drama was used to explore character, action and speech. The only rule for writing was that dialogue must be included.

"We are going to seize him," exclaimed the leader of the mob. Just outside of the goat pen, the mob were plotting and planning what they should do to the innocent man. It was the dead of night, voices softly echoed from every corner of the island. Only slight murmurs could be heard;

"We have to do something, he has to go."

"He is not one of us, he isn't our problem."

"He is a stranger, he doesn't belong."

"Stop, don't do this to the blameless man, he hasn't done anything wrong," said the fisherman,

Glaring at the fisherman with their angry eyes, the mob shoved through the door like ~~an~~ ^{angry} ~~bull~~ ^{bull}. Charging into the goat pen at full speed, they grabbed the man by his fragile hand, their nails were gnawing into his brittle skin. "What are you doing, stop please!" However, this did not change ~~any~~ ^{any} of their decision. The leader of the mob shouted at the other members of the gang,

"Put these ropes on his wrists and feet and tighten them, tighten them now." They marched the man right up to the raft. The mob then took revenge on the fisherman for trying to help the man and put fire to his precious boat. The blazing fire was like the anger raging ~~in~~ ⁱⁿ the inside of the fisherman. They threw the poor man onto the raft.

"Push him out, that's it." Now ^{that was} he ~~to~~ cast adrift, again, fearing for his life, maybe ~~that~~ ^{he'd} never be seen again. ~~All that time that the fisherman was worried, that the stranger couldn't go back, the mob, just threw him out to sea. In the~~ ~~tempest~~ ~~tempestuous~~ water, the fisherman's boat lay there moving up and down, still burning and still ripping apart. His livelihood and best friend had just been taken away from him. ^{Unfortunately,} ~~unfortunately,~~ the fisherman failed to help the man. Guilt was enveloping his body. He watched his boat burn before his eyes. The disease looked into the fisherman's eyes. It was like he was ^{saying} ~~saying~~ thank you; the fisherman looked at him too, a feeling of pure guilt ~~inside~~ ^{inside}.