

Working Towards Writing in KS2

2021-22

Standardisation

Exercise 2

Pupil A

This collection includes:

- A) a poem**
- B) two diary entries**
- C) a biography**
- D) a narrative**
- E) a formal letter**
- F) a ship's log**

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

The pupil can write for a range of purposes

Across the collection, the pupil writes for a range of purposes, spanning both narrative and non-narrative forms. Drawing on the novel, 'Skellig' (David Almond), two diary entries present events from the point of view of one of the characters. A ship's log (piece F) also highlights the pupil's expansion of content from a source, in this case, 'Kensuke's Kingdom' (Michael Morpurgo); the piece presents narrated events from the novel in log form. A narrative (piece D) develops the world of the novel, 'Street Child' (Berlie Doherty), through an imagined sequence of events featuring two characters that the novel itself does not follow further. Piece E is a formal letter written in role as a headteacher, again in response to the character's situation in 'Kensuke's Kingdom'. An author biography (piece C) presents factual information about Liz Pichon, while a free verse poem (piece A) personifies 'Fear' to reflect its importance as an emotion for Michael, the main character in 'Skellig'.

The narrative (piece D) gives the reader a sense of setting and period, and creates an episode which develops narrative tension. It begins with the sisters (Lizzie and Emily) making a hurried departure from the grand house, succeeding in eluding the 'lordship', who they foil by creating an obstacle with sacking and potatoes. More detail could have been included here to help clarify for the reader who is involved and the situation but the girls' flight into the dangerous London streets is presented successfully, with atmosphere created through vocabulary (scowling men... dusty lanterns... rusty air vent) and tracking of the characters' feelings and responses (Emily didn't want to go any more... tried to blend in). The narrative builds to the sisters' encounter with Mr Williams, who is presented with a powerful foreshadowing of menace (stronger than an Ox... his swollen finger pointing to his wooden carriage).

In the diary entries (piece B) written from the point of view of Mina, from 'Skellig', the pupil provides a first-person recount of events in detail, conveying the drama and tension of the moments leading up to Mina's sighting of Skellig (tiptoed in... My palms were sweaty... and I saw him). The piece includes two separate entries about events from the story. Some indications of time are given to support the reader (When I was up in the tree... Earlier that afternoon). As appropriate to a personal diary, location and referencing is not over-explained (up in the tree... back from the hospital... in the kitchen). The diary writer's perceptions and sensations are foregrounded (weird, weird shapes... My eyes and mouth were gaping) and rather than character interaction being emphasised, speech is reported at times, (Michael told me... I said we need to). The ship's log (piece F) consists of two entries written from the point of view of Michael ('Kensuke's Kingdom'), dated a month apart, with a clear sense of the different circumstances at each point. First-person recounting of past events is accompanied by direct insight into Michael's feelings. The first entry describes the harrowing exit of Michael and Stella, his dog, from the ship (fell overboard... drifting and drifting), with dread, surprise and hope incorporated (I thought of death... it was my football!... hoping that morning will come soon). The second entry gives a sense of time having passed (During the longest weeks of the year...) and focuses on the pair's encounter with Kensuke, with descriptive detail (diminutive man... aggressively put his hand in) and the writer's reflections (his name was 'Kensuke' or 'Kensuk'?...What is his problem?). There are appropriate shifts to the present tense to support such moments.

The formal letter (piece E) written in the role of a headteacher, successfully uses the context of the book, 'Kensuke's Kingdom' and develops the chosen intention of promoting the round-the-world sailing journey. The pupil begins and ends the piece with opening and closing wishes (I hope this letter finds you well... Please keep us informed...) that capture the formal adult voice of the headteacher, and vocabulary and structures generally support this (greatly dismayed... marvellous advantage... anticipate... assist your parents). There are some examples of unsuccessful attempts at using this style (a superb attempt to suckseed... You would commence into the sea), and words are sometimes missing, signalling that the pupil would have benefitted from proofreading this piece.

The biography (piece C) presents the chosen author's life and work in detail, giving the reader a sense of both elements. Factual information, including dates, years, names and locations is appropriately referenced (born on 16 August in 1963 in London... 3 siblings called... in Highgate... published in 2011). Aspects of the author's personal life are integrated chronologically, from childhood, school, and early career, to writing success and current family life (Her favourite book in school... was an art director... multi-award-winning book... three children with her husband... now lives in Brighton).

The significance of the author is brought out fully through statistics (sold about 11 million books around the world) and reference to accolades (won the Roald Dahl funny prize). The author's own perspective on her

success is also included (very happy for how successful she is so far) and the piece ends suitably with a summary of the present situation (loves spending time with her family and telling them about Tom Gates). At times, the piece becomes hard to follow, where detail is omitted or tenses are not managed fully (it was preferred as a child's version of a book... She has written her latest book...), and information becomes list-like, needing clarification through further grouping and use of devices to support cohesion.

The poem (piece A) fulfils the task of using personification in free verse. It begins with 'Michael' which supports the reader and engages interest, using the form to characterise Fear as a terrifying figure, imposing itself on Michael in a series of actions (snuck to Michael... pushed Michael forwards... was suddenly, close behind him...). The menace of the personified Fear is heightened through vocabulary choices (red eyed face... evil... trembling skettelon hands). The freedom of the verse form enables a brief episode to be told, with an emphasis on effects created economically.

The pupil can use paragraphs to organise ideas

The pupil uses paragraphs to organise ideas across different pieces and forms. In the narrative (piece D), paragraph divisions reflect action and description, with shorter sections for the movement of Lizzie and Emily out of the house and into the streets. The pupil then expands the description of the alley in a longer paragraph (There was a dark enoumous...). The following paragraph shifts focus to introduce the man the girls encounter (In the disstance, Lizzie saw...), and develop some rich character description. The exchange of dialogue that follows is also managed with appropriate paragraphing.

In the log (piece F), the second entry distinguishes the mainly descriptive account of Kensuke's actions in paragraph 1, from Michael's reflections on them in paragraph 2 (What is...), ending suitably with the current preoccupations of the character.

In the biography (piece C), paragraphs are used to organise related information and support the overall chronological structure. Paragraphs 1 and 2 focus on Liz Pichon's early life and beginnings as a writer; paragraph 3 is long and at times loses focus and order; while the final paragraph summarises the current situation and draws content together with a concluding reference to Pichon's most famous character, Tom Gates.

The formal letter (piece E) is organised logically, with appropriate introductory greetings and general expressions relating to the recipient's upcoming journey in the first paragraph (I hope this letter finds you well... greatly dismayed when you depart). The second and third paragraphs develop the benefits of the trip, in the form of learning languages and storing up memories through photographs. Food and friendships are then the focus of the next paragraphs and the letter ends with suitable encouragement to Michael to maintain contact. The pupil uses adverbs to link ideas between paragraphs (Furthermore... Additionally... Moreover) and cohesion is further supported by pronouns (this... us).

The pupil can, in narratives, describe settings and characters

In the narrative (piece D), the pupil incorporates details that help to evoke the specific setting of Victorian London through description of the house the children are leaving (large, dusty oak door... small cracked window... chipped tiled floor) and the alley they enter (dark enoumous cloud... soaking sacks on the mucky ground... faded, tattered posters). The sisters are depicted through their responses to events (fear clutched into their hearts... took one last look... noise almost made Lizzie collapse). Their speech reflects status and the conventions of the period, as well as their fear ("Yes please, sir..." ...a scared trembling voice... Emily mermard with fear rising in her voice as she gulped a bubble of terror).

The menacing figure of Mr Williams is also powerfully evoked through varied details of appearance (black and whight mucky suit... laughter lines burnt into his skin... teeth like polished pearls), movement (hobbled right towards them) and speech (stronge calm voice).

The diary entries (piece B), based on a narrative, demonstrate strong awareness of making setting and character clear for the reader (kreaking stair case... dry cracked window frame... gostly shadows... dead blue bottles... cats urine and rotten fish filled the air). The character of Mina emerges through both diary entries, showing the active part she plays in events (I new what to do... I took him to... I said we need to help him).

This is also the case in the log (piece F), with Kensuke being depicted economically through description and accounts of his behaviour (he shouted Damada! over and over again... aggressively put his hand in the middle, trying to make it clear... threatening me). The character of Michael is also well developed through his commentary on events and account of his responses (I couldn't bare to watch Stella panting... At last... All's I want to do is see my parents and he won't let me).

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

In the different non-narrative pieces in this collection, the pupil uses simple devices to structure the writing and support the reader. The poem (piece A) features stanza units, separated by line spacing, each handling different ideas and events, helping the reader through the piece (Michael stood... Fear raised...). Initial capitals are used for line openings, again, drawing on an appropriate poetic device to signal structural division.

The letter (piece E) features an opening salutation (Dear Micheal) and sign off (From yours sincerely / Dr Amb) of the letter (piece E) which demonstrates conventional letter structure and layout. Clear paragraphing divisions in the body of the text also support the reader.

While the log entries (piece F) are set up as having been written after Michael left the ship, the dating of each entry supports the reader's understanding of the passage of time and the resulting change in perspective and circumstance (July 30th, 1988... August 18th, 1988).

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

Across the collection, sentences are demarcated with capital letters and full stops mostly correctly, although phrases and clauses occasionally run on without appropriate demarcation in piece B (I felt his palest of pale skin it was shocking) and piece F (...drifting more and more I couldn't swim). The pupil uses short sentences to support dramatic moments at times in piece B (I laught. And then...) and in piece D (And froze in shock. ... eyes were as big as a saucer With a bit of anger in them.), but there are also errors at times.

Question marks are used correctly in piece D ("...do you want to come to my carriage and tell me were to go?") and piece F (What is his problem?).

Commas are used to separate items in a list in piece C (Zac (25), Ella (21), Lily (17)...) and in piece E (like sushi, samon and other...).

Where present, apostrophes for contraction are used mostly correctly across the collection (didn't... couldn't... wouldn't... He's... won't).

There is emerging evidence of the wider range of punctuation taught at key stage 2 and the pupil demonstrates accuracy at times in placing commas to separate phrases and clauses, including in piece A (All of a sudden,...), piece B (When I had beckond Michael to come,... Just that second,...) and piece D (As fear clutched into their hearts,... stronge, calm voice). Speech punctuation is in place in piece D ("Yes... and our Ma Jarvis," Lizzie replide) and apostrophes signal possession accurately at times (Michael's... dad's... child's... Lizzie's). The pupil also attempts to use a colon to introduce a list in piece C (sibilings called: Zac...) and to use a dash in piece F (he won't let me – unless he's a madman).

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

Most words from the statutory year 3/4 spelling list are correctly spelt (breathing [breathe]... heart... strange... although... earlier [early]... famous... favourite... heard... popular... potatoes... through... learn[ing]... thought... island), although there are occasional errors (belive... pereculare [peculiar]... libraries).

One word from the statutory year 5/6 spelling list is correctly spelt (marvellous).

The pupil can write legibly

Handwriting is legible.

Why is the collection not awarded the higher standard?

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

The pieces across the collection show that the pupil writes with some success across different styles (suitably formal letter, informative biography, imaginative poetry and vivid and detailed narrative and first-person diary writing) but the writing is not yet effective. Errors and omissions at times hamper the flow of the writing and the reader's understanding in piece B (Although I [it] was loud I said what they where?), piece C (she gets even more popular about ever mounth) and in piece D (took one last look at Rosie and [went] into the streets... heavily muscled arm and leg's man). In the biography (piece C), the pupil does not always succeed in managing researched details, with the perspective on information being mismatched to the context; sibling ages are given as taken from the pupil's source material, rather than representing ages at the time of writing, for example.

Vocabulary is precise at times but is also repeated in piece D (mucky... tattered) and piece E (greatly... marvellous... depart... esquisit), affecting its impact in each piece. Language is occasionally less effective in piece D (Are you guys all right) and mismatched to the context in piece E ([friends] could provid food

healthcare provide you a way to contact each other) therefore vocabulary does not always reflect what the writing requires. Verb forms and tenses are generally sound in the collection but there are occasional weaknesses, for example, in piece B (He brang) and piece C (she could of...), which suggest this aspect of the pupil's writing is not yet consistent.

Across the collection, despite some errors, sentences are mostly demarcated correctly with capital letters and full stops.

However, while there is some evidence of commas being used to support phrases and clauses, missing or misplaced commas have an impact on clarity for the reader in piece B (Although, I was loud), and piece D (Go leave me). The attempted use of a colon and dash signals the pupil's emerging knowledge of this punctuation but it is not yet being managed accurately for listing, parenthesis or to separate independent clauses. Spelling fulfils expectations for 'working towards the expected standard'.

Piece A: a poem

Context: pupils read the opening chapters of 'Skellig' (David Almond) as well as various poems featuring a range of figurative language, including personification. They chose an emotion that the main character, Michael, had experienced in the book and wrote a free-verse poem to personify this emotion.

Fear

Michael stood alone at the garage
door

Fear roared his red eyed face
and sneaked to Michael,

Fear pushed Michael forwards into the
garage,

And, Fear rose on evil sneats,
Then, Fear was suddenly, close behind him

Michael stood still while Fear
stood gnawing freezing breath
onto Michael ear's

Fear's trembling skeleton hands
strang Michael neck,

All of a sudden, Michael's mouth
formed into a scream

His soul was frozen and his heart
exploded...

Piece B: two diary entries

Context: while reading 'Skellig' (David Almond), pupils focused on the viewpoint of one of the characters, Mina. They re-wrote two events from the book, from Mina's point of view, as recorded in her diary.

When I was up in the tree, I saw that Michael had come back from the hospital. He looked so distressed I didn't know why but I knew what to do. When I had beckoned Michael to come, I took him to a DANGER sign and pulled out a strange, strange key. His hands were trembling. I took him to a creaking stair case and we ascended up, up closer and closer. All of a sudden, we saw shapes, weird, weird shapes. They had reddest of reddest eyes with a deathly stare. Although, I was young I said: what they were? Tummy out. Then I whispered Tummy out. Michael backed up. I laughed. And then, these shape takers gripped the very cracked window frame.

Earlier that afternoon, I was in the kitchen making my bird's out of clay for the roofing company. Just then, Michael showed up. He came in and behind me to come because he said we were going somewhere secret. He brought me to his old quaint garage door. He tipped in and it was a little like a rubbish dump. My hands were trembling because there was gnat shadows on the walls, dead blue bottles and dust fell on us while cats urine and rotten fish filled the air. My palms were sweaty and my hands trembled and trembled. Just that second, he took me for the tea chest and pushed the tea chest aside and I saw him. My eyes and mouth were gaping from astonishment. I couldn't believe my eyes. I felt his pale skin it was shocking, it felt like a face made of plaster. Michael told me to feel his shoulder blades because they felt peculiar. I reached and reached and reached behind his back and it was spectacular. I said we need to help him but he refused. All of a sudden, whisper came in and rubbed against him. So soft and kind soft and kind he said. He changed his mind and let us help.

Piece C: a biography

Context: pupils each picked an author and researched key information about their life and career, before writing a biography.

Biography of Liz Pichon

Liz Pichon is a worldly famous kid's author, who is best known for the Tom Gates Series. Pichon was born on 16 August in 1963 in London. Her dad's name was Francis and had 3 siblings called: Zoe (25), Ella (21), Lily (7) and she was the youngest out of all of them. She went to Brookfield Primary school in Highgate. Her favourite book in school was Mary and Max by Rodd Dahl.

When Pichon was starting her career she was an art director. After, when she started writing Tom Gates it was published in 2014 it was a multi-award-winning book. But in 2016 it was preferred as a child's version of a book. And then The Brilliant World of Tom Gates won the Rodd Dahl funny prize.

Pichon has wrote 48 books and 20 of them got an award from 2011-2020. Pichon said she feels like she has the best job in the world because she could of been one of the most famous authors you have ever heard of in The Irish Times. Pichon is featured in the TOP 20 most Borrowed Authors in the Irish libraries in 2018. She is an Illustrator for Julia Donaldson and has won about 4-5 prizes. She had got a prizes for her oldst book Hot dogs and cool cats in 1995. She has wrote her latest book shoe wars in 2020 it has become very popular in the last few months. She has translated 44 of her books and sold them around the world. She has sold about 11 million books around the world and is very happy for how successful she is so far. She has sold 5,000,000 books in England and she gets even more popular about every month. Tom Gates is now ten years old.

Pichon has had three children with her husband Mark Flannery and Pichon's last name is now Flannery. She now lives in Brighton with Mark. And she has confirmed her self like Tom Gates so her books are like her life story. She is now 57 years old (16 August 1963) and she loves spending time with her family and telling them about Tom Gates.

Piece D: a narrative

Context: having read 'Street Child' (Berlie Doherty), pupils imagined what might have happened to Lizzie and Emily, the sisters of the main character, who appear only in the early part of the story. They planned ideas for new settings and characters in their story, before drafting their writing over several days.

As fear clutched into their hearts, Emily and Lizzie scanned the room and found a large, dusty oak door at the side of the kitchen. They ran to it but the knob turned until they found a small cracked window. They grabbed some dusty sacks and put scattered potatoes in them and crawled out the window. Rosie said

"Go leave me!"

As Lizzie's eyes was poring out like an ocean.

Without a warning, the oak door opened and Rosie was gone. The bondship fell and collapsed over five dusty sack that were full of potatoes. The chipped tiled floor was filled with tears.

Emily and Lizzie took one last look at Rosie and into the streets of London.

They ran for what seemed like days, being as far as the bondship and turned the mossy wall

by an ally of vagabonds. And froze in shock.

There was a dark enormous cloud with a smell of smoke and raising a hazy smelly mist through the ally, that made Emily didn't want to go any more. In front of her were several scowling men with dark caps and grimy faces, were squatting down on soaking seats on the mucky ground. Filling the walls many faded, tattered posters and yet with 5 dusty lanterns on the chipped wall. Fifty old tattered cloths on the laundry line attached to the brown and yellow bricks on the broken walls. The annoying smell of died rat came out of the rusty air vent with the worst noise almost made her collapse.

In the distance, herie saw a heavily muscled arm and leg's man, who looked stronger than an Ox. And was wearing a black and whieght mucky suit. The girls tried to blind in which the several tattered vagabonds across the mucky floor. But he hobbled right towards them. As he got closer they saw laughter lines burnt into his

skin and a scarred lip, and his staring ice blue eyes were as big as a saucer. With a bit of anger in them. He had teeth like polished pearls, and a small pug nose. All of a sudden, he stopped and turned to his side and they saw his wrinkled, lumpy and swollen hands. He had a cut, fuzzy cropped beard tight to his face.

And bent down and said with his strong, solemn voice "Are you guys all right do you need help?"

"Yes please sir were trying to find Jim and our Mr Jarvis," hizzie replied with a scared trembling voice.

"Ok do you want to come to my carriage and tell me were to go?" Mr Williams asked with his swollen finger pointing to his wooden carriage.

"No thank you sir we dont know if we can trust you," Emily murmured with fear rising in her voice as she gulped a bubble of terror.

Piece E: a formal letter

Context: after reading 'Kensuke's Kingdom' (Michael Morpurgo) and learning about some of the features of formal language, the children considered reasons for and against the family attempting to sail around the world. They then wrote formal letters in role as Michael's headteacher, in an attempt to persuade him either to go or decline the trip.

Dear Michael,

I hope this letter finds you well. I am greatly happy you are going on this great long voyage around the world. I assure that this shall be a great advantage for school. I hope you anticipate this grand voyage. We shall be greatly dismayed when you depart.

This is a marvellous advantage for learning new languages. You have a superb attempt to succeed and attend in your marvellous languages. And assist your parents at wonderful places.

This is a once in a lifetime opportunity and a fantastic time to create memories. You would commence into the sea and take marvellous photos. And I assure you shall not want to depart away from the ship.

Furthermore, you can taste all the exquisite foods. You can discover new food like sushi, salmon and other wonderful healthy food. Additionally you can fish for exquisite tips of fish.

Moreover, you could meet new people make friends. They would provide food healthcare provide you a way to contact each other, assist you if you fall off and instead of it falling apart they can teach you.

I truly hope this voyage is marvellous. Please keep us informed every time you send let us know the news.

From your sincerely
Dr Amba

Piece F: a ship's log

Context: in Chapter 3 of 'Kensuke's Kingdom' (Michael Morpurgo), the main character, Michael, records his experiences at sea in the ship's log book. After reading the next chapters, pupils imagined that Michael had kept his log book with him when he was washed ashore. They wrote the next two entries he might have made to record his first experiences on the island.

July 30th, 1988

The last few days have been terrifying I thought of death. As soon as I fell overboard with Stella I was horrified. Stella was drifting and drifting more and more I couldn't swim to her - until a wave pushed me I realised as I got pushed closer it was my football! I held onto it hoping that morning will come soon but there was no light and all of a sudden I fell into a heavy sleep. In a blink of an eye, I saw sun light, I was on a golden beach. With Stella and we both knew we had to find water or else we wouldn't survive in this heat. I couldn't bear to watch Stella panting while searching for water. Right behind me was a hill as I walked onto onto it into it the forest felt like I was being watched. The tree's were so hard to get through



it was almost impenetrable. At last I found a cave to slip in as it was turning night. Just then, I woke up to Stella drinking water and on a table was some fish and red bananas.

August 18th, 1988

During the longest weeks of the year, I saw a diminutive man shoveling sand onto my fire. While I was walking closer to him he shouted Dameda! over and over again but saying his name was "Kensuke" or "Kensuk"? After that, he just sat down making something that looked like a map of the island and aggressively put his hand in the middle trying to make it clear that one half was mine. Several times threatening me not to pass

the line.

What is his problem? He's threatening me after providing a sheet to protect me from mosquito's with food and water every single day time and time again. Keeping me as a prisoner. All I want to do is see my parents and he won't let me - unless he's a madman.

Exercise 2

Pupil B

This collection includes:

- A) a poem
- B) a newspaper report
- C) a narrative based on a novel
- D) a balanced argument
- E) a diary entry

**All of the statements for 'working towards the expected standard' are met.
The pupil can write for a range of purposes**

Across the collection, there is evidence of writing for a range of purposes, with narrative and non-narrative pieces showing some success in terms of form and content. The poem (piece A) demonstrates adherence to specific technical parameters: a poem about the seasons that uses sequence but does not directly mention the seasons themselves. Piece B presents the case of accused robber Stanley Yelnats, in the form of a newspaper report, fittingly entitled 'INNOCENT OR GUILTY?' Piece C creates an episode drawing on an existing text, 'Holes' (Louis Sachar), creating mystery and suspense, with strong characterisations. In a balanced argument about Henry VIII (piece D), contrasting points are organised and expressed, with an appropriate conclusion. The diary entry (piece E) focuses on a character from the novel, 'Skellig' (David Almond), with first person recount and reflection and appropriate opening and closing features included.

The pupil makes some imaginative language choices in piece A, creating variety and maintaining relevance to the aim and focus of the poem (stifling sun... Auburn [auburn] Abundant leaves... slushy, pearl white snow). Each season and its characteristic mood is evoked through figurative language; for example, personification (sea sits silently); simile (as crunchy as pastas); and alliteration (Smooth silki sea sits silently... crunch with a crackle... Blistering, blazing sun... Blissful blooms). Sensory references are varied, with colour, texture, temperature and sound being included, giving rise to a rich, though not always controlled whole (oppressive heat gazes down: where 'gazes' jars slightly with the power attributed to the sun's heat) and again, when describing the snow (as cold as a slushy, pearl white snow: where 'a' affects the impact of this phrase).

The oppressive situation of the main character, Stanley, in piece C – at Camp Green Lake, where the children must dig all day, in a form of forced labour – is portrayed effectively, with tension built successfully through interaction between Stanley and Mr Pendanski, one of the camp staff. The piece highlights the hardships of the situation by opening with a time indicator '4am' and emphasising Stanley's physical efforts, leading up to a dramatic moment (BANG!! His shovel colided with something). Anticipation and excitement follow Stanley's discovery of what he thinks is a valuable fossil. The pupil uses description and dialogue to increase tension and depict the thwarting of Stanley's hopes ("Ha ha ha!" The warden aint going to be interested in no fossil!). The narrative ends with an appropriate closing comment that shows an attempt to inject irony into the narrative voice (It was another day at Camp Green Lake).

The diary entry (piece E) is written in role as Michael, from 'Skellig', a novel by David Almond. First person recount and reflection is used and the pupil manages appropriate changes of perspective on events (It has been a week since me and my family moved) and indications of feelings (I had never felt so... Exhilarated... petrified). The piece builds up to Michael's discovery of the mysterious figure in the garage, much like a narrative, indicating a little confusion around the purpose of the piece. The conclusion (I will be back soon / Michale) re-establishes the diary context, however.

The pupil demonstrates an awareness of appropriate newspaper report features in piece B, giving facts in the opening sentence and specific details (Stanley Yelnats – a 14 year old boy – was arrested 3 milse away from Sneakers shoe shop). Parenthesis is used to add information, in keeping with the form (Clyde Livingstone (famouse baseball player)), though this sometimes strays beyond the tone and focus set up by the report (Mrs Yelnats – distraught and terrified – Shouted), including some inappropriately subjective description of the judge (stern and terrafing). Some weaknesses in controlling perspective are evident at other points, as sequence is not maintained fully (taken to court the next day. ...attended the court room early this morning).

In piece D, opposing points in favour and against Henry VIII as a monarch are supported with evidence and example, demonstrating the combining of research with selection and organisation. Vocabulary reflects the historical focus and the discussion of both the political and the personal (monarch... declared war... strong and powerfull navie... monastres... without consulting... brutale and carless). Generalised, impersonal references, and the passive voice are used successfully (There are many diffrent opinions... Many people belive... was also hated for). The piece ends with a first person statement, reflecting the writer's personal response and conclusions. A suitably formal tone is used but this is disrupted in places (that sort of stuth... horrible king).

The pupil can use paragraphs to organise ideas

The pupil uses paragraphs to support chronological organisation of information and events in the newspaper report (piece B), from the arrest, to a search of the home, to the court appearance and sentencing. Adverbials further support the linking and ordering of events between paragraphs (Late last night... After being captured... After committing a crime off theft...).

Piece D demonstrates the organisation of a structured argument into sequences of paragraphs featuring pros then cons. The introductory paragraph touches briefly on a positive then a negative point, while the two paragraphs that follow expand on different positives, focusing on power and wealth, with 'moreover' used to link the two. The writer then moves on to arguments against Henry, with the first being more general and the second keeping its focus on cruelty and his treatment of his wives. The concluding paragraph summarises the writer's position, though this is left a little unclear (I believe that king Henry the VIII was a horrible king because he killed his wives but he did do some good stuff).

Paragraph divisions in the diary entry (piece E) help to manage time, with the first paragraph focusing on events of Sunday morning, and the second moving on to Sunday afternoon. The writer's entry into the garage is tracked across the second and third paragraphs (...went in side... Spider Webs brushed...) supporting cohesion.

In the narrative (piece C), paragraphs sequence related events, from Stanley's start to the day, finding the rock, waiting in the queue then returning to his hole. This clarifies events for the reader and supports the effective build-up of tension.

The pupil can, in narratives, describe settings and characters

The pupil includes some effective setting details in piece C, maintaining a sense of the open and exposed landscape and punishing temperatures (lifelless mountiness bigger than a sky scrapper. Clouds opened up in the sky... glissing [glistening] sand). Specific details support the reader's sense of the location (shining shuvel... water truck... pebble... rock). Developed descriptions of Stanley's physical experiences bring the narrative to life (Throbbing and light-headed... he huffed in pain... arms were limp and dropy...), including some figurative language (Sweat raced down his face like a waterfall... butterflies waved around his stomarch). Direct statement of feelings is also included (Anxious, curious and excited... He was terrified, angry and bewildered). The threatening and frustrating character of Mr Pendanski is brought to life through his voice and manner (screamed at the top of his longes as he rolled his eyes... his eyes darted), and also his dialogue (What yall got there Kid?... The warden aint going to be interested in no fossil).

The diary (piece E), with its strong component of recounting events, has appropriate development of setting (Rotten doors... The floor bores (which were coverd in dust and dead bugs)... spider webs were dancing in the wind). The character of the diary writer is also developed through detail of his actions and thoughts (a Kick of adrenaline rushed (pulsed) through my vains... I had never felt so... terrified... My heart thudded and thunderd). The mysterious figure in the garage is also developed a little (fear in his eyes... coated with spiders), though control lapses occasionally (legs straighted out).

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

The layout of the poem (piece A) gives some indication of a sequence of lines forming a stanza for each season, and the convention of a capital letter for the first word of each line is also evident. This prepares the reader for the thematic organisation of ideas and description, as well as its sequence.

The diary layout in piece E also gives a clear indication of form for the reader (Dear Diary... I will be back soon) and the sign off (in this case, the character from 'Skellig', Michael) on its own line beneath the main entry, while more suggestive of a letter or message, is nevertheless within the style used for personal diaries.

A headline in capital letters signals the newspaper context of piece B, although the byline is not expressed fully to style (written by xxxx).

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

Across the collection, capital letters and full stops are mostly correctly used to demarcate sentences, and question marks are included where needed; for example, in piece C (So can I get the day off then?) and pieces B and D (INNOCENT OR GUILTY?... Was Henry VIII a good king?). Proper nouns are mostly correctly capitalised (Stanley, Henry, England, Camp Green Lake, Docter Dan).

Commas support description, where noun phrases are developed (Blistering, blazing sun – piece A) and help to clarify listed items (Anxious, curious and excited... terrified, angry and bewildered – piece C; mum, dad and grandfather – piece B; arts, literature, drama music and dance – piece D).

An apostrophe is used to signal possession (Stanley's arms – piece C) in one instance that it is needed, but is absent in another (Stanley Grandfather – piece B). There are few examples of contractions being used in this collection, with one apostrophe wrongly placed and two omitted (aint... yall – piece C; I't – piece E).

There is some evidence of the wider range of punctuation taught at key stage 2, including commas to mark phrases and clauses, and also brackets, dashes and semi-colons, along with inverted commas. There are errors and omissions, however.

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

Most words from the statutory year 3/4 spelling list are correctly spelt (arrived [arrive]... early... sentenced [sentence]... questioned [question]... interested [interest]... thought... building [build]... important... although... caught... through... particular... strange).

There is one example of a correctly spelt word from the statutory year 5/6 spelling list (curious [curiosity]).

The pupil can write legibly

Handwriting is legible.

Why is the collection not awarded the higher standard?

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

There is some effective writing in this collection to meet different purposes and audiences but weaknesses are evident and the writing lacks consistency overall. In the poem, piece A, 'plants' is repeated, where a synonym would have helped to maintain the focus on heightened descriptive language, and there are some awkward word choices (barkey trees). Also, description is weakened at times through images that do not follow through logically; for example, in piece C (Clouds opened up in the sky and beamed down). Checking and proofreading might also have helped in instances where the pupil has reused a word and disrupted otherwise successful phrasing (Snow as cold as a slushy, pearl white snow – piece A). Matching tone to purpose proves difficult at times; for example, in the newspaper report (piece B), subjective or overly personal responses to participants are evident, rather than a reporting style, with the judge described as 'stern and terrafing [terrifying]'. The balanced argument (piece D) also moves into an informal style that creates an inconsistency of tone.

At times, the pupil struggles to manage and control ideas and details, and embarks on complex sentences that prove too much of a challenge to execute; for example, in piece D (Although, many people have different opinions on whether or not Henry VIII was a good king or a bad one. however, I believe that...). The adverb 'however' clashes, following the use of 'Although' at the start of the sentence. While verb forms are often controlled, there are some errors which have an impact on clarity and effect; for example, in piece E (raced out the garage like nothing happen), piece B (Stanley was then return to the station) and piece C (Stanley was shaken by what just happend).

While a range of punctuation taught at key stage 2 is used, in some instances correctly, punctuation is not fully secure; commas are used with some errors and omission, for example, in piece D (Although, many people have...).

Spelling has a degree of inconsistency that is incompatible with 'working at the expected standard'.

Piece A: a poem

Context: having explored description and language choice, pupils wrote their own poem about the seasons, using figurative language.

Seasons

Plants dance in the winds.

Blissful blooms

Blossoms fall off the barkey trees.

Peaceful lush yellow plants sit on the hill side.

Flowers are as beautiful as the glissing sky.

Blistering, blazing sun,
oppressive heat gazes down on the vibrant flowers.

Smooth silki sea sits silently
Topical,

the stiggling sun beams down
on the sandy beach,
cloudless.

The leaves are as crunchy as
pastae,
brisk,

the learse crunch with a crackle.
Beautiful leaves fall off their
trees.

Autumn.

Abundant leaves.

Snow as cold as a slushy,
pearl white snow,
polar.

Dismal snow covers the ground.

Snow as cold as a slushy,
artic

Piece B: a newspaper report

Context: drawing on the book 'Holes' (Louis Sachar), pupils wrote a newspaper report about the main character, Stanley Yelnats.

INNOCENT OR GUILTY?

written by:

Late last night, Stanley Yelnats, - a 14 year old boy - was arrested. 3 miles away from Sneakers shoe shop in main town Texas. Stanley signed by police men. After he had allegedly stolen a pair of \$500 pair of shoes previously owned by Clyde Livingston (a famous baseball player).

After being captured, Stanley was successfully escorted by the smart officer to the home which he shared with his mum, dad and a 14 year old boy godfather. When the officer arrived at his home, they conducted a search and they found more sneakers. Whilst officers were present, Mr Yelnats - distraught and terrified - shouted: "my boy is innocent he would never do such a thing!" Stanley was then returned to the station and was taken to court the next day.

Stanley, along with his anxious family, attended the court room early this morning. Witnesses that were near the crime at the time gave statements to prove that P.C.

nothing - dirty - rotten - pig - stealing grandfathers." Stanley was seen wiping tears from his eyes whilst he waited his verdict.

Cops was right. After committing she had this to say: "That boy is guilty as can be. You should have seen the look on his face when he tried to run." Unexpectedly Stanley Grandfather stood up and shouted: "It could have only been his no good for

After committing a crime off at 3:45 pm, Judge Jeff (stern and terrifying) decided that Stanley was guilty and was sentenced to 18 months in Camp Green Lake. Stanley will return home next halloween.

Piece C: a narrative based on a novel

Context: pupils wrote a narrative drawing on 'Holes' (Louis Sachar), focusing on creating mystery and suspense.

Holes

4am Throbbing, and light-headed, Starley rose before sunrise. As he stepped out onto the shining sand, he hugged in pain: he could not take another devastating day. When Starley walked to his hole, you could see hellish mountaininess bigger than a skyscraper. Clouds opened up in the sky and beamed down at the glistening sand. Exhausted, he dugged his shining shovel and put it into the ground. Welcome to Camp Green Lake.

Hours passed. Starley's arms were limp and floppy. Sweat raced down his face like a waterfall. BANG!! His shovel collided with

something. Anxious, curious and excited he carefully scooped up the thing. Surely it was just a pebble. He brushed off the rock. "Wow I really hit the goldmine," whispered Stanley to himself. The world ran around him as he started at the rock. The more the rock became clear to him the more his heart raced. He waited for the water truck.

Stanley waited impatiently for the line to go down. There were little beads of sweat dripping down his face; butterflies wavered around his stomach. "Next!" Mr. Pendanski screamed at the top of his lungs as he rolled his eyes. Stanley nervously stepped to the front of

the line. "What yall got there kid?" questioned Mr Pendanski, as his eyes started towards the rock. "It looks like a thousand year old fish fossil." Stanley whispered with an excited look on his face. "So can I get the clay off then?" as adrenaline rose up in his chest.

"Ha ha ha." The warden airt going to be interested in no fossil."

Furious, Stanley grabbed his bottle and stormed off. X-ray then pulled him a side and whispered "if you find anything, report back to me." Stanley was shaken by what just happened.

He was terrified, angry and puzzled. He stomped back to his hole. It was another day at Camp Green Lake

Piece D: a balanced argument

Context: the class explored features of a balanced argument and drew on their history topic to write their own piece about Henry VIII.

Was Henry VIII a good king?

There are many different opinions on whether Henry VIII was a good or bad monarch. Many people believe that he was a good king, because he promoted arts, literature, drama, music and dance to promote health and well-being; however, in 1554 he declared war on France, pushing England to battle.

Firstly,

furthermore, many people thought that Henry the VIII was a good monarch because he created a strong and powerful navy. Henry VIII (who was a powerful

king) created the English navy to protect the country and it also helped Queen Elizabeth I and Mary I in their war.

more over, many other people

thought that Henry VIII was a good king, because he made England very wealthy. He did this by building monasteries and other important structures. He did this to make other people wealthy and so more people had homes to live in.

on the other hand, most people hated King Henry VIII because he made laws without consulting people first. He was racist and brutal and he executed his enemies. He made laws without telling people so he could get away with things like murder.

Henry the VIII was also hated for killing his six wives and did horrible

things he did to them.
Henry VIII - brutal and careless -
killed two of his wives
divorced two of them one
died and the other
survived King Henry VIII said.
He did that sort of
stupid things to his wives
because he thought they
were unfaithful.

Although, many people have
different opinions on whether
or not Henry VIII was
a good king or a bad
one. However, I believe that
King Henry the VIII was
a horrible king because
he killed his wives but
he did do some good
things for this country.

Piece E: a diary entry

Context: drawing on 'Skellig' (David Almond), pupils wrote a diary entry in the role of the main character, Michael.

Sunday 10th
July

Dear Diary

It has been a week since me and my family moved into this dusty house. I went to explore out the back and I found an worn down, ancient garage. It was a Sunday morning that I first saw the garage. When I was just com away from the Garage I suddenly froze in my tracks. I went in side. Rotten doors lay across the side of the garage. dusty and dampness coated the door. The more ground I covered in the garage the more curious I started to get. The floor boards (which were covered in dust and dead bugs) kept creaking. I had never felt so... Excited. Suddenly Mum called and I raced out the garage like nothing happen but mum caught me.

Sunday afternoon, Doctor Death AKA Doctor Dan came and gave my little sister. On the other hand, I saw an opportunity to go back into the garage. When I stood before the garage a kick of adrenaline rushed (pulsed) through my veins. I turned on my red touch and went inside.

Spider Webs brushed against my face. I had never felt so... terrified. Adrenaline rushed through my veins. Curious, Adventurous and excited I staved sleeper into the dark. Rusty nails were holding up wooden planks spider webs were dancing in the wind. I was at the back of the garage and I shone my touch onto

In this one particular spot
are millions of woodlice
scattered away from the
light. When I pushed passed
all the heavy boxes when
I saw blue bottles on
what seemed to be some
kind of rug when I
blinked one more time, then
I saw him laying there. My
heart thudded and thumped
but at the same time
my heart stopped. The
ominous figure - which was
gaunt and ghoulish -
was awoken from his
slumber. The mysterious,
strange figure stared at
me with fear in his
eyes. The man was pale
and looked old; he was
covered with spiders webs,
he was wearing a black
hood and with legs straightened
out and his head was
tilted back, petrified
and motionless. I ran out
of the garage just in
time because dad was

calling me and asked
where were you.

I will be back soon
Michale