

**Expected  
Writing in KS2**

**2022-23  
Standardisation**

**Exercise 1  
Pupil C**

This collection includes:

- A) a letter of complaint
- B) a narrative describing a single episode
- C) a narrative describing a series of events
- D) an explanation text
- E) a persuasive letter
- 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 (for example, the use of the first person in a diary; direct address in instructions and persuasive writing)**

This collection illustrates the pupil's ability to write effectively for a range of purposes, from more formal to more informal contexts, selecting the appropriate language and features.

There is evidence in most pieces of some strong authorial choices to engage readers. A formal letter, based on the events in 'The Boy in Striped Pyjamas', details a boy's complaints to his tutor (piece A); while a second letter (piece E) seeks to persuade a MP to support the reduction of carbon emissions. Piece D explains the function of the imaginary Fomo Port to those who have illicitly acquired one; and three narratives, piece B (an episode based on 'Holes'), piece C (written in response to 'The Night Bus Hero') and piece F, a diary account of the Peterloo Massacre, seek to entertain the reader through suspense. Control of structure and content is sustained throughout each piece, although Piece A is not as well developed as the other pieces.

Piece A follows complaint letter writing conventions. It sets out the causes for complaint and then the impact of these grievances, followed by the writer's expectations. The letter is written in the first person, and the language is appropriately formal and selected to impress the seriousness of the situation upon the reader who is often directly addressed (I regret to inform you... I have come to realise... which is unacceptable... bring it to your attention. Allow me to give you... utter disgrace... how disgusted I am... multitude of complaints.). However, the formality is sometimes not sustained. Conventional phrases are occasionally misapplied, for example 'it has come to my attention' is used to describe first-hand experience, and 'yours faithfully' to sign off. The tone is also sometimes inappropriately antagonistic (...so if I were you, I would sort your lesson plan out... Now, have you heard how noisy your bike is? I will take that as a no.). Some of these lapses in formality are attempts to communicate frustration in the voice of nine-year-old Bruno from the stimulus text, 'The Boy in Striped Pyjamas', (you could...set it on fire; crash it into a wall), but the inconsistent tone is confusing for the reader.

In the letter focussing on climate change (piece E), the formal tone, selected to support the letter's persuasive intent and to communicate the critical nature of the subject to its audience, is sustained (I would like to thank you for taking the time...). To further persuade the reader, this respectful and expert tone (I am writing to you... to share my concerns for climate change and how it is negatively impacting our planet... Global climate change has already had observable effects on the environment.) is combined with emotive appeals in the first person and direct address (... I have plenty of reasons on why you should listen to me... share my worries... I believe... brighter and better futures... I would like to leave you with one final thought... We must protect our planet before it's too late!).

Subject-specific vocabulary and multi-clause sentences are employed to relay key points to the reader (Glaciers have shrunk; ice on rivers and lakes is breaking up earlier; plant and animal ranges have shifted and trees are flowering sooner...). The solutions positioned to follow these points show an awareness of the persuasive form (Though it may be difficult to make a change, we can put policies into place to reduce emissions today.). Overall, the piece is more successful in highlighting the urgent need for action, than in detailing the specific action the reader should take. Opportunities for expansion are sometimes missed due to lapses in control (...since then we have realised the difference between our carbon footprint.).

The explanation text (piece D) demonstrates more control and is well structured under sub-headings typical of the text type, although it assumes some prior knowledge of the purpose of the Fomo Port. Second person address and the conditional are used to engage the reader (If you are lucky enough... you are probably wondering... you could consider) and an expert tone is conveyed and sustained throughout. Vocabulary choices (inadvertently, discard, some form of understanding), including subject-specific words (port, device, activate, hacking, inserting, viruses, circuit board, online browser), support the authority of the piece, and show awareness of the audience. Additional word choices further engage the reader by stressing the enticingly illicit nature of the Fomo Port (...lucky enough to get your hand on... illegal piece... such a dangerous device... leaving no trace).

The use of multi-clause sentences with varied openers allows the pupil to explain in detail and sustain reader interest throughout the piece (The Fomo Port sends powerful viruses to the main circuit board, which enables power to reach the light with ease and traps... When getting to know your new technology, you could consider... To activate your Fomo port, connect... Being the proud owner... Additionally, because you can never predict...).

The pupil's ability to adapt their writing for different narrative purposes, showing awareness of the reader, is evidenced in three engaging pieces written from different perspectives.

In piece B, the pupil writes as a third person 'limited' narrator with access to the thoughts of the main character – Stanley – and only describing the events that Stanley personally experiences. We learn, for example, what Stanley does while waiting for the warden's return but are not told what happens to Mr Sir to leave him 'full of fear' with 'three bulging marks on his cheek'. This deliberate omission adds to the tension of the piece, as do some vocabulary choices (deafening silence... full of fear... cloud of dust), showing good awareness of the audience.

The tension in the piece builds from the first paragraph, which hooks the reader by alluding to a problem (he was more concerned for Mr Sir...), while in the second we learn that Stanley is to meet the warden because he is 'in trouble'. The narrative peaks in the third paragraph when the warden is encountered, although the cause of the 'trouble' is never explained to the audience. This omission does not, however, detract from the piece meeting its overall intended purpose, namely, to engage the reader through building suspense.

Piece C, the school prank, is also written in the third person and describes characters through dialogue and action. This well-structured piece chronicles the events of a night and the next day by focussing on three discrete episodes – the prank, the discovery and the fall-out – thus exercising a control over the narrative which supports and sustains reader understanding and interest. Awareness of the audience is reflected in the use of clues to encourage reader inference, for example at the very end of the story when the headmaster announces that all pupils' handwriting is to be scrutinised (The three troublemakers stared at each other. "oh no!" the three of them said together.). Varied multiclausal sentences support description and build momentum across the piece (Scanning the perimeter, their eyes locked onto the door they had previously left open.), and appropriate verb choices emphasise tension (sprinted... ducked...). There are a few grammatical inaccuracies ("Now last night me and Mrs Vegara think that a pupil or pupils' broke into the building... so we have an idea on who did it..."), but not enough to significantly reduce the impact of the piece.

Piece F, the diary entry, is a first-person narrative adopting an informal tone to engage the reader (...fast forward to a few minutes later and I was slap bang in the middle of a warzone.) and deploying an engaging slow reveal. The reader gradually learns that the narrator is a horse who offers a distinct personal perspective on the events of the Peterloo Massacre. Careful language choices and detail support this gradual revelation (tussle my hair... but the humans... many of my kind... after one swift kick... charge... with the heavy lump on my back...). This choice of an unreliable narrator – who lacks understanding of events and even takes pride in their involvement – is used effectively to powerfully convey the full horror of the massacre (I was nervously close to the crowd, which unfortunately made me knock a smaller being out of a person's arms. Others behind me crushed the body as we carried on... what I took part in today makes me long for a permanent position in the field.).

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

The three narratives in this collection, pieces B, C and F, demonstrate the pupil's ability to describe settings, characters and atmosphere.

Piece B describes Stanley's encounter with 'the warden', adopting a pared back style appropriate for moments of tension. The descriptive vocabulary is often simple (hot, sweaty face), sometimes selected for effect (muffled... boomed... clambered... peeked) and only occasionally imprecise (the cool breeze landed on...). Contrasting themes – heat and cool, distance and confinement, sound and silence – are also used effectively to describe the setting and atmosphere. The description of the heat and of the silence between Stanley and Mr Sir conveys tension as they anticipate meeting the warden. While still in the truck, 'the cool breeze from the open window' cools Stanley and on arrival, the shed is 'engulfed in shade' but a place of uncertain sanctuary. The description of Stanley's journey from outdoor space to confinement contributes further to the tense atmosphere.

The truck stops 'a few yards away from the cabin', and Stanley looks 'out into the distance' before walking towards it in nervous anticipation of the warden's mood (Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble.). Once inside, the adults speak but Stanley 'stay[s] silent' and is confined to a 'room filled with boxes and shelves', hearing only 'muffled voices' until the angry warden reappears shouting (her voice boomed.).

Following the break in the tension, events are effectively reversed and the subsequent atmosphere between man and boy is well-described using carefully chosen details. Stanley runs 'out of the cabin and into the truck' where Mr Sir 'clearly [doesn't] want to talk' although 'his face is full of fear'. Stanley, 'finding the deafening silence... too much', is compelled to speak albeit 'in a quiet voice'. The boy is ultimately left behind as the truck departs 'in a cloud of dust'; the simple but well-chosen phrase heavy with meaning, signalling a return to heat and space, free from the cabin but by no means safe.

Piece C is a narrative set in a school and describes events at three different points in time: the prank in the night, the headteacher's early morning discovery and the subsequent fall-out. The sense of place is effectively evoked by the inclusion of detail typical of a school (gates... corridors... noticeboard... trophy cabinet... assembly hall) and the atmosphere of daring is successfully developed through the description of the children's illicit movement through the building at night. They breach 'the perimeter', 'sprint[ ] down hallways', 'duck[ ] when they [see] the cleaner', reach 'the main office: the trophy cabinet reflecting the moonlight', and enter the forbidden 'caretaker's office'.

After this longer night-time section, the narrative moves with control to the next morning and then to later in the day, deftly transferring focus from one location and time period to the next without using excessive or extraneous descriptive detail. The writer tracks the teachers' arrival at school (...as she exited her car making her way towards the main office.), their dawning realisation ("No notices, how strange. oh wait what's this?") and their shock at the prank ("Sir, you might want to turn around,") which contrasts with children's thrilled pride of the night before ("This is my moment...," muttered Hector, as he pulled a bag of goldfish from his bag.).

The narrative reaches a conclusion with a description of the pranksters nonchalantly arriving at assembly. Until this point, these characters – described effectively in the main through their actions and words – have been daring, cool and well-organised. Hector is the vengeful leader muttering to himself, Will impatient with Katie and the ladder and Katie disdainful of authority, 'rolling her eyes' at the thought of the headteacher ("It's probably one of Mr Lancaster's boring assemblies..."). The story ends, however, with a sudden shift in the pranksters' attitude, their bravado replaced by dismay at impending discovery ("oh no!").

In the diary entry, piece F, descriptive detail evokes period (magnificent uniforms..., comrades..., finery) and place (the stables... the tall building... a wooden platform... a cobbled street). The tension in the piece mounts as the descriptive detail builds (more and more people crowded around a wooden platform... loud cheers... [turned to] jeers). It is narrated effectively by a first-hand witness – a horse – and the description of the horse's own feelings and sensations also builds atmosphere (I found it rather intimidating... the cheers stopped me from fully focussing... the jeers continued to deafen my ears... my legs ached). The account of the rising panic and the devastating events that follow – the small child 'crushed' and many others 'collapsed' as the narrator and comrades 'charged through the crowd' – is perhaps made all the more horrific by the narrator's lack of understanding and their dislocation (I don't know what came over me) and by their misplaced pride (I think my comrades would agree with me that I am definitely a strong candidate).

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

Dialogue is used in both piece B, the Stanley narrative, and in piece C, the school prank to convey character and advance the action.

In piece B, we learn about characters through Stanley's internal dialogue: his 'laughing ... "friends"'; Mr Sir 'chewing on... sunflower seeds to help stop his addiction to smoking'; and the warden who in the past 'seemed fairly nice; but that was when [Stanley] wasn't in trouble'. Direct speech is deliberately sparse but eventually used to convey key information: Stanley's alleged 'crime' and his nature (he is nobly taking the blame), the warden's reaction to Stanley's deeds and Mr Sir's ineptitude. The warden's welcoming speech, written appropriately in an exclamatory and informal style ("Well if it isn't Caveman!"... "C'mon in..."), conveys character and is also unexpected and confusing to Stanley, adding to his trepidation. Her subsequent words reflect her changed mood ("What you looking at?"... "Get out now!"). The dialogue also conveys the power relationships between the characters: the warden's authority, Mr Sir's relatively low status but power over Stanley and the boy's helplessness.

The sparse dialogue between man and boy at the end of the episode is powerful. The writer leaves it to these last lines to allow Stanley to speak aloud for the first time, his suggestion ("I can walk if you want?" spoke Stanley in a quiet voice) implying obedience and an acknowledgement that retribution is due. Mr Sir's initial silence, indicating fear of the warden and humiliation, is followed by angry sarcasm (Mr Sir sighed... "what a great idea," said Mr Sir sarcastically, as he stopped the truck...).

In the night-time section of the school narrative, piece C, a balance of dialogue and narrative is used to advance the plot ("We're back with the ladder! Now all three off us need to get the hose," spoke Will, helping Katie set the ladder up. "Alright let me finish sorting the fish out," said Hector, pulling another bag out, before standing up and following his friends down the corridor.). The dialogue also conveys character. Hector is vengeful ("This is my moment. I'll show them not to mess with me,"), while Katie is plucky and decisive ("Hey will, give me a boost and I'll pull youse over"). Colloquialisms appropriately reflect the informal way children interact (youse... d'yas know the plan?).

The narrative's transition to morning time and the introduction of new characters is also signalled by dialogue ("Good morning Mr Lancaster!" greeted Mrs Vegara as she exited her car"...), and these daytime sections rely almost entirely on carefully controlled dialogue to advance the plot – the discovery of the prank, the headteacher's reaction and the pranksters' nonchalance followed by alarm.

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

A strength of this pupil is their ability to select vocabulary and grammatical structures for different effects which meet the requirements of the different types of writing across the collection.

In piece A, the present perfect is selected to describe the writer's growing awareness of his tutor's failings and their own past complaints (I have come to realise... it has come to my attention... When I have complained about this...). Adverbials communicate the passage of time (during my time in your teaching space... recently... over the past few days...). Modal verbs and verbs with modal meaning (expect) are used to outline the complainant's expectations (I should be taught... what you could do... I expect you to be able...). The use of the subjunctive supports the formal tone (if I were you...) as does the passive form (I have been told that they are the most important subjects and should be taught more often...). Adjectives are modified to express the degree of outrage (how selfish you are... how disgusted I am...) and a rhetorical question commands the reader's attention (did I mention the 'bone-shaker?').

In the second, persuasive, letter (piece E), perfect forms are used to set the context of the letter (we have been studying...) and to outline the cause for concern (Climate change has already had observable effects on the environment ...). Modal verbs are employed to express intentions (I would like to leave you with ...), hopes (people amongst our local communities can have a brighter and better future ...) and immediate solutions (Though it may be difficult for some people to make a change, we can put policies into place to reduce emissions today.), with a few lapses (I just wish I can share my worries with you.). Adverbials are used to highlight the urgency and explain (As the earth continues to warm... at risk... a lot sooner).

In the 'Holes' narrative, piece B, the past perfect is used to describe significant events occurring prior to the narrated moment (Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble...) and events not personally witnessed by Stanley (whatever had happened, he clearly didn't want to talk about it...). This tense is also used to explain cause, as are modal verbs (the truck had stopped some yards from the cabin, so they had to walk... "Ma'am I am so sorry I had to interrupt you, but Stanley here claims..."). Extended noun phrases, prepositional phrases and relative clauses are all used to provide descriptive detail (the cool breeze from the open window... engulfed in shade... Stanley, who was holding the box... a few yards away from the cabin.).

Descriptive and precise detail in the school narrative, piece C, is also achieved through the use of noun phrases, relative clauses and present participles (the trophy cabinet reflecting the moonlight... their eyes locked onto the door they had previously left open... scanning the perimeter). Adverbials support reader understanding of the action, when and where the different events in this quite complex prank plot take place (outside the gates... at the front in his usual spot... Before they knew it... Once the tank was full...). The diary entry, piece F, also evidences the pupil's ability to select structures that support this narrative, again providing detail through a variety of structures including extended noun phrases (another boring day in the stables...) and relative clauses (a tall man who was wearing one of the most magnificent uniforms I had ever seen.). Adverbials support reader understanding of when, where and how the events of the day take place (As the day went on... after what felt like forever... down the side of a tall building... in some kind of formation...). The horse's rather formal closing remarks expressing their hopes for the future are relayed through modal verbs and the subjunctive (...I think my comrades would agree... should the opportunity arise).

The pupil uses a variety of structures to achieve the precision necessary for the explanation text, piece D. These include relative clauses and preposition and noun phrases (the main circuit board, which enables power to reach the light with ease... traps the light within your appliance... illegal piece of science technology). Multiclausal sentences explain cause and consequence (If you inadvertently press the emergency off button, the screen will flash... You will need to discard the device before it self-destructs, leaving no trace of its activities.). The imperative is used to instruct (connect ... flick...).

use ...), and modal verbs and the future form express possibility (you should be able to look after it... this guide should of answered all your questions... it is more than likely that you will find...). Sentences in this and other pieces are occasionally over protracted, leading to loss of control, but this does not prevent the attainment of this statement.

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

Across the collection, the pupil builds and sustains cohesion within and across paragraphs using a range of devices to ensure flow across each piece.

Cohesion is regularly sustained by adverbials which help sequence events and add detail, including explanations of when, where and how. For example, in the complaint letter, piece A (When I have complained to you about this...) and in the narrative, piece B (The room was filled with boxes and shelves... Stanley walked around the room peeking into each box...). Adverbials are sometimes used to signal relationships between parts of the text, for example, in the climate letter, piece E, when concluding (Finally...) or in the information piece, D, when adding extra information (Additionally...) and in the diary entry, piece F, when including contrasting information (unfortunately...). This is occasionally not successful, for example in piece F (Despite wearing my finery, the jeers from the crowd continued to deafen my ears...), but these lapses are the exception rather than the rule in this collection.

The pupil avoids unnecessary repetition by using different synonymous references, including pronouns. In piece D for example, the Fomo Port is referred to using various synonyms (this illegal piece of science technology..., a dangerous device..., this contraption..., the machine..., it..., the gadget..., your equipment). Synonyms for the pranksters in piece C include 'tricksters', 'his friends', and 'the three trouble makers'. In the diary entry, piece F, pronouns are employed (a man appeared on the platform. I couldn't hear what he was saying properly but the humans who had gathered seemed to of found it entertaining...). Deliberate omission also avoids repetition, for example in piece C (... Stood outside the [school] gates, were the school's most feared tricksters... their eyes locked onto the door [which] they had previously left open.).

Repeated themes – such as the heat and silence in the Stanley narrative, piece B – and repeated words and phrases are also deliberately used for effect and to link information, for example in the diary entry, piece F, (I was positioned down the side of a tall building; a building that I had watched many people enter earlier that day... with my back to the building I was previously stood next to...) and when describing Stanley's thoughts, (He could imagine his "friends" laughing. He could imagine them stuffing their faces with stolen sunflower seeds. But he honestly didn't care...). In the same piece, piece B, repetition across paragraphs also adds to the mounting tension, keeping it cohesive. This repetition ('The journey wasn't that bad... The walk wasn't that bad') implying that the meeting with the warden might, in contrast, be 'bad'. (It continues 'Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble.')

The pupil is also able to move between tenses and forms to support cohesion, for example in the second paragraph of the climate change letter, piece E, the writing moves deftly between present perfect, simple past and present and a future form (... we have been studying in depth about climate change. One of our tasks was to contact our grandparents to ask...since then we have realised ... I believe that if we cut our carbon emmissions ... our lives can be ...).

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

The pupil demonstrates very effective control over verb tenses and forms across the collection. The present forms are employed in the letters, pieces A and E, to relay current and immediate matters of complaint (your lessons are boring and pointless...) and matters of concern (The reason I am writing to you is to share my concerns for climate change...). In piece D, the present progressive is used effectively to outline the purpose (you are probably wondering how to use such a dangerous device without causing a worldwide power cut...) and the present tense is used appropriately to describe how the Fomo Port works.

The present perfect is employed to describe cause, for example in the letters, piece A (the majority of your lessons have been...) and piece E (since then we have realised). In piece E, the present perfect is also used alongside the present progressive to distinguish things that have already happened from things that are still happening (Glaciers have shrunk; ice on rivers and lakes is breaking up earlier; plants and animal ranges have shifted and trees are flowering sooner.).

The past perfect is used in the narrative writing to contrast events that happened before with the events currently described, for example in piece C (their eyes locked on the door they had previously left open...). In piece B, the progressive past perfect explains cause (he was more concerned for Mr Sir, who had been chewing on...).

Both simple past and past progressive are also used to describe a character's actions and their appearance, for example in piece B (The warden opened the door. She was wearing shorts and a T-shirt and her hair was flowing down her shoulders.).

Hopes and expectations for the future are expressed using the present tense in both letters, pieces A and E (if we cut our carbon emmissions in half...); and fears and solutions are communicated using modal verbs in the present form (Your attitude should be fixed immediately... As the earth continues to warm, habitats may no longer be hospitable... We should be changing our lifestyle not the planet.). In piece D, the aims of the piece are expressed in the future (This simple guide with [will] give you all the information...) as are advice to the reader (it is more than likely that you will find...) and possible outcomes (If you inadvertently press the emergency off button, the screen will flash red).

There are occasional lapses in Standard English, for example in piece C, 'Stood outside the gates, were the school's most feared tricksters...' and piece D, 'This guide should of answered...'. However, overall, there is strong evidence in this collection to meet this statement.

**The pupil can use the range of punctuation taught at KS2 mostly correctly (for example, 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
- During my time in your teaching space, I have come to realise how selfish you are. (piece A)
- When I have complained to you about this, I have been told that they are the most important subjects... (piece A)
- Hector had never been in the caretaker's office, but he had a pretty good idea of what to expect. (piece C)
- From the corner of my eye, I could see thousands of people rushing to a side street, making me jolt in that direction... (piece F)
- apostrophes in contractions in speech to reflect the informal register
- C'mon in, (piece B)
- d'yas, (piece C)
- commas in letter writing
- Dear Herr Liszt, (piece A)
- Yours faithfully, (piece A)
- Yours sincerely, (piece E)
- inverted commas and other punctuation to indicate direct speech
- "What you looking at?" (piece B)
- "Get out now!" her voice boomed. (piece B)
- "Well if it isn't Caveman!" she started, "C'mon in." (piece B)
- "What a great idea," said Mr Sir sarcastically, as he stopped the truck allowing Stanley to get out. (piece B)
- "Alright d'yas know the plan?" Hector asked... (piece C)
- "Fish? What fish?" said Mr Lancaster confused. "Sir, you might want to turn around," whispered Mrs Vegara. (piece C)
- colons, semi-colons and dashes to mark the boundary between independent clauses
- Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble. (piece B)
- Because damaging property is something everyone worries about, the Fomo Port can be easily fixed; all you need is a screwdriver and it is more than likely that you will find the broken part at a local shop or online. (piece D)
- The land that we stand on isn't just getting warmer; there are changes to the... (piece E)
- I was positioned down the side of a tall building; a building that... (piece F)
- I don't know what came over me; the adrenaline was rushing through my entire body. (piece F)
- punctuation to indicate parenthesis
- ...you disrespect me and not my sister (Gretel). (piece A)
- ...the cabin was engulfed in shade (one thing he had missed)...(piece B)
- ... helping Katie set up the ladder (she was always useless about this). (piece C)
- ...this illegal piece of science technology, known as the Formo Port, ... (piece D)
- It looked alot like a garden shed – full of gardening tools and confiscated items he had taken from children at breaktime. (piece C)
- ...there are changes to the water causing algae to leave coral reefs, turning the coral white and vulnerable to disease and death – phenomenon known as coral bleaching. (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**

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

- variety... recommendations (recommend) (piece A)
- interrupt... shoulders (piece B)
- equipment (piece D)
- communities... sincerely (piece E)
- opportunity (piece F)

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

- creative... imagination... adventure... attitude... disgrace... disgusted... multitude... complaints (piece A)
- addiction... engulfed... favour... muffled... bulging... deafening... sarcastically... clambered (piece B)
- perimeter... previously... trophy... released... obviously... malicious... (piece C)
- illegal... technology... device... contraption... electrocuted... inserting... circuit board... appliance... manual... inadvertently... emergency... gadget... responsibility... popular (piece D)
- negatively... impacting... species... observable... phenomenon... lifestyle... hospitable... vulnerable... adventurous... (piece E)
- magnificent uniforms... positioned... intimidating... entertaining... finery... continuously... ached... cobbled... formation... previously... companions... entire... permanent... candidate (piece F)

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

Although the pupil has used printed handwriting in the majority of the pieces, the pupil's ability to maintain joined handwriting is evidenced by the diary entry (piece F).

**Why is the collection not awarded the higher standard?**

There is evidence in some pieces to suggest that Pupil C is working 'at greater depth' in some aspects of their writing. These include their ability to choose the appropriate register, and their selection of appropriate form, such as the use of subtle persuasive techniques in the explanation piece (D) and the withholding of the narrator's identity in the diary entry (piece F).

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

While pieces are effective, opportunities to expand ideas are sometimes missed, and the vocabulary choices might be more ambitious (for example in the Stanley narrative, piece B) were Pupil C to draw more often on their reading.

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

The pupil does demonstrate an ability to distinguish and move between the language of speech and writing, for example in piece C, the school prank narrative ("Alright d'yas know the plan?" Hector asked, opening his backpack to check everything. His friends nodded and they entered the school.).

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

Pupil C does not yet sustain the level of control over formality that would be expected of a pupil working at greater depth within the expected standard. In the opening paragraph of piece E for example, there are lapses (I have plenty of reasons on how we can make a difference and plenty of reasons on why you should listen to me. I just wish I can share my worries with you...). Sentence structure and grammar across the pieces are generally controlled, and sentence construction varied and used for specific effect. However, some sentences are fragmentary, and others overlong.

**The pupil can use the range of punctuation taught at KS2 correctly (for example, semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity**

Punctuation could be used more precisely to enhance meaning. The insecure use of colons and semi-colons in particular, for example in piece C (Before they knew it, they were stood outside the main office; the trophy cabinet reflecting the moonlight.), indicates that Pupil C is still developing the level of control over sentence structure that might be expected of a pupil judged to be working at greater depth.

### Piece A: a letter of complaint

Context: pupils had read half of 'The Boy in the Striped Pyjamas' by John Boyne and collected ideas about characters who might like to write a formal letter of complaint. Pupil C chose to write a letter from Bruno to his tutor Herr Liszt.

The Main House  
Out-with  
Poland

Dear Herr Liszt,

Tuesday, 19<sup>th</sup> March 1942

I regret to inform you, that your lessons are boring and pointless. During my time in your teaching space, I have come to realise how selfish you are. You only pick certain subjects, you do not listen to my opinions and you most certainly do not care about the insults that slip out of your mouth. Also, did I mention the 'bone-shaker'? It is noisy and very interrupting. All these issues should be changed before your next arrival at Out-with.

Over the past few days, it has come to my attention that the majority of your lessons have been ~~History~~ and history and geography, which is unacceptable as I should be taught a wide variety of lessons. When I have complained to you about this, I have been told that they are the most important subjects and should be taught more often. I disagree with that. I believe that art and reading should be taught more because they allow me to be creative and use my imagination. ~~more~~. Now don't think think this is the only complaint letter I ~~write~~ <sup>have written</sup>, because it is not. I have already complained to Mother and Father so if I were you, I would sort your lesson plan out.

Now, have you heard how noisy your bike is? I will take that as a no. That 'bone-shaker' is loud and interrupts my only time to read my adventure books that include a series of explorers. I am not the only person to complain <sup>about</sup> your bicycle, yet I am the first to bring it to your attention. Allow me to give you some recommendations of what you could do; set it on fire; crash it into a wall or just get it repaired. I hope my recommendations have made you realise how rackety your bike is, as something should be changed about it.

Recently, your attitude has been an utter disgrace to listen to. You better think about those insults that are flying out of your mouth as they are affecting me mentally. Also, I don't understand why you disrespect me and not my sister (Gretel). I am still a person who is no different to Gretel. You also think of me as an older child which I do not like, as I am a child who does not want to read giant history books in their spare time. Your attitude should be fixed immediately!

You should of now realised how disgusted I am with your behaviour. Due to my multitude of complaints, I expect you to be able to fix your bike and your attitude ~~etc.~~ to be completely honest, you are lucky I still want to come to your lessons.

Yours faithfully,

**Piece B: a narrative describing a single episode**

Context: pupils had read 'Holes' by Louis Sachar and chosen to write their own suspenseful version of Stanley's encounter with The Warden.

He climbed out of his hole. The journey wasn't that bad, as the cool breeze from the open window landed on Stanley's hot, sweaty face. He could imagine his "friends" laughing. He could imagine them stuffing their faces with stolen Sunflower seeds. But, he honestly didn't care, he was more concerned for Mr Sir, who had been chewing on the sunflower seeds to help stop his addiction to smoking.

Stanley stepped out of the truck. Mr Sir was ~~chewing~~ <sup>chomping</sup> <sup>crunching</sup> on Sunflower seeds whilst Stanley ~~took~~ looked out into the distance. The other boys had told him that the cabin was engulfed in shade (one thing he had missed). The truck had stopped a few yards away from the cabin so they had to walk. The walk wasn't that bad as she owned the shade. Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble.

The warden opened the door. She was wearing shorts and a t-shirt and her hair was glowing down her shoulders.

"Well if it isn't Caveman!" she started, "<sup>Simon in</sup> ~~Please enter~~" Stanley didn't know if she was happy to see him or <sup>if</sup> she was angry and putting on a smile.

"Ma'am I am so sorry I had to interrupt you, but Stanley here claims he stole my sunflower seeds but I think he is covering up for X-ray or Magnet," explained Mr Sir grabbing the empty bag of sunflower seeds out of Stanley's hands. Stanley ~~just~~ stayed silent.

"Alright, Stanley do me a favour and go and wait in that room," she said pointing to a door. ~~in the~~ Stanley did as he was told.

The room was filled with boxes and shelves. He could hear the muffled voices of the warden and Mr Sir talking outside. Stanley walked around peeking into each box. One box caught Stanley's eye. It was slightly smaller than the other boxes and had holes poked into it. The door opened.

"What are you looking at?" shouted the warden walking over to Stanley, who was now holding the box. Stanley wanted to say something, but couldn't.

"Get out now!" her voice boomed. Stanley ran out of the cabin and into the truck. ~~Mr Sir's face was full of fear. He had three~~

Mr Sir's face was full of fear. He had three bulging marks on his left cheek, <sup>all being different heights.</sup> whatever had happened, he clearly didn't want to talk about it. The deafening silence was too much for Stanley.

"I can walk if you want," spoke Stanley in a quiet voice. Mr Sir sighed.

"What a great idea," said Mr Sir sarcastically, as he stopped the truck allowing Stanley to get out. Stanley clambered out and Mr Sir left in a <sup>city cloud</sup> ~~blast~~ of dust.

**Piece C: a narrative describing a series of events**

Context: pupils had been reading 'Night Bus Hero' by Onjali Rauf and discussing the pranks played by the main character, Hector. Th

Stood outside the gates, were the school's most geared tricksters. Scanning the perimeter, their eyes ~~too~~ locked onto the door they had previously left open. "They will give me a boost and I'll pull you over," spoke Katie, as she walked towards the gates. They all climbed over and began to approach the door.

"Alright d'ya know the plan?" Hector asked, opening his backpack to check he had everything. His friends nodded and they entered the school.

They sprinted down hallways <sup>and</sup> ducked when they saw the cleaner. Before they knew it, they were stood outside the main office; the trophy cabinet reflecting the moonlight. Hector ~~pushed down~~ lighted his back pack off his shoulders, as Will and Katie left to get the ladder from the caretaker's office.

"This is my moment. I'll show them not to mess with me," muttered Hector, as he pulled a bag of goldfish from his bag. ~~Alright~~

"We're back with the ladder! Now all three of us need to get the hose," spoke Will, helping Katie set the ladder up. (She was always useless <sup>at this</sup>)  
"Alright let me finish sorting the fish out," said Hector, pulling another bag out, before standing up and following his friends down the corridor. Hector had never been in the caretaker's office, but he had a pretty good idea of what to expect. He entered the room. It looked a lot like a garden shed - full of gardening tools and confiscated items he had stolen from children at breaktime. He thought: I might use this stuff <sup>one day</sup>.  
"Hello, earth to Hector?" started Katie snapping him out of ~~day~~ his daydream.  
"Me and Will were just saying how you will stay here to turn the hose on and we will ~~take the~~ <sup>it</sup> hose down." Will and Katie carried the hose down and Hector turned the tap on, filling the tank up.

Once the 'tank' was full they one by one released the gish into their new home. <sup>then</sup> they ~~legs~~ made their exit.

"Good morning Mr. Lancaster!" Spoke greeted Mrs. Vegara, as she exited her car making her way ~~up~~ towards the main office.

"Good morning Mrs. Vegara," replied Mr. Lancaster. They both entered the building. One thing Mr. Lancaster did everyday was check the notice board; so he obviously checked it today. ~~Everything~~ looked

"No notices, how strange, oh wait! what's this?" questioned Mr. Lancaster, picking up a bright yellow post-it note. Written on the post note in scribbled handwriting was "remember to feed the gish!"

"Fish? What gish?" said ~~Mr~~ Mr. Lancaster confused.

"Sir, you might want to turn around," whispered Mrs. Vegara.

\* \* \*

Hector and his friends walked down the corridor.

"You don't think this assembly is about the gish?" asked Will. The three of them were in a line; Katie at the front, Will in the middle and Hector at the back. Hector and Katie shrugged.

"It's probably one of Mr. Lancaster's boring assemblies, where we have to sit and listen to all the dribble he has to talk about," spat Katie, whilst rolling her eyes. The two boys nodded and entered the hall.

"Good morning everyone!" spoke Mr. Lancaster. He was stood at the front in his usual spot. Hector could sense the anger in his voice.

"Now last night me and Mrs. Vegara think that a pupil broke or pupils' broke into ~~school~~ <sup>the building</sup> and played a malicious act on the school."

He started, as he pulled something out of his pocket, "They left this note and so we ask throughout the day each and everyone of you will write this out so we ~~know~~ <sup>have an idea on</sup> who did it, otherwise this will be taken up with the police." The three troublemakers stared at each other.

"Oh no!" the three of them said together.

### Piece D: an explanation text

Context: while reading 'Night Bus Hero' by Onjali Rauf, the pupils noticed that the thief was using a special device to make light disappear. They created their own piece of equipment and wrote an explanation of how it worked.

## How can the Fomo Port change your life?

If you are lucky enough to get your hands on this illegal piece of science technology, known as the Fomo Port, you are probably wondering how to use such a dangerous device without causing a worldwide powercut. This simple guide will give you all the information on how to use this contraption so you won't be stuck in hospital because you accidentally electrocuted yourself. (again).

## How to use this high-quality piece of technology.

To activate your Fomo port, connect the device to your phone by inserting it into your charging port. Once the screen on the machine lights up, click the switch labelled: 'on/off' and a green light should appear - letting you know that the light will be stolen shortly. The device then connects to your WIFI and personal documents before hacking into the main source of light. The Fomo Port sends powerful viruses to the main circuit board, which enables power<sup>to</sup> reach the light with ease and traps the light within your appliance.

## How to maintain and care for your <sup>Fomo</sup> ~~Foto~~ port.

When getting to know your 'new technology, you could consider reading the instruction manual. You might be worried about

damaging it or using it in the wrong way. If you inadvertently press the emergency off button, the screen will flash red giving you five seconds to unplug the gadget from your mobile. You will then need to discard the device before it self-destructs, leaving no trace of its activities. Because damaging property is something everyone worries about, the Fomo Port can be easily fixed; all you need is a screwdriver and it is more than likely that you will find the broken part at a local shop or online. Additionally, because you can never predict the British weather, you can buy a waterproof spray to keep water out of your equipment.

Now that you have some form of understanding of your new contraption, you should be able to look after it properly. Being the proud owner of a device like this is a big responsibility. This guide should have answered all of your questions and taken some of the weight off of your back. If you have any further questions, use a popular online browser to answer them.

**Piece E: a persuasive letter**

Context: as part of their topic work on climate change, pupils wrote persuasive letters to their local authority to ask them to help.

Dear \_\_\_\_\_

I am a year 6 student who attends \_\_\_\_\_

The main reason I am writing to you is to share my concerns for climate change and how it is negatively impacting our planet. I have plenty of reasons on how we can make a difference and plenty of reasons on why you should listen to me. I just wish I can share my worries with you so not only me but many people amongst our local communities can have a brighter and better future.

As a class, we have been studying in depth about climate change. One of our tasks was to contact our grandparents to ask about their way of life, since then we have realised the difference between our carbon footprint. I believe that if we cut our carbon emissions in half, our lives can be somewhat of a more modern version of our grandparents' lives. Though it may be difficult for some people to make a change, but we can put policies into place to reduce emissions today.

Global climate change has already had observable effects on the environment. Glaciers have shrunk, ice on rivers and lakes is breaking up earlier, plant and animal ranges have shifted and trees are flowering sooner. All of these natural occurrences are happening a lot sooner because of climate change and global warming.



As the earth continues to warm, crucial habitats may no longer be hospitable for certain animals or plants. This puts a variety of species at risk, depending on whether they can adapt or move. The land that we stand on isn't just getting warmer, there are changes to the water causing algae to leave coral reefs, turning the coral white and vulnerable to disease and death - a phenomenon known as coral bleaching.

Finally, I would like to thank you for taking the time to read about my ~~concerns~~<sup>worries</sup> and I would <sup>like</sup> to leave you with one final thought: ~~without a thriving natural world, humans will die. we~~ <sup>we should be changing our lifestyle, not the planet.</sup> we must protect our planet before it's too late!

Yours sincerely,

### Piece F: a diary entry

Context: following a history topic examining the Peterloo Massacre, pupils were given the option to choose from whose perspective they would like to write about it. Pupil C chose to write as one of the horses.

Dear diary,

What I did today makes me want to tussle my hair with pride. This morning I woke up and thought it was going to be another boring day in the Stables, until he came into my room with a tall man, who was wearing one of the most magnificent uniforms I had ever seen. Being an off-duty member of Service, I rarely see people like this, but fast forward to a few minutes later and I was slap bang in the middle of a warzone.

I was positioned down the <sup>side</sup> of a tall building, a building that I had watched many people enter earlier that day. As the day went on, more and more people gathered around a wooden platform about two hundred yards away from me. If I'm honest with myself, I found it rather intimidating. Finally, after what felt like forever watching a field crowded with people, a man appeared on the platform. I couldn't hear what he was saying properly but the humans who had gathered seemed to of found it entertaining due to the loud cheers that stopped me from fully gawking. Despite wearing my finery, the jeers from the crowd continued to deafen my ears. Although I was continuously moving forward, my legs ached. That's when everything went downhill - and I don't mean literally because that's my favourite type of turning.

I felt a sharp pain in my side and saw my friend edge closer to me walking forward as they did; I followed. Me and many of my kind moved gracefully along a cobbled street in some kind of formation. I was nervously close to the crowd, which unfortunately made me knock a smaller being out of a person's arms. Others behind me crushed the body as we carried on. Once we reached the end of the path I turned to face the herd of people with my back to the building I was previously stood next to. After one swift kick in the side, I had no choice but to charge forward.

I pushed past many people, making my way to the platform. All around me people collapsed to the floor as they tried to run from me and my companions. From the corner of my eye, I could see thousands of people rushing to a side street, making me jolt in that direction. I continued charging through the crowd until the field had cleared. I don't know what came over me; the adrenaline was rushing through my entire body.

I fought with the heavy lump on my back. He wanted me to continue fighting even though I had nothing left to give. What I look like today makes me long for a permanent position in the field. After a good grooming, I think my comrades would agree that I am definitely a strong candidate should the opportunity arrive.

**Expected  
Writing in KS2**

**2022-23  
Standardisation**

**Exercise 2  
Pupil B**

This collection includes:  
A) a balanced argument  
B) a narrative extract  
C) a short story  
D) an explanation  
E) an information text

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 (for example, 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 balanced argument (piece A), reasons for and against using pigs' hearts for humans are discussed. Based on reading 'Goodnight Mr Tom', the narrative extract (piece B) is a description of Willie's journey to and first meeting with Mr Tom, while the short story (piece C) focuses on two children finding mementoes of their grandfather's experience of war. The explanation (piece D) relates to how red blood cells work and is written for a young audience. The final piece, an information text (piece E), provides details of different biomes across the world.

In the balanced argument (piece A), there is clear awareness of purpose and audience, with the topic introduced in the first sentence (It is a well known fact that using pig hearts in human transplants have been debated about for a length of time.), and arguments considering both points of view developed in subsequent paragraphs, using an impersonal style (the chance of rejection is very high). Ideas are supported by evidence, including the stance of relevant organisations (P.E.T.A (people for the ethical treatment of animals) State that animals are not ours to experiment on... The BHF (British Heart Foundation) have funded) and statistics (67% of people are on the organ donor list), and a conclusion sums up the arguments in the piece. Rhetorical questions (IS this fair?), commands (Take your side!), direct address (You decide!) and emotive language (spare bag of parts.) are designed to engage the reader in the discussion, while additional information to clarify points is provided in brackets (Isolation for xenotransplantation (animal organs into human bodys)).

The narrative extract (piece B), written in the third person and past tense, establishes the Second World War context (billeting Officer... evacuees), and tries to create a vivid impression of the countryside from the children's perspective (they all could not take there eyes off the countryside veiw), with a range of descriptive details, reflecting sights, sounds and smells (lush green fields... the birds were cherping... The smell of lavender). Dialogue is used to convey the children's apprehension ("Where are we going?!" cried the little girl), and the character of Mr Tom ("What d ya want!" snapped Tom). Willie's physical and emotional vulnerability (tiny, pale boy in rags) is determined from the beginning and his increasing fear as they approach Mr Tom's house (Shaking in front of the door twice the size of him) builds up a sense of misgiving for the reader who feels concern for his fate as he is left on his own with a reluctant Mr Tom. The short story (piece C) uses description of setting (dark, dusty environment... scratched, creaky floorboards... the small window) to create atmosphere, and dialogue ("Wow!" Amar interrupted) to convey character and develop the plot in a complete narrative, also written in the third person and past tense. The opening engages the reader by taking them straight into the situation ("Get out of the way!" shouted Sophia) and there is some withholding of information to create interest, as it is not clear the children are in an attic until some way into the narrative. There is a build-up of tension as the children discover their grandfather's old possessions (Suddenly the top came off) and the piece culminates in the children's devastation when they find the note (They could soon imagine the trauma he went through... Tears were now running down their cheeks). The ending is slightly unsatisfying, however, in that the reader is left unclear what the note says, and the grandfather's reference to the children being 'mischievous' seems inconsistent with the sombre mood at the conclusion of the story.

The explanation (piece D) is clearly written for a younger audience, with information about how red blood cells work conveyed through a first person, conversational account (Hello, Im Barbra and Im a red blood cell) addressed to the reader. The opening engages the reader with a rhetorical question (Do you want to know how red blood cells travel ...?) and introduces the topic (I will be Showing you what my job is inside your body). The rest of the piece is clearly organised into paragraphs, tracking each stage of a cell's journey (Next, I go down), with a well-sustained extended metaphor of travelling by tube used to make the information clear and familiar for the target audience (To begin with, I hop on the tube... through a diffrent tube line). Subject specific language (ventricle... pulmonary artery... vena cava) is used to present scientific information, while informal asides (thanks plasma) help to make the piece engaging and entertaining.

Clearly organised into sections with headings (Tundra... Rainforest... Desert) and supported by relevant illustrations, the information text (piece E) presents detailed facts about different biomes, in an impersonal style, using the present tense (This biome is located). Although the piece lacks an introduction to biomes, each individual section opens with a topic sentence (The driest biome is the desert) to orientate the reader and offers precise details, including lists of countries (North America, Russia, Iceland and Greenland) and animals (The animals here are Musk ox, Actic-hare, Polar bear, reindeer, Arctic fox-and the Alaska.), statistics (Animals, such as elephants, get up to 50% of their diet) and additional information and explanations in brackets (different temperatures (28° on average) due to the location) relevant to the purpose of the writing. Geographic terms (biome... equator... Fahrenheit... species) add to the authenticity of the piece.

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

Setting, characters and narratives are described in both narrative pieces (piece B and piece C). In the narrative extract (piece B), the hostile atmosphere of the train is created through the brief description of the carriage (the cold, wooden floor). Various details are included to convey the children's impression of the countryside, from the gloom of the station platform (It was grey and foggy) to the attractiveness of the landscape (beautiful flowers blossomed near the lush green fields). Some details, however, are less convincing (towering ancient houses... isolated graveyard with shadows casting on the road) and the overall impact is not always coherent. Brief descriptive details (creaking gate... sage-green vines climbing up the overgrown house... the door twice the size of him) more successfully help to create an impression of Mr Tom's house and Willie's nervousness.

In the short story (piece C), some carefully selected details are used to convey an impression of the neglected, gloomy and fusty attic (One little window, letting all the light in). Sights (a pile of boxes), sounds (the scratched creaky floorboards) and smells (the smell

around her began to get worse) all help to build up a sense of the mustiness of the place, full of long forgotten mementoes from the past. There is some repetition of vocabulary (clouds of dust... dark, dusty... big, grey clouds... cloudy cluttered) but a sense of anticipation is effectively built up to the discovery of the note followed by a consequent change of mood from excitement to sadness.

The characters in the narrative extract (piece B) are distinguished clearly through description, action and dialogue. The billeting officer is portrayed as calm and kind (accompanying the small girl close to her) until she meets Mr Tom, when she becomes uneasy (she stuttered). Willie is portrayed as vulnerable, terrified and overwhelmed (tiny, pale boy in rags... he was trembling on the ground... Willie stared in awe) and Mr Tom as gruff, unwelcoming and intimidating (Mr Tom answered the door sharply... the towering man). In the short story (piece C), the children are presented as adventurous and curious (They were eagerly pushing and shoving), showing excitement and fascination with what they discover (Amar peeked in... she raced in... lifting the ancient items). There is some rivalry between the siblings (elbowing his sister in the chest... Amar shot past) with Sophia portrayed as the more reflective ("Should we go in?"... Yet she knew she was to do wrong) and single-minded of the two ("I'm going to read it!"). Reference to Sophia being 'sneaky', however, does not seem consistent with what she says ("I've never seen this before,"). Their initial exuberance is contrasted with their grief at the end (Tears were now running down their cheeks). Their grandfather's age and weariness is shown (Exhausted, worried, tired), as is his horror at what they have found (he suddenly felt his whole body go cold) and his concern for the tearful children (Grandad came over and tried to comfort them).

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

In the narrative extract (piece B), dialogue is integrated into the story to convey the different characters and their reactions, from the authoritative but sympathetic billeting officer ("Some place where you will be safe and happy,") who is taken aback at the abrupt directness of Mr Tom ("I... I... have) to the hostility of Mr Tom himself, conveyed in dialect appropriate to his character and background ("And Whats ya name boy?"). Willie himself is too scared to say anything.

Dialogue also helps to advance the action, with the first exchange between the little girl and the billeting officer introducing and contextualising the story (Where are we going?!" cried the little girl ... "... "Some place where you will be safe...") and the dialogue at the end establishing that Mr Tom is taking Willie as an evacuee to live with him ("Best you come in then ant you.")

In the short story (piece C), the dialogue is central to the story and incorporates colloquial language to convey the age and enthusiasm of the two children ("Woah,"... "Wow!"... "Ooo look at this!"). It also contributes to character development, for example Sophia's forcefulness ("Get out of the way!") and Amar's more tentative personality ("Sophia come look at this!"), but also his determination to compete with his sister ("Hey! Let me go first," yelled Amar). A variety of speech verbs are used, although these are sometimes inappropriate ("Ooo look at this!" mentioned Amar).

The dialogue is also used to develop the plot, with the opening section building up interest in where the children are ("I've never seen this before,") and later exchanges explaining that the children have never even heard about the attic and that there is something mysterious about it ("Why would they not tell us about this..."). It is also through the dialogue that the link with the war is revealed ("These are all ancient antiques from the war!") and the note is introduced (It's a note," Sophie muttered. "I'm going to read it!"). The dialogue also marks the grandfather's approach ("Sophia, Amar, where are you?"), his reaction to their finds ("What are you doing?" he asked angrily.) and the children's upset and shock ("Why would you not tell us about this?!"... "Did that really happen...?").

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

Across the collection, choices of vocabulary and grammatical structures are mostly appropriate to the requirements of the form, purpose and audience of the writing.

In the balanced argument (piece A), vocabulary is selected to be appropriate to the topic and create a sense of formality, with noun phrases used to give factual details (suitable donor... chance of rejection... severe side effects... pig hearts used in transplants) and scientific language to add authenticity (Isolation for xenotransplantation). Multi-clause sentences are deployed, mostly securely, to explain particular points (Most human diseases come from animals and the chance that your body will reject it is very high with horrific side effects). Passive verb forms create a formal tone (have been debated... being specially bred... pigs are seperated) and modal verbs are used to convey possibility (can suffer... will reject... Should we consider) and make assertions (Animals should not be harmed!).

Vocabulary in the narrative extract (piece B), especially adjectives, has been selected to create a vivid picture of the setting (foggy... lush... towering... sweeping... sage-green... overgrown) and verb choices give an impression of Willie's character and feelings (hiding... clenching... stared... rooted... shaking... trembled). Contractions (Whats) and abbreviations ("What d ya want!") are used appropriately, if not accurately, in the dialogue to mimic the speaker's accent and informality. A variety of grammatical structures is evident, with multi-clause sentences, mostly controlled, used to develop the story (In a glimps of her eye, she saw a tiny, pale boy in rags hiding in the corner, as the sound around her began to increase intensely), and some use of short sentences to provide contrast and vary the pace (Suddenly, he was there). Expanded noun phrases (tiny, pale boy... lush green fields... The smell of lavender and fresh flowers) add descriptive detail and the dialogue includes a range of sentence types, including questions ("Where are we going?!" and commands ("Stay at the end of the path..."). There is some repetition of structures, for example using 'and' and 'as', but these do not detract from the overall competence of the writing.

In the short story (piece C), vocabulary linked to the past supports the plot (mangles... wireless..... tin bath) while carefully chosen verbs create a sense of urgency and tension (shouted... crashed... pushing... shoving... tumbled). Modal verbs are used to suggest uncertainty (Should we... would they) and possibility (She could) and pronouns avoid repetition and aid cohesion (siblings... they). Multi-clause sentences (One little window, letting all the light in, allowed the children to discover what else was in there), together with prepositional phrases (in the corner of the room) and fronted adverbials (Silently, tip-toeing across the attic floor), add detail succinctly and focus the reader's attention on particular aspects of the narrative.

In the explanation (piece D), there is a deliberate and successful combination of informal language (hop on... pick up... me and my friends) to create a friendly tone and more scientific language (tricuspid valve... ventricle... pulmonary artery... aorta) to convey biological information, deploying appropriate terminology. Fronted adverbials are used to clarify the sequence of events (To begin with... Next... After that) and multi-clause sentences aim to ensure that information is lucidly explained (Once we get in, there we can't turn back due to the big chambers that send us down to the right atrium.).

Precise use of language (adapted... minimal... involve... inhospitable) and impersonal constructions (is located) are used to create a formal style in the information text (piece E) with geographical language used appropriately for the purpose of the writing (polar... biome... grassland... migrating... deciduous). Some range of constructions is used to convey information, with single-clause sentences often deployed to present straightforward facts (This biome is located in North America, Russia, Iceland and Greenland... The South Arctic Circle, Alaslak, Scandinavia and Siberia all have the Taiga biome.) while multi-clause sentences are used to show the relationship between ideas (The animals here adapt by not needing a lot of water and being able to blend in Such as the chareleons with there big long tounges.). Devices used to engage the reader include alliteration (It is a wild feeding frenzy of predators and prey.).

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

Across the collection, a range of devices is used to create cohesion within and across paragraphs and sections.

In the balanced argument (piece A), ideas are often related through topic (using pig hearts in human transplants have been debated... In the uk heart failure is). There is use of repetition (One of the main issues for using pigs' hearts... Pigs are), substitution (Pigs... animals), conjunctions (yet... although... and) and pronouns (heart donation is a big problem... that allows this) to make connections between points. Adverbials are used to link additional pieces of information (As well as) and also present contrasting views (on the other hand... however) while questions sum up key ideas at the end (Should we consider ...? ...do you want these desperate humans to die?).

In the first paragraph of the narrative extract (piece B), dialogue is used to link ideas, with the story initially told from the point of view of the billeting officer (In a glimps of her eye, she saw), and then moving to focus on Willie's perspective ('When are we going to stop? thought Willie). In paragraph two, pronouns (They... there), description of the scenery (Countryside view... beautiful flowers) and substitution (the wind... the strong breeze) connect ideas, though there are sometimes abrupt shifts between points (graveyard with shadows casting on the road... The smell of lavender).

Dialogue links actions and reactions in the short story (piece C) ("Woah!"... "I've never seen this before,"... "Ooh look at that"... "These are all ancient antiques from the war!"... "I'm going to read it!"). Ideas are related through conjunctions (Sophie took a closer look. Yet the closer she got, the smell around her began to get worse... as they approached the evergreen trunk, Sophia knelt down... Grandad came over and tried to comfort them) and adverbs and adverbial phrases support the narration within and across paragraphs (As they approached the evergreen trunk... From on top of the table, a pile of boxes... Silently, tip-toeing across the attic floor). Pronouns aid cohesion and avoid repetition (After saying that, she raced in... in the corner of Sophia's eye she saw... As Grandad ushered... he suddenly).

Adverbials are used in the explanation (piece D) to introduce the sequence of stages in the journey of the red blood cell (To begin with... Next... After that). Within sections, adverbs (then) show how the red blood cell circulates round the body. The topic of the piece and repetition of key words (how red cells travel through your body... I'm a red blood cell) and the use of the metaphor of the tube (I hop off the tube... through a different tube line) also help to create cohesion in the piece.

In the information text (piece E), subheadings signpost the reader to the different biomes covered (Desert... Savannah... Taiga). Ideas are often linked through topic (arctic temperatures... The lack of sunlight) and substitution (the tallest trees... This forest). Cohesion within sections is also achieved through the use of adverbials (As well as... Additionally... Also) and conjunctions (due to the location... because of the temperature... since water supply) linking different ideas. Pronouns also help to indicate the relationship between points, avoiding unnecessary repetition (Animals living there need to adapt to the cold. They do this by).

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

Across the collection, verb tenses are used appropriately and consistently. In the balanced argument (piece A), the simple present tense is used to convey facts about the issue (Although many need hearts, the chance of rejection is high... heart donation is a big issue in the uk). The present perfect is used to report past actions that continue into the present (The BHF (British Heart Foundation) have funded) and future verb forms indicate potential consequences (the chance that your body will reject it).

In the two narrative pieces, the simple past is mostly used consistently, for example in the narrative extract (piece B), to give an account of events that have happened, (cried the little girl... She saw... A slow drop of water ran down) with some use of the past progressive to show ongoing actions (were shacking... was trembling). In dialogue, the present tense is used to discuss what is happening at that moment, for example in the short story (piece C) ("What's in there?" ... "These are all ancient antiques..." "It's a note,") with the present perfect ("I've never seen this before...") and past forms ("Did that really happen ...") deployed to reflect different points in time.

There is consistent use of the present tense in the explanation (piece D) to clarify the movement of a blood cell (I hop on a tube... I go down into the tricuspid valve... I take my oxygen back), with some use of other verb forms, for example the future progressive to indicate what the explanation is going to include (I will be showing you).

In the information text (piece E), the simple present tense is used to convey facts about biomes (The rainforest is a tropical biome... there is minimal shade or water... the plants here include). There is some use of the present perfect to indicate actions from the past that continue to occur (They have adapted to this environment... The predators have adapted).

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

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

- commas to mark fronted adverbials and clauses
- Currently, heart donation... (piece A)
- As the birds were chattering and the wind was blowing, the strong breeze... (piece B)
- Silently tip-toeing across the attic floor, as Amar... (piece C)
- After that, I take my oxygen... (piece E)
- commas and brackets for parenthesis
- P.E.T.A. (people for the ethical treatment of animals) State... (piece A)
- One little window, letting all the light in, allowed the children... (piece C)
- through a different tube line (the Pulmonary Veins) and then... (piece D)
- Animals, such as elephants, get up to 50% of their diet... (piece E)
- commas to clarify meaning or to avoid ambiguity
- In a glimpse of her eye, she saw a tiny, pale boy in rags hiding in the corner, as the sound around her... (piece B)
- As soon as Amar said that, Grandad took the hat away from Sophia, locked up the trunk and carefully walked the children out, hoping they wouldn't be this mischievous ever again (piece C)
- Also, there are over 3000 different fruits growing on the trees, which could possibly be dangerous (piece E)
- semi-colons to mark the boundary between independent clauses
- Many die Waiting for a suitable donor; however P.E.T.A argue that Animals should not be harmed! (piece A)
- Willie Could barely move; he was rooted to the spot. (piece B)
- "Why would they not tell us about this; it's like they have hidden something from us," (piece C)
- Here, the average temperature is 20°C – 30°C; however, there is minimal shade or water. (piece E)
- speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas
- "Some place where you will be safe and happy," replied the billeting officer (piece B)
- "It's a note," Sophia muttered. "I'm going to read it!"
- colons to introduce items in a list
- located in: Africa, Northern Australia and parts of South America. (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 that are correctly spelt
- desperate... especially (piece A)
- accompany(ing)... ancient (piece B)
- environment... interrupt(ed)... mischievous (piece C)
- average... temperature (piece E)
- The spelling of more ambitious vocabulary is mostly correct
- Foundation... occasion... discussion (piece A)
- uncontrollably... intensely... exclaimed... lavender (piece B)
- precious... announced... mannequin... rummaging (piece C)
- ventricle... oxygen... Pulmonary Veins (piece D)
- dangerous... Fahrenheit... extremely... species... herbivores... insulation... deciduous... throughout (piece E)

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

The pupil writes legibly in joined handwriting.

**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.

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

Although there is evidence of a range of forms and purposes, it is not exceptionally wide, and the pupil's writing does not draw sufficiently on models from reading. There is also sometimes a loss of awareness of audience in the selection of content and the choice of language. For example, the descriptive details in the narrative extract (piece B) are inconsistent and not always plausible, moving from the 'foggy' platform to the 'lush green fields' and 'sweeping hill', creating a contradictory impression of the setting. Similarly, the 'chattering birds' and 'smell of lavender' do not sit easily with the 'graveyard with shadows'. There is also some repetition in the grammatical structures, for example, the use of 'and' (billeting officer and got sorted... turned the corner and they all... lush green fields and towering ancient houses) and choice of language (shacking... Shaking... trembling... trembled), some use of cliché (he was rooted to the spot) and some awkwardness of expression (accompanying the small girl close to her... staring at the billeting officer in the eye).

In the short story (piece C), the withholding of information about where the children are exploring becomes confusing for the reader as they are surrounded by 'dust' and 'cluttered boxes' before they apparently go into the attic. Sophia seems to enter before asking whether they should and is later described as racing in (Sophia pushing her way in... "Should we go in?" ... she raced in). Also confusing are references to the smell getting 'worse' with no mention of a smell previously (Yet the closer she got, the smell around her began to get worse.), Grandad 'standing up' when he has not been sitting (Standing up, Grandad came over) and the hat which has not appeared before (Grandad took the hat away from Sophia). There is also some awkwardness of expression (trying to stable his balance... grandad ushered into the cold) and while deliberate repetition of language can be effective, too much suggests a limited vocabulary (clouds of dust... dusty... grey clouds... cold and cloudy... ancient... ancient... cluttered... cluttered).

In the balanced argument (piece A), although ambitious in content and style, there is sometimes awkwardness in both the juxtaposition of ideas (Although many need hearts, the chance of rejection is high, with severe side effects. Do you agree with this?) and the expression of points (debated about for a length of time... bred especially for this occasion... a way that is available to use the organs... another way from killing the innocent pigs). In the information text (piece E), the style is inclined to be repetitive (This biome is located in North America, Russia... It is located in South America), with 'It is a wild feeding frenzy of predators and Prey.' standing out as atypical.

While a factual register is appropriate for the form and purpose of the writing, more variation in style and use of language would have made the piece more engaging for the reader.

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

There is evidence that the pupil can distinguish between the language of speech and writing and choose the appropriate register, for example, differentiating between the more formal tone of narrative and the more conversational tone of dialogue in the short story (piece B) (She could picture everything in her head as if ... "Ooo look at this!").

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

Written pieces adopt different levels of formality to suit context, purpose and audience, but this is not always managed with complete control, with some more informal expressions being used inappropriately, for example in the balanced argument (piece A) (Pig hearts used in transplants is an issue that will continue until it is sorted.). There are incomplete sentences, for example in the narrative extract (piece B) (Getting off the train and stepping onto the platform) and in the information text (piece E) (Although, there are numerous herbivores that have so much grass to graze on.) and non-standard English, for example in the narrative extract (piece B) (He was sat in the corner) and in the explanation (piece D) (then me and my friends go to the left atrium and we are still not done!). Grammatical structures are sometimes awkward, for example the use of a dangling modifier in the narrative extract (piece C) (Yet the closer she got, the smell around her began to get worse); and repetitive sentencing, for example single-clause sentences in the information text (piece E) (The animals here are Wolverine, Snow-shoe hare, American marten and a Canada lynx. As well as this, the plants here include pine (pinus) and spruce.) also undermines the sense of managed control.

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

While much of the punctuation is secure, there are some errors which reduce the accuracy and precision of the writing, for example comma splicing in the information text (piece E) (The birds here migrate South for the Winter except for the black-capped chickadees, they survive by hiding thousands of seeds under tree bark during fall and eat them throughout the Winter). The more accurate use of commas would have increased clarity in the balanced argument (piece A) (Most human diseases come from animals and the chance that your body will reject it is very high with horrific side effects.) and in the short story (piece C) (They were eagerly pushing and shoving both trying to catch their breath.). There are also some missing apostrophes in contractions, for example in the narrative extract (piece B) ("And Whats ya name boy?") and in the explanation (piece D) (Im Barbra).

**Piece A: a balanced argument**

Context: after reading 'Pig Heart Boy' by Malorie Blackman, and in connection with learning about the circulatory system, pupils were asked to write a discussion text to inform their parents of the pros and cons of animal organ transplants.

Should pigs' hearts be used in Human transplants?

It is a well known fact that using pig hearts in human transplants have been debated about for a length of time. In the UK heart failure is one of the biggest killers; on the other hand is killing animals the right thing to do? Many die waiting for a suitable donor; however P.E.T.A argue that animals should not be harmed! Patients die waiting for hearts yet the majority of animals can suffer being isolated. Although many need hearts, the chance of rejection is very high, with severe side effects. Do you agree with this? Take your side!

One of the main issues for using pigs' hearts in transplants is that they <sup>being</sup> are specially bred to die. Pigs are intelligent, playful and very social; in addition to this, they have many emotions. P.E.T.A (people for the ethical treatment of animals) state that animals are not ours to experiment on and are not a spare bag of parts for humans to use. Most human diseases come from animals and the chance that your body will reject it is very high with horrific side effects. Pigs are separated from family and friends just to be put in isolation for xenotransplantation (animal organs into human bodies.) Is this fair?

Only 1 in 3 people die in a way that allows this. Another problem is that many die waiting for a suitable organ donor to use. The BHF (British Heart Foundation) have funded to use a pig's heart  $\&$  into a baboon's body and it survived for over 6 months meaning that humans can have the ~~operation~~ <sup>operation</sup> and possibly live. As well as this, they are used for meat already and are bred especially for this occasion. 67% of people are on the organ donor list but patients need to wait for them to die and in a way that is available to use the organs so using pig hearts is the best solution. What if that was you?

To Sum up this discussion, pig hearts used in transplants is an issue that will continue until it is sorted. Should we consider helping both humans and animals? P.E.T. A uk believe that there is another way from killing the innocent pigs, yet do you want these desperate humans to die? You decide!

**Piece B: a narrative extract**

Context: pupils read 'Goodnight Mr Tom' by Michelle Magorian while studying World War 2. They explored how writers develop characters through describing their actions and were then asked to write a narrative centred on William.

"Where are we going?!" cried the little girl as her legs were shaking uncontrollably. "Some place where you will be safe and happy," replied the billeting officer accompanying the small girl close to her. In a glimpse of her eye, she saw a tiny, pale boy in rags hiding in the corner, as the sound around her began to increase intensely. He was sat in the corner of the carriage, on the cold wooden floor clenching his black, shabby bag. A slow drop of water ran down his cheek! "When are we going to stop?" thought Willie as he was trembling on the ground.

Getting off the train and stepping onto the platform it was grey and foggy. They followed the billeting officer and got sorted into groups. They turned the corner and they all could not ~~take~~ take their eyes off the countryside view. A bunch

Of beautiful flowers blossomed near the lush green fields and towering ancient houses, beside the Sweeping hill. The children biting their lips and twiddling their thumbs were trailing <sup>closely</sup> closely behind the billeting officer. As the birds were chirping and the wind was blowing, the strong breeze swept the children off their feet. "Nearly there," the billeting officer exclaimed, as they were walking past the isolated graveyard with shadows casting on the road. The smell of lavender and fresh flowers filled the countryside air around them. Willie stared in awe as the other evacuees were being taken in, with new families and new homes.

The children were scattered all over the village and settling into their new homes. "Children, stay at the end of the path while I walk William up to his new home," shouted the billeting officer as they opened the creaking gate. Willie

Could barely move; he was rooted to the spot. Walking forwards, Willie could see the sage-green vines climbing up the overgrown house. Suddenly, he was there. Shaking in front of the door twice the size of him waiting for someone to answer.

Mr Tom answered the door sharply. "What do you want!" snapped Tom staring at the billeting officer in the eye.

"I... I.. have an evacuee for you," she stuttered pointing to the small boy facing the ground.

"And what's your name boy?" Willie took one glance at the towering man and kept silent.

"Best you come in then aint you." And with that Willie trembled inside.

### Piece C: a short story

Context: after watching a video, 'Beyond the Lines' from the Literacy Shed, pupils were tasked with writing an account of events leading up to the children finding an artefact.

#### Memories in the Attic

"Get out of the way!" shouted Sophia as the pair of siblings crashed up the stairs. They were eagerly pushing and shoving, both trying to catch their breath.

"Woah," shouted Amar with his hands in the air trying to stable his balance.

"I've never seen this before," stated Sophia trying to be sneaky. Surrounding the children were clouds of dust and precious, cluttered boxes.

"What's in there?" shouted Sophia pushing her way in.

"Hey! Let me go first," yelled Amar, elbowing his sister in the chest.

"Should we go in?" exclaimed Sophia as another thought was hitting her, but with that Amar peeked in.

"Wow!" Amar interrupted with complete shock on his face, "Sophia come look at this!" After saying that, she raced in letting her eyes adjust to the dark, dusty environment. A small ringing was in her ear as she observed the attic.

"Why would they not tell us about this; it's like they have hidden something from us," Sophia announced with a mischievous look on her face. One little window, letting all the light in, allowed the children to discover what else was in there. From on top of the table, a pile of boxes, tumbled onto the pair of siblings as they were looking through everything.

"Ooo look at this!" mentioned Amar, lifting the ancient items from the scratched, creaky floorboards. Amar saw mannequins, mangles, a wireless and a tin bath but in the corner of Sophia's eye she saw an army-green trunk in the corner of the room. Silently, tip-toeing across the attic floor, as Amar shot past trying to open the box, Sophia took a closer look. Yet, the closer she got, the smell around her began to get worse.

As they approached the evergreen trunk, Sophia knelt down and gently tapped the lock. Suddenly, the top came off.

"These are all ancient antiques from the war!" Amar commented as his sister was already rummaging through. The only light shining in was from the small window soon covered by big, grey clouds in the sky.

"It's a note," Sophia muttered, "I'm going to read it!" Yet she knew she was to do wrong. She could picture everything in her head as if she was actually there with him.

They could soon imagine the trauma he went through. Then, they heard the floorboards creak.

"Sophia, Amar where are you?" shouted grandad not knowing where the grandkids were. Exhausted, worried, tired, Grandad raced up the stairs. As grandad ushered into the cold and cloudy, cluttered attic, he suddenly felt his whole body go cold.

"What are you doing?" he asked angrily.

"Why would you not tell us about this?!" both the siblings shouted at the same time. Tears were now running down their cheeks. Standing up, Grandad came over and tried to comfort them.

"Did that really happen to you, Grandad?"

As soon as Amar said that, Grandad took the hat away from Sophia, locked up the trunk and carefully walked the children out, hoping they wouldn't be this mischievous ever again.

### Piece D: an explanation

Context: pupils were asked to write an explanation of the circulatory system related to their science learning, using the vocabulary acquired in science. They were able to choose whether to write formally or informally. Pupil B selected an informal approach, writing in the style of a job description. The edits are the pupil's own.

## My job as a red blood cell

Do you want to know how red blood cells <sup>travel</sup> through out your body? Hello, Im Barbra and Im a red blood cell and today I will be Showing you ~~my~~ <sup>what my</sup> job is inside your body

To begin with, I hop on the tube and make my first stop at the vena cava ~~to get more oxygen from the lungs~~  $\wedge$  - Or as my friends say, the main root into the heart. Once we get in <sup>there</sup>, we can't turn back due to the <sup>valve</sup> big chambers that sends us down to the right atrium.

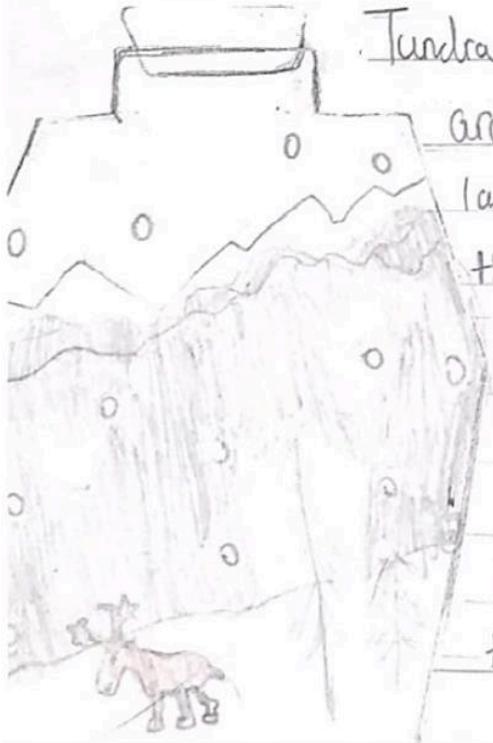
Next, I go down into the tricuspid valve - Which are ~~like~~ like big doors that are 1 way - then down to the right ventricle with everyone. <sup>edge</sup> ~~edge~~ After we go to pulmonary artery which takes us to the lungs where I pick up my package (the  $O_2$ ).

After that, I take my oxygen back into the heart  
through a different tube line (the Pulmonary Veins)  
and then me and my <sup>friends</sup> go to the left atrium and  
we are still not done! Then <sup>the</sup> <sup>mitral valve,</sup> left ventricle  
and back through the heart. <sup>There</sup> <sup>all</sup> <sup>go</sup> <sup>back</sup> ~~and~~ out through the  
aorta. We deliver the oxygen through out the  
<sup>along the different tube lines</sup> body (thanks plasma) and then start all over  
again back at the vena cava.

### Piece E: an information text

Context: after reading 'Survivors' by David Long and watching David Attenborough's 'Planet Earth', pupils were asked to write about biomes using vocabulary displayed on the geography working wall.

## Tundra



Tundra is a frozen, treeless polar biome with Arctic temperatures from  $-34^{\circ}$  to  $-6^{\circ}$ . The lack of sunlight is a big issue in this biome due to the weather and long winters.

This biome is located in North America, Russia, Iceland and Greenland. The animals here are Musk ox, Arctic hare, Polar bear, Reindeer, Arctic-fox and the Alaska.

## Rainforest



The rainforest is a tropical biome with the the equator very close. This biome has many different temperatures ( $28^{\circ}$  on average) due to the location. It is located in South America, Australia, Africa and Asia. The rainforest is home to some of the largest trees including the Dain Tree that has been growing for over 180 million years. Animals here include

the pink dolphin and anacondas. They have adapted to this environment because of the temperature and how dark it is. <sup>Additionally,</sup> The rainforest has trees as high as 200 feet, explaining why it is so dense and dark.

~~Therefore~~ <sup>Also,</sup> there are over 3000 different fruits growing on the trees, which could possibly be dangerous.

## Desert



The driest biome is the desert reaching to about 110 degrees Fahrenheit. Some deserts can get only an inch of rainfall a year with high temperatures and minimal water. In this biome, the plants (cacti) evolve to save water since water supply is low. The animals here adapt by not needing a lot of water and being able to blend in such as the chameleons with their big long tongues. The camels here can travel 100 miles without needing water making them a tourist attraction.

## Savannah



The tropical Savannah biome is a vast grassland (covering 20% of land) located in: Africa, Northern Australia and parts of South America. It is an extremely hot environment (with two seasons - wet and dry) which makes it inhospitable for lots of species. Here, the average temperature is  $20^{\circ}\text{C} - 30^{\circ}\text{C}$ ; however, there is minimal shade or water. This makes it feel a lot hotter. In the dry season, animals have to migrate to find water. The animals in this biome are extremely interesting. It is a wild feeding frenzy of predators and prey. The predators have adapted to use the long grass to attack their prey, for example, the cheetah. Although, there are numerous herbivores that have so much grass to graze on. Animals, such as elephants, get up to 50% of their diet from grasses - relying on trees and shrubs in the dry season.

## Taiga



Taiga is one of the biggest biomes covering quite a lot of the planet.  $0^{\circ}$  is the average temperature per year but in the summer the average is around  $15^{\circ}$ . The South Arctic Circle, Canada, Alaska, Scandinavia and Siberia all have the

Taiga biome. Animals living there need to adapt to the cold. They do this migrating in the cold months or producing another layer of insulation to keep warm. The animals here are Wolverine, Snowshoe hare, American marten and a Canada lynx. As well as this, the plants here include pine (pinus) and spruce.

## Deciduous Forest



Located in eastern US, all over Europe, Japan, Russia and China all are parts of the deciduous

forest. The daily temperature here is around  $30^{\circ}$  but drops dramatically due to the four seasons; Spring, Summer

autumn and winter. This beautiful biome has 3 layers and

the tallest trees make up a canopy with ferns and moss growing on the floor.

This forest is home to many animals including deer, wolves, hawks and

Owls. The birds here migrate South for the Winter except for the black-capped chickadees, they survive by hiding thousands of seeds under tree bark during fall and eat them throughout the winter.

**Expected  
Writing in KS2  
2022-23  
Standardisation**

**Exercise 2  
Pupil C**

This collection includes:

- A) a leaflet
- B) an information text
- C) a narrative
- D) a newspaper report
- E) a set of instructions
- F) a story opening

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 (for example, 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 the leaflet (piece A) well-selected information and arguments are combined to persuade the reader of the importance of taking exercise, while the information text (piece B) offers a range of cleverly imagined details about dragons. A narrative (piece C), set in a war context, describes an encounter between soldiers from different countries during a bomb attack, and a newspaper report (piece D) relates a road accident involving a truck full of chickens. A set of instructions (piece E) provides guidance on developing a potion to increase knowledge and a second narrative is a story opening (piece F) that builds up a mysterious and threatening atmosphere.

The leaflet (piece A) begins with an eye-catching command to gain attention (Prepare to have your mind blown!) and is organised into illustrated sections with headings, phrased as questions (What are the long term benefits?... What types of exercise are helpful?), to provide signposts for the reader. A careful selection of content, presented formally, including information based on research (According to research... Studies by the university of Harvard), views from experts (Doctors recommend... Experts say) and statistics (90% of people), increases authenticity. Informal elements are also included to encourage and inspire the reader, such as direct address (how amazing you'd feel... If you prefer) and rhetorical questions (why are you putting it off?... Which sport will you try?). The rule of three also adds to the persuasive impact (anxiety, stress and other emotions... running, walking or basketball). Additional information is provided in brackets (getting a disease (such as a stroke or having a heart attack)... other emotions better (like sadness or anger)) and authorial comments (there's no excuse to be lazy!... It's strange but true), use of contractions (It's... you'd), informal expressions (loads of different sports... how amazing you'd feel) and exclamation marks (your mind blown!... no excuse to be lazy!) create a friendly tone, suitable for purpose and audience.

In the information text (piece B), the opening section establishes the dangers of dragons and provides a contextualising introduction (...scientists have been studying them for a long time and have gathered some important information which can help explorers avoid death while in dragon territory.). The piece is divided into sections with subheadings (What do dragons eat?... Which species is the most dangerous?) to aid navigation. An inventive selection of content, typical of information texts about animals, covers what dragons eat (They are omnivores), different species (Another dangerous species) and their habitats (They live in dark caves). Information, including lists (leaves, chili peppers, onions... Thailand, Malaysia and China), is combined with descriptive detail (brown eyes with no pupils... sharp chicken-like claws) and advice (As humans, it is essential to stay hidden) to make the text engaging for the reader.

The narrative (piece C), written in the third person and past tense, provides a snapshot of war, exploring the confusion (they couldn't be sure if the Austrians were on their side or not) and the horror (they'd lost so many... soldiers were running everywhere) from the perspective of a German soldier. The opening sentence immediately contextualises the story for the reader (In the cold winter weather of November 2016) and creates a sense of tension (on the lookout for enemies in the dark night). Richard's backstory (While it was calm, Richard thought about his two children) adds a human dimension and emphasises the startling impact of the air raid siren (when suddenly... "Alert! Alert! Enemy attack!") that brutally interrupts his reflections. The story alternates between Richard's actions (Richard shouted to wake the soldiers... prepared himself), his thoughts (were the Nazis really that desperate?... Was this the end?) and the narrative account (The air raid siren started to shriek... the trench erupted in noise and confusion), supported by some apt descriptive details, focusing particularly on sounds (started to shriek... shouted... boomed... roared... pounded). The sensitive and reflective character of Richard (He was just wiping away a tear... Richard just watched silently) is juxtaposed with the more aggressive and domineering character of the Austrian sergeant ("Do what I say..." "Don't mess with us,") to suggest contrasting responses to war.

With a headline and captioned images, and presented in columns, the newspaper report (piece D) starts with a summary of what happened, when and where (Today at 8am, a truck crashed on the m62). The report offers appropriate details about the accident (The crash happened during morning rush hour), the driver (Mr Lorry (42) who had been working for Robert's farm) and its consequences (150 chickens died... long queues of traffic) and incorporates verbatim statements from a witness (She said, "The road was icy...") and the Mayor (It has come to my attention), and a reported comment from Mr Lorry's lawyer (A lawyer reported that his boss gave him a warning for being late.). A mostly formal style is adopted, appropriate for the purpose and audience of a newspaper report, with some use of less formal expressions in the eye-witness comments ("... it was a miracle no one was seriously hurt.").

The preamble to the set of instructions (piece E) starts with two rhetorical questions (Are you stuck on the same impossible maths question everyday? Do your school peers laugh at you and mock you?) designed to engage the reader's interest, followed by a conversational introduction to the instructions (Well, here is a solution: liquid knowledge). The rest of the piece is divided into sections, with relevant headings (You will need:... Equipment... method). The first two sections are suitably presented as a series of bullet points, while the 'method' section is a numbered list of directions, using commands (wash... gather... get) and direct address (you do not touch it ...rest of your ingredients), appropriate for purpose and audience. Some precise instructions are offered, for example about temperature (add some cold water that is - 315° F), and an impersonal style is used to convey safety information authoritatively (It is recommended that).

The story opening (piece F), has a conventional domestic setting, which contrasts with the burgeoning fear of the protagonist (it felt like I was going to faint), intensified by the transformation of an apparently harmless figure (an old man wearing a warm woolly coat) into a frightening omen (He was staring at me with red eyes, his lips moving as if he was warning me.). Written in the first person and past tense, the story begins with the main character believing someone is watching them (It felt like someone was watching me through the window.). Tension is developed as the story details the narrator's decision to go for a run (I decided to use my energy to go for a jog),

realisation that the old man is following them (every time I looked back, he was a bit closer) and their attempt to escape (I fled home). The protagonist's terror is conveyed through their actions (I fled... I yelled), dialogue ("No, he was really there!...") and the use of a simile (A shiver crept down my spine like a spider), and builds up to the appearance of the man at the end of the driveway (He was staring at me with red eyes). There is a twist at the end when the old man has apparently disappeared into thin air (he was nowhere to be seen), leaving the reader wanting to find out what happens next.

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

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

In the narrative (piece C), an image of the trenches is conveyed through descriptive details, focusing on the sights (dark night... muddy trenches) and the sounds (started to shriek... people shouted). A simile (lit up red and orange like a firework) and a metaphor (the trench erupted in noise) add to the impression of the setting and the atmosphere of confusion and horror. This is also conveyed through the use of verbs to describe the soldiers' actions (grabbed... stumbled... rushing... shouted) and Richard's reactions (he stood frozen to the spot... he would need all his courage).

The character of Richard is revealed through his thoughts, explained directly (Richard thought about his two children) and also conveyed through interior monologue (But Austrians? Were the Nazis really that desperate?). What he says ("Alert! Alert! Enemy attack!"), shows his quick reactions when needed, contrasted with his reluctance to trust the Austrians (But Austrians?). The character of the Austrian sergeant is conveyed through brief descriptive details (The muscular, stern sergeant), and what he says, from his abrasive orders ("Move man..") to his condescending attitude to the German soldiers ("...we're here to sort out your disastrous front line.") and his uncompromising control ("Do what I say or I have the authority to shoot you!").

In the story opening (piece F), details of the narrator's bedroom help to convey the setting (I jumped out of bed... next to the bedside cabinet) with reference to the dark suggesting a mysterious and threatening atmosphere from the start (The air was black all around me.). This is developed by the details given of the street outside (the wind swished the tree branches... the gate was creaking) and further amplified by the reactions of the narrator (it felt like I was going to faint... "Mum!" I yelled, petrified,). The character of the narrator is shown through their actions, in particular through the use of verbs (jumped... squinted... fumbled... looked... sped), reactions (It felt like I was going to faint... Suspicious, I crossed the street... My heart was pounding) and what they say ("Mum! Someone was following me! ..."), with the mother who is unaware of the danger, portrayed as oblivious to and untroubled by the mysterious happenings ("Don't worry, angel, it must've been a dream,").

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

Although there is minimal dialogue across the collection, there is sufficient evidence that the pupil is able to deploy dialogue to convey character and advance action.

In the narrative (piece C), the character of Richard is mostly conveyed through his thoughts but when he raises the alarm ("Alert! Alert! Enemy attack!") this not only shows his readiness to fulfil his duty but also indicates that an attack has taken place, throwing the reader right into the action. The Austrian sergeant's utterances help to convey his militaristic and domineering character ("Don't mess with us,"... "Move man, get your gas mask on!"), elucidate what is happening in the battle ("There's Soviets on the way ...") and also suggest that he might be a threat to Richard in the future ("Do what I say or I have the authority to shoot you!").

The dialogue at the end of the story (piece F) not only reveals the difference between the panic of the main protagonist ("Mum!" I yelled, petrified,) and the mother's indifference ("Told you it was just a nightmare...") but also suggests that the man is no longer visible, building up tension to the revelation that he has completely disappeared.

The vocabulary included in the quotations in the news report, piece D, points to the difference between the roles and status of the two speakers – the witness's on the spot, informal description of the action ("...it was a miracle no one was seriously hurt.") contrasting in style to the formality of the mayor's statement to the press ("It has come to my attention...").

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

Across the collection, vocabulary choices and grammatical structures are mostly appropriate to the topic, purpose and audience of the writing.

In the leaflet (piece A), a range of sentence types, including questions (Have you tried swimming? ... Which sport will you try?), commands (Prepare to have your mind blown!... Get out there) and statements (However, keeping active can reduce the risk of getting heart disease) are used for persuasive impact. Single-clause sentences provide information authoritatively (Doctors recommend 30 minutes of exercise a day for a healthy lifestyle... Regularly doing a sport can improve memory.) while multi-clause sentences develop points (Studies by the university of Harvard have shown that exercise can promise a longer life.) and conditional structures, with modal verbs, are used to explain different possibilities (If you want to live a longer and happier life, you should aim to exercise for 30 minutes a day or more). Vocabulary linked to exercise (healthy lifestyle... physical values... energy... speed... resilience), specific sports (marathon... gym... swimming... yoga... gymnastics), physical gains (stronger bones... lower blood pressure) and mental benefits (able to cope with anxiety, stress and other emotions better) add realism.

A variety of sentence structures is used in the information text (piece B) to present factual details about dragons. These include single-clause sentences to introduce a topic (The most menacing dragon Species is the Lavarous pit.) and multi-clause sentences to develop explanations (As humans, it is essential to stay hidden when a dragon is searching for prey on a feast day, or you could be part of a meal.). Impersonal constructions (Research has shown... This usually means... It is known to) create a formal tone and relative clauses (which can help... which is mainly made up ...who need to eat...) and noun phrases (mix of fish and vegetables... green-scaly skin... sharp chicken-like claws) provide additional information succinctly.

Language appropriate to an information text about creatures (diet... omnivores... species... prey... environments... venom) and their habitats (dark caves... rocky mountains... river or other water source) adds authenticity to the piece, while modals are used to suggest possibility (could be part of) and probability (would be rare).

In the narrative (piece C), a range of structures is evident, including multi-clause sentences to develop the story (Richard realised that an enemy plane had dropped a bomb close to them) and single-clause sentences to vary the pace and build up tension (His heart pounded. His knees trembled.) Richard's interior monologue incorporates questions (Were the Nazis that desperate?... Was this the end?) and also minor sentences to reflect fragmented thoughts (But Austrians?... Too close), while the sergeant's dialogue includes repeated commands ("Don't mess with us,"... "Move man..." , "Do what I say..."). Carefully chosen verbs help to create an impression of the movements of the soldiers from sleeping in the trenches (napping... slouched) to plunging into battle (grabbed... stumbled... shouted... running) and the noisy turmoil of war (started to shriek... exploded... boomed... roared... erupted). The First World War context reflected in the choice of vocabulary (lookout... eastern front... trenches... air raid siren... bombs... tank... guns... front line reinforcements... explosion... weapons... radios... enemy plane) helps to make the setting convincing.

Subordinating conjunctions (when they were ran over... since the front... as there were) show the links between events, and relative clauses (which is located... who had been working... The company who) add explanatory detail in the newspaper report (piece D). Passive verb forms (is located... was not injured... was completely destroyed), impersonal constructions (it is now likely... because of this event... it has come to my attention) and formal language (located... incident... witness... event... situation... attention... produce... poultry) provide information objectively. Phrases relevant to the topic (4 points on his license... safety barrier... long queues of traffic... refusing to pay up) together with descriptive details (swerved and slipped) and more informal expressions (there is a chance he will lose his job... it was a miracle) provide variety and interest.

A range of sentence types including questions (Are you stuck on the same impossible maths question?), commands (wash your hands) and statements (However, there is a common side effect) is evident in the set of instructions (piece E). There is some use of multi-clause sentences to provide explanations (One sip and you will have all the world's knowledge available to you, which will last 24 hours.) with 'and' used to link clauses describing a sequence of actions (...comb out a handful of fur from the dog, and add it to the cauldron). There is extensive use of noun phrases in the requirements list (a black pen... one mouldy egg... part of a human brain) and adverbs to modify the instructions (speedily... carefully). The vocabulary includes nouns (equipment... method... wooden spoon... microwave... knife) and verbs (gather... add... take... place) drawn from conventional recipes, and also language from the realm of fantasy (fresh green acid... Einstein's hair... cauldron... smoke effect... potion).

In the story opening (piece F), a range of structures is used, from multi-clause sentences to develop the narrative (I jumped out of bed and squinted through the glass but I couldn't see anyone.) to short, single-clause sentences to vary the pace and build up tension (It was still dark... It didn't work... Suspicious, I crossed the street). Further variety is provided by the narrator's questions to themselves (What time was it?... perhaps he was the person I had felt was watching the house?) and the short, sharp utterances in the dialogue to express the narrator's alarm ("Mum! Someone was following me!"... "Come look!"), which also add to the sense of mystery and excitement. Fronted adverbials (Outside), adjectives (Suspicious) and non-finite clauses (Stretching and rubbing my eyes... Leaping over my neighbours fence) add variety to the style and foreground specific details in the narrative for the reader's attention.

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

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

In each section of the leaflet (piece A), ideas are linked through topic (There is a sport to suit every age and ability. Have you tried swimming?), through repetition of key words (According to research, exercise... you should aim to exercise... Everyone knows that having confidence... gives you confidence) and through adverbs (However... Finally... Even better). The use of pronouns also helps to link points clearly for the reader (Have you tried swimming? It's good for... Finally, any weight-bearing exercise... This includes). The topic of dragons is a central, linking focus in the information text (piece B), introduced in the opening sentence (Dragons, which have many), as is the device of repeating the word 'dragon' itself. There is some use of substitution (Dragons ... marvellous creatures... chinese Dundra... huge beasts) and pronouns (Dragons... They... have a feast... This... The most menacing dragon... It), while fronted adverbials also help the reader to understand how ideas are associated (Therefore) and show the writer's view (Fortunately).

The first sentence in the narrative (piece C) sets the scene, establishing it is night-time in winter and Richard Ackerman is a soldier on lookout. Further details expand the depiction of the setting (looking closely at the horizon... muddy trenches... freezing cold... soldiers, who were napping slouched against the walls) to create a coherent picture, while repetition of his name (Richard thought about), pronouns (He... They) and elaboration (As a German soldier) link ideas and develop a consistent portrayal of Richard. The sergeant's speech ("...we're here to sort out your disastrous front line.") explains the arrival of the Austrians, and description of Richard's reactions (He didn't know what to think.) is interspersed with the sergeant's actions (The muscular, stern sergeant, who was called Hans Androschin, ordered), what he says ("...get your gas masks on!") and description of the ensuing battle (Soldiers were running everywhere) to create a coherent whole. In the penultimate paragraph, a fronted adverbial (Suddenly) interrupts the narrative to signal the direct bombing of the trench and ratchets up the sense of imminent danger which has been building over the course of the piece.

In the newspaper report (piece D), the opening paragraph gives an overview of the incident (Today at 8am, a truck crashed) with the first sentence of each of the subsequent paragraphs, providing more detail and expanding the story (The crash happened... Because of this event... The Mayor of Manchester is now involved in the situation). In the first paragraph, association of ideas links the truck with the driver (a truck crashed... Mr Lorry (42), who had been working For Robert's farm as a driver) and an adverb (However) contrasts his lack of injury with the death of the chickens.

The statement provides an eye witness account of the incident ("...the vehicle suddenly swerved and slipped..."), in contrast to the factual report, while the mayor's comment develops the information about the impact of the escaping chickens ("...a large number of poultry are running free..."). There is some loss of cohesion in the second section, which jumps between the queues of traffic and

reference to the driver's warning, with the use of the pronoun 'his' being unclear (long queues of traffic behind the loose chickens... A lawyer reported that his boss).

The introduction to the set of instructions (piece E) starts with two questions (Are you stuck...?) and (Do your school peers...?) and an answer (Well, here is a solution) which link ideas, followed by a caveat, introduced by an adverb (However). Cohesion in the rest of the piece is supported through the use of subheadings to group information into sections (You will need:... Equipment) and repetition of nouns (oven... container... knife) and noun phrases (one mouldy egg... 10g toenails... one flamingo beak). In the 'Method' section, fronted adverbials (At first... Then... Next) connect the sequence of actions needed. The use of 'the' refers back to the list of requirements (a piece of paper from a maths book... the maths paper) and there is also some use of substitution, (a golden retriever... the dog) and pronouns (the potion... it), to link ideas.

In the short story opening (piece F), ideas are primarily linked through the first-person narrative, using 'I' (I wasn't sure... I jumped out of bed... I looked around... I crossed the street... I fled home). Descriptive details used to create the sense of night-time mystery (black all around me... barely six in the morning... though it was still dark) and the description of the street setting (the wind swished... crossed the street... neighbour's fence... end of the driveway) and the theme of being watched and the narrator's increasing anxiety (I was going to faint... Suspicious... A shiver crept down my spine... I yelled, petrified... screamed again) help to provide coherence across the piece. There are clear links between paragraphs, for example reference to place (Outside) at the beginning of paragraph three links back to the narrator's intention to go for a run at the end of the previous paragraph (use my energy to go for a jog). The reference to the narrator's reaction at the beginning of paragraph four (Suspicious) refers back to the question at the end of paragraph three (perhaps he was the person I had felt was watching the house?).

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

Across the collection, the pupil uses verb tenses correctly and consistently.

The simple present tense is used consistently in the leaflet (piece A) to convey facts and persuasive arguments (exercise is... there's no excuse... Few people know... Some people love), with the present perfect used to present evidence that has been established (Studies by the university of Harvard have shown), the present progressive to describe ongoing action (why are you putting it off?) and the future form (will you try) to look forward to potential actions.

The simple present is also used extensively in the information text (piece B) to convey facts about different dragons (Dragons have a simple diet... these huge creatures eat twice a day... It has green, scaly skin... they live in dark caves), but there are also assured shifts between verb forms, with the present progressive used to describe current ongoing action (they are always moving), the present perfect progressive to describe ongoing actions that started in the past (have been studying) and the present perfect to describe a past action that continues into the present (have been around).

The simple past is the main verb form used in both the narrative (Piece C) (Richard Ackerman was... stumbled about... tank rolled up... Germans stepped forward) and the story opening (piece F) (squinted through the glass... I decided... also crossed over... slammed the door). There is some variety in the use of tenses, for example the past perfect is used in the narrative (piece C) to describe previous events in the past (He had been away... They'd lost so many) while the past progressive is used to describe ongoing actions in the past (were defending... were napping... were running) while in both narratives, the present tense is used in dialogue, in piece C ("There's Soviets on the way...") and in piece F ("... He's outside the house now.").

In the newspaper report (piece D), the simple past is used to recount what happened (a truck crashed... chickens died... The crash happened... people were late), while the past progressive is used to describe ongoing actions in the past (was walking... were heading) and the past perfect progressive to describe ongoing actions that started before the time of events in the text (had been working). There are secure shifts between tenses, with the present tense, in different forms, used to convey the current situation (there is a chance... are refusing... is now involved... are running free) and future forms to describe possible consequences (will lose his job... will hopefully pay... will produce fewer eggs).

The present tense is used in the set of instructions (piece E) to introduce the potion (Are you stuck...? here is... there is) with a future form to describe its impact (will last 24 hours). Imperative verb forms are mostly used in the 'method' section (add... take... comb... give) with some use of other forms, for example the present progressive to describe an ongoing action (it is frothing), and a passive form (It is recommended) to create an impersonal, authoritative effect.

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

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

- commas to mark fronted adverbials and clauses
- According to research, exercise is one of the most important factors... (piece A)
- If you want to live a longer and happier life, you should aim... (piece A)
- Fortunately, scientists have been studying... (piece B)
- With his ears ringing, he stood frozen to the spot... (piece C)
- Today at 8am, a lorry... (piece D)
- After that, speedily get the equipment ready... (piece E)
- Leaping over my neighbour's fence, I fled home... (piece F)
- commas, brackets and dashes for parenthesis
- ... cope with anxiety, stress and other emotions better (like sadness or anger). (piece A)
- Dragons, which have many identifiable features, can be... (piece B)
- ... mix of fish and vegetables (such as leaves, chili peppers, onions). (piece B)
- ...were always freezing cold and tired, (they didn't have suitable clothing). (piece C)
- The muscular, stern sergeant, who was called Hans Androschin, ordered... (piece C)
- Mr Lorry (42) who had been working... (piece D)
- A witness, who was walking over the bridge at the time, saw... (piece D)
- I yelled, petrified, whilst I slammed... (piece F)

- commas to clarify meaning or avoid ambiguity
- Research has shown that these huge creatures eat twice a day, and then three times a month, they have a feast (piece B)
- If it feels in danger, a Chinese Dundra will burst out all its anger out and start hypnotising an enemy with its dark, blue eyes. (piece B)
- Since they have the ability to breathe out fire, they must drink a litre of water regularly, to stay cool. (piece B)
- However, every time I looked back, he was a bit closer, rather than farther away! (piece F)
- colons, semi-colons and dashes to mark the boundaries between independent clauses
- Some people love to do boxing, tennis or badminton – these will help your speed and resilience. (piece A)
- Some also live in north Africa in the Sahara Desert; when they inhale the hot desert air, they are able to breathe out fire. (piece B)
- The Germans raised their guns: they couldn't be sure if the Austrians were on their side or not. (piece C)
- Richard's followed orders and prepared himself – he would need all his courage to survive the next few hours. (piece C)
- Mr Lorry already had 4 points on his license, and it is now likely he will lose his license completely: this means, there is a chance he will lose his job. (piece D)
- However, there is a common side-effect: it can cause sickness. (piece E)
- speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas
- "Don't mess with us," the Austrian Sergeant called out. "There's Soviets on the way and we're here to sort out your disastrous front line." (piece C)
- She said, "The road was icy..." (piece D)
- "Don't worry angel, it must've been a dream," she replied sleepily. (piece F)
- colons to introduce items in a list
- Dragons have two stomachs: one to digest plants and one to digest meat and bones. (piece B)
- Soldiers were running everywhere: grabbing their weapons, shouting in a radios, shooting their guns over the top. (piece C)

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

Words from the statutory year 5/6 spelling list that are correctly spelt include:

- muscle... according... physical... recommend (piece A)
- environment(s)... marvellous... soldier... stomach... vegetable(s) (piece B)
- disastrous... desperate... muscular (piece C)
- queue(s)... vehicle (piece D)
- available... ancient... equipment (piece E)
- neighbour's (piece F)

The spelling of more ambitious vocabulary is mostly correct

- capacity... gymnastics... resilience (piece A)
- identifiable... dangerous... marvellous... Fortunately... territory... omnivores... usually... essentially... species... hypnotising (piece B)
- patiently... immediately... sergeant... threateningly... explosion... authority (piece C)
- lawyer... insurance (piece D)
- solution... ingredients... cauldron (piece E)
- woolly... Suspicious... petrified (piece F)

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

The pupil writes legibly in joined handwriting.

**Why is the collection not awarded the higher standard?**

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

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

Although the collection reflects a wide range of forms and shows good awareness of purpose and audience, there is not yet enough evidence of the pupil drawing independently on what they have read as models, particularly in terms of literary features and ambitious vocabulary and structure.

For example, both the narrative (piece C) and the story opening (piece F) show good understanding of narrative form and structure, and effectively introduce characters and build up atmosphere, but do not yet reveal the ability to adapt and manipulate form to reflect extensive independent reading. While language is used appropriately, and there are some apt descriptive details, it tends to be competent, rather than ambitious, for example in the narrative (piece C) (dark night... muddy trenches) and there is some repetition of vocabulary (grabbed... grabbing... shouted... shouting... shouted... exploded... explosion), some use of cliché (frozen to the spot) and limited evidence of figurative language. Although there is some variety in the grammatical structures, there is also repeated use of clauses linked with 'and' (They grabbed their guns and stumbled... The air-raid siren started to shriek and in the distance... An Austrian tank rolled up beside the trench and two soldiers). In one or two places, there is a slight loss of control (His command broke through Richard's followed orders). Similarly, in the story opening, (piece F) although there is an attempt to link sentences in the first paragraph, some of them lack cohesion (I wasn't sure if I was visible or not. Also it felt like I was going to faint. I was having a panic attack. It felt like someone was watching me through the window.) which creates a disjointed effect. Again, in the story opening (piece F), although there are some appropriate descriptive details, the vocabulary is fitting rather than adventurous (The air was black... the wind swished the tree branches... the gate was creaking) and despite being strengthened by the simile (like a spider on a web), 'A shiver crept down my spine' is a cliché. A shift to the present tense in the cliffhanger ending distances the narrator from the experience and undermines its effectiveness (I guess the panic was over.).

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

Across the collection, there is awareness of the difference between speech and writing, demonstrated for example in the newspaper and the contrast between the language of the report and the language used by the interviewees, and the appropriate register is mostly chosen. However, there are examples where this is not secure, for example, in the information text, (piece B) a mostly formal and impersonal style is adopted, and while the shift to second person and use of more informal style is designed to engage the reader, it is a little inconsistent (you could be part of a meal... pop your ear drums). Similarly, in the newspaper report (piece D), the word 'boss' used by a 'lawyer' in a formal context, the use of a contraction referring to the mayor (He's ordered) and the use of 'hopefully' are not quite consistent with the style of a newspaper report and affects plausibility.

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

The pupil's ability to manipulate grammar and vocabulary to achieve control over levels of formality is still developing. For example, in the opening paragraph of the leaflet (piece A), reference to 30 minutes a day exercise is awkwardly repeated (... you should aim to exercise for 30 minutes a day... Doctors recommend 30 minutes of exercise a day). The cohesion between the first two sentences in the second paragraph is not quite secure either, with 'However' linked to exercise rather than people's knowledge about it. In the same paragraph, each of the last four sentences focuses on a different idea related to exercise but there is no attempt to link them (Regularly doing a sport can improve memory. It's strange but true that exercise actually gives more energy and promotes sleep. 90% of people who try a new sport end up loving after only two weeks. Studies by the university of Harvard have shown that exercise can promise a longer life).

Occasional awkwardness also mars the information text (piece C), for example unnecessary repetition of words (... a chinese Dundra will burst out all its anger out), inappropriate use of verb forms (If you are lucky enough... it would be extremely rare) and loss of control of sentence structure (Over the years, dragons in northern continents have found it difficult to survive and now there are very Asia (in Thailand, Malaysia and China); there are many hundreds.). Some of the details included in the newspaper report (piece D) also show a loss of control, with reference to a warning given to the driver appearing in the middle of a section about the chicken, with the use of 'his' being unclear (there were long queues of traffic behind the loose chickens. A lawyer reported that his boss gave him a warning for being late. The farm that the chickens were heading to).

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

There is evidence of the range of punctuation taught at key stage 2, but there are a few errors and omissions, and it is not always used precisely to enhance meaning and avoid ambiguity. There are occasional instances of comma splicing, for example in the narrative (piece C) (The Germans stepped forward threateningly, however Richard just watched silently.), misplaced commas, for example in the newspaper report (piece D) (Since, the front of the truck was completely destroyed) and in the set of instructions (piece E) (Carefully, add some cold water... Lastly, get your bottle, and carefully). In places, additional commas would have helped to clarify sentences for the reader. There are also examples of additional, unnecessary inverted commas, for example in the newspaper report (piece D) (... with a lot of force." Since, the front of the truck was completely destroyed, it was a miracle no-one was seriously hurt.") and in the story opening (piece F) ("No, he was really there! Come look!" I pulled her over to the window.)

### Piece A: a leaflet

Context: pupils explored persuasive leaflets related to health and well-being as part of their Personal, Social and Health Education studies. They then chose a focus area and researched, planned and wrote their own leaflets. Pupil C chose to write about the impact of exercise.

## Sports and exercise

Prepare to have your mind blown !

According to research, exercise is one of the most important factors in keeping healthy. If you want to live a longer and happier life, you should aim to exercise for 30 minutes a day or more . With loads of different sports to try and hundreds of exercise videos online to follow, there's no excuse to be lazy ! Doctors recommend 30 minutes of exercise a day for a healthy lifestyle.

### What are the long term benefits ?



Few people know that the physical values in doing exercise are clear - stronger bones and lower blood pressure , larger lung capacity . However, keeping active can reduce the risk of getting a disease (such as a stroke or having a heart attack ). Regularly doing a sport can improve memory . It's strange but true that exercise actually gives more energy and promotes sleep. 90% of people who try a new sport end up loving after only 2 weeks. Studies by the university of Harvard have shown that exercise can promise a longer life.

Experts say that exercise also has huge benefits for mental health and wellbeing. People who exercise every day are able to cope with anxiety , stress and other emotions better (like sadness or anger ). Everyone knows that having confidence makes you feel good. Well playing sports gives you confidence ! Just imagine how amazing you'd feel scoring the winning goal or finishing a marathon ! Even better you could make new friends with the same interests , so why are you putting it off ? Get out there and try a new sport today at your local gym!

### What types of exercise are helpful?

There is a sport to suit every age and ability. Have you tried swimming? It's good for building muscle tone and lung capacity. If you prefer something like yoga, dancing or gymnastics then go for it! Push-ups help with upper body strength, just like sit-ups. Some people love to do boxing, tennis or badminton—these will help your speed and resilience. Finally, any weight-bearing exercise is good for your bones and joints and muscles too. This includes running, walking or basketball. Which sport will you try?

## Piece B: an information text

Context: after watching a video about Komodo Dragons, pupils invented their own dragon and wrote a report on their imaginary beast.

### Dragons Studies

Dragons, which ~~can be~~ <sup>have</sup> ~~many~~ <sup>many</sup> identifiable features, can be very dangerous. If you are lucky enough to catch a glimpse of these marvellous creatures and survive, it would be extremely rare. Fortunately, scientists have been studying them for a long time and have gathered some important information which can help explorers avoid death while in dragon territory.

### What do dragons eat?

Dragons have a simple diet, which is mainly made up of fish. They are omnivores, who need to eat a mix of fish and vegetables (such as leaves, chili peppers, onions). Dragons have two stomachs: one to digest plants and one to digest meat and bones. Research has shown that these huge creatures eat twice a day, and then, three times a month, they have a feast. This usually means that they gorge on a large prey, such as giant squid, goats, sheep or cows. As humans, it is essential to stay hidden when a dragon is searching for prey on a feast day, or you could be part of a meal.

### Which species are the most dangerous?

The most menacing dragon species is the Lavarous pit. It has green, scaly skin with lava inside and red iron horns. This half-snake, half-dragon creature has brown eyes with no pupils and large, razor sharp teeth (up to 10cm long). It can live up to 600,000 years old and has a loud roar that will pop your ear drums.

Even from 60 miles away? The survival chance for humans who come into contact with a Loricifer is only 2.5% because it can kill very easily. It is known to strangle its prey until all the oxygen in its lungs are gone.

Another dangerous species is the Chinese Dendra. They have been around for 7,000 years and have developed a taste for human flesh. These huge beasts have long, enormous wings and sharp chicken-like claws. To kill their prey, they shoot very toxic venom like a cobra. If it feels in danger, a Chinese Dendra will burst out all its anger and start hypnotising an enemy with its dark, blue eyes.

Which environments do dragons thrive?

Over the years, dragons in northern continents have found it difficult to survive and now there are very few (in Thailand, Malaysia and China); there are many hundreds. They live in dark caves near rocky mountains, often in family groups (of up to 10 dragons). Some also live in North Africa in the Sahara desert; when they inhale the hot desert air, they are able to breathe out fire. Since they have the ability to breathe out fire, they must drink a litre of water regularly, to stay cool. Therefore, those in the deserts usually fly hundreds of miles each day to find a river or other water source; this makes them difficult to track and trace because they are always moving.

**Piece C: a narrative**

Context: after reading 'Prince Caspian' by C.S. Lewis and exploring battles through history, pupils were asked to write their own World War 1 battle story. Historical information and key vocabulary were shared before drafting.

In the cold winter weather of November 2016, Richard Ackermann was on the lookout for enemies in the dark night. He was patiently looking closely out at the horizon in case someone attacked. As a German soldier, he was part of a <sup>oo</sup>troop who were defending the eastern front. They lived in muddy trenches and were always freezing cold and tired, (they didn't have suitable clothing). While it was calm, Richard thought about his two children back at home in Germany. He had been away for so long, they might have forgotten him. He was just wiping away a tear, when suddenly...

"Alert! Alert! Enemy attack!" Richard shouted to wake the other soldiers, who were napping slouched against the walls. They immediately grabbed their guns and stumbled about in the dark, rushing to their posts. The air raid siren started to shriek, and in the distance people shouted and bombs exploded. The dark, night was lit up red and orange like a firework.

An Austrian tank rolled up beside the

trench and two soldiers and a sergeant climbed out. The Germans raised their guns: they couldn't be sure if the Austrians were on their side or not.

"Don't mess with us," the Austrian sergeant called out. "There's Soviets on the way and we're here to sort out your disastrous front line." The Germans stepped forward threateningly, however Richard just watched silently.

He didn't know what to think. They'd lost so many, so many ~~so~~ no man's land between the trenches and they really did need reinforcements. But Austrians? Were the Nazis really that desperate?

The muscular, stern sergeant, who was called Hans Androschik, ordered his tank to fire out the Russian forces. It boomed and roared: it made the ground shake with every explosion.

Suddenly, the trench erupted in noise and confusion. Soldiers were running everywhere; grabbing their weapons, shouting in a radius, shooting their guns over the top. Richard realised that an enemy plane had dropped a bomb close to them. Too close. With his ears ringing, he stood frozen to the spot. His heart pounded. His knees trembled. Was this the end?

"Move man, get your gas mask on!" The sergeant shouted. "Do what I say, or I have the authority to shoot you!" His command broke through Richard's followed orders and prepared himself - he would need all his courage to survive the next few hours.

**Piece D: a newspaper report**

Context: pupils examined newspaper reports and discussed the formal tone and vocabulary typically used by journalists. They then independently imagined an event to report on.

# CHICKENS RELEASED ON THE M62

By:



had 4 points on his license, and it is now likely he will lose his license completely: this means, there is a chance he will lose his job.

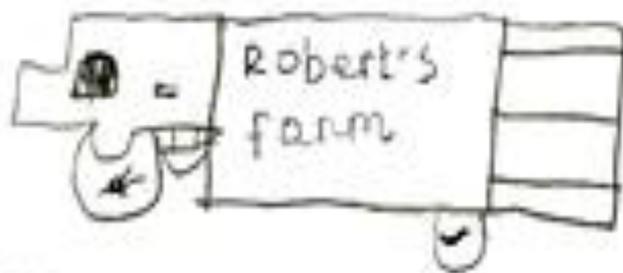
The crash happened during morning rush hour after a very cold night. A witness, who was walking over the bridge at the time, saw the incident. She said, "The road was icy and the vehicle suddenly swerved and slipped, hitting the safety barrier with a lot of force."

## chicken escape!!

Today at 8am, a truck crashed on the M62 (which is located between London and Liverpool). Mr Lorry (42) who had been working for Robert's farm as a driver for 7 years, was not injured in the incident. However, 150 chickens died when they were ran over and the rest ran away from the truck. Mr Lorry already

Since, the front of the truck was completely destroyed, it was a miracle no one was seriously hurt."

Because of this event, many



### chickens on motorway

people were late for work as there were long queues of traffic behind the loose chickens. A lawyer reported that his ~~boss~~ boss gave him a warning for being late.

The farm that the chickens were heading to had spent a lot of money on them but now they are owed money. The company who sent the chickens are refusing to pay up as they

say it is not their fault.

The mayor of Manchester is now involved in the situation. "It has come to my ~~situation~~ attention that a large number of poultry are running free on a main road." He's ordered the police to collect the chickens and re-open the motorway. Mr Lorry's insurance will hopefully pay for the chicken; if they do not then the farm will produce fewer eggs and will employ less people.

**Piece E: a set of instructions**

Context: pupils explored a procedural text, 'How to mummify a pharaoh', and practised giving and following instructions. They each invented their own magic potion which could instil superpowers. Pupil C invented 'liquid knowledge' and wrote instructions describing how to make it.

A potion to give you knowledge.

Are you stuck on the same impossible maths question everyday? Do your school peers laugh at you and mock you? Well, here is a solution: liquid knowledge. One sip and you get have all the world's knowledge, available to you, which will last 24 hours. However, there is a common side effect: it can cause sickness.

You will need:

- a piece of paper from a maths book;
- sugar (5g);
- dog's fur (Golden Retriever);

A potion to Liquid Knowledge.

- a pencil;
- a black pen;
- Einstein's hair (that is remaining);
- one mouldy egg;
- 10g toenails
- one flamingo beak
- part of a human brain.

Equipment:

- a cold bowl
- wooden spoon
- microwave
- oven
- container
- knife
- bottle

## method

1. At first, wash your hands with some fresh green acid;
2. Then, gather all your ingredients on the kitchen counter.
- 3) After that, speedily get the equipment ready.
- 4) Next, add the maths paper into the ancient cauldron.
- 5) Carefully, add some cold water that is  $-315^{\circ}\text{F}$  to create a smoke effect, (It is recommended that you do not touch it with bare hands; wear some gloves for safety.)
- 6) Now, add the rest of your

ingredients which are left.

7) Later on, take a hairbrush, and buy yourself a golden retriever.

8) After that, comb out a handful of fur from the dog, and add it to the cauldron. Stir whenever you think it is frothing.

9) Lastly, get your bottle, and carefully pour the potion into the bottle; place it in the fridge for 20 minutes to let it cool down.

10) Now, give it a taste test.

### Piece F: a story opening

Context: after reading 'Haunters' by Thomas Taylor, pupils explored how writers build suspense and then drafted their own short suspense narratives.

The air was black all around me. I wasn't sure if I was visible or not. Also it felt like I was going to faint. I was having a panic attack. It felt like someone was watching me through the window. I jumped out of bed and squinted through the glass but I couldn't see anyone. What time was it? I fumbled for my phone next to the bedside cabinet. It was barely six in the morning... everyone would be fast asleep.

Stretching and rubbing my eyes, I got back into bed and tried to go back to sleep. It didn't work. Therefore, I decided to use ~~for~~ my energy to go for a jog around the block, even though it was still dark.

Outside, the wind swished the tree branches and the gate was creaking. I looked around but there was no cars or people, except for an old man wearing a warm woolly coat. He was walking a Yorkshire Terrier further down the street. Perhaps he was the person I had felt was watching the house?

Suspicious, I crossed the street. I looked back and saw that he had also crossed over. Then I sped up my running and tried to get away. However, every time I looked back, he was a bit closer, rather than farther away! My heart was pounding - and not just from the sprinting. A shiver crept down my spine like a spider on a web. I didn't understand who the stranger was or why he was following me.

Leaping over my neighbour's fence, I fled home and scrambled to find my keys. The man was at the end of the driveway. He was staring at me with red eyes, his lips moving as if he were warning me.

"Mum!" I yelled, petrified, whilst I slammed the door

and locked it from the inside.

I pounded up the stairs and screamed again. "Mum! Someone was following me! He's outside the house now."

"Don't worry angel, it must've been a dream," she replied sleepily.

"No, he was really there! come look!" I pulled her over to the window."

"Told you it was just a nightmare, go back to bed," Mum patted me on the back.

I couldn't understand why she didn't believe me, but he was nowhere to be seen so I guess the panic was over. For now...

**Expected  
Writing in KS2  
2022-23  
Standardisation**

**Exercise 3  
Pupil B**

This collection includes:

- A) a narrative
- B) a balanced argument
- C) a promotional leaflet
- D) a biography
- E) a persuasive letter
- F) a fan letter

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

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

Across the collection, the pupil writes effectively for a range of audiences and purposes, including writing to inform, persuade and entertain. Piece A is a version of 'The Island' by Armin Greder told from a new perspective and the topic of islands is also the stimulus for a persuasive leaflet for a beach resort (piece C). Piece B presents the arguments for and against xenotransplantation raised by Malorie Blackman's 'Pig Heart Boy', and piece E is a letter from the mother of the boy in that story. Piece D is a biography of Michael Rosen, while piece F is a fan letter to that writer.

In piece A, Pupil B adapts Armin Greder's morality tale about a stranger's arrival on an island, describing events from 'the fisherman's' perspective. This choice of narrator demonstrates good awareness of the audience, exploring through this first-person account why only one character from the original text behaved kindly towards the stranger. The piece allows the reader access to the fisherman's conflicted thoughts and this narrative voice is sustained across the story (Did I do the right thing? What do I do?... "Why are you here?", I shouted with anger... "Maybe this has gone too far," I shouted feeling sorry for the man.).

Awareness of the audience is also reflected in deliberate language choices which resonate the archaic tone of the original tale (the dark slender figure peering into my soul... he sunk in the sand without any breath, but rose again.) and its uncomfortable atmosphere (the wicked, awful time... the silent town... disgust... suffer... rumours... unclean). The writing is at points lyrical (This strange creature (as pale as the clouds)... He haunted the night and often the day. The villigars feared; the animals frowned, while women stayed home and children played near.). Vocabulary choices are occasionally imprecise (sun-orange pitch forks) and there are a few lapses of control (Considering a job – to earn food – this idea made the man's face light up).

Overall, however, the narrator's feelings and actions are successfully described, and the strange and awful events related clearly to the reader.

Piece B presents arguments for and against xenotransplantation. Awareness of audience need is demonstrated in a well-structured introduction which sets out the context of the debate, real and fictional, and provides an explanation of xenotransplantation, drawing attention to the fact that it is contentious (There are many debates about using this method, both positives and negative...) and outlining the focus of the piece (Should xenotransplantation be allowed?). The arguments for and against are then expanded in the second and third paragraphs respectively, and the writer shares their own views in a brief final paragraph (To conclude I strongly believe...). The first person is used in the introduction and conclusion, and the third person employed when the writer seeks to present factual information (The key reason for this is... It is argued...). The first-person plural and second person are also used to invite readers to engage personally with the arguments (if we give it a chance... we shouldn't do... will give you a shorter life).

The seriousness of the issue is reflected through formal language, such as the use of the passive form (Xenotransplantation is a method where organs and tissues are taken from a species... It is argued that...). Conventional phrases of debate are used to frame the arguments (Many people strongly believe... The key reason... In reality... Without a doubt... In an ideal world... To conclude...) and modal verbs are applied to persuade (could save... shouldn't do...should take this opportunity). Technical vocabulary contributes to the expert tone of the piece (method... procedure... organs... tissues... species... transplanted... high rejection rate... risk). The authority of science (Scientist claim... New research shows...) is also combined with emotive language to appeal to the reader and strengthen arguments (desperate need... sadly many people are dying – waiting for organs... save millions of lives all over the globe... the only hope...).

The leaflet for 'Flower Island' (piece C) demonstrates a good understanding of the form and language of advertisements. Although it lacks a conclusion, the piece is otherwise well-structured, with opening paragraphs introducing the island and subsequent paragraphs building a picture of the resort by detailing its many attractions under relevant section headings (Accommodation, Food and drinks, Things to explore, Sport shop, Eco-friendly) accompanied by photographs and glowing customer reviews. The piece adopts a friendly informal tone and direct address from the start to engage the reader (waits for you to explore... Are you ready for an epic adventure?... your stay with us...).

The sustained use of hyperbolic language shows good awareness of how specific words are often used to excite readers (perfect... spectacular... stunning never-ending... epic adventure... incredible... amazing), and additional word choices communicate high-end exclusivity (hidden... luxurious... exquisite... high quality) and external endorsement (award-winning). The reader is further enticed through details of how their personal needs will be met (making lots of fun new memories!... all-inclusive... relaxing...en-suite bathroom... breakfast in bed of your choice... a healthy meal... stress-relieving... learn new skills... Our friendly staff are happy to help you in any way!) and through descriptions of the exoticism and beauty of the location (spectacular coral reefs... tropical... dancing palm trees at sunset...aqua sea... mountain of flowers...). The inclusion of details describing the 'eco-friendly' nature of the resort also shows good awareness of customers for high-end but guilt-free holidays (protected, spectacular coral reefs... kind to the environment). Specific details related to holiday businesses lend authenticity to the piece (chefs... beach huts... spa... scuba diving... bonus... website), as do the customer reviews written in an authentically informal style at the end of the piece ("I loved the quality beach hut and how kind the staff was to me and my family.").

In piece D, the biography, the pupil organises their research appropriately into chronologically arranged sections charting key events in Michael Rosen's life (Childhood... Family... School... University/work...), with additional parts focussed on his experience of depression and illness, and on his marriage (Happiness At Last). The facts included in each section are largely relevant and some attempts to go into detail demonstrate the writer's intention to engage and inform, although this is at times undermined by lapses in cohesion within paragraphs. The style of writing is mainly formal. An impersonal voice is employed (Michael Wayne Rose was born...) and some precise vocabulary choices support this tone (educational... studied... medical... suffered... survere [severe]...). The reader is also directly addressed through a rhetorical question aimed at engaging its youthful audience (Did you know...?). Occasional informal phrases detract from the formality (things were ok...). Overall, the writing meets the intended purpose, but lapses of this kind make this piece less effective than others in the collection.

The letter from the mother of the 'Pig Heart Boy' to an opponent of xenotransplantation (piece E) opens with a paragraph that successfully communicates the writer's anxiety and exhaustion and her angry determination to make her case. The impression on the

reader is of emotional authenticity which is immediately engaging (After an exhausting forty eight hours, I was dreading writing this letter... important decision... extremely hurtful... how dare you). This emotive language is combined with more formal language to strengthen the writer's argument (I am writing regarding your issues... you requested... I am giving you an opportunity... For the record). The combination is continued in the second and third paragraphs, as the mother responds to each of her opponent's arguments (I am fully aware of the risks and misconceptions of this method, but it saves lives.), switching from the first to the third person when moving from personal to factual information to support her points (It is true that... many people are dying). The formal letter writing conventions followed lend authority to the piece (Dear Mrs S. Gamble,... yours sincerely, Mrs Kelsey [Catherine Kelsey]), as does the inclusion of technical vocabulary (exposed... experiences... slaughtered... method... protesting... risks... misconceptions... respond). However, repetition in the middle two paragraphs sometimes undermines this authority. The description of the mother's current emotional state in the final paragraph deliberately aims to spark a sympathetic response (We have been running around all day and this has caused me a big amount of stress...) and direct address is also employed to persuade the reader to empathise (If this was to be a life or death situation in your family, surely you will feel the same way?). Some word choices (big amount of...) and lapses in control (surely you will...), however, slightly reduce the impact of these appeals.

The final piece in the collection is a letter from Pupil B to Michael Rosen (piece F). The tone is semi-formal, employing some formal language as befits a pupil writing respectfully to a well-known author (Dear Michael Rosen... Thank you for your incredible poems and stories. I wish you the best for the future... Yours sincerely), alongside language more typical of an enthusiastic young fan (that's amazing... awesome... I love it). The letter is organised into paragraphs outlining: the reasons for writing, the impact of Rosen's poems and stories, some reflections on being a writer, some questions and the pupil's feelings towards and admiration for Rosen. Pupil B uses the first person to describe their own response to the work (I couldn't stop reading them!... As I read your poems, a huge ray of happiness shone on me... I can relate to it... I could picture). The use of the second person, expressions of empathy and considered opinions are also appropriately employed to make further personal connection with Rosen (I really think your brave to share your story... I thought to myself and I knew how hard it would be to write). Occasional lapses of control sometimes reduce the effectiveness of individual sentences (...a huge ray of happiness shone on me when I realized your poems), and ideas and information are not always expanded. However, overall, this letter demonstrates a good understanding of the content and language of 'fan mail'.

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

The pupil describes settings, characters and atmosphere in piece A, the island story.

The maritime setting is established from the beginning and descriptions of time of day and weather add to the sense of place (The glowing, milky moon shone down on me like a light source, while I was watching the royal-blue ocean suddenly change colours... As the sun started to wake, I could see an ancient, wooden boat sailing closer and closer... The blistering sun shone on the village like a fireball... The grass-green trees waved in the cold breeze.). The fisherman narrator's nervous reaction to the arrival of the stranger communicates the peculiar isolation of the island ("Who are you?" I cried to the mystery soul... Cautiously, I took a step back with a huge amount of shock.). This frightened reaction is also explained through descriptions of the visitor's strange appearance (dark slender figure... completely naked), and later by his unacceptable habits ("He eats with his unclean hands,"... "the man also eats the bones of our dear animals. "). The generally fearful and suspicious atmosphere on the island is portrayed through the fisherman's decision to put the visitor in 'an old goat pen that stood for many decades without use' under a 'blistering sun... like a fireball'. The narrator feels conflicted about leaving him 'a faint figure in the distance', but fear overcomes his better instincts.

The fearful atmosphere is further depicted through the descriptions of the villagers' harsh reaction to the vulnerable stranger when he subsequently makes his way to the village ("I'm really hungry..." the man said with fear.). The reader learns that the mood changes from contented (the villagers were happy once more...) to fearful (He haunted the night and often the day. The villagers feared; the animals frowned, while women stayed home and children played near. The village became empty – not a whisper was made.). This fear of the unknown intensifies (Villagers believed rumors during this wicked, awful time... "He will eat all your bones if you don't finish your tea,"... "...our children are terrified to even step out of their homes."), until the villagers expel the visitor, the terrifying nature of the event emphasised by descriptive detail (the villagers rushed to the goat pen with sun-orange pitch forks...), and force him back out to sea with no care for the danger (The sea became a mountain of water.). The contrast between the villagers' care for their own community and their fear-driven cruel actions towards the stranger is well-portrayed and echoes the uncomfortable atmosphere of the stimulus text.

Pupil B has chosen to tell the story from the fisherman's perspective and the reader learns something of this character through direct access to his thoughts (Should I do this?... I was feeling tense: sweat dripping; heart pounding; blood boiling.). His actions towards the stranger establish that he is perhaps kinder than the others, but that he is also conflicted. He offers shelter, but only an isolated animal pen. He is angry when the stranger appears in the village but then supports the idea of giving him food and work. He does not prevent him being 'sent back to where he came from' but wonders if 'this has gone too far' and what will happen to 'the visitor from the sea'. The stranger's thoughts are not revealed, but his weakness ([he] got out of his raft exhausted... he was a frail, helpless man... he sunk in the sand without any breath) and compliance (Considering a job – to earn food – this idea made the man's face light up) suggests that, in contradiction to the villagers' fears, he is in fact no threat. His 'otherness' is portrayed through descriptions of his strange appearance (the eyes belonging to the dark slender figure peering into my soul... this strange creature (as pale as the clouds)) and reports of his actions (the man also eats the bones). The character's vulnerability is also depicted by his isolation in his goat pen 'home' (a faint figure in the distance) and ultimately by descriptions of his powerlessness when expelled (He fell and a instant grunt came from the terrified man... he was forced off in his raft, until I could just see a slight solitary figure in the distance... Suddenly, the boat vanished from view as the sea waved goodbye.).

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

The dialogue in the narrative (piece A) is used to convey the character of the narrator and the situation and feelings of the other characters. It is also employed to advance and explain events in the story.

In the opening part of the story, dialogue is largely restricted to the main character's initial interaction with the stranger ("Who are you?" I cried to the mystery soul... "Oh no!" I shouted with disgust...) and to his inner dialogue in which he wonders what is happening (Why is he here at this time?... why is he naked?) and reflects on what he should do (Did I do the right thing? What do I do?). Reporting clauses provide additional insight into the narrator's mixed feelings, adding to this portrait of a man in conflict (with disgust... with anger... shouted feeling sorry for the man). He ultimately questions the villagers' actions ("Maybe this has gone too far,") and his inner voice wonders what will happen to the stranger re-adrift on the 'mountain of water', but his failure to intervene suggests weakness or powerlessness.

It is notable that the stranger himself rarely speaks, and when he does it further emphasises how far he is from the villager's perception of him as threatening. That he rarely speaks contributes to the strangeness which sparks their feelings of fear. For the reader, in

contrast, his near silence emphasises his vulnerability. His only utterances are nervous expressions of need (“...can you help me?” “...do you have any food?”), and his desperation at being sent back to sea is communicated through a single ‘terrified’ ‘grunt’.

In the second part of the story, dialogue is used to advance the action and we hear from a number of characters typical of the archaic setting (the butcher... the innkeeper... the policeman... the shopkeeper... one of the teacher). Through their dialogue, the reader witnesses the villagers’ attempts to accept the stranger (“...we could give this man a job,”) and learns how their fear ultimately prevails (“...let’s send him back to where he came from.”). It is through speech – rumours, warnings and threats – that the villagers gradually whip themselves up to their final inhumane act (“He will eat all your bones if you don’t finish your tea,”... “our children are terrified to even step out of their homes,”... “the children shouldn’t have to suffer from this!”... “I think this man could kill us in one go”), their dehumanising descriptions of the stranger (“We don’t have enough food for it!”) contrasting starkly with what the reader infers of him from the narrative. A variety of speech verbs is used (whispered... chanted... grunted), although some of these are inappropriate (...we could give this man a job,”) explained the young woman... told the mother.)

The concluding event is signalled through dialogue (“...we should get rid of the man by putting him back on his raft,...”), as is the moral (“Maybe this has gone too far.”). At the end of the story, and bookending the piece, the narrator’s inner voice returns, wondering what will happen next (I’ll guess we’ll never know what happened to the visitor from the sea.).

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

Pupil B selects vocabulary and grammatical structures which are mostly appropriate. The use of appropriate technical vocabulary is a particular strength of this pupil. There are some lapses of control in sentence structures, but these do not prevent the overall attainment of this statement which accumulates across the collection.

In piece A, language choices support the chronicling of a series of events and provide rich descriptive detail. Adverbials set the scene and move the story forward (The glowing, milky moon shone down... As the sun started... With the blink of an eye... Cautiously... After what felt like forever... Without hesitation... Suddenly...), although these are occasionally imprecise (In a split second, he sunk in the sand...). Events are explained in multi-clause sentences (...the island became normal again and the villagers were happy once more until the next day... when the man came to town, the villagers were... Over a period of time, the man, who was a complete stranger, began doing the jobs everyday.) and sometimes take the passive form (The man was taken to the aqua sea where his hand-made raft lay waiting for him.). Shorter sentences are used appropriately at moments of tension (The village became empty – not a whisper was made.)

Expanded noun phrases provide description (ancient, wooden boat sailing closer and closer... the eyes belonging to the dark, slender figure peering into my soul... awareness about the dangers of the stranger in the silent town... a slight solitary figure in the distance...) and figurative language adds depth (As the sun started to wake... as pale as the clouds... The blistering sun shone on the village like a fireball... The sea became a mountain of water... as the sea waved goodbye.). Rhetorical questions and modal verbs express the narrator’s confusion and inner conflict (Should I do this?). While some choices are less precise (a instant grunt...), most of the language selected is appropriate to the retelling of this strange story (wicked... suffer... innkeeper).

In piece B, adverbial phrases are used to present the context of the argument and to set out the conflicting views (There are many debates... Many people believe... In an ideal world). A rhetorical question pinpoints the issue under discussion (So should xenotransplantation be allowed?) and multi-clause sentences explain the complex subject (Xenotransplantation is a method where organs and tissues are taken from a species and is then transplanted into a different species or human body.), including issues of cause and effect (...xenotransplantation will give you a shorter life, since pigs’ organs do not last as long as human organs.). The third and first person are employed respectively to present facts objectively and to express opinion (Scientist claim that... I strongly believe). Possible outcomes and preferred futures are expressed using modal verbs (In an ideal world we shouldn’t... it can bring moral issues... which could save millions..... maybe we can start to use it). The use of the passive form and technical vocabulary support the authority of the piece (It is argued that... rejection rate) although this is a little undermined by some confusion of ideas, for example, in paragraph three. Piece C employs a variety of persuasive techniques to attract visitors to the ‘Flower Island’ holiday resort. The reader is directly addressed, and questions are used to spike interest (Are you ready for an epic adventure?... Why not meet our flamingos or peackoks... Are you wondering if we are kind to the enviroment?). The imperative is also employed to call the reader to action (Then come down to Flower Island and see what it’s all about!... Look out at our stunning never-ending views when relaxing... Take the chance to hike). Emphatic statements employ technical vocabulary to persuade (This award-winning all-inclusive resort is perfect for making lots of fun new memories!), and multi-clause sentences describe and explain, using modal verbs to present possibilities (We provide all your snorkelling and scuba diving equipment, if you would like to learn new skills during your time with us.). Prepositional phrases (Located off the coast of Japan, surrounded by protected, spectacular coral reefs...) and expanded noun phrases (tropical marine animals... dancing palms trees... luxurious beach hut (with an en-suite bathroom)... stress relieving spa... mountain of flowers) enable the reader to visualise the exotic destination. Direct quotes from former customers validate the claims (“I loved the food and how there was so many choises.”).

Piece D opens with a formal sentence typical of biography writing (Michael Wayne Rosen was born on 7th May 1946...), and is followed by a rhetorical question to engage the reader (Did you know he is a British children’s author and has written over 140 books?). Adverbial phrases guide the reader through the events of Rosen’s life (In 1948... At the age of 11... After he realized... At university...). Information is mainly simply related in single clause sentences and is in places, where cohesive devices are not applied, somewhat list like. However, some multi-clause sentences (In 1948, his Mum, Connie Rosen, trained to be a primary school teacher but they were always poor... Now he writes books and teaches children to read as he studied English... When he got married, he was finally happy) and some more complex constructions (After years of writing, Michael got Covid and suffered survere changes in his life such as not being able to walk) are also used. Relative clauses explain (His Dad loved to sing songs in different languages, which was a hobby of his.), and noun phrases also provide additional detail (educational books... small, old-fashioned flat).

In piece E, the persuasive letter from the mother of a transplant patient, multiclaue sentences explain the impact of recent events on the writer and convey her argument, if not always with control (After an exhausting fourty eight hours, I was dreading writing this letter, but as you requested I am giving you an oppotunity to listen to my side of the story.). The repetition of the first person emphasises that she is drawing on personal experience (I am writing... I understand... I am fully aware... I am lucky... I don’t expect), while adverbial phrases add variety and frame her argument (For the record... Without a doubt... To add onto your concerns).

The largely formal tone is supported by the passive form and technical vocabulary (It is true that pigs are exposed to painful experiences, whilst being slaughtered). Contractions lend authenticity to the personal nature of the letter (I don’t agree... I’m angry... Cameron won’t... please don’t), although at moments of emphasis these are not employed (I am giving you... I am fully aware). Immediate and future possibilities are expressed using modal verbs (...we shouldn’t have to waste their organs... so people can live

longer... we can now save lives), and questions and a command directly challenge the reader (If this was to be a life or death situation in your family, surely you will feel the same way?... please don't send one). Noun phrases and a relative clause add precision (exhausting forty eight hours... painful experiences... life-saving method... a special doctor, who saves lives). The letter to Michael Rosen (piece F) combines a formal, respectful tone (I am writing to inform you... I wish you the best for the future.) with the more informal conversational tone of a young fan reflected in the use of contractions and appropriately hyperbolic vocabulary (I couldn't stop... that's amazing... it's awesome). Multiclausal sentences describe and explain the writer's experiences and their feelings (Although you've had a really hard time writing Sad book, I really think your brave to share your story.). Adjectives are modified to emphasise these feelings (so surprised... how wonderful... how hard) and noun phrases communicate enthusiasm (unique poet... great experience... a huge ray of happiness... incredible poems and stories). Questions build on this enthusiastic vocabulary and are included to prompt a response from the author and to seek further information (Would you ever change the style of your poems?), although the positioning of the questions in their own paragraph without introduction briefly interrupts the flow of the letter.

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

The pupil uses devices to link events, information and ideas across each piece to build overall cohesion. They choose vocabulary and structures which also link information within and across sentences and paragraphs. Occasional lapses in control sometimes impact the sense of individual sentences, but do not usually detract from overall cohesion.

In the narrative (piece A), paragraphs are used to organise the story and adverbials link the events chronologically (After what felt like forever... Eventually... As days past by...). Coordination and subordination also link information within sentences (He will eat your bones if you don't finish your tea), as do relative clauses (...an old goat pen, that stood... the man, who was). Information is linked across sentences and paragraphs through synonymous references (visitor from the sea... mystery soul... strange creature) and determiners, pronouns and deliberate omission ("Oh no!", I shouted in disgust as he was completely naked. This strange creature...began walking up to me. In a split second, he sunk, but [he] rose again). The theme of conflict portrayed through the deliberate repetition of questions in the narrator's internal dialogue also supports cohesion.

The structure of the balanced argument (piece B), an introduction followed by the arguments for and against and a conclusion, supports overall cohesion, although this is somewhat undermined by occasional lapses of control. Adverbials are used to signal the relationships between parts of the text, including the presentation of confirmatory (...without a doubt) or contrasting information (however... In reality...). Co-ordination and sub-ordination are also used to link points including explaining cause and effect (Many people strongly believe that it's wrong but Cameron... Xenotransplantation will give you a shorter life, since pigs' organs). Synonyms and pronouns prevent unnecessary repetition (this method... it can work... Cam should take this opportunity to live longer as he has a sibling on the way...).

Additional cohesive devices demonstrated in the promotional leaflet (piece C) include the organisation and signposting of information under sub-headings and bullet points (Accommodation... Sports Shop) and the use of reference chains across paragraphs (aqua sea... coral reefs... tropical marine animals...aqua seas... scuba dive; restaurants... chefs... food... healthy meal; luxurious... relaxing... stress-relieving... happy to help you).

The sub-headings and adverbials in the biography of Michael Rosen (piece D) link events in the writer's life chronologically (Childhood...University/work... At the age of eleven), and adverbials also support how these events are related (After he realized... When he got married). In the mother's letter (piece E), repeated references to the core argument (...live longer... save lives... life or death) and to personal experiences and opinion (I was dreading...I don't agree... I understand... I'm angry... I'm fully aware) are used to support cohesion across this piece, as is the consistent direct address to the reader (giving you an opportunity...you might know... your concerns). At times, this repetition is perhaps overdone (life-saver... life-saving...) and synonyms might have been preferable. Piece F also employs repeated references, this time to the theme of admiration (...awesome... loved... happiness... brave), and adverbials are used in attempts to expand the reasons for this admiration (As I read your poems... Although you've had a really hard time writing), although this sometimes results in runaway sentences.

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

Across the collection, tenses are used correctly, with occasional lapses in subject/verb agreement, some of which are corrected at the editing stage. Pupil B is able to switch between the tenses where appropriate, for example in piece A events are narrated in the simple past (I took this man...The man was taken) with the progressive form used to describe ongoing activity or states (... while I was watching... I was feeling...The fear in the village was beginning). The present tense is used in dialogue ("He eats with his unclean hands,"), including the narrator's internal dialogue (Why is he here...?). The villagers' fears for what might happen are conveyed using modal verbs ("I think this man could kill us...") and the future form ("He will eat all your bones..."). At the end of the story, the narrator's reflections on events are expressed in the present perfect ("Maybe this has gone too far,") and in the future (I guess we'll never know what happened...).

In piece C, the promotional leaflet, the island resort's attractions are described appropriately in the present tense (there are over fifty things to see and do... there is always a chance to see), with the imperative form used to invite immediate and future action (Find out more information on our website... come down and see... Relax and enjoy) and possibilities conveyed through modal verbs (You can also adopt...) and the future form (chefs that will make amazing food...).

The two pieces focussing on current thinking and debates around xenotransplantation (pieces B and E) are predominantly and appropriately written in the present tense. The issue and the different views that surround it are presented in piece B using the present tense, supported by the present perfect to provide context (we have been reading... David Bennett has recently had...). Predicted outcomes are expressed using modal verbs in the present form (this could be the future method... which could save millions of lives) and future verb forms (...this debate will continue.).

The simple present and present progressive are used in the mother's letter (piece E) to describe her thoughts, feelings and actions (it's extremely hurtful... I am fully aware... I don't agree... I am writing...) and to explain her points (the key reason for this is... people are dying... we can now save lives). The past progressive is used to describe past states (I was dreading...), and the present perfect used to describe cause and effect (We have been running around all day and this has caused me). There is a lapse in control in the more ambitious sentence contrasting what is happening with what might have happened (I am lucky to have Cameron because if this wasn't discovered Cameron won't have). The mother's wishes for the future are, however, accurately conveyed using modal verbs (I don't expect a letter back,) and her intent is expressed in the future form (I will not respond.).

In the second letter in the collection, the letter to Michael Rosen (piece F), present and past tenses are used to convey the pupil's current thoughts and feelings and their past experiences (...your poems and books are fabulous; I couldn't stop reading them!....

Although you've had a really hard time writing Sad book, I really think your brave to share your story.). There are some inaccuracies in tense when expressing more complex ideas (...I knew how hard it would be to write Sticky McStickstick) but others are more successfully conveyed through tense manipulation (Is being a poet what you always wanted to do?). In the Michael Rosen biography (piece D) the present tense is used to introduce the subject of the piece (...he is... He helps), while the events in the author's life are related using the simple past (...trained to be a teacher... decided to write a play) and his writing achievements described using the present perfect (... has written over 140 books). The present tense is used again towards the end of the piece to relate Rosen's current activities and state of mind (Now he writes... he is happy). There are some errors (they have to share a room... he could of) and instances in which the pupil is unable to manipulate tense to successfully support meaning (Although he went through a lot, he is happy and he wrote [has just written] a book) called) which make this piece one of the weaker in the collection in relation to this statement.

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

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

- commas to mark fronted adverbials and clauses
- In the blink of an eye,... Without hesitation,... As days past by, (piece A)
- As time went by, he was forced off in his raft, until I could... (piece A)
- Without a doubt,... (piece B)
- ...the reason for this is so people can live longer, as sadly many people... (piece B)
- Hidden deep in the sea,... In our exquisite restaurants,... Amazingly, (piece C)
- After an exhausting forty-eight hours,... To add to your concerns, (piece E)
- If this was to be a life or death situation in your family, surely you will feel the same way? (piece E)
- apostrophes in contractions to reflect an informal register
- I'm... I've... don't... shouldn't (piece A)
- it's... won't... wasn't (piece E)
- hyphens to avoid ambiguity
- sun-orange... hand-made (piece A)
- award-winning... all-inclusive... en-suite... high-quality (piece C)
- inverted commas and other punctuation to indicate direct speech
- "Who are you?" I cried to the mystery soul. (piece A)
- "We could give him an easy job yet a hard one," I exclaimed. (piece A)
- "This is ridiculous, our children are terrified to even step out of their homes," shouted one of the teacher in disgust, "the children shouldn't have to suffer from this!" (piece A)
- Jack – age 18 – said: "I loved the quality beach hut and how kind the staff was to me and my family." (piece C)
- Lily – age 4 – told us: "I enjoyed the scuba diving and meeting fish I have never seen before." (piece C)
- colons and semi-colons to mark the boundary between independent clauses and to introduce lists
- I was feeling tense: sweat dripping; heart pounding; blood boiling. (piece A)
- These include:... (piece C)
- His brother – Brian – was small; they have to share a room. (piece D)
- I've learnt that you are a unique poet; that's amazing. (piece F)
- punctuation to indicate parenthesis
- ...the man, who was a complete stranger, began doing the jobs... (piece A)
- ...(who was as pale as the clouds)...(piece A)
- ...Cameron – in Pig Heart Boy – is in desperate need... (piece B)
- ...(Pig Heart Boy by Malorie Blackman)... (piece B)
- ...(including seahorses, fishes and even dolphins)... (piece C)
- ...(with an en-suite bathroom)... (piece C)
- Michael found his soulmate – Emma-Louise Williams – and happily got married. (piece D)
- ...Dr Bryce – my son's life-saver – is a special doctor... (piece E).

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

Spelling is mostly accurate across the collection.

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

- ancient (piece A)
- desperate... necessary (piece B)
- equipment (piece C)
- languages... especially (piece D)
- sincerely... (pieces E and F).

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

- blistering... glistening... explained... ridiculous (piece A)
- unsuccessful... species (piece B)
- exquisite... surrounded... spectacular (piece C)
- suffered... university... educational (piece D)
- experience... slaughtered... specialty... misconceptions (piece E)
- biography... fabulous... experience... incredible (piece F).

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

Across the collection the pupil's handwriting is joined and legible, with only a few words harder to read due to the small size of the letters.

### **Why is the collection not awarded the higher standard?**

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

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

In their narrative writing, Pupil B makes deliberate language choices, often attempting ambitious vocabulary including figurative language, and thus demonstrating an understanding of the importance of language choices to writing for purpose and audience. However, some of their choices are imprecise and do not successfully convey the intended meaning (an ancient, wooden boat sailing closer and closer before my glistening eyes... the villagers rushed to the goat pen with sun-orange pitch forks and disturbed the man), sometimes impacting effectiveness or sense. The pupil's vocabulary choices in the non-fiction pieces are markedly weaker than those in the narrative, with the exception of the vocabulary in the promotional leaflet (piece C). These less effective choices suggest that Pupil B is still developing their ability to evaluate and draw on the vocabulary encountered in their reading.

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

This collection indicates that Pupil B is able to distinguish between the language of speech and writing and choose the appropriate register, but there are occasional lapses which are more typical of a pupil working at the expected standard. For example, in the formal biography there are a few inappropriately informal words and phrases, such as 'dad', 'ok' (things were ok for Michael) and the use of 'etc' (...he couldn't get up etc).

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

The collection evidences an ability to write both formally and informally, but some errors and inaccuracies, for example with tenses and punctuation, and a developing ability to manipulate language successfully in more complex sentences, prevent Pupil B from demonstrating assured control. For example, in piece E, the pupil makes errors with the past perfect and modal verbs (I am lucky to have Cameron because if this (xenotransplantation) wasn't discovered Cameron won't have...) and also with the subjunctive (If this was to be a life or death situation in your family, surely you will feel the same way?).

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

Throughout the collection, there is evidence of the range of punctuation taught at key stage 2, but Pupil B is not yet using it consistently correctly. For example, the pupil's ability to use colons and semi-colons is still developing (The villagers feared; the animals frowned, while women stayed home and children played near. (Piece A)... As their house was small; they have to share a room. (Piece D)). On other occasions, while punctuation is used accurately, it is not always used effectively to enhance meaning. For example the pupil's accurate use of brackets and dashes for parenthesis can sometimes add unnecessary information which disrupts cohesion (...the man, who was a complete stranger, began doing the jobs... (Piece A) Presents – I can't relate to – but it is very repetitive... (Piece F)).

### Piece A: a narrative

Context: pupils read and discussed 'The Island' by Armin Greder. They were tasked to rewrite the story from the perspective of a character of their choice. Pupil B chose to retell the tale from the fisherman's point of view. In the original version, this character stands out from the others because he alone is kind to the stranger whose arrival on an isolated island sparks feelings of suspicion and fear.

#### The Island

The glowing, milky moon shone down on me like a light source, while I was watching the royal-blue ocean suddenly change colours. As the sun started to wake, I could see an ancient, wooden boat sailing closer and closer before my glistening eyes. Suddenly, I felt the eyes belonging to the dark slender figure peering into my soul.

"Hello can you help me?"

"Who are you?" I cried to the mystery soul. I waved my arms to the figure and waited for a response.

With the blink of an eye, he landed on the island and slowly got out of his raft exhausted.

"Oh no!" I shouted with disgust, as he was completely naked.

This strange creature (as pale as the clouds) began walking up towards me. In a split second, he sunk in the sand without any breathes, but rose again. The tall, slender figure wasn't so slender, he was a frail, helpless man.

Why is he here at this time? Why is this needed?

Cautiously, I took a step back with a huge amount of shock.

Perhaps he is just a tourist, but why is he naked?

After what felt like forever, I took this man to an old goat pen that stood for many decades without use. While I walked further away you could just see a faint figure in the distance. The blistering sun shone on the village like a fireball.

Did I do the right thing? What do I do?

The grass-green trees waved in the cold breeze.

As days past by, the island became normal again and the villagers were happy once more until the next day . . . . . when the man came to town, the villagers were speechless.

"Why are you here?" I shouted with anger.

"I . . . I'm really hungry, do you have any food?" the man said with fear.

"We don't have enough food for it." whispered the butcher to the villager.

The man is a helpless figure.

I was feeling tense: sweat dripping; heart pounding; blood boiling.

Considering a job - to earn food - this idea made the man's face light up.

"Possibly we could give this man a job," explained the young women.

"Yeah," everyone chanted.

Should I do this?

"We could give him an easy job yet a hard one," I exclaimed.

"I say we let him do everything that needs doing in our town." I replied.

"Uh . . . ok." The man granted.

Over a period of time, the man, who is a complete stranger, began doing the jobs everyday.

He hunted the night and often the day. The villagers feared; the animals frowned, while women stayed home and children played near. The village became empty - not a whisper was made. Villagers believed rumors during this wicked, awful time. The teachers raised awareness about the dangers of the stranger in the silent town.

"He eats with his undead hands," explained the innkeeper, "the man also eats the bones of our dear animals."

"He will eat all your bones if you don't finish your tea," told the mother of an only child.

"This is ridiculous, our children are terrified to even step out of their homes," I shouted one of the teacher in disgust, "the children shouldn't have to suffer from this!"

"I think this man could kill us in one go, if he was stronger," the policeman joked.

The fear in the village was beginning to become a major problem, the villagers began thinking about what to do about it.

"I've got a great idea," screamed the innkeeper with joy.

"What... what is it?" interrupted the shopkeeper.

"Well we should get rid of the man by putting him back on his raft, let's send him back to where he came from," exclaimed the innkeeper.

Without hesitation, the villagers rushed to the quay with Sun-orange pitch forks and disturbed the man. The man was taken to the aqua sea where his hand-made raft lay waiting for him. The sea became a mountain of water. He fell and a instant squeal came from the terrified man.

"Maybe this has gone too far," I shouted feeling sorry for the man.

As time went by, he was forced off in his raft, until I could just see a slight solitary figure in the distance.

"This is giving me déjà-vu," I whispered to myself.

Suddenly, the boat vanished from view as the sea waved goodbye.

I guess we'll never know what happened to the visitor from the sea.

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Piece B: a balanced argument

Context: pupils read 'Pig Heart Boy' by Malorie Blackman and studied contemporary news reports. They discussed and then debated the ethics of using animal organs in humans, and the arguments raised in the debate formed the basis of this independent balanced argument piece. The corrections in green are the pupil's own.

## Should xenotransplantation be allowed?

In our class (Year Six), we have been reading a book (Pig Heart Boy by Malorie Blackman) and the main character, Cameron, has only one choice - to have heart surgery by xenotransplantation. Xenotransplantation is a method where <sup>O</sup>Organs and tissues are taken from a species and is then transplanted into a different species - or human body. There are many debates about using this method, both positives and negatives. Many people strongly believe that it's wrong but Cameron in Pig Heart Boy - is in desperate need for a xenotransplantation. In reality, David Bennett has recently had a xenotransplantation but people don't believe it's <sup>necessary</sup> necessary. So should xenotransplantation be allowed?

Scientists claim that it is <sup>necessary</sup> necessary to use Xenotransplantation as this method could save and improve lives. The key reason for this is so people can live longer, as sadly many people are dying - waiting for organs. New <sup>research</sup> research shows it can work <sup>successfully</sup> successfully so maybe we can start to use it when we have the chance? Without a doubt, there is negative comments about this but if we give it a chance this could be the future method we may use, which could save millions of lives all over the globe.

In an ideal world we shouldn't do xenotransplantation, when it could be <sup>unsuccessful</sup> unsuccessful as it's <sup>can</sup> not really a suitable procedure. Xenotransplantation is a hard idea because it brings moral issues to earth which means some other people don't agree. Having considered Xenotransplantation will give you a shorter life, since pig's organs do not last as long as human organs. It is argued that

Xenotransplantation will provide a risk of a high rejection rate, so we shouldn't risk our lives.

To <sup>conclude</sup> I strongly believe that Cam (from Pig Heart Boy) should take this <sup>opportunity</sup> to live longer as he has a sibling on the way. I feel that this debate will continue, however I believe it's worth it to take the risk as animal organs are the only hope to save human lives.

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To conclude I strongly believe that Cam (from Pig Heart Boy) should take this opportunity to live longer as he has a sibling on the way. I feel that this debate will continue, however I believe it's worth it to take the risk as animal organs are the only hope to save human lives.

### Piece C: a promotional leaflet

Context: as part of a topic about islands, the pupils studied promotional material for holidays and discussed the techniques and language used. Each pupil imagined their own island holiday resort and then wrote a persuasive promotional leaflet for this imaginary destination. Pupil B imagined Flower Island, off the coast of Japan.

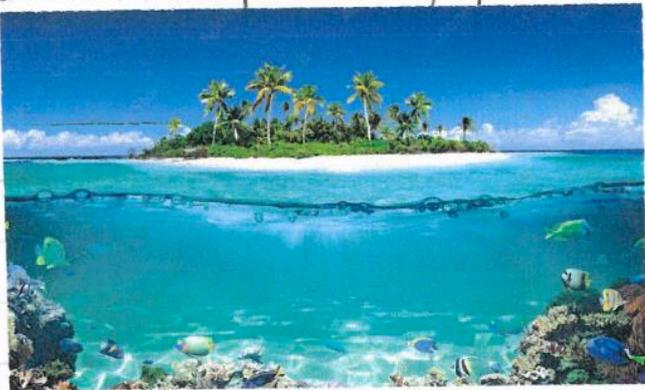
## Flower Island

Hidden deep in the sea, where nobody knows, Flower Island waits for you to explore. This award-winning all-inclusive resort is perfect for making lots of fun new memories!

### The Island

Are you ready for an epic adventure? Then come down to Flower Island and see what it's all about!

Located off the coast of Japan, surrounded by protected, spectacular coral reefs, there is always a chance to see our tropical marine animals (including seahorses, fishes and even dolphins).



Did you know that Flower Island is called this because of the beautiful flowers that grow in the summer?

### Accommodation

Look out at our stunning never-ending views when ~~resting~~ <sup>relaxing</sup> in your luxurious beach hut (with an en-suite bathroom) at the end of a memorable day. Also enjoy a breakfast in bed of your choice.

## Food and drinks



In our exquisite restaurants, we have the best high-quality chefs that will make amazing food during your stay with us.

## Things to explore

Amazingly, there are over ~~50~~ fifty things to see and do whilst on holiday with us on our incredible island. These include:

- enjoying a healthy meal under our dancing palm trees at sunset.
- Relax and enjoy a massage at our stress-relieving spa.
- Why not meet our flamingos or peacocks. You can also adopt one and have the chance to name it too! (Find out more information on our website) at just \$20.
- Learn to snorkel or scuba dive in our aqua sea.
- Take the chance to hike on a mountain of flowers.



## Sports shop

We provide all your snorkelling and scuba diving equipment, if you would like to learn new skills during your time with us. Our friendly staff are happy to help you in any way!

Bonus, you have 50% off on your first purchase here!

## Eco - Friendly

Are you wondering if we are kind to the environment? Well yes we use metal straws in our fizzy drinks. We also have bins all over the island. There are ~~is~~ litter pickers that go around each hut and pick up their rubbish ~~and~~ with rubbish bags. We help our environment by using friendly resources instead of plastic.

## Reviews

Poppy - age 11 - explained to us:

"I loved the food and how there was so many choices."

Lily - age 4 - told us:

"I enjoyed the scuba diving and ~~#~~ meeting fish I have never seen before."

Jack - age 18 - said:

"I loved the quality beach hut and how kind the staff was to me and my family."

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#### Things to explore

Amazingly, there are over fifty things to see and do whilst on holiday with us on our incredible island. These include:

- enjoying a healthy meal under our dancing palm trees at sunset.
- Relax and enjoy a massage at our stress-relieving spa.
- Why not meet our flamingo's or peacocks. You can also adopt one at just \$20 and have the chance to name it too! (Find out more information on our website).
- Learn to snorkel or scuba dive in our aqua sea.
- Take the chance to hike on a mountain of flowers.

#### Sports shop

We provide all your snorkelling and scuba diving equipment, if you would like to learn new skills during your time with us. Our friendly staff are happy to help you in any way!

Bonus, you have 50% off on your first purchase here!

#### Eco-Friendly

Are you wondering if we are kind to the environment? Well yes we use metal straws in our fruity drinks. We also have bins all over the island. There are litter pickers that go around each hut and pick up the rubbish with rubbish bags. We help our environment by using friendly resources instead of plastic.

#### Reviews

Poppy – age 11 – explained to us:

“I loved the food and how there was so many choices.”

Lily – age 4 – told us:

“I enjoyed the scuba diving and meeting fish I have never seen before.”

Jack – age 18 – said:

“I loved the quality beach hut and how kind the staff was to me and my family.”

Piece D: a biography

Context: pupils read, discussed and performed poems from 'Quick, let's get out of here' by Michael Rosen. After reading and examining the features and layout of a biography of J. K. Rowling, they independently researched facts about Michael Rosen and wrote their own biographies of the author. The corrections in green are the pupil's own.

Childhood

Michael Wayne Rosen was born on 7<sup>th</sup> May 1946 in Harrow, Middlesex - in ~~Rushmore~~ <sup>RP</sup> park. ~~He~~ Did you know he is a British children's author? and has written over 140 books? He helps children read as he writes <sup>^</sup> ~~books~~ <sup>educational</sup> books. When he was a child he lived in <sup>^</sup> ~~light~~ <sup>educational</sup> light, small flat for 18 months (Flat 30A Bridge Street, Middlesex) over a vegetable shop, which ~~with~~ <sup>with</sup> sold sports ~~that were used~~ <sup>that were used</sup> and were popular. Michael lived with his Mum, Dad and brother.

Family

Although living a life in a small, old-fashioned ~~flat~~ <sup>Flat</sup> things were ok for Michael ~~the~~ and his family. His Dad was in a army (American army) in Germany. ~~but~~ Since then he ~~was~~ <sup>was</sup> an English teacher. Soon after, He made a decision to be a English teacher for a high school. In 1948, His Mum, Connie Rosen, trained to be a primary school teacher but they ~~was~~ <sup>were</sup> always poor - especially his Dad. Michael's ~~parents~~ <sup>parents</sup> ~~are~~ <sup>speak</sup> & Yiddish <sup>and</sup> English (like unsectors) <sup>there</sup> ~~and~~ <sup>and</sup> his Dad's best languages are French, German and

Latin. His Dad loved to sing songs in different languages, which was a hobby of his. His brother - Brian - was four years old at this time. ~~If~~ As their house was small, they have to share a room.

School

Michael's <sup>n</sup> Nursery was ~~called~~ <sup>called</sup> Tyncholme, Wealdstone and ~~called~~ <sup>Primary</sup> Pinner-wood Primary school. At the age of eleven, he went to Harrow <sup>w</sup> Weald Country Grammar School and loved acting at this time. Since then he moved house and school - to Watford Boys Grammar

School. He wanted to be a doctor as it was his dream. After he realized it was his dream, he went to Middlesex Hospital Medical School and could of become a doctor but later decided to study English. He was arrested twice for protesting about <sup>human</sup> rights.

### University / work

At university Michael decided to write a poem <sup>poem</sup> called <sup>poem</sup> ~~Black~~ <sup>Black</sup> ~~house~~ <sup>house</sup>. A few years later, he was working for a <sup>play</sup> ~~play~~ <sup>school</sup> ~~school~~ <sup>programme</sup>. Next, he worked in BBC School Televisions ~~school~~ <sup>teacher</sup> ~~to~~ <sup>read</sup> Sam on Boff's <sup>island</sup>. Now he writes books and ~~helps~~ <sup>helps</sup> children as he studied English.

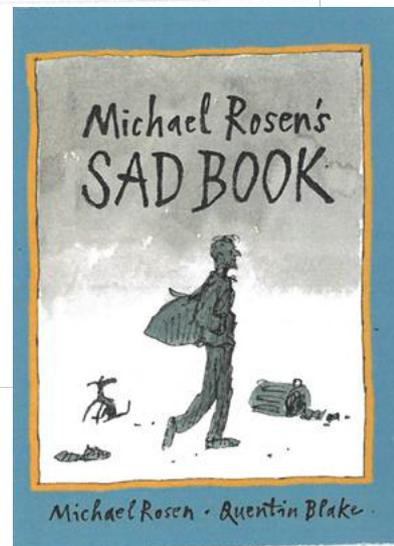


### ~~Happiness~~ <sup>At last</sup> ~~tragedy~~ <sup>tragedy</sup>

After a long few years, Michael found his <sup>S</sup> ~~S~~ <sup>mate</sup> ~~mate~~ - Emma - Louise Williams - and happily got married. When he got married, he was finally happy.

### Depression

Before happiness, Michael Rosen's <sup>Son</sup> ~~Son~~ - Eddie Rosen - died and depression struck.



### Covid - 19

After years of writing, Michael got Covid (in 2020) and suffered <sup>severe</sup> ~~severe~~ <sup>changes</sup> ~~changes~~ in his life such as <sup>not being able to</sup> ~~not~~ <sup>walking</sup>, he couldn't get up etc. He was in intensive care and placed into a coma. Then he recovered and is perfectly fine. ~~Now~~ <sup>Although</sup> he went through <sup>all that</sup> ~~all that~~, he is <sup>fine</sup> ~~fine~~ <sup>happy</sup> and he wrote a book called "A <sup>all</sup> ~~all~~ <sup>about</sup> ~~about~~ M".

## Childhood

Michael Wayne Rosen was born on 7th May 1946 in Harrow, Middlesex – in Roxborough Park. Did you know he is a British children's author and has written over 140 books? He helps children read as he writes educational books. When he was a child he lived in a tight, small flat for 18 months (Flat 30A, Bridge Street, Middlesex) over a verchle shop, which sold goods that were used and were popular. Michael lived with his Mum, Dad and brother.

## Family

Although living a life in a small, old-fashioned flat things were ok for Michael and his family. His Dad was in a army (American army) in Germany. Soon after, he made a decision to be a English teacher for a high school. In 1945, his Mum, Connie Rosen, trained to be a primary school teacher but they were always poor – especially his Dad. Michael's parents spoke Yiddish and English (like there ansectors), his Dad's best languages are French, German and Latin. His Dad loved to sing songs in different Languages, which was a hobby of his. His brother – Brian – was four years old at this time. As their house was small; they have to share a room.

## School

Michael's nursery was called Tyncholme, Wealdstone and Pinner-wood Primary school. At the age of eleven, he went to Harrow Weald Country Gramer School and loved acting at this time. Since then he moved house and school – to Watford Boys Grammerr School. He wanted to be a doctor as it was his dream. After he realized it was his dream, he went to Middlesex Hospital Medical school and could of become a doctor but later decided to study English. He was arrested twice for protesting about human rights.

## University/work

At university Michael decided to write a play called Backbone. A few years later, he was working for a Playschool programe. Next, he worked in BBC School Televisions Sam on Boffs Island. Now he writes books and teaches children to read as he studied English.

## Happiness At last

After a long few years, Michael found his soulmate – Emma-Louise Williams – and happily got married. When he got married, he was finally happy.

## Depression

Before happiness, Michael Rosen's son – Eddie Rosen – died and depression struck.

## Covid-19

After years of writing, Michael got Covid (in 2021) and suffered survere changes in his life such as not being able to walk, he couldn't get up etc. He was in intesive care and placed into a coma. Then he recovered and is perfectly fine. Although he went through allot, he is happy and he wrote a book called "All About Me".

### Piece E: a persuasive letter

Context: when reading 'Pig Heart Boy' by Malorie Blackman, pupils studied the letter the family receive from an activist opposed to xenotransplantation. They imagined how the parents of Cameron – the 'pig heart boy' – might react and respond to such a letter, and then wrote their own letters in reply, choosing to write either as the father or mother. Pupil B chose to write in the role of Cameron's mother. The corrections in green are the pupil's own.

Dear Mrs S. Gamble,

I am writing regarding your issues about my son (Cameron). After an exhausting forty eight hours, I was dreading writing this letter, but as you requested I am giving you an opportunity to listen to my side of the story. For the record, I don't agree with the unsuitable words to describe my important decision as it's extremely hurtful. I understand the personalities of pigs but the main use of pigs is for meat, so we shouldn't have to waste their organs. The key reason for this is so people can live longer, as sadly many people are dying - waiting for human organs. It is true that pigs are exposed to painful experiences, whilst being slaughtered, as this method is used everyday. There are <sup>many</sup> ~~loads~~ of pigs to use while we can now save lives

for people like my Cameron. Without a doubt, you might know I'm angry but how dare you describe this method as selfish when it saves lives!

To add onto your concerns, Dr Bryce - my Sons life-saver - is a special doctor, who saves lives, unlike you wasting time by protesting to ban this life saving method. I am fully aware of the risks and misconceptions of this method, but it saves lives. I am lucky to have Cameron because if this wasn't discovered (Xenotransplantation) Cameron won't have: a wedding; have kids; live a life and meet his future sibling - Alex.

We have been running around all day and this has caused me a big amount of stress adding onto my situation. If this was to be a life or death situation in your family, surely you will feel the same way? I don't expect a letter back, so please don't <sup>send</sup> one as I will not respond.

Yours sincerely,  
Mrs Kelsey (Catherine Kelsey)

Dear Mrs S. Gamble,

I am writing regarding your issues about my son (Cameron). After an exhausting forty eight hours, I was dreading writing this letter, but as you requested I am giving you an opportunity to listen to my side of the story. For the record, I don't agree with the unsuitable words to describe my important decision as it's extremely hurtful.

I understand the personalities of pigs but the main use of pigs is for meat, so we shouldn't have to waste their organs. The key reason for this is so people can live longer, as sadly many people are dying – waiting for human organs. It is true that pigs are exposed to painful experiences, whilst being slaughtered, as this method is used everyday. There are loads of pigs to use while we can now save lives for people like my Cameron. Without a doubt, you might know I'm angry but how dare you describe this method as selfish when it saves lives!

To add onto your concerns, Dr Bryce – my sons life saver – is a special doctor, who saves lives, unlike you wasting time by protesting to ban this life saving method. I am fully aware of the risks and misconceptions of this method, but it saves lives. I am lucky to have Cameron because if this wasn't discovered (xenotransplantation) Cameron won't have: a wedding; have kids; live a life and meet his future sibling – Alex.

We have been running around all day and this has cause me a big amount of stress adding onto my situation. If this was to be a life or death situation in your family, surely you will feel the same way? I don't expect a letter back, so please don't send one as I will not respond.

Yours sincerely,

Mrs Kelsey (Catherine Kelsey)

Piece F: a fan letter

Context: following studying and performing Michael Rosen's poems and their biography writing, pupils wrote their own 'fan' letters to the poet.

Dear Michael Rosen,

I am writing to inform you that your poems and books (Chocolate Cake and Sticky McStickstick etc) are fabulous; I couldn't stop reading them! Since I started reading them, I've learnt that you are a unique poet; ~~and~~ that's amazing. I was so surprised at how wonderful your work is and how hard you work. In my class (Y6) we wrote a biography about you; it was a great experience.

As I read your poems, a huge ray of happiness shone on me when I realised your poems - Chocolate Cake and Presents - are my favourite. Chocolate Cake is my favourite because I can relate to it. When I read Chocolate Cake I could picture a big, tasty chocolate - brown chocolate cake. Presents - I can't relate to - but it is very repetitive and it's awesome.

Although you've had a really hard time writing Sad Book, I really think you're brave to share your story. For all the time I started reading your books, I thought to myself and I knew ~~it~~ how hard it would be to write Sticky McStickstick. The reason

I love it is because <sup>it is</sup> it's a nice story. Would you ever change the style of your poems? What is your favourite poem? Is being a poet always what you wanted to do?

To conclude, I have really enjoyed this experience; it was so fun. Thank you for your incredible poems and stories. I wish you the best for the future.

Your Sincerely

Dear Michael Rosen,

I am writing to inform you that your poems and books (Chocolate Cake and Sticky Mcstickstick etc) are fabulous; I couldn't stop reading them! Since I started reading them, I've learnt that you are a unique poet; that's amazing. I was so surprised at how wonderful your work is and how hard you work. In my class (Y6) we wrote a biography about you; it was a great experience.

As I read your poems, a huge ray of happiness shone on me when I realized your poems – Chocolate Cake and Presents – are my favourite. Chocolate Cake is my favourite because I can relate to it. When I read Chocolate Cake I could picture a big, tasty chocolate-brown chocolate cake. Presents – I can't relate to – but it is very repetitive and it's awesome.

Although you've had a really hard time writing Sad book, I really think you're brave to share your story. For all the time I started reading your books, I thought to myself and I knew how hard it would be to write Sticky Mcstickstick. The reason I love it is because it is a nice story.

Would you ever change the style of your poems? What is your favourite poem? Is being a poet always what you wanted to do?

To conclude, I have really enjoyed this experience; it was so fun. Thank you for your incredible poems and stories. I wish you the best for the future.

Yours sincerely