

**Expected
Writing in KS2**

**2023-24
Standardisation**

Exercise 1

Pupil B

This collection includes:

- a book review
- a narrative
- a balanced argument
- a 'thank you' letter
- a narrative

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

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

The collection features writing for a range of purposes, addressing specific and general audiences. The book review of 'Skellig', a novel by David Almond (piece A), introduces and evaluates the book for the general reader. In piece C, the pupil presents a balanced argument focusing on workhouses in Victorian times. A 'thank you' letter to a theatre group (piece D) responds to their World Book Day performance of 'The Hobbit', by JRR Tolkien. The two examples of narrative writing draw on historical novels set in the Victorian period, 'Street Child' and 'Far from Home', by Berlie Doherty. Piece B focuses on Jim and his family and the struggle to survive poverty-stricken circumstances, while piece E takes up the story of Jim's sisters, Lizzie and Emily, at a later point, depicting their dramatic experiences.

The book review of 'Skellig' (piece A) meets the purpose of introducing and giving a flavour of the novel to those who might consider reading it, with an indication of genre (*many fantasies and mysteries to be explored*), a brief summary of the plot (*moves houses... discovers a creature*) and the projected ideal readership (*aimed at people who like... If you like birds this book is for you*). The pupil shows a good awareness of the reader overall, through careful reference to characters and their relationships (*his new best friend, Mina... She helps Michael*). Rhetorical questions provide a hook and offer a glimpse of the plot (*How will they help this creature...? ... Will Michael and Mina figure out...?*) without providing 'spoilers' and this technique is used again in the review's direct address to the reader (*Could you venture through the book?*). The pupil also uses second-person address to communicate the experience of reading the book (*makes you feel like you're there*). The piece ends with a brief exhortation to the reader (*You really should*). However, the final sentence introduces the idea of 'birds', in a way that might prove confusing without a fuller sense of its relevance to the book. A mainly relaxed tone is established (*figure out... you're*), designed to engage an assumed reader, who might be a peer.

Piece C explores positive and negative aspects of workhouses, drawing on the class history topic, focused on life for poor children in Victorian Britain. The subject matter and purpose of the piece are effectively introduced in the opening paragraph, with both informative and evaluative strands evident (*had to enter a Workhouse... some people think*). The pupil also establishes a relatively informal tone, directly addressing and involving the reader (*Were they positive or negative? Let's find out*). Negative points are presented in a series of paragraphs, with factual detail and comment integrated (*Inmates at the workhouse were badly treated. It was a horror... making them kneel on hot water pipes (which caused awful blisters) and preventing the poor souls from eating*). The second-person voice is used to draw a comparison between the workhouse experience and the reader's way of life, to provoke an empathetic response (*That's nearly half the amount of food you eat at home*). A rhetorical question also underlines this perspective on the factual information (*How would you like to spend your life in a Workhouse?*). While a general reader is assumed, the particular focus on children (*youths would receive... provided lots of education... Boys were taught... Girls were taught...*), and the use of informal expressions and vocabulary, emphasise an audience of peers.

Positive aspects are addressed more briefly but points are supported by some specific details (*3 hours of arithmetic and reading each day*), contributing to the sense of authority the pupil establishes. The use of quoted material from sources (*"barbaric prisons"*) adds to this, although the pupil does not introduce or clarify their use of quotations. The closing paragraph contains the pupil's overall judgement, which is consistent with evidence presented throughout and expressed in the dominant informal style of the piece (*In conclusion I think it's safe to say Workhouses were terrible*). While an argument text is often written with a higher level of formality, the pupil adopts a mainly direct and informal style to serve the purposes of the text.

The 'thank you' letter (piece D) has a conventional salutation (*Dear M and M Theatrical Productions*) and sign-off (*Yours Sincerely*), and appropriate opening and concluding comments. It successfully communicates collective and individual thanks to the theatre group, using the first person (*We would like... to show us your play... I really appreciate*). Specific details are commented on enthusiastically, highlighting the pupil's engagement with the performance and providing feedback to the letter's recipients (*The main thing that I enjoyed... Bilbo shouted out to an Alexa to play a song... very tragic... My favourite character... the actor I liked best... had to remember a lot of lines*). The pupil adopts a mainly formal register, reflecting communication with an organisation and a situation in which the recipients are not personally known to the writer (*offer our gratitude... enchanting... impressive... very grateful*). When responding personally to specific aspects of the performance, language is less formal at times (*It was quite funny... I couldn't believe... seeing that the show was on for an hour*). This variation in register occasionally results in a clash of styles (*For starters I found it amusing*), slightly weakening the overall effect of the letter.

In the narrative focusing on Jim Jarvis, 'Shilling Pie' (piece B), third-person narration consistently and effectively conveys period detail and establishes Jim's actions and experiences. The pupil expands upon the basic episode in the opening chapter of the source text, adding description and reflection to provide a fuller picture of the characters and their situation, and including the sense of an authorial voice, fully informed about the character's experience (*This sort of thing was usual for Jim*). The piece moves from fast-paced, suspenseful action (*he crept forward... snatched it and held it tight... until he heard deadly young voices shout*) to Jim's observations and thoughts (*he thought about his old life... so many memories*), and dialogue between the three siblings, in which they ponder their situation, paving the way for future events and pointing the reader onward (*"but how will we pay rent?"*).

Piece E, 'Far from Home', also combines description, action and dialogue in a third-person narrative episode which creates a sense of mounting tension and danger (*As the girls dashed around the corner they saw a man... wanted to run... cold hands reached onto Lizzie's shoulder... "Where are you taking us?"*). The piece rises and falls to a more reflective point as Lizzie and Emily are confined behind a locked door, then concludes with a sudden new development (*"Its Jim!" shouted Lizzie... just like that, he disappeared*), which again, creates an effective cliff hanger to propel the reader forward.

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

The crowded, dangerous Victorian urban environment experienced by the young characters in both narratives is evoked through some effective description.

Piece B portrays the inhospitable city streets and buildings (*dark gloomy alley ways... Roof tiles shattered into small fragments and ice shards grew on shop stairs... looking into a house window*). An oppressive atmosphere is created through description of sights and sounds (*ghostly haunted moon... distant cries and groans echoing around... deadly young voices... People were crying with dread and never once smiled... vanished into the misty clouds*). The main character is brought to life through his thoughts, actions and words, rather than physical description. Jim's situation is reflected in his movements, as he approaches, enters and leaves the shop, attempting to elude pursuers (*wizzed... racing... crept... ran with all his might... hurried*). His actions also reflect tension and urgency (*gripping... snatched it and held it tight*). The pupil also directly indicates Jim's thoughts and responses at times (*hesitated... thought about his old life... knew it was getting late... hoping better days were upon him*).

The three children are portrayed through their interactions, verbal and non-verbal, rather than through description (*Lizzie launched for the first slice, then Emily after her. Jim had the rest... "Jim!!!" shouted Emily and Lizzie both together*). Precise verb choices help to briefly encapsulate Mrs Holder (*snatched the coin off Jim then she bit it*).

Emily and Lizzie's encounter with the mysterious man dominates piece E, and he is described in detail across the course of the narrative, through visual description (*tall, slender man stood still like a crow... ice, cold frost eyes... skinny bone-like body... crooked broken teeth*) and indications of his voice and actions (*staring deep into Emily and Lizzie's souls... Whimpers came... crept closer... knuckles trembled... glared down... deep, rough voice... cackled an evil laugh... scowled*). These descriptions manage the shift from the man appearing vulnerable, to his being exposed as a source of danger. The sisters are depicted through thoughts, actions and speech, capturing their responses to the situation (*dashed... wanted to run... gazed back... screamed*).

A sense of the setting arises incidentally, as the characters move across the cityscape (*round the corner... into his cart... looked like a barbaric prison... across the concrete*), with aspects of their ultimate destination, the workhouse, being described in more detail (*clatter of keys... small windows... steal gate... small room*). The unwelcoming atmosphere is, however, undermined a little by the description of the room (*walls as soft*

as a *pillow... delicate window*). It is unclear if the girls are, in fact, in an unexpectedly comfortable room within the workhouse.

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

Dialogue is used effectively in both narratives as a means of advancing the action. In piece B, the brief capitalised speech (*"GET HIM!"*), triggers an acceleration in the narrative pace, preparing the reader for the chase scene that follows. The siblings' conversation later in the piece reveals the precariousness of their situation and their current strategy (*"At least we even got food."* *Laught Emily... "but how will we pay rent?"... "I'm not sure... but this is what we have for know."*). The dialogue also provides information about character economically, highlighting Emily's concern (*"What about Ma?"*) and sense of humour (*laught Emily*), and Jim's immaturity (*"Can I have the last one?"* *Jim questioned... "Awww I wanted it."* *said Jim*), with reporting clauses supporting these indications of personality and the dynamics of the sibling relationships (*Apologized Jim being sarcastic*).

In piece E, a succession of exchanges helps to reveal character, with some indication of Lizzie's more active role, as she realises the danger of their situation (*"Emily," Lizzie whispered, "I don't think we can trust him."*) and later, her heartfelt cry (*"Its Jim!"* *shouted Lizzie*). At other points, the sisters are portrayed jointly (*"Where are you taking us?"...cried the girls*), and in each case, reporting clauses reinforce the spoken words. The man's words are especially indicative of character, with a variety of statements, commands and questions helping to convey his position of power (*"Come with me," he said slowly... "Don't trust me?" the man yelled, "I'll make you not trust me!"*). The interactions between the three also move the action forward by suggesting future events (*"You will be taken to a friend of mine..."*). In addition, when the girls glimpse their brother at the close of the piece, confirmation of this takes the form of speech (*"Its Jim!"* *shouted Lizzie*).

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

The variety of purposes for the book review (piece A) is reflected in the pupil's grammatical choices. Key details are handled through expanded noun phrases and a range of conjunctions and adverbs (*twelve year old boy, Michael... new best friend, Mina... loyal forgiving friend who has a full imagination and... even at the toughest times*). Rhetorical questions are included with appropriate variety (*How will... Will Michael... Could you...*) and an imperative underlines the strong recommendation to the reader at the end of the piece, through the modal 'should' (*You really should read...*).

In piece C, when handling the historical material relating to Victorian workhouses, the pupil uses appropriately specific vocabulary (*puapers... Inmates... stone breaking... picking oakum... carpet beating... arithmetic*). At times, formal language is evident (*cruel... menacing... last resort... countless... slither of grilled cheese... bleak*), echoing the vocabulary in source material relating to workhouses. This occasionally clashes with the general informality of vocabulary and the use of contractions (*tons more... could've been*) but for the most part, the pupil successfully manages the lively, emotive tone alongside the factual information (*The punishments were harsh in a Workhouse but they were not as awful as the jobs!... Although it had some benefits, it was still a really cruel place*).

The informative focus of the piece is supported by generalising phrases and impersonal subjects (*people who were poor... People agree that... some people think... Men and women... youths*), implying that the writer has full knowledge of both sides of the argument and implicitly making the reader feel like they can trust what the writer has to say. Relative clauses are used to add detail (*...which women had to do*), while co-ordination and subordination help to highlight contrasting points (*bleak places to live but they... Although it had some benefits, it was still*) and the conditional nature of workhouse treatment (*If they broke any rules...*). The passive voice contributes to the informative purpose, underlining the impersonal nature of the institution (*were split up... were made to be...were taught*).

The language in the 'thank you' letter (piece D) reflects the theatrical context clearly (*your play... becoming a hero... fought the dragon... scene was very tragic... actors remembered their lines*). A formal register, where used, is established through suitable language and phrasing, including modal verbs and the infinitive form (*would like to offer... improvment I would make... for there to be some female actors*), along with adverbials and expanded noun phrases (*enchanting for us to watch... all of your effort*).

The pupil also uses a range of explanatory phrases and clauses appropriately, to provide detail (*to show us your play... about becoming a hero... into its dark, scaly head... because he was... for all three of them... which is impressive*).

In both narratives, narration tends to be more formal in register, utilising some elevated vocabulary and phrasing in descriptions (*ghostly haunted... fragments... shards... crying with dread... vanished... better days were upon him*) in piece B. In piece E, the pupil elaborates descriptions through figurative language, including simile (*stood still like a crow... swayed like a dancing fire*) and metaphor (*They were in the grasp of a workhouse*). By way of contrast, dialogue features words and phrases typical of spoken language, including contractions in piece B (*"I'm not sure,"*) and piece E (*"I don't think..." "I'll make you..." "Let's see..." "It's Jim!"*), and an exclamation in piece B (*"Awwwww..."*).

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 book review (piece A) provides a clear account of the book in question, through chains of reference which summarise Michael's situation economically (*boy, Michael... his... baby sister... He*). Pronouns and synonyms encapsulate key plot points (*How will they...*) and describe character (*she's... friend... who has...*). Determiners help to specify and emphasise nouns after their introduction (*a creature... this creature... a marvelous book... this book*). At times, however, repetition weakens referencing (for example, the repetition of 'book').

In the discussion of Victorian workhouses (piece C), points are developed in paragraphs, with pronouns, synonyms and adverbs used to vary references and maintain connections (*jobs... they / children... Boys... Girls / Workhouse... it... place... there*). At times, nouns are repeated (*workhouse... jobs*) and referencing becomes inconsistent (*it... they*). Nevertheless, the intended meaning remains clear. In keeping with the purpose of weighing up evidence, conjunctions and adverbs highlight contrast (*On the other hand... However... but... Although*), and are used to build and reinforce points within and between paragraphs (*Children also went... In fact... still had a positive side... Furthermore... In conclusion*). Occasionally, when the pupil uses a sequence of shorter sentences, this can disrupt the construction of points (*The jobs were so painful and back aching. They were made to be boring and difficult! In fact you had to do the jobs all day!*).

Pronoun references minimise repetition and support cohesion in the letter (piece D), (*We... our... us/play... It/Bilbo and Thorin... they/dragon... its/actors... their/characters... them*). As the audience for the letter is the theatrical company itself, 'you' and 'your' are maintained throughout, to address the collective group of performers. In addition, the pupil makes connections between paragraphs by adopting adverbs and adjectives that signal a sequence of observations (*For starters... And then... The main thing...*) and which support the movement between praise, suggestion and summary (*Nevertheless... Overall*).

Events in the 'Shilling Pie' narrative (piece B) are developed and linked in a clear sequence through adverbials of time (*then... finally set off home... By now... At last...*) within and between paragraphs. The pupil uses conjunctions to signal concurrent events (*As she was pouring gravy on Jim's pie, he snatched it... As Jim carried on his jaurny home, he thought...*), to highlight a particular time point (*until he heard*) and to signal resulting actions (*it was getting late so he hurried home*). Cohesion is also supported by pronouns, synonyms and adverbs (*Jim... he... him... his / shilling... coin ... it / voices... them / cottage... there*). This helps to take the reader smoothly through the action and into the closing dialogue.

In the 'Far from Home' narrative (piece E), events are similarly linked within and between paragraphs (*As the girls dashed around the corner they saw a man... wanted to run but they saw... until, they realized... Again, no answer... just like that, he disappeared*). Prepositions and adverbs of place help to clarify events, particularly as the action involves shifts in location (*no one stood there... behind them... into his cart... at their destination... across the concrete... Right before their eyes..*). The suspenseful build up to the culminating event is created through delay, pause and sudden change, supported by pronouns, adverbs and conjunctions, as well as an ellipsis (*heard the key... Then silence again... That's when she saw something.... two small boys... one of the boys... That's when he turned to show his face... Indeed, it was Jim*).

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

Across the collection, there is ample evidence of consistent and correct use of verb tenses. In the book review (piece A), the present tense makes the book seem relevant and current, establishing a sense of immediacy when used to summarise plot (*moves house... discovers a creature*) and to comment and recommend (*Skellig is a marvelous book... The book makes you feel... this book is for you*). The pupil shifts to the future tense appropriately for speculative statements about events (*How will they... what will they do... Will Michael...*).

The past tense is used consistently and accurately to report factual information about Victorian workhouses in piece C (*Life in the Workhouse was hard... Children also went... jobs were...*), and the pupil moves successfully into the present tense and uses infinitive forms when contextualising or commenting (*People agree... some people think... people would go there... its safe to say... half the amount of food you eat*). The piece concludes appropriately with a future form (*No one will ever enter*). There is one example of an error in tense (*children who are there*). Additionally, where verb forms are varied to capture continual actions, the pupil attempts but does not fully succeed in managing the complex sequence of past progressive verbs in the passive voice (*were being beaten... making them kneel [being made to kneel]*).

In the letter (piece D), the pupil recounts and highlights aspects of the performance in the past tense (*was really enchanting... I found it... walked around the room... fought the dragon... remembered their lines*). Where appropriate, verbs are varied to express current or ongoing circumstances and actions, through infinitive and progressive forms (*would like to offer... coming in... to show us... singing the song... playing three characters... had to remember*).

In both narrative pieces, the pupil demonstrates consistent and correct use of the past tense to narrate events in sequence. The 'Shilling Pie' narrative (piece B) includes simple and progressive forms, as needed (*gripping onto his last shilling he entered... sniffed the rich smell... hurried home trying to have hope*). Similarly, in piece E, verb forms are elaborated to add appropriate detail to actions, for example, with an infinitive (*opened his mouth for Emily and Lizzie to see crooked broken teeth*) and use of the past perfect (*They had arrived...*). The pupil shifts tense when handling dialogue, capturing immediate concerns through the use of the present tense in piece B (*"Can I have the last one?"... "What about Ma?"*) and in piece E (*"Where are you taking us?"... "Let's see..."*). In addition, past and future verb forms are used to handle the fluid nature of conversation between the siblings in piece B (*"...I wanted it" ... "...how will we pay rent?"*), and to reflect the mysterious man's threats of future action in piece E (*"...I'll make you not trust me!"... "You will be taken..."*). There is an error in piece B, when a past perfect form is needed (*was resting from all the hard work she's done*) and also a minor error when a past tense form is missed, possibly accidentally (*until one remain*). There is a similar minor error in tense consistency in piece E (*They were in the grasp of a workhouse. But now they have to face cruelty because someone lied to them*). However, tense is generally maintained successfully across the collection.

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

- *Jim Jarvis wizzed past the city*, (piece B)
- *Jim hesitated*, (piece B)
- *As she was pouring gravy on Jim's pie*, (piece B)
- *Lizzie launched for the first slice*, (piece B)
- *In Victorian times*, (piece C)
- *On the other hand*, (piece C)
- *If they broke any rules*, (piece C)
- *Although it had some benefits*, (piece C)
- *Stood still like a crow, staring deep* (piece E)
- *Again*, (piece E)
- *Indeed*, (piece E)
- *and just like that*, (piece E)

apostrophes in contractions to reflect an informal register

- *she's... you're* (piece A)
- *Let's... it's... could've* (piece C)
- *don't... I'll... Let's...* (piece E)

hyphens to avoid ambiguity

- *heart-warming* (piece A)
- *bone-like* (piece E)

inverted commas and other punctuation to indicate direct speech

- *heard deadly young voices shout, "GET HIM!"* (piece B)
- *"Can I have the last one?"* (piece B)
- *"True," replied Jim, "but how will we pay rent?"* (piece B)
- *"I'm not sure," said Emily, "but this is what we have for know."* (piece B)
- *"Come with me," he said* (piece E)
- *"Where are you taking us?" cried the girls* (piece E)
- *"Let's see if you like it here," the man scowled* (piece E)

punctuation to indicate parenthesis

- *A twelve year old boy, Michael, moves house* (piece A)
- *hot water pipes (which caused awful blisters)* (piece C)
- *stone breaking (which was [t]iring)* (piece C)
- *picking oakum (which led to blisters)* (piece C)
- *carpet beating (which women had to do)* (piece C)
- *three characters (Gandalf, Bombur and Gobin)* (piece D)

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

Spelling is mostly accurate across the collection.

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

- *Sincerely* (piece D)

While there is little evidence of correct spelling of words from the statutory word lists in the pupil's independent writing, the teacher drew on evidence in the form of spelling tests and writing from across the curriculum.

- *collapsed... fantasies... toughest* (piece A)
- *glared... hesitated... sarcastic... vanished* (piece B)
- *menacing... aching... bleak... supportive* (piece C)
- *gratitude... enchanting... amusing... scaly... impressive* (piece D)
- *knuckles... cackles... whimpers... reluctantly... concrete... delicate* (piece E)

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

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

Across the collection (with the exception of the typed text, piece E), the pupil demonstrates a clear, legible and consistent joined handwriting style.

Why is the collection not awarded the higher standard?

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

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

The collection includes some effective writing for a range of purposes in a range of forms. While the pupil draws well on the texts which form the stimuli for the narratives in pieces B and E, vocabulary choices could range more widely to enrich setting descriptions, and characters could be developed more distinctively, were the pupil to draw further on their reading. The theme of hardship, for example, could have been given greater impact through the contrast between narration detailing the harsh realities of the Victorian period, and the thoughts and feelings of the protagonist, Jim Jarvis, who would regard his situation as the norm. Such distinctions would help to demonstrate the writer's broader awareness of purpose and audience.

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

The narrative pieces in this collection provide evidence of the pupils' capacity to distinguish between the registers appropriate for speech and writing, with narration tending to be more formal and speech exhibiting greater informality, for example, in piece B (*"Awww..."... "Alright sorry." Apologized Jim*). In non-fiction writing, the pupil often adopts and sustains a lively style suited to the purpose of each piece, though occasional variation in register disrupts the sense of control, for example, in piece C (*Furthermore Workhouses provided lots of education*).

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

While the collection evidences different levels of formality, variation within particular pieces, such as the balanced argument (piece C) and letter (piece D), indicates that the pupil is not yet exercising assured and conscious control of this aspect of their writing. In several instances, the pupil uses formal vocabulary and structures alongside informal features, for example, in piece D (*For starters I found it amusing*) and in piece C (*It could've been*), disrupting overall consistency.

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

Across the collection, there is evidence of mostly correct use of a range of punctuation taught at key stage 2. However, some inconsistency is evident, for example, apostrophes for contraction and possession are sometimes absent, as are commas to separate adverbials. At times, greater precision and impact could be achieved through appropriate additional punctuation, for example, in piece C, where the pupil uses sequences of short sentences for effect, colons, semi-colons or dashes could support their aim, while reducing the disjointedness of the text (*Life in the Workhouse was hard. Countless families were split up. Men and women were divided into two parts of the Workhouse. Inmates at the workhouse were badly treated. It was a*

Piece A: a book review

Context: after reading 'Skellig', by David Almond, pupils looked at key features of a book review and explored examples. They drew on these models as the basis for writing their own review of the novel.

Skellig

Skellig is a marvelous book with many fantasies and mysteries to be explored.

A twelve year old boy, Michael, moves houses with his Mum, Dad and sick baby sister. He looks upon a shed and discovers a creature. He meets his new best friend, Mina. How will they help this creature and what will they do in return? Will Michael and Mina figure out why he was in this almost collapsed shed?

My favourite character in the story is Mina because she's a loyal, forgiving, friend who has a full imagination and has a passion for art. She helps Michael adventure through mysteries and even teaches him a thing or two. She is always willing to help even at the toughest times.

This book is aimed at people who like fantasies and imaginations. Could you venture through the book? The book makes you feel like you're there with Michael.

You really should read this heart-warming, magical book. If you like birds this book is for you.

Piece B: a narrative

Context: after reading the opening chapter of 'Street Child', by Berlie Doherty, pupils planned their own narrative, based on events in the chapter. They drew on their history topic, life for poor children in Victorian Britain, and on lessons focused on creating suspense and developing settings in narratives.

Shilling Pie

Jim Jarvis wizzed past the city, racing past dark gloomy alley-ways. As he passed, boys with scaps racing down their backs, he glared up at the ghostly haunted moon. He heard distant cries and groans, echoing around ~~around~~ him. Roof tiles, shattered into small fragments and ice shards grew on shop stairs.

Jim hesitated, looking down, down, down at bone dry boys, then gripping onto his last shilling, he entered the shop. Quietly he crept forward. Mrs. Holder snatched the coin off Jim, then she bit it. As she was pouring gravy on Jim's pie, he snatched it and held it tight. Jim finally set off home. He walked out the shop door. Sick boys sniffed the rich smell of gravy and sniggered at Jim. Gripping onto his pie, he made sure he wasn't being followed. That's until he heard deadly young voices shout, "GET HIM!" Jim ran with all his might and hid in a small alley-way, and lost them. This sort of thing was usual for Jim.

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As Jim carried on his journey home, he thought about his old life at the cottage. He had so many memories there. Jim was looking into a house window. People were crying with dread and never once smiled. By now the man had vanished into the misty clouds. Jim knew it was getting late so he hurried home, trying to have hope in his heart, hoping better days were upon him.

At last Jim made it home to see his sisters, Emily and Lizzie, waiting for him. Jim's Ma was resting from all the hard work she's done for the family. Lizzie launched for the first slice, then Emily after her. Jim had the rest until one remain. "Can I have the last one?" Jim questioned.

"What about Ma?" Emily wondered.

She could tell by the look on her mother's face she wasn't bothered so Emily put it on the bed next to her.

"Awww I wanted it," said Jim

"Jim..." shouted Emily and Lizzie both together.

"Alright sorry," Apologized Jim being sarcastic.

"At least we even got food," taunted Emily.

"True, replied Jim, but how will we pay rent?"

"I'm not sure," said Emily, "but this is what we have for now."

Piece C: a balanced argument

Context: building on their reading of 'Street Child', by Berlie Doherty, and their history topic, pupils researched information about Victorian workhouses. After discussing the basic structure for the text as a class, pupils planned and wrote their own balanced argument.

Were workhouses a positive or negative aspect of Victorian society?

In Victorian times, people who were poor or had no job had to enter a "workhouse". People agree that workhouses were like "barbaric prisons" where paupers had no choice but to go to. On the other hand, some people think they did a good job because they provided food and shelter. There were many reasons for whether or not workhouses were good or bad. Were they positive or negative? Let's find out.

The main idea of a workhouse was for it to be a cruel menacing place and people would go there as a last resort. Life in the workhouse was hard. Countless families were split up. Men and women were divided into two parts of the workhouse. Inmates at the workhouse were badly treated. It was a horror.

Children also went to the workhouse. If they broke any rules, they would be harshly punished. The punishments were being beaten with the knot of a rope by a teacher countless times, making them kneel on hot water pipes (which caused awful blisters) and

preventing the poor souls from eating or seeing their family.

The punishments were harsh in a Workhouse but they were not as awful as the jobs! The jobs were so painful and back aching, they were made to be boring and difficult! In fact you had to do the jobs all day! The jobs were stone breaking (which was tiring), picking oakum (which led to blisters) carpet beating (which women had to do) and tons more.

The Workhouse was difficult to get out of and it's safe to say that, "it was a tough time." How would you like to spend your life in a Workhouse?

The food in a Workhouse was very small. In fact youths would receive three potatoes, half a loaf of bread and a little slither of grilled cheese for a whole week! That's nearly half the amount of food you eat at home!

However the Workhouse still had a positive side. They provided food which helped them keep going. They also provided shelter which was better than being on the streets. Workhouses were very cruel and bleak places to live but they did save many lives of people who entered.

Furthermore Workhouses provided lots of education to children who are there. Boys were taught 3 hours of arithmetic and reading each day and Girls were taught cooking and knitting in order to

become maids.

In conclusion I think it's safe to say Workhouses were terrible. Although it had some benefits, it was still a really cruel place. It could've been a little more kinder and supportive but that was not the case. Luckily they were shut down on the 1st of April 19th 1930. No one will ever enter a Workhouse again.

Piece D: a 'thank you' letter

Context: following a visit by a theatrical company, who performed a version of 'The Hobbit', by JRR Tolkien, pupils analysed features of a 'thank you' letter. They then planned and wrote their own letter to the company.

Dear M and M Theatrical Productions,

We would like to offer our gratitude for coming in on World Book Day to show us your play. It was really enchanting for us to watch.

For starters I found it amusing when Bilbo shouted out to an Alexa to play a song. It was quite funny because the song was about becoming a hero. And then you walked around the room singing the song.

The main thing that I enjoyed was when Bilbo and Thorin fought the dragon and then they shot the black arrow into its dark, scales head. But on the other hand Thorin still died from the fierce spider. This scene was very tragic.

I really appreciate all of your effort in coming all this way to show us your play. I couldn't believe all of the actors remembered their lines seeing that the show was on for an hour.

My favourite character in the story was Balin because he was a true friend to Bilbo. However, the actor I liked best was Bombur because he had the job of playing three characters (Gandalf, Bombur and Goblin). He had to remember plot of lines for all three of them which is impressive.

Nevertheless, the only improvement I would make would be for there to be some female actors. Overall, I really enjoyed your play. We are very grateful.

Yours Sincerely,



Piece E: a narrative

Context: drawing on 'Street Child' and an opening extract from 'Far from Home', by Berlie Doherty, pupils planned further events featuring the main characters, Emily and Lizzie. They were asked to include a difficulty for the characters to overcome and to introduce new settings and characters.

FAR FROM HOME

As the girls dashed around the corner they saw a man. The tall, slender man stood still like a crow, staring deep into Emily and Lizzie's souls. His cold, white knuckles were as delicate as a pen. Lizzie and Emily wanted to run but they saw he needed help. He tried to speak but they saw he needed help. He tried to speak but he was only letting out cackles. He showed his ice, cold frost eyes to the girls. He was lonely. Whimpers came as the skinny bone-like body crept closer. His cold hands reached onto Lizzie's shoulder as his knuckles trembled. The girls ran as

fast as they could but they gazed back and no one stood there until, they realized he was behind them. His hair swayed like a dancing fire. He opened his mouth for Emily and Lizzie to see crooked broken teeth.

The man glared down at the girls with a frown.

"Come with me," he said slowly with his deep, rough voice.

"Emily," Lizzie whispered, "I don't think we can trust him."

The man heard them though.

"Don't trust me?" the man yelled, "I'll make you not trust me!"

The man grabbed Emily and Lizzie by the shoulder and threw them into his cart. The girls screamed for help but none would hear.

"Where are you taking us?" cried the girls.

No answer.

"Who are you?"

...

Again, no answer, until he finally spoke.

"You will be taken to a friend of mine now be quiet!"

The girls exchanged glances. They had arrived at their destination.

The man cackled an evil laugh. The building looked like a barbaric prison. The girls were pushed in reluctantly.

They screamed as the man dragged them across the concrete. That's when they saw the building up close. It was big. It had small windows it was danger.

"Let's see if you like it here," the man scowled.

They heard the clatter of keys as they entered a lock. Silence. Right before their eyes the steel gate opened. There was no escape. The girls knew that. They were in the grasp of a workhouse. But now they have to face cruelty because someone lied to them. All was not good. The girls heard the key lock in the old, rusty door. Then silence again. The girls were sent to a small room with walls as soft as a pillow. Lizzie stared out of the small delicate window. That's when she saw something. Two small boys carrying an object she couldn't identify. One of the boys was small. Thin. Recognizable. That's when he turned to show his face...

"It's Jim!" shouted Lizzie.

Emily dashed to the window to see. Indeed, it was Jim. Right before their eyes. They tried to call out his name but he was too far to hear them and just like that, he disappeared.

Exercise 1

Pupil C

This collection includes:

- a non-chronological report
- a newspaper report
- a narrative dialogue
- a set of instructions
- an argument
- a narrative

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

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

The collection demonstrates writing which successfully meets a range of purposes and audiences. A non-chronological report (piece A) provides key information about swans in a series of paragraphed sections. A newspaper report (piece B) gives an account of a fictional traffic collision, involving a lorry carrying goods from the fashion house, Dior. Fictional contexts are also the basis for a set of instructions for making a flying potion (piece D), drawing on extracts from Shakespeare's 'Macbeth' and a scene from JK Rowling's 'Harry Potter and the Half-blood Prince.' The issue of vaping is explored in an argument (piece E), with different points related to the use of e-cigarettes being discussed. In addition, there are two varied narrative pieces: piece C is a highly-charged encounter at sea between opposing sides, played out in a dialogue between the two leaders, Mateo and Apollo; piece F is a story based on 'The Promise', by Nicola Davies, capturing the consequences of the protagonist's unexpected encounter with a figure who passes her a mysterious bag. The non-chronological report on swans (piece A) is written with a clear, informative focus, supported by a formal register and use of the third person. A brief introduction offers geographical context (*located in the colder regions of Europe*) and indications of appearance (*pearly feathers*), before clearly headed subsections provide key factual detail (*Habitat, Diet, Life cycle, Appearance*). Each section includes appropriate information, incorporating technical language and explanation to support the general reader (*aquatic vegetation, which includes grass...; This is because they have a streamlined body...*). The pupil also engages the reader more directly, using the second person to offer advice (*If you ever find yourself feeding a swan...*), and providing a more personal perspective (*this animal is more than a white body and an orange beak... elegant creature*). Occasionally, the impersonal, formal style is less successful (*When an egg is laid, it will have to be placed above water levels... if this process is failed...*), as attempted passive constructions disrupt clarity.

The fictionalised incident of a lorry colliding with a shopping centre is detailed in a newspaper report (piece B), which incorporates key features, such as a headline, an introductory summary, a recount of key events and quoted and reported comments. In addition, the two-column layout reinforces newspaper style. The opening is concise, addressing 'when', 'where', 'what' questions (*Late last night a collision took place in Central London... designer products... damaged... customers devastated*). Subsequent events are then addressed, with the final paragraph offering reassurance (*...stop anything like this happening in the future*).

The pupil writes in the third person, using the past tense appropriately to recount details in a formal style, lending authority to the reporting (*a lorry that was confirmed to be carrying over 2000 bags... the shop owner has stated... Dior have issued a statement*). By way of contrast, the quotation from a witness is suitably informal, reflecting speech (*he was speeding like an idiot*). Occasionally, clarity is affected by attempts to manage the information economically, in a formal style (*leaving our money to produce bags wasted*).

The set of instructions for making a flying potion (piece D) again demonstrates writing which clearly meets its purpose and is directed towards engaging a target audience. In this case, the fictional world of spells and potions is evoked (drawing on the 'Harry Potter' novels) and the second-person instructional voice is united with some direct address to the reader (*Are you tired of walking all the time?... Follow these simple steps...*) to add appeal. The piece is clearly organised with distinct sections (*What you will need... Method*) and features both listing, with the use of dashes, and a sequence of numbered steps. The pupil incorporates imperative forms (*place your cauldron... combine the mixtures*) with explanation (*These will create mini explosions... this will ensure...*) to support the user. There are also appropriate safety warnings (*You must approach with caution... make sure... carefully... caution: You are using a sharp item!*).

In the argument focused on the issue of vaping (piece E), the pupil addresses the question (*Should the government do more about vaping for under 18s?*) through a series of paragraphs, headed up by an introductory paragraph, which summarises the situation (*Over the past few years, there has been a new device... gained popularity*) and which states the writer's intention (*I will be covering the main reasons why the government should...*). The piece is positioned from the outset, as an argument in support of the question, rather than a balanced argument. This intent is carried through each paragraph with factual and statistical material used to build a case. The pupil adopts a formal register (*can cause catastrophic health issues... studies show... guaranteed to do irreversible damage... A recent survey showed*) for the most part, although more informal expressions sometimes disrupt the overall effect (*go from living their best lives to lying in hospital beds... Studies are currently being done...*). To underline the position being taken, the pupil also uses both first-person (*I want to talk... To sum up my points...*) and second-person address, including rhetorical questions (*Do you want your child to be a drug addict?... If you vape... Do you not value your children's lives?*). The piece builds confidently to a definitive end (*action needs to be... the advertisement needs to be banned*), though the target audience shifts at times from a general reader, who is to be persuaded about the issue, to parents specifically.

The narrative pieces in the collection demonstrate success with contrasting styles of fiction. Piece C is primarily a dialogue between two characters in an action story, with third-person narration briefly setting the scene (*As the ship was floating into the depths of the ocean...*), leading the reader through the combative exchange and then reflecting on the final outcome (*There lay Mateo's body...*). Piece F is a modern-day fantasy, told in the third person, again, orientating the reader at the outset (*When Kelly was young, she lived in a town that swam in sorrow*), managing a complex sequence of actions and shifts of location, and rounding off the tale suitably (*A year later... This negative city... was now outshining all the other cities*).

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

In piece C, the pupil portrays the two leaders, Mateo and Apollo, almost entirely through direct speech rather than description, as this is the primary focus for the writing. We are not given information about physical appearance but the range of actions that accompany their words help to give some sense of physicality (*Stated Mateo, arms crossed... clutching onto Mateo's collar... pulling away from Apollo*). Similarly, setting and atmosphere are only briefly evoked, rather than described in detail. The sea-based encounter is set up (*depths of the ocean... enemy's boat... walked aboard*), and while the battle is briefly handled, this conveys some sense of mood (*set his army into battle formation... shot his cannon... Swords were clashing, blood was dripping and pure hatred lingered in the air*). The concluding paragraph also underlines the setting in apt fashion (*floating on a boat, in the ocean hundreds of Miles away from where it could be found*).

In 'The Vow' (piece F), setting is established through some simple statements and description, portraying the city as a place devoid of joy (*All the fun and colour in the city was gone... tall, grey and stony... this drab city... deep, dark city*). A strong sense of atmosphere is created (*boringness and their continuous sadness... huge amounts of dread*), which runs as a theme throughout the piece (*people rarely smiled here*). This is, however, repetitive at times (*everyone who entered... Everybody who came in*). The successive specific locations are briefly indicated (*ran into a small cave (which was on the outskirts of the town)... When she arrived at school... sat down at her desk*) but the focus remains firmly on events.

Kelly, the main character, is developed strongly through direct statements of her qualities, actions and feelings (*a young girl... Kelly acted mean, dreadful and angry... lived off scraps and food stolen... Kelly did not care... Even Kelly as her smart self*), and indirectly, through the highlighting of subverted expectation (*As a young girl you'd expect Kelly to be cheerful and energetic. However this was not the case...*). Her thoughts also contribute to this (*This girl was... smiling?... Was this some sort of joke?... "The plan had worked!" Kelly thought*). A portrait of a confident, active protagonist is created, with some subtle word choices helping to track her shifting responses, for example, as she thinks she has fooled the mysterious girl (*Feeling smug...*) and as she applies the glitter (*sneakily*). The girl who passes Kelly the bag is briefly described (*a tall, slender girl... mysterious girl*) and named in the final paragraph (*Elaina*), though her presence overall is minor, and her name is somewhat superfluous as the story concludes.

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

In piece F, speech is used minimally but helps to move the story forward. It establishes the vow as the girl's condition for passing Kelly the bag, and shows Kelly's apparent agreement to this ("...*only if you make a vow with me...*"... "*I agree to make the vow,*"). The cry of a classmate ("*Kelly is magic! Shake her hand before it runs out*") also points toward actions which follow. The extended dialogue in piece C demonstrates the pupil's ability to develop character through interaction. Mateo's open challenge to Apollo ("*Why would you send your men to fight me when I have done nothing to you?*"), his mocking responses ("*Protect yourself? Your army is Weak anyways,*"... "*Oh, so you think you're tough ey?*") and rapid descent into fear and retreat ("*Ohh, uh, I'm Sorry... Phew!*") are handled effectively, including through reporting clauses ("*Joked Mateo... Said Mateo confidently... shrieked Mateo*"), though these are repetitive at times. Concurrently, Apollo's unflinching confidence is conveyed in his half of the exchanges ("*I beg your pardon...*"... "*Weak? I'll let you know...*" ... "*Stop thinking you're So brave kid...*"), with reporting clauses once again adding to this ("*growled Apollo... a smirk emerging on his face*"). The dialogue successfully tracks a key element of the story – the shift from equals squaring off in confrontation to Mateo's fearful withdrawal.

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

The collection demonstrates the pupil's success in adapting vocabulary and grammatical structures to suit purpose and form. The non-chronological report (piece A) features many examples of terminology suited to the context ("*Habitat... Northern Hemisphere... wetlands... aquatic... pondweed... Carnivorous... omnivore... Life cycle,*"). The formal, objective detailing of information is achieved through expanded noun phrases ("*colder regions of Europe... a diet of flies, cornwheat and grass*") and passive constructions ("*...is easily recognised... are usually found... an egg is laid*"), though this can be unhelpful, for example, when a statement written in the active voice would be clearer ("*the baby will die if this process is failed... the baby swan (cynett) is given life by the mother*"). Adverbs also help to contextualise and modify statements ("*easily... usually... only... generally... especially*").

The newspaper report (piece B) also establishes factual material using passive constructions, focusing attention on the impact of the key events and the resulting actions ("*to become damaged... was confirmed... have been spread... to be opened*") and only specifying the agent of each action when important to the news story ("*a lorry...crashed... bags spilled... shop owner has stated... A witness explained...*"). The pupil expands detail through subordinate and relative clauses ("*that was confirmed to be... that she will... due to...*"), maintaining the objective stance of the piece. Vocabulary reflects the focus on precision, as regards time and quantity ("*11:35pm... 2000... 3.2 million*"). By including 'optional' in both ingredients and method sections, the pupil demonstrates effective use of a single word to indicate flexibility for the user.

The very particular requirements of an instructional text are met in piece D, through imperative verb forms ("*make sure... Use... cover... pour*"), and adverbs, which help to guide the user's actions ("*at hand... carefully...correctly... exactly... completely*"). The pupil also shows a grasp of the convention of omitting the subject from such instructions ("*Mix [this] together... and put [them] into the cauldron*"), though this is not a consistent feature of the piece. Modal verbs underline necessary action ("*must approach with caution*") and an expected outcome ("*should last 19 hours*"). Vocabulary choices also reflect the context ("*fairy wings... cauldron... Thermometer... Siringe... Tubes/vials...star grass*") and the need for precision ("*750ml... 5 litres... 6 Strands... 117□ - 119□*").

In the argument focused on vaping (piece E), the pupil draws on researched material, reflected in suitably scientific vocabulary ("*Ultrafine particles... inhaled... flavourants... diacetyl... valve... angina*"). Evidence to support the argument against e-cigarettes includes specific numerical references ("*age of 18... 34%... 55%... 1 in 20*"). In addition, the information related to health is elaborated through expanded noun phrases ("*highly addictive drug... heart related illness such as heart failure... life threatening consequences... illness inducing hazard*") and subordinate clauses, including relative clauses ("*which has gained popularity... that can cause... which is clearly bad... which is not fully developed... who vapes around the[m]*"). The impact and consequences of vaping are also highlighted through conditionals ("*if too much is inhaled... If you vape*") and modal verbs express possible impacts ("*can cause... can have*"). Modals also reinforce the pupil's strong position ("*must stop... should urgently step in... should not be... should be*"). The generally formal register and persuasive intent are also supported through adaptations of verb forms in negative statements ("*why do we not... Do you not value...*").

In 'The Vow' (piece F), variation within speech styles supports the story's movement between the mysterious, fantasy character of the girl and the lively contemporary identity of Kelly. Early on, Kelly echoes the more formal speech of the girl (*I agree to make the vow*), then speaks in more casual fashion among her fellow pupils (*"Guys I have an Idea,"*). The narration includes some formal, elevated expressions, featuring traditional tale vocabulary and syntax (*a curse... to Kelly's surprise... vow... Little did Kelly know*), along with figurative language and devices (*face to face with despair... the strength of the Gods... Was it gold, was it money, or was it jewels?... rays of destiny shining over her*). However, more informal vocabulary and phrases are also included (*you'd expect... acted mean... rummaged through her big black bag... the teacher did a handshake... alot for Kelly to take since*), which create some inconsistency overall.

The energy and feeling conveyed through dialogue in piece C is achieved through the use of question and repetition (*"Why would you send...?"... "Protect yourself?..." "Weak?"*), and interjections capture uncertainty and hesitation (*"Oh"... "Ohh, uh... Um"*). Colloquial language and contractions are used to add humour (*"anyways..." ... "so you think you're tough ey?"... "Stop thinking you're So brave, kid"... "I'll make you a deal"*). This contrasts with the formal tone of the narration (*the enemy's boat caught Mateo's eye... commenced a battle... To Mateo's surprise... There lay...*) and shows the pupil's success in varying register in this piece. Modal verbs support moments of uncertainty and speculation (*Why would you send your men... Apollo would pull...*), and the final reflective sentence also incorporates a passive construction (*where it could be found*).

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

In the information text about swans (piece A), the pupil varies referencing, to avoid repetition, using synonyms and pronouns effectively (*swan... This creature... its / swans... they... these creatures... elegant animals / you... yourself... your / egg... it*). At times, the movement between singular and plural referencing is confused (*baby swan... they... the creature*), which has an impact on clarity. Determiners are used to establish links and support the expansion of points (*this can lead to digestion problems... This is because...*), along with conjunctions (*which includes grass... Mating happens when... if this process is...*). The explanation of the life cycle also uses adverbs of time to support sequence (*When an egg is laid... 12 months later... At first... After a year... At 4-7 years*).

A range of devices also contribute to cohesion in the newspaper report (piece B), including adverbs of time, which show a clear progression from recounting what happened, to reflecting the present situation, to projecting forward (*Late last night... Yesterday evening... Since the incident... this week... currently... in the future*). Referencing is varied to maintain links, while avoiding repetition (*designer products... bags / collision... incident / shop owner... she / driver... he*). This is occasionally confusing, where near-synonyms are used within a sentence (*a lorry... causing the truck*).

The instructions for a flying potion (piece D) make use of adverbs of time to support the sequence of steps in the method (*Before starting... Firstly... Secondly... Once... Following on from this... Now*). Determiners establish links and contribute to the attempt to draw in the reader (*this is the salution... these simple steps*) and to add emphasis and detail (*This is a hazardous action... These will create... this will ensure...*). The pupil also keeps track of successive processes to help the user, for example, specifying 'get your second bowl'.

The pupil uses a range of devices to structure the whole piece and to build links within and between paragraphs in the argument (piece E). Adverbials of time head up paragraphs and help to create a sense of planning and control of the material (*Over the past few years... Firstly... Secondly... My last point... To sum up...*). However, there is not always a clear separation between points made in each paragraph, as 'health issues caused by vaping', specifically flagged up as the focus of the third paragraph, are a general focus of the piece as a whole. The piece establishes links using pronouns and near-synonyms (*device... product... plastic tubes / vaping... This new habit / babies... they / children... their*), and determiners establish links and emphasis (*This hazardous product... this must stop... These plastic tubes...*). Additionally, the pupil makes use of conjunctions to connect ideas through contrast (*Whilst vapes are...*) and cause and effect (*so that e-Cigarettes are not...*).

In 'The Vow' (piece F), adverbs and adverbials of time help the reader to track events that move on, sometimes in quick succession (*When Kelly was young... One night... the next day... Now... Later... Eventually... On that very afternoon... A year later...*), and these devices also support the sense of an authoritative narrative voice, exemplified in the final sentence (*This negative city that was always looked down on was now outshining all the other cities...*). The narrative also includes Kelly's reflections, which the pupil mostly manages well, changing and restoring time perspectives, all the while maintaining a linked train of thought and action: Kelly's replay of past events is captured through the past perfect tense, while her recall of the girl's speech is in the present tense, then her resulting decision is expressed in regular past tense narration (*She began to think back to what the mysterious girl had said: Only if you make a vow to spread it. Kelly had an idea!*). Connections are also established through synonyms, pronoun references and determiners (*Kelly... she... girl... Her... /slender girl... This girl... this person... she... mysterious girl/inspectors... they... them... The first one, Aaron... the second, Adam*). Repetition is sometimes evident, however, for example, in the first paragraph (*a town... the city... the city... This city... The city... the town*).

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

There is clear evidence of correct and consistent use of tenses, matched to the different kinds of writing in the collection. The present tense is dominant in the instructions (piece D), expressed frequently through imperative forms (*approach... make sure... get...*). Projecting forward to the end result also leads to successful use of future verb forms (*you will be whirling... will make your problems drift away*). The pupil also attempts to highlight further actions in the light of recently completed actions through present perfect forms, supporting the reader's understanding of the processes involved (*Once the previous steps are completed, pour... Once this has been followed, throw...*), though this is not wholly successful.

The present tense is also used appropriately to convey factual information in the non-chronological report (piece A) (*The swan is... Swans are... live in... has a diet*). Tenses shift in the section on the life cycle of the swan, with future forms handling the changes (*will die if... will appear... will have adapted...*), though the processes might have been expressed more clearly in a sequence of present tense actions, sequenced through the same time adverbs.

The pupil also demonstrates appropriate and accurate use of the present tense in constructing their argument in favour of action against vaping (piece E). A contextualising opening paragraph summarises the current situation through present perfect forms (*has been a new device... has gained popularity... has caused...*) and announces the aims of the piece, using a future form (*I will be...*). Points are then elaborated in paragraphs of present-tense explanation (*vapes contain... are packed with... are developing... are taking up*) and persuasion (*must stop... Do you want... needs to review... should not be...*).

The newspaper report (piece B) combines the past-tense recounting of events (*took place... crashed... spilled... was speeding... had seen him*), with ongoing circumstances conveyed through the present tense (*not having anything to sell... help clear the damage... to be opened*). Future actions are also indicated accurately (*she will... how long it will take*).

Similarly, the narrative writing in the collection demonstrates past-tense forms being used accurately for narrated events in piece F, incorporating perfect and progressive forms, as needed (*lived... had forced... lunged... ran... came running*). There are a number of instances when speech or past events are highlighted or recalled, and the pupil attempts to capture these multiple time perspectives, sometimes securely (*Kelly did not care but she answered, "I agree to make the vow," The girl let go*), and sometimes less successfully (*she lived in a town that swam in sorrow. All the fun and colour in the city was gone [had gone]... A year later Kelly and the mysterious girl, who was called Elaina, were known for changing the World [for having changed]; Glitter Medicine, glitter food and glitter drinks were invented [had been invented]*). This indicates some ambition in the style of narration, which is sometimes served well through tense choices.

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

- *If you ever find yourself feeding a swan,... When an egg is laid,... After a year,...* (piece A)
- *Consequently,... Since the incident,...* (piece B)
- *As the ship was floating into the depths of the ocean,...* (piece C)

- *Mateo set his army into battle formation, ready to attack.* (piece C)
- *Before starting,... Firstly,... Once the previous steps are completed,...* (piece D)
- *Over the past few years,... If you vape,... What's more,...* (piece E)
- *if too much is inhaled, devastating consequences can be the result.* (piece E)
- *When Kelly was young,... Abruptly,... Feeling smug,... Now,... On that very afternoon,...* (piece F)
- *Her Mind Wandered, thinking about what...* (piece F)

apostrophes in contractions to reflect an informal register

- *I'll... you're... isn't... i'm* (piece C)
- *wouldn't* (piece F)

inverted commas and other punctuation to indicate direct speech

- *A witness explained, "I saw the driver on my way home...he crashed!"* (piece B)
- *a statement stating, "This is the consequence...wasted."* (piece B)
- *"I beg your pardon. I was the one who did nothing. You however did commence the battle," protested Apollo.* (piece C)
- *"Stop thinking you're So brave, kid faking it isn't going to get you anywhere," growled Apollo...* (piece C)
- *came to mind, "Guys I have an Idea," she exclaimed."* (piece F)

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

- *pasteries, meat and bones; this can lead to...* (piece A)
- *This elegant creature has a flexible neck; they need to reach far down...* (piece A)
- *I'll make you a deal: if you let go I'll...* (piece C)
- *What you will need:... Method:...* (piece D)
- *This is a hazardous action; oven gloves are essential to...* (piece D)
- *lying in hospital beds: this must stop.* (piece E)
- *They are marketed like toys: bright colours, sweet tastes and fun TV adverts all attract children's attention.* (piece E)
- *If you vape, studies show you are: 34% more likely to have a heart attack or suffer another heart related illness such as heart failure, valve diseases and angina; 55% more likely to suffer from a mental illness such as anxiety or depression; and are guaranteed to do irreversible damage to your lungs.* (piece E)

punctuation to indicate parenthesis

- *the baby swan (cynett) is given life...* (piece A)
- *To Mateo's surprise Apollo – the leader of the other ship – walked aboard.* (piece C)
- *Stickers (optional)* (piece D)
- *Sudden Infant Death Syndrome (SIDS)* (piece E)
- *The boy behind her (who was still in shock) began to shout...* (piece F)
- *The first one, Aaron, and the second, Adam, began to smile.* (piece F)
- *A year later Kelly and the mysterious girl, who was called Elaina, were known for...* (piece F)

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

Spelling is mostly accurate across the collection.

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

- *recognised... especially* (piece A)
- *temperature...* (piece D)
- *individuals... government... guaranteed... persuaded... developed* (piece E)

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

- *dependent... streamlined... elegant* (piece A)
- *collision... consequently... devastated* (piece B)
- *commenced... smirk... emerging... relieved* (piece C)
- *optional... hazardous... essential... spillage... poisonous* (piece D)
- *accessible... catastrophic... anxiety... inducing... advertisement* (piece E)
- *lunged... wandered... destiny...unique... infused* (piece F)

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

Across the collection, handwriting is joined and legible, with evidence of fluency and consistency.

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)

The pupil evidences a wide variety of writing in the collection, with success in a range of forms. Narrative writing demonstrates knowledge of conventions within different story types, for example, in piece C, heroic and epic tales are evoked (*Swords were clashing, blood was dripping and pure hatred lingered in the air*).

Piece F features some formal language in keeping with similar tales focused on magical events.

Opportunities to draw on wider reading to describe characters distinctively and to build rich settings are missed, however, with vocabulary remaining unambitious at times (*mean, dreadful and angry... tall, grey and stony...a small cave*).

Similarly, while many of the conventional features of newspaper reports are present in piece B, some details are unresolved (such as the 'rumours' relating to a 'leak') or incomplete (where it is not clear if 'irreversible damage' has affected the road or the goods). The pupil draws on researched information relating to swans, in piece A, but opportunities to develop and shape the content through distinctive opening and closing paragraphs are missed. Additionally, organisational devices (such as time adverbials) are accurate but unambitious at times, for example, in the argument (piece E).

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

This collection indicates that the pupil can distinguish between the language appropriate for speech and writing, particularly in the narratives (pieces C and F), where informal vocabulary and constructions are actively deployed in dialogue. This is also the case in the newspaper report (piece B), where witness quotation is used.

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 some control over levels of formality, for example, in the argument (piece E) and instructions (piece D). However, at times, variation in formality disrupts the intended effect in piece E (*caused many children under the age of 18 to go from living their best lives to lying in hospital beds*). In the newspaper report (piece B), structures are sometimes awkwardly expressed, where more formal language combines with the less formal (*no income this week due to not having anything to sell*) and attempts at more formal grammatical structures are unsuccessful (*... leaving our money to produce bags wasted*). There are also some lapses of control in piece F (*a thought she would ever imagine came to mind... they lived a happily life*) and piece C (*putting the weapon in his bag and a smirk emerging on his face*). References to sword fighting and battle suggest a setting some distance in the past, in piece C, and while deliberate choices of informal language characterise speech, formal expressions are also included at times (*I beg your pardon*), creating some inconsistency.

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, a range of punctuation taught at key stage 2 is evident and used accurately. At times, management of phrases and of multi-clause sentences is not fully successful. Commas are omitted, for example, in the instructions (piece D) and in the newspaper report (piece B), where the final paragraph is a single sentence, which would benefit from punctuation to support clarity (*The lorry driver is currently in hospital due to his head injuries and has confirmed that he will never drive lorries again to stop anything like this happening in the future.*) The information (piece A) also includes examples of punctuation choices failing to fully clarify details, such as parenthetical information (*These elegant animals consume aquatic vegetation, which includes grass, insects, pondweed and tadpoles.*)

Piece A: a non-chronological report

Context: pupils explored examples of formal information writing and after discussing common features, chose an animal as the focus for their own piece. They researched their chosen animal and drew on this to write a report.

Swans

The swan is located in the colder regions of Europe. This creature is easily recognised by its pearly feathers lining its back.

Habitat:

Swans are usually found in the Northern Hemisphere more often than the southern. All swans prefer wet, damp areas such as shallow wetlands and marshes. They live in undisturbed lakes and like to roam over large areas of water. Most of these creatures live in European countries and central Asian countries.

Diet:

These elegant animals consume aquatic vegetation, which includes grass, insects, pondweed and tadpoles. Babies are lactophagus meaning they are dependent on their mother's milk. Also they can only eat grass until 1 year old. Male swans are Carnivorous and eat live animals such as insects and tadpoles. However, the female is an omnivore and has a diet of flies, cornwheat and grass. If you ever find yourself feeding a swan, never feed them food from your home such as pasteries, meat and bones; this can lead to digestion problems.

Life cycle:

When an egg is laid, it will have to be placed above water levels; the baby will die if this process is failed. 12 months later, the baby swan (cynett) is given life by the mother. At first, they will appear grey or even pink. After a year, the creature will have adapted and turned white. At 4-7 years, this creature will generally mate. Mating happens when the swans nod their heads and flap their feathers.

Appearance:

It may be easy to spot a swan when there is one in sight. But this animal is more than a white body and an orange beak. Swans are very good swimmers. This is because they have a streamlined body and fully webbed feet. Their full white feathers are waterproof so the water trickles off their body. This elegant creature has a flexible neck; they need to reach far down to get their prey, especially tadpoles.

Piece B: a newspaper report

Context: following a classroom focus on a past motorway incident and how this was reported, pupils looked at different articles about unusual events. They then planned and wrote their own report about a similar, fictional incident.

The designer collision

Late last night a collision took place in Central London causing thousands of designer products to become damaged, consequently leaving customers devastated.

Yesterday evening, at 11:35pm, a lorry that was confirmed to be carrying over 2000 bags from the Dior Warehouse (London) worth around 3.2 million pounds, crashed into Wright Shopping Centre causing the truck to overturn. Consequently, bags spilled into the carageway before being run over by oncoming traffic causing irreversable damage.

Since the incident, many rumours have been spread claiming that the collision lead to a leak in the shopping centre and a sudden closure of the store. The shop owner has stated that she will have no income this week due to not having anything to sell.

A witness explained, "I saw the driver on my way home and he was speeding like an idiot. Of course he crashed!"

Another witness, named Clara. H, argued that she had seen him falling asleep through her reerview mirror and had quickly dodged out of the way.

Dior have isued a statement stating, "This is the consequence of products being transported incorrectly and leaving our money to produce bags wasted."

A clean up has taken place to help clear the damage caused by the incident. However, it is not confirmed how long it will take for the road to be opened again.

The lorry driver is currently in hospital due to his head injuries and has confirmed that he will never drive lorries again to stop anything like this happening in the future.

Piece C: a narrative dialogue

Context: pupils explored dialogue using an extract from a familiar book, 'Prince Caspian', by C S Lewis. They considered their own experience of dialogue and arguments and used hot-seating and freeze-framing to explore this further. They then wrote their own dialogue between two characters.

AS the ship was floating into the depths of the sea, ^{ocean} ^{the} enemy's boat caught Mateo's eye. Mateo set his army into battle formation, ready to attack. ^{As} ^{As} soon as the enemy's army got into formation, Mateo shot his cannon and commenced the battle. Swords were clashing, blood was dripping and pure hatred ^{lingered} in the air. To Mateo's surprise Apollo - the leader of the other ship ^{made} ^{struck} walked aboard. However Mateo ^{made} the first speech:

"Why would you send your men to fight me when I have done nothing to you?" stated Mateo, his eyes ^{crossed} ^{watering}.

"I beg your pardon, I was the one who did nothing. You however did commence the battle," protested Apollo.

"Protect yourself? Your army is weak anyways," joked Mateo. However Apollo ^{did} ^{not} ^{take} ^{it} ^{as} ^a ^{joke}.

"Weak! I'll let you know my army is twice as strong as yours," spoke Apollo, clutching onto Mateo's collar.

"Oh, so you think you're tough eh?" said Mateo confidently, pointing away from Apollo.

"Stop thinking you're so brave, kid, faking it isn't going to get you anywhere," growled Apollo, pulling a pistol from his pocket.

"Ohh, uh, it's sorry! Um, you're not going to shoot me with it are you?" shrieked Mateo, taking a few steps back. ³

"So, um, Apollo, I'll make you a deal; if you let go I'll never come near you ^{again}, ok!" suggested Mateo.

"Seems like a deal," stated Apollo patting the ^{weapon} ~~gun~~ in his bag and a grin emerging on his face.

"phew!" said Mateo, relieved.

After Mateo had turned around, what he did not know was that Apollo would pull the pistol out of the hatch and shoot his deal. There lay Mateo's ~~body~~ dead body floating on a boat, in the ocean hundreds of miles away from where it could be found.

① "And I was only trying to protect myself,"

②, on the other hand,

③ He had a look of panic in his eye.

Piece D: a set of instructions

Context: after exploring extracts from Shakespeare's 'Macbeth', and a relevant scene from 'Harry Potter and the Half-Blood Prince', by JK Rowling, pupils discussed abstract nouns such as 'friendship' and 'loyalty'. They looked at examples of instructions and developed their own ideas for potions through discussion.

How to make a 'flying potion'.

Are you tired of walking all the time? Do you ever wish you could fly away from your problems? Well this is the solution for you! Follow these simple steps and soon enough you will be whirling in the air.

What you will need:

- 7 fairy wings
- Rose oil (750ml) - Thermometer
- White wine (250ml) - Syringe
- 15 fairy roots - Tubes/ivials
- 2 hair buns - Stickers (optional)
- 5 litres of water - 3 moon stones
- Cauldron - 6 Strands of star grass
- Cutting board - A flower that grows at a tulip.

Method:

1. Before starting, make sure you have all of your ingredients at hand. You must approach with caution and make sure there are no spillages due to some of the ingredients being poisonous.
2. Firstly, place your cauldron over an open fire and the temperature must be 117° - 119° . Use a thermometer to check this.
3. Secondly, cover the base of the cauldron with all 7 of your fairy wings. This is a hazardous action; over gloves are essential to make sure you are not burnt.
4. Once the previous steps are completed, pour 373ml of rose oil into the cauldron carefully.

5. Following on from this get your second bowl and drop 5 daisy roots off head from a tulip, 6 strands of star grass and 250ml of white wine. Mix together using a large spoon until thick.
6. Now combine the mixtures from both bowls and put into the cauldron. If this is followed correctly, the mixture shall be a peony colour with a sweet aroma.
7. Next cut exactly in the middle of your honeberries. *caution!* You are using a sharp item! Place both slices in at opposing ends of the cauldron.
8. Once this has been followed, throw ⁱⁿ your moonstones. These will create mini explosions to happen during the process and this is completely normal.
9. Now pour the mixture into vials and label them with stickers (optional).
10. Lastly leave them to cool on a high shelf overnight - this will ensure they do not fall into the wrong hands. They will be ready after 48 hours.

Once ready use it wherever you need to fly. This potion should last 14 hours and will make your ⁽³⁾

① in the hands of danger.

② the mixture is thick and no lumps are visible.

③ problems drift away.

Piece E: an argument

Context: after considering themes in fairy tales and questions such as, 'how far can the actions of Hansel and Gretel and those of the witch be justified?', pupils chose their own topic for developing an argument. They planned and wrote their own argument text, drawing on research.

Should the government do more about vaping for under 18s?

Over the past few years, there has been a new device called a 'vape' which has gained popularity quicker than anyone could have predicted. This hazardous product has caused many children under the age of 18 to go from living their best lives to lying in hospital beds; this must stop. In this argument I will be covering the main reasons why the government should urgently step in to protect under 18s from e-cigarettes.

Firstly, vapes contain many ingredients that can cause catastrophic health issues. Ultrasonic particles block the lungs and if too much is inhaled, devastating consequences can be the result. These plastic tubes are packed with flavourants made from chemicals such as diacetyl which is clearly bad for the human body, particularly a child's body which is not fully developed yet. Vapes, like cigarettes also contain nicotine which is a highly addictive drug. Do you want your child to be a drug addict? If not, surely you agree more needs to be done to protect them.

Secondly, I want to talk about the health issues caused by vaping. This new habit teenagers are developing causes lung diseases. If you vape, studies show you are 34% more likely to have a heart attack or suffer another heart related illness such as heart failure, valve diseases and angina; 55% more likely to suffer from a mental illness such as anxiety or depression; and are guaranteed to do irreversible damage to your lungs.^②

What's more, if you vape around babies they are much more likely to develop Sudden Infant Death Syndrome (SIDS). Second hand smoke from cigarettes causes damage to children's lungs and can stunt their growth - studies are currently being done to see if this is also the case with vaping. Is it worth the risk? Do you not value your children's lives? A generation of teens growing up with the habit is going to lead to their own children having a parent who vapes around them.

My last point is that, despite the clear problems vaping causes, many children are taking up the habit. This is because they are being persuaded to do so. They are marketed like toys; bright colours, sweet tastes and fun TV adverts all attract children's attention. Whilst vapes are illegal use for under 18s already, the government still needs to review their laws urgently. Vapes should not be in full view and positive views about vaping should be banned.

To sum up my points, action needs to be put into place so that e-cigarettes are not as accessible to under 18s. They are harmful in many ways and the advertisement needs to be banned.

A recent survey showed

- 1) Every 1 in 20 parents report vape usage when around their children.

- 2) These illnesses can have life threatening consequences for individuals so why not do we not ban this illness inducing hazard?

Piece F: a narrative

Context: after classroom exploration of 'The Promise', by Nicola Davies and work focusing on trust, lies and promises, pupils were asked to think up a problem that could be solved through a promise.

The Vow.

When Kelly was young, she lived in a town that swam in sorrow. All the fun and colour in the city was gone due to a curse which had forced everyone who entered the city to frown. All the other cities usually looked down on their boniness and their continuous sadness. This city made their children come face to face with despair. The city was tall, grey and strong. Everybody who came in, came ^{out} ~~in~~ ^{of the} with huge amounts of dread.

③ Kelly acted mean, dreadful and angry too. She lived off scraps and food stolen from other people.

One night when Kelly was looking for a victim, she came across a tall, slender girl. This girl was... Smiling? Kelly was confused (people rarely smiled here). The only thing that made people smile was money and power. Her mind wondered thinking about what the contents of the bag would hold. Was it gold, was it money, or was it jewels? ④

Abruptly,

Kelly lunged forward at the girl snatching her bag, but to Kelly's surprise, this person detached onto the bag with the straps of the ^{God's} ~~goods~~ and she spoke, "I will let go of the bag only if you make a vow with me to spread it as it is very powerful."

Kelly did not care but ~~to~~ she ^{answered} said, "I agree to make the vow." The girl let go and Kelly ^{disappeared} disappeared into the deep, dark city.

^{Feeling} ^{strong,} Kelly ran into a small cave ⁽⁵⁾ she had discovered only a few days ago. ⁽²⁾ She rummaged through her big black bag to find several containers of glitter. Was this some sort of joke? Kelly expected food and money, she did not know what

to do. She began to think back to what the mysterious girl had said: only if you make a vow to spread it. Kelly had an idea!

When she arrived at school the next day, glitter in her bag and rays of destiny shining over her, she sat down ~~at~~ her desk and sneakily put the glitter on her hand. Now, the only thing she needed to do was to touch someone. Later the teacher did a handshake with everyone in the class. Kelly was first. Terror ran through her body with the thought of getting the teacher dirty. She took the hand off her teacher, her heart skipping a beat and her eyes squinting. Then... he smiled, because of the curse no-one had smiled it was a change to see such an expression. The boy behind her (who was still in shock) began to shout, "Kelly is magic! shake her hand before it runs out." Everyone came running over. This was a lot for Kelly to take since there were lots of children in the class. Eventually the children were smiling so much, no-one could stop it until Kelly remembered the inspectors were coming today.

On that very afternoon, the inspectors were on their way. Even Kelly as her smart self could not find a solution for this straight away, however a thought she would ever imagine came to mind. "Guys I have an idea," she exclaimed. Before anyone could say a thing she shouted her plan to her classmates. "We can put glitter in their coffee and give it to them since they wouldn't be able to see it."

As they expected, the inspectors came. It was time to put the plan into action. Kelly opened the door and greeted them politely. They sat down, the regular questions were asked and then Kelly passed them both a boiling hot, glitter infused coffee. Her classmates had all crossed their fingers, even Kelly, hoping it

would work. The first one, Aaron, and the second, Adam, began to smile. ^{smiles} They ~~had~~ were stretched ^{to} all the way across their faces. "The plan had worked!" Kelly thought. ~~As~~

After a few days she was going to admit what she had done but it was already too late. These ~~new~~ unique expressions were spreading like wildfire. ^(b)

A year later Kelly and the mysterious girl, who was called Eleina, were ^{known} ~~noticed~~ for changing the world; Glitter medicine, glitter food and glitter drinks were invented. This negative city that was always looked down on was now outshining all the other cities and they lived a happy life ~~on~~.

The End'

① holding a bag

② ~~feel~~ Feeling excited,

③ Living in this drab town was a young girl called Kelly. As a young girl you'd expect Kelly to be cheerful and energetic. However this was not the case.

④ Would it make her smile too?

⑤ (which was on the outskirts of the town),

⑥ Little did Kelly know how much hers and everyone else's lives would change forever.
did so

Exercise 2

Pupil C

This collection includes:

- a persuasive leaflet
- a narrative
- a non-chronological report
- a diary entry
- a short narrative
- a diary entry

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

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

The collection evidences Pupil C's ability to write effectively for purpose, selecting language to support reader understanding and engagement. The collection includes a persuasive leaflet for a disaster survival suit, a non-chronological report on child labour during the Victorian period and a diary entry recounting events around the Bristol Bus Boycott of 1963. A second diary entry is based on 'The Long Walk', a story by George Layton, and there are 2 additional narrative pieces: one modelled on 'Wild Boy' by Rob Lloyd Jones and a shorter narrative inspired by the football World Cup.

The advertisement for the 'Super Sutie' a 'natural disaster protection suit', piece A, is aimed primarily at adults and employs the language and features of persuasive writing. A secondary audience of the pupil's contemporaries is served through the writer's choice of fantastical content – a suit that can float, fly and speed the wearer out of danger – reminiscent of children's science fiction and fantasy writing. The layout of the leaflet is appropriate and combines an eye-catching branded heading and an annotated illustration with 2 columns of copy, quotes from satisfied customers and marketing 'flashes' (*Don't risk survival!*).

The advert opens with a direct appeal to hook the reader (*Attention everyone!*) and immediately identifies the problem the suit claims to address (*Are you tired of always being in danger? Are you sick of always mourning lost love ones? Well don't be scared, be prepared with Sutie, the all inclusive natural disaster protection suit.*). This pattern of presenting a problem followed by reassurance and a solution is repeated across the piece (*Worried about falling off a broken plane? Not to worry! Sutie has veagan sails built in...*), and the emphatic conversational style of direct address is sustained throughout (*Now let's get talking... You bettcha!*). Generic sales and marketing language is deployed to persuade (*all inclusive... for only a small price... no match for... wide range of features... special... perfect for... Reduced from...*). This is combined with vocabulary emphasising the product's high-tech nature (*shock absorbsion... compactable electric bike... charging point*), with a nod to current trends (*Everything on this suit is light-weight and veagan...*). Above all, the leaflet plays on the fears of its potential customers, especially their concern for their families, employing some hyperbolic language to describe threats and to offer reassurance (*always being in danger... always mourning lost loved ones... We will save lives across the globe...*). This play on readers' emotions is continued in the quotes from customers (*This suit is brilliant at keeping me and my family safe... Ben (age 5) says: The inflatable thing helped me in the big waves cuse I can't swim.*) and in the 'flashes' (*Don't risk survival!*). These also deploy some attention-grabbing metaphorical word play typical of sales material (*Get swept away with our summer sales!*).

The second non-fiction piece in the collection, piece C, is an informative non-chronological report on Victorian child labour consisting of an introduction followed by sub-sections describing some typical jobs. In keeping with the serious nature of the content, and to instil reader confidence in the information presented, the piece adopts a formal register (*During the Victorian Era, children from poorer households were expected to work long, tireless and sometimes dangerous hours in places such as... A popular job in the cities was to sell a variety of food and other products.*), with the occasional lapse (*Life as a seller was tough because people didn't want to pay a lot...*). Subject-specific vocabulary also supports the formality and authority of the piece (*factory work... health and safety regulations... machines... poor conditions... sum of money*). There is a slight change in register when the writer uses more emotive language to describe the working conditions (*long, tireless and sometimes dangerous... pitiful... forced up... booted... perilous... severe injury... endless tunnels*). This emotive language and some of the content are deliberately selected to raise a shocked response in the reader (*When the children came down they were often bleeding so their masters rubbed their wounds with salt water and then booted them back up... sat for long hours by themselves in the dark... a cart tied to them with a chain.*).

The diary entry describing events surrounding the Bristol Bus Boycott of 1963, piece D, adopts a more informal approach to history writing. It deploys the first person (*There was a police line waiting for us today*), direct address (*I'm back! The march was huge..*), informal language (*loads of people showed up but still no luck!... they still won't budge*) and personal comment typical of diary writing (*I hope they give in in the next two weeks, otherwise I shall march into town and scream at the mayor myself. That will show the lot of them!*). Despite this informality, the events are reported and explained with clarity through a well-paced gradual reveal. An opening paragraph introduces the bus boycott and offers an initial explanation (*The Bristol Bus Boycott has been going on for almost two whole months now! I so wish the bus company would just let Dad work on one of their fine buses...*) and additional explanatory information gradually emerges in subsequent paragraphs through descriptions of the writer's thoughts and experiences (*We have been going on marches through Bristol... this race-based discrimination has to end... a company who is racist and horrible to people who are not white and English... Hopefully the men at headquarters will rethink their policies... I want to be able to go on the buses soon*).

By recounting events through imagined personal experience, Pupil C strengthens the reader's response to the injustice of the situation (*He is so upset and angry... I do hope daddy does get a job on a bus... Daddy has organised another march...*). The young diary writer's descriptions of the family's hopes for the future (*I so wish... if only... he has always dreamed of it... he wants a better world for me growing up... Hopefully...*), her father's bravery (*Daddy is putting himself on the line.*) and her fears for his safety (*I get so scared that he will get hurt or be arrested...*) also intensify the impact of the piece. Reader sympathy is further elicited through the writer's all-too-human conflicted responses. She hates 'the way they treat immigrants' but finds the bus boycott 'exhausting' and painful (*I'm getting blisters from walking around non-stop.*). In keeping with the diary genre, she comments and reflects upon her own behaviour in a way that also elicits reader sympathy (*I'm not going to say anything and question his dreams... I feel awful writing this down as it sounds so trivial in the grand scheme of things and it makes me awfully guilty...*). Overall, this is a highly engaging and sophisticated piece, both informative and moving.

The first narrative piece in the collection, piece B, follows on from the beginning of 'Wild Boy' by Rob Lloyd Jones and is based on Pupil C's predictions for how the story continues. The piece opens with a double mystery: Wild Boy does not know where he is, and the reader has no knowledge of the events leading up to this point. Both are slowly and skilfully explained over the course of this well-paced piece narrated in the third person – Wild Boy is part of a freak show and in this episode is in captivity, accused of murder. The unravelling of these mysteries through rich description and lively dialogue keeps the reader engaged throughout the piece, and the use of some slightly archaic language places its events in a historical setting (*a huge head came into view... What seemed like an eternity passed... Suddenly, a cry broke out in the tent... rot in a freak show... made it to the wagon... with a murder to solve*).

The short narrative, piece E, is, in contrast, contemporary, detailing the build up to the winning shot in a football World Cup using language chosen to instil in the reader the tension experienced by the first-person narrator. The scene is brought vividly to life through descriptions of the protagonist's heightened senses and physical sensations which employ figurative language (*A lump formed in my throat like a hot, dense coal. Fear curled in my soul like twisting tendrils... the pressure grew, and pounded in my ears like a drum*). The palpable weight of expectation and then enormous relief of the supporters are also well-communicated (*like vultures about to pounce... the stadium hummed with pent up energy... The crowd erupted...*). The high stakes nature of the kick is only revealed in the final sentences (*I had done it. I had won the World Cup.*). This is a compact piece, in which dense description is carefully selected for its impact on the reader and well deployed for dramatic effect.

The final piece in the collection, a narrative in diary form, piece F, is a gentle, reflective and sometimes mournful retelling of 'The Long Walk' by George Layton. The piece walks the reader through the events of a single day and what might be a last meeting between grandfather and grandchild. The first-person reflective diary form allows the reader engaging insights into the writer's character (*I didn't mind that I had to wear the hideous clogs he had brought me... because I was spending the day with him!*), revealing their feelings for their grandfather and their realisation that he will soon pass (*I fought back tears*). The grandchild's energy and movement (*I shot out of bed at the crack of dawn...*) and the pace of the beginning of the story (*I enthusiastically swung open the door...*) are contrasted by the descriptions of the grandfather's slow movement (*still shuffling...*) and the gentler pace of the main body of the story in which the 2 visit the graveyard (*I told Grandad it was probably time to start heading back, but he said he had one more thing to*

show me.). At the end of the story the reader is left with mixed feelings: pleasure in the relationship portrayed (... *I was spending the day with him!*) and sorrow at the inevitable end of life (*he told me his time was up*).

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

Each of the narrative pieces in this collection has a distinct and vivid setting and well-developed atmosphere. These are achieved through the selection and application of a variety of descriptive techniques, including the use of the senses and figurative language. Characters are also generally well-drawn.

In piece B, the 'Wild Boy' narrative, the oppressive atmosphere is initially evoked through the description of the setting. The atmosphere shifts as the different characters appear, and these subtle shifts are successfully communicated through descriptions of the characters' actions and speech. The language used to describe the dark, enclosed space in which Wild Boy wakes to find himself immediately establishes a taut atmosphere (*musty foreboding darkness*). Unable to see, the boy – and the reader – must rely on his other senses to understand where he is. What he can smell, hear, feel and taste quickly alert him to the confines of the cage and the lion's presence (*A deep rumbling... The taste of blood and the rancid smell of manure... He felt a soft, silky... paw*), and provide the reader with a strong sense of place. Wild Boy's dawning realisation of his predicament ratchets up the tension from 'discomfort' to panic (*frantically started rattling the rusty iron bars*), which peaks at the appearance of the lion (*A growl broke the stale silence and a huge head came into view...*). This is followed by a well-managed shift in atmosphere through the anthropomorphic portrayal of the lion and its unexpected behaviour. While its fangs are 'illuminated in the small shard of ghostly light', its eyes are 'sad, sharp and lonely' and it rolls over and falls asleep, leaving Wild Boy wondering.

The level of threat is re-established through the introduction of Mary Everet and descriptions of her ghastly appearance (*a ghostly face loomed into view. The pasty makeup had crusted on her face, her eyes bloodshot and swollen.*). This is soon reversed by the sudden arrival of the leotard wearing, and, by implication, younger and fitter Clarissa who heroically fells the boy's captor (*Mary Everet slumped to the ground and behind her stood Clarrissa!*). The atmosphere shifts again as Wild Boy escapes from the confines of the cage and possible death to the space and freedom of the open road (*They took off and made it to the wagon just as it took off*) and 'A new life'. Only towards the end of the story do all the small clues come together to identify the setting; he is not only escaping the cage, but also the circus (*lion... tent... freak show... wagon*).

The atmosphere in the World Cup narrative, piece E, is also tense. Despite the vastness of its football stadium setting, it too conveys a sense of being first trapped and then liberated through its descriptions of the crowd's behaviour (*their desperate cries like vultures about to pounce on a decaying carcass... Fans came flooding onto the pitch, my team mates lifting me up in celebration.*). The tension of the piece is raised when the stadium falls silent and the fierce goalkeeper appears (*[she]... flexed her muscles and stared me down.*). The use of a first-person narrator and the first-hand descriptions of their physical experiences bring the main character and setting vividly to life (*A lump formed in my throat like a hot, dense coal. Fear curled in my soul like twisting tendrils, gripping my heart... My shirt stuck to my neck, the pressure grew, and pounded in my ears like a drum. Boom! Boom! Boom! The piercing whistle howled in my ears.*). The depth of feeling around football is well-portrayed (*a ball that bring nations together and wrenches them apart. Everything that mattered to me in life was forgotten*). Descriptions of the ball also contribute to the tense atmosphere and to the release in tension at the end of the piece (*The ball just sat there on the grass... The ball flew through the air, all eyes trailing the comet of the soaring ball... the golden ball bit the back of the net.*).

The atmosphere in piece F, the retelling of 'The Long Walk' by George Layton in diary form, moves from joyful to sorrowful as it relates the events of '*a strange and wonderful day with a sad ending*'. The diarist's youthful exuberance and feelings of excitement are portrayed through descriptions of their behaviour (*I fell out of bed with a thud,*) and insights into their thoughts (*Grandad arrived 20 minutes and 57 seconds later [not that I was counting...]. I enthusiastically swung open the door*). These descriptions, in combination with the domestic setting, create a pleasant and familiar atmosphere (*mum calling me to have my breakfast... tucking into my marmalade on toast...*). The loving relationship between the characters is established through the grandchild's willingness to wear the 'hideous clogs' and the grandfather's habit of surprising him (*he never tells us when he's coming... his special knock*).

The shift in atmosphere from excitement and joy to a more reflective and mournful mood is achieved through descriptions of the grandfather's uncertain movements which are also repeated across the piece (*shuffling... shakily... hobberling*). In a journey mirroring the 'long walk' of life, the 2 characters move from the well-portrayed busyness of the bus and the street (*the conductor yelled... a little street filled with tightly packed houses, wasing lines were strung with a variety of bright, colourful clothing...*), to the tranquillity of the 'shallow but beautiful canal' where they chat 'about barges and boats'. They finally reach the graveyard. The description of the grandchild's sudden understanding of the meaning of the trip (*my stomach plummeted...*) and the simplicity of the subsequent sentences establish the gently moving mood of the end of the story (*He led me to a small plot. In a raspy voice he told me he was going to be buried here. I fought back tears. I told him not to leave me, but he told me his time was up.*). In contrast to its noisy beginning, the day ends in 'sodden silence' and the story closes on a reflective note (*I hope I can say goodbye to him one more time before he dies.*).

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

The 'Wild Boy' story, piece B, demonstrates the pupil's ability to integrate dialogue into a narrative and use it to convey character and plot, and to advance action. The reader learns nothing of Wild Boy and the circumstances which have led to his imprisonment from the beginning of the story. These mysteries are instead slowly revealed across the piece through interactions between the characters. In his encounter with the anthropomorphised lion (*"Please... don't hurt m-m ee...," stuttered Wild Boy... The Lion spat on the ground, and rolled over and fell asleep*), the boy speculates that the lion failed to kill him due to their 'similarity in appearance' (*a matted, sandy mane, deep hazel eyes you could swim in; sad, sharp and lonely.*). We learn later from Clarissa that the boy is part of a freak show, and can perhaps assume that this is due to his 'wild' or animal-like appearance (*"... so if you don't want to rot in the freak show for the rest of your short life..."*). The cause of his current imprisonment – he's accused of murder – is explained in his interaction with Mary Everet (*"How did you kill him?!" Mary Everet spat. "I need answers!"*). Wild Boy's appeals to his jailer and to the lion reveal his terror (*"Please..." He moaned, "Let me out of here..."*), and his internal speculation about the lion perhaps reflects his own state (*Or was the lion not willing to kill, because he was lonely?*). Mary Everet's mean and wicked nature is revealed through the threatening content of her speech (*"How did you kill him?!... I need answers!"... "... I'll ring your ugly neck or I'll feed you to all Daisy..."*), the descriptions of how she speaks (*Mary Everet spat... Her husky voice dimmed until it was a threatening whisper*) and the rank smell of her breath as she speaks (*like ciggarettes and largar*). As Wild Boy remains mute, his guilt or innocence remains unclear, keeping the reader guessing. The mystery is not resolved until his innocence is implied in the internal dialogue in the final sentence (*A new life, Wild Boy thought, with a murder to solve...*).

Clarissa's punchy speech and demeanour (*"Stay absolutely silent while I bust you out!" Hissed Clarrisa,... tapping her foot*) and her slightly sarcastic words (*if you don't want to rot in the freak show for the rest of your life, I suggest you come with me*) establish her as a plucky, if impatient, character. Her words also emphasise the urgency of the situation, how close to the wind they are sailing, and explain their method of escape (*"the wagons departing in 2 minutes,..."*). Wild Boy is once again mute, but he responds with action (*They took off...*) and is finally free.

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

Pupil C demonstrates an ability to select language appropriate to the different forms of writing included in this collection.

The persuasive purpose of the advertising leaflet, piece A, is supported by direct appeal to the reader, which includes the use of the second person (*Are you worried... Every natural dissaster you can think of... to keep you safe & sound*) in combination with the first-person plural to reassure (*We will save... We also make...*). Questions, the imperative and statements are grouped to identify potential problems, dispel fears and offer solutions (*Worried the bike will run out of juice? Don't worry! This suit is built with a charging point.*). The rhyme (*Well don't be scared, be prepared...*), short sentences and the power of three in the first paragraph provide rhythm to entice (*Landslide? Too easy! Hurricane? Sorted! Tsunamii? You bettcha!*). Extended sentences in the second paragraph deploy noun and adverbial phrases and subordination to describe the features of the suit in detail (*The soles of the boots are made of elasticated veagen leather so you can run away at top speed!*). Contractions support the informal style (*You bettcha!.. Let's get talking*), while a more formal passive voice is used to suggest the technical expertise behind the product (*is built with special shock*).

absorption...). Modal verbs aim to impart certainty and instil consumer confidence (*We will save... These boots will keep your feet*).

The non-chronological report, piece C, is more formal. The third person and passive voice establish the objectivity of this historical account (*A popular job in the cities was to sell a variety of food and other products. Children sold... children from poorer households were expected to work... they were scared away by the police or gangs*), and phrases typical of more formal writing are used to elaborate (*as a result of... in some cases... such as... could result in... or even... a number of... to name but a few*). Noun and adverbial phrases communicate the horror of child labour (*long, tireless and sometimes dangerous hours in places such as mines and factories... A popular job in the cities was to sell a variety of food... a cart tied to them with a chain... suffocated from the coal dust and lack of space... worked in the coal mines from a very young age... sat for long hours by themselves in the dark*). Some well-managed multi-clause sentences expand information, including information detailing cause and effect (*Life was very difficult for these children and many died as a result of the poor conditions children were expected to work in... There were no health and safety regulations and children were expected to clean the machines while they were still running*). Modal verbs are also used to indicate effect (*could result in severe injury...*) and, together with the passive voice, to emphasise the children's lack of agency (*Children had to work for at least 12 hours a day... They were forced to...*).

The diary entry describing the Bristol Bus Boycott is written appropriately in the first person using direct address (*I'll Write again tomorrow*). Other informal constructions support the conversational style, and these include contractions (*it's not fair!*), tag questions (*what will we do then?*) and exclamations (*That will show the lot of them!*). Multi-clause sentences linked by 'and', 'but' and 'because' are also appropriately speech-like (*He is so upset and angry and says that this race-based discrimination has to end... I really hate the way they treat immigrants in this country but I want to be able to go on the buses soon because I'm getting blisters from walking around non-stop*.) Adverbial phrases and modal verbs express the writer's hopes for the future (*I so wish the bus company would just let Dad work... if only the bus company would give in... this race-based discrimination has to end... Hopefully the men at headquarters will rethink... otherwise I shall march into town and scream at the mayor myself*).

The 3 narratives in the collection demonstrate Pupil C's ability to use figurative language and other literary techniques to serve their narrative purpose and engage the reader. In piece B, for example, the writer applies metaphors to bring descriptions to life (*waves of panic... A growl broke the stale silence... eyes you could swim in... the small shard of ghostly light... Her husky voice dimmed...*). Anthropomorphism is deployed in the description of the lion and to explain the atypical behaviour that facilitates Wild Boy's escape (*was the lion not willing to kill, because he was lonely?... Daisy promptly fell asleep, disgusted by the slushy reunion*).

Metaphors and similes provide powerful descriptions in the World Cup narrative, piece E, (*A lump formed in my throat like a hot, dense coal. Fear curled in my soul like twisting tendrils, gripping my heart*.) and include onomatopoeia (*the pressure grew, and pounded in my ears like a drum. Boom! Boom! Boom!*). The power of three (*The pitch was silent. The stadium was silent. The world was silent*.) and alliteration contribute to the tension in the piece (*The crowd's eyes widened, waiting for the whistle*). Figurative language depicts the crowd as an animal or bird, emphasising its teetering control (*The roar from the crowd ... like vultures about to pounce on a decaying carcass*.), and the personification of the ball adds an extra dimension (*The ball just sat there... the golden ball bit the back of the net*.). In piece F, based on 'The Long Walk', the 'walk' itself becomes a metaphor for the grandfather's dwindling years. As the walk moves from noise and movement towards stillness and silence, the grandfather moves slowly from life towards death (*I waved goodbye to him in the drive and watched him shuffle out of sight*).

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 achieves cohesion in the pieces in this collection through the accurate and effective use of many linguistic features and techniques working in combination. These include adverbials, subordination, pronouns and synonymous references, deliberate repetition and the use of themes.

Adverbial phrases are used across the collection to link information, events and ideas within and across sentences and paragraphs. In the diary entry describing the Bristol Bus Boycott, piece D, for example, reader understanding of the chronology of events is supported by adverbials of time which link things that have been true for a long time to more recent happenings and possible futures (*for almost two whole months*

now... later today... since he was a tiny boy... today... in the next two weeks). Adverbials of place are used across 'The Long Walk', piece F, to explain how the characters travel from place to place (*up to the top deck of the trackless... in a little street... by the edge of a shallow but beautiful canal... into a grave yard*). In the same piece, adverbials of manner enrich descriptions to support reader understanding of the characters and how things happened (*I fell out of bed with a thud... Grandad arrived with his special knock... shakily dropped a few coins into the conductor's hand.*).

Subordinating conjunctions are used to link cause and effect, for example in the 'Wild Boy' narrative, piece B, (*was the lion not willing to kill, because he was lonely?... "If you don't tell me, I'll ring your ugly neck..."*) and in the non-chronological report, piece C, (*Life as a seller was tough because people didn't want to pay a lot...*). In piece A, the advertisement for the 'SuperSutie', conjunctions link feature with function (*These boots will keep your feet nice and warm and make sure your toes don't overheat! The soles of the boots are made of elasticated veagen leather so you can run away at top speed!*).

Pronouns and synonymous references are used to support cohesion and prevent repetition from interrupting flow. For example, in the second paragraph of the non-chronological report (piece C) 'boys of about 5 or 6' are subsequently referred to as 'they', 'the children' and 'them', and the pronoun 'another' is used to avoid repetition of the word 'chimney'.

In some pieces, repetition is used deliberately and effectively to establish cohesion across the piece. In the advertisement for the SuperSutie, piece A, for example, the phrases and structures that link potential dangers with the solutions the suit provides are deliberately repeated. This question/exclamation/statement pattern occurs throughout (*Worried about falling off a broken plane? Not to worry! Sutie has veagan sails built in for the arms and legs... Worried the bike will run out of juice? Don't worry! This suit is built with a charging point.*) and the words 'worry', 'Sutie has' and 'Sutie is built' are also deliberately repeated across the piece.

In the final piece in the collection, piece F, 'The Long Walk', cohesion is supported by the use of themes, including contrasting themes of activity and stillness, noise and silence, and speed and slowness. The grandchild is active, noisy and moves at speed, the grandfather more measured and slow. The 2 come together in silence as they reach an understanding that death will part them (*we sat in sodden silence.*).

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

The collection demonstrates that Pupil C can manipulate tenses to support their intended meaning and reader understanding.

In piece A, the pupil adopts the present tense to describe the dangers that SuperSutie can overcome and to describe its life-saving features (*Sutie has a wide range of features to keep you safe & sound... so you can run away at top speed!*). The present continuous describes current consumer enthusiasm (*People are erupting to get their hands on a Sutie*). The longer-term impact of the suit is expressed in the future form using the modal verb 'will' (*We will save lives across the globe...*) as are consumers' possible concerns (*Worried the bike will run out of juice?*).

The present and future forms are used in both diary entries when directly addressing the diary, for example in piece F, 'The Long Walk', 'I suppose I should tell you all about it.... Promise to write again soon' and in piece D, which describes the Bristol Bus Boycott, 'I'll Write again tomorrow...'. The diarist's plans, expectations and hopes for the future are also expressed in the future form in both piece F (*Grandad said we would be taking the "trackless" ... I hope I can say goodbye to him one more time before he dies.*) and piece D (*I do hope daddy does get a job on a bus... Hopefully the men at headquarters will rethink their policies and realise... I shall march into town and scream at the mayor myself. That will show the lot of them!*).

The Bristol Bus Boycott diary entry is written for the most part in the present tense and continuous present (*I'm getting blisters...*), in combination with the present perfect to explain events that began in the past and are likely to continue (*The Bristol Bus Boycott has been going on for... We have been walking everywhere... Me and mummy and my friends have been making banners all week!*).

The other narrative pieces are written in the past tense, for example 'Wild Boy', piece B, (*Realisation dawned on him*). The continuous past is used in the World Cup narrative, piece E, to briefly slow the action (*The ball flew through the air, all eyes trailing the comet of the soaring ball.*) before a return to the simple past (*the*

golden ball bit the back of the net). Pupil C uses the continuous past regularly throughout 'The Long Walk', piece F, including when emphasising the grandfather's slow gait (*Grandad, who was still shuffling... We walked down them, Grandad hobbling behind me.*).

In the World Cup narrative, piece E, the past perfect is used at the very end of the piece to reveal the context of the kick (*I had done it. I had won the World Cup*). In the episode from 'Wild Boy', piece B, this tense describes actions that have or might have already happened (*The pasty makeup had crusted on her face... had the lion obeyed him?*). In piece F, 'The Long Walk', it is deftly combined with other past forms in a multi-clause sentence explaining prior, current and future circumstances (*I didn't mind that I had to wear the hideous clogs he had brought me, when he was in Holland, because I was spending the day with him!*). When writing dialogue, the writing moves between tenses as required. For example, in 'Wild Boy', piece B, Mary Everet uses the simple past and present tenses in her interrogation and the future form for her threats (*"How did you kill him?!" Mary Everet spat. "I need answers!"... "Well then I guess Daisey will handle you,"*). Reporting clauses are consistently expressed in the simple past.

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, with some lapses, and accumulates across the collection to meet the statement. For example:

commas to mark fronted adverbials and clauses

- *We also make a special customisable suit for kids, which additionally comes with a fidget toy for stressed kids...* (piece A)
- *"If you don't tell me, I'll ring your ugly neck or I'll feed you to oll Daisy over here,"...* (piece B)
- *Suddenly, a cry broke out...* (piece B)
- *I hope they give in in the next two weeks, otherwise I shall march into town and scream at the mayor myself.* (piece D)
- *The ball flew through the air, all eyes trailing the comet of the soaring ball.* (piece E)
- *This morning, I shot out of bed at the crack of dawn...* (piece F)
- *As I was tucking into my marmalade on toast, mum told me I was going out with Grandad!* (piece F)
- *When we got home, I waved goodbye to him in the drive and watched him shuffle out of sight.* (piece F)

apostrophes in contractions and dashes to reflect an informal register

- *don't... bettcha!... can't... let's* (piece A)
- *it's... he's... won't...* (piece D)
- *We have been walking everywhere and it's exhausting - if only the bus company would give in.* (piece D)
- *There was a police line waiting for us today - more than I have seen before.* (piece D)

hyphens to avoid ambiguity

- *light-weight* (piece A)
- *non-stop... race-based discrimination* (piece D)

inverted commas and other punctuation to indicate speech and quotations

- *Lux (age 12) says: I loved the addition of the fidget toy. It really helped me calm down.* (piece A)
- *"How did you kill him?!" Mary Everet spat. "I need answers!"* (piece B)
- *"Please... don't hurt m-m ee..." stuttered Wild Boy.* (piece B)

dashes to mark the boundary between independent clauses

- *Tension gathered on the pitch and the stadium hummed with pent up energy – everyone wanted to see the final result.* (piece E)

punctuation to indicate parenthesis

- *Daisy, the lion, rose magnificently and bore his fangs...* (piece B)
- *The crowd erupted – some in joy, some in sorrow – as I basked in my glory.* (piece E)
- *Grandad said we would be taking the "trackless" (the bus, but he liked to call it that) to a "secret" destination.* (piece F)

ellipses to build suspense

- *He felt a soft, silky... paw.* (piece B)
- *My foot made contact with the ball, and the ground shifted beneath my feet...* (piece E)

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

Spelling is mostly accurate across the collection. There are some errors and inconsistencies which might have been picked up with more careful editing, for example

- 'dissaster' in piece A.

The spelling of the words included from the year 5 and 6 spelling lists meets the standard.

Correctly spelled words from the statutory year 5 and 6 list include:

- *suggest* (piece B)
- *variety* (piece C)
- *prejudice* (piece D)
- *desperate... muscles* (piece E)
- *stomach* (piece F)

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

- *mourning... fidget... reduced* (piece A)
- *foreboding... rancid... eternity... overwhelmed... adorned... illuminated... magnificently* (piece B)
- *pitiful... suffocated... perilous... severe... emerged* (piece C)
- *exhausting... businessmen... discrimination... racist... trivial... scuffling* (piece D)
- *pounce... tendrils... piercing... soaring... tension... wrenches... basked* (piece E)
- *hideous... enthusiastically... destination... cobbled... apprehensive... plummeted* (piece F)

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

Across the 3 handwritten pieces in this collection, Pupil C's handwriting is joined and usually legible. This is sustained across the 2 longest pieces, the 'Wild Boy' narrative, piece B, and 'The Long Walk', piece F.

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)

Pupil C's ability to adapt their writing to purpose and audience is a strength in this collection, and there is some evidence that they are also beginning to draw on their wider reading. However, they are not yet doing so consistently effectively. For example, they demonstrate a clear understanding of the dramatic impact of figurative language in the World Cup narrative, piece E, but a writer working at the standard above might have used this language more sparingly for greater effect. This area for development is particularly evident in the passage describing the ball's flight. Here, an overuse of descriptive language reduces rather than enhances the drama of the moment (*The ball flew through the air, all eyes trailing the comet of the soaring ball. Tension gathered on the pitch and the stadium hummed with pent up energy – everyone wanted to see the final result. My eyes were glued to the destructive arrow which is called a ball that bring nations together and wrenches them apart. Everything that mattered to me in life was forgotten when the golden ball bit the back of the net.*).

The difference between Pupil C and a writer working at greater depth is also exemplified in the character descriptions in 'Wild Boy', piece B. The brief portraits of the 2 women do provide a sense of their contrasting characters. However, while the writer describes Wild Boy's physical sensations and his feelings of fear, his character and the nature of his 'wildness' remain largely underdeveloped and unexplained. A writer working at greater depth might have taken the opportunity to expand the description of the lion to also reveal something about Wild Boy (*Wild Boy, gasped, had the lion obeyed him? Was it their similarity in appearance? Or was the lion not willing to kill, because he was lonely?*). These reference to a similarity in appearance and loneliness, however, remain unexpanded.

The sophisticated manner in which the history of the Bristol Bus Boycott is explained through a diary entry, piece D, does evidence the higher standard. The causes and events of the boycott are gradually and deftly revealed as the diarist relates and comments on recent and past events in their own life. It is a mature piece which both demonstrates familiarity with the style and structure of historical diary entries and evidences the pupil's detailed research. The non-chronological report on child labour, piece C, in contrast, is unambitious in both language and form. Although the piece opens with an introduction, the body of the piece amounts to a

list of unexpanded research facts and the writing itself is also somewhat list-like. For example, the word 'children' is often repeated (*Factory work for young children was perilous and could result in severe injury or even death. Children had to work for at least 12 hours a day. There were no health and safety regulations and children were expected to clean the machines while they were still running.*). A writer working at the higher standard and drawing on their wider reading might have produced a more detailed, reflective and original piece on this topic. They might, for example, have carried out independent research into modern-day practices to contextualise the historical information in the report and perhaps have explained why practices had to change over time.

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

The collection demonstrates the pupil's ability to adapt register. For example, they write informally in the advert and diary extracts, pieces A, D and F, including when quoting speech in piece A (*The inflatable thing helped me in the big waves cause I can't swim*). The writing in piece C, the non-chronological report, is generally more formal. However, there are lapses in register in the report that indicate this pupil is not yet able to make choices that consistently support register. For example, the report contains some vocabulary which is more typical of speech than formal writing (*booted them back up*). The list-like quality of the writing in some parts of the piece also reduces the intended authoritative tone. There are some well-constructed multiclausal sentences appropriate to a formal register (*Life was very difficult for these children and many died as a result of the poor conditions children were expected to work in.*), but other passages are more simply constructed and sound more speech-like (*A number of children worked in the coal mines from a very young age. They were either trappers or drawers. The trappers sat for long hours by themselves in the dark opening and closing the traps as the cart travelled along the tracks.*). A pupil working at greater depth would have been able to attain and sustain a more formal, authoritative register throughout. Pupil C might also have provided themselves with opportunities to write in a more formal register using a wider variety of constructions had they gone beyond merely reporting facts and written more reflectively on the topic, perhaps introducing an element of argument or persuasion to this report on child labour.

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

The grammatical structures and vocabulary in this collection are often accurate and appropriately deployed. However, there are lapses in language use and in the spelling of the vocabulary deployed which indicate that this pupil is still developing their ability to write with assured and conscious control. Lapses in control, including spelling and vocabulary errors, are evident, for example across piece A (*We also make a special customisable suit for kids, which additionally comes with a fidget toy for stressed kids and a phone to distract children, with age friendly apps... People are erupting to get their hands on a Sutie*) and piece C (*He felt rotting pannels underneath his grimey palms*).

The Bristol Bus Boycott diary entry, piece D, does evidence the pupil's mature ability to convey detailed and complex information through the manipulation of language when writing informally (*I so wish the bus company would just let Dad work on one of their fine buses,... Hopefully the men at headquarters will rethink their policies and realise that prejudice is not helping them. I really hate the way they treat immigrants in this country but...*). However, they do not take the opportunity in the non-chronological report to reflect on the subject of child labour more deeply and therefore miss an opportunity to demonstrate their ability to manipulate language to express and argue more complex ideas when writing formally. In one of the few reflective sentences in the piece, for example, the language is informal and the expansion is limited and does not successfully convey the writer's intended meaning (*Life as a seller was tough because people didn't want to pay a lot and they were usually scared away by the police or gangs.*).

There is some evidence of control over multiclausal sentences to good effect in Pupil C's narrative writing. This sentence from the Wild Boy narrative, piece B, for example, deploys a variety of language structures to advance the action and raise the tension in the piece. These include a simile, an expanded noun phrase, a preposition phrase, the passive form and some appropriate descriptive vocabulary (*What seemed like an eternity passed before the damp rag covering the cage was pulled back, and a ghostly face loomed into view.*). Elsewhere in the same piece, however, repetition suggests that the pupil is not yet consistently able to deploy varied vocabulary (*He started panicking, and frantically started rattling the rusty iron bars... They took off and made it to the wagon just as it took off.*). Some vocabulary choices are not appropriate to the historical setting and jar with the narrative style of the piece (*slushy reunion*), and the writer is not always

able to manipulate language to achieve their intended dramatic effect (*Suddenly, a cry broke out in the tent, that distracted Daisy, Mary Everet and Wild Boy, what or who was it?*).

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

Although there is sufficient evidence to meet the expected standard for punctuation in this collection, there are lapses that indicate that the pupil is not yet able to use punctuation consistently and precisely to support meaning and avoid ambiguity. There are a number of errors in the deployment of commas, for example in piece B (*Wild Boy, gasped, had the lion obeyed him?*), and missing commas after adverbial phrases also impact meaning. This is especially evident in multiclausal sentences, for example in piece C (*In some cases the children got stuck up the chimneys and suffocated from the coal dust and lack of space... When the children came down they were often bleeding so their masters rubbed their wounds with salt water and then booted them back up another.*). These errors prevent the attainment of this statement.

Piece A: a persuasive leaflet

Context: as part of their topic on natural disasters, pupils were asked to design a survival suit and write a persuasive leaflet encouraging people to buy one. This piece is transcribed on the next page.

Super Suit

Attention everyone! Are you tired of always being in danger? Are you sick of always mourning lost love ones? Well don't be scared, be prepared with **Super Suit**, the all inclusive Natural disaster protection Suit. We will save lives across the globe for only a small price. Landslide? Too easy! Hurricane? Sorted! Tsunami? You betcha! Every natural disaster you can think of will be no match for our **Super Suit**.

Now lets get talking. What can **Super Suit** do? Well, **Super Suit** has a wide range of features to keep you safe & sound. **Super Suit** is built with special shock absorption, grip boots. These boots will keep your feet nice and warm and make sure your toes don't over-heat! The soles of the boots are made of elasticated neoprene leather so you can run away at top speed! This Suit has an incredible feature, perfect for non-swimmers. Worried about getting off a proper plane? Not to worry! **Super Suit** has neoprene sails built in for the arms and legs. **Super Suit** is built in with

the air tubes and a water tube so you don't have to worry about air in a tsunami. Are you worried this is all too heavy for the run? Not to worry! Everything on this Suit is light-weight and neoprene, plus this Suit comes with a lightweight, compact, electric bike. Worried the bike will run out of juice? Don't worry! This Suit is built with a charging point. We also have a special Customisable Suit for Kids, which additionally comes with a fidget toy for stressed kids and a phone for distract children, with age friendly apps.

Lux (age 12) Says:
I loved the addition of the fidget toy. It really helped me calm down.

Alice (age 12) quoted:
This Suit is brilliant at keeping me and my family safe.

Ben (age 5) Says:
The inflatable thing helped me in the big wave case. I can't swim.

Key
AO = over 18
A = All
O10 = over 10
U10 = under 10

This Suit is AO

Features!

- + Night Vision/Ski goggles
- + a GPS
- + Temperature control
- + flashlight
- + water tank
- + first aid kit
- + food pouch
- + gloves
- + grappling hook/gun
- + a rope
- + waste bag
- + grip pads
- + pockets
- + bike
- + back pack

Come today! Don't risk your survival!

People are starting to get their hands on Super Suit!

Get Super Suit away with our Summer Sales!

Come to our website to order one now! Reduced from £100 to £50!!!

Piece A: a persuasive leaflet - transcription

Super Sutie

Attention everyone! Are you tired of always being in danger? Are you sick of always mourning lost love ones? Well don't be scared, be prepared with Sutie, the all inclusive natural disaster protection suit. We will save lives across the globe for only a small price. Landslide? Too easy! Hurricane? Sorted! Tsunami? You betcha! Every natural disaster you can think of will be no match for our Super Sutie.

Now let's get talking, what can Sutie do? Well Sutie has a wide range of features to keep you safe & sound. Sutie is built with special shock absorption, grip boots. These boots will keep your feet nice and warm and make sure your toes don't over-heat! The soles of the boots are made of elasticated veagen leather so you can run away at top speed! This Suit has an inflatable feature, perfect for non-swimmers. Worried about falling off a broken plane? Not to worry! Sutie has veagen sails built in for the arms and legs. Sutie is built in with air tubs and a water tube so you don't have to worry about air in a tsunami. Are you worried this is all too heavy for the run? Not to worry! Everything on this suit is light-weight and veagen, plus this suit comes with a lightweight, compactable electric bike. Worried the bike will run out of juice? Don't worry! This suit is built with a charging point. We also make a special customisable suit for kids, which additionally comes with a fidget toy for stressed kids and a phone to distract children, with age friendly apps.

Lux (age 12) says: I loved the addition of the fidget toy. It really helped me calm down.

Alice (age 42) quoted: This suit is brilliant at keeping me and my family safe.

Ben (age 5) says: The inflatable thing helped me in the big waves cause I can't swim.

Features!

- + Night Vision/ Ski goggles A
- + a GPS O10
- + temperature control A
- + radio's O10
- + flashlight A
- + water/O2 tank A
- + first aid kit O10
- + food pouch A
- + flare AO
- + grappling hook/gun AO
- + a rope A
- + waste bag A
- + grip pads A
- + pockets A
- + bike O10
- + back pack lead U10

Key

AO = Over 18

A = All

O10= over 10

U10= under ten

This suit is AO

Come to our website to order one now! Reduced from £1000 to £500!!!!

Get swept away with our summer sales!

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Pupil C – Piece B: a narrative

Context: as part of their 'Victorians' topic, pupils read 'Wild Boy' by Rob Lloyd Jones. After reading a chapter opening, pupils were asked to predict what they thought would happen next and to write the next part of the story in the style of the model text.

Chapter 9

Wild Boy awoke in a musty foreboding darkness. A deep rumbling alerted his ears. Discomfort rose up in his throat. He felt rotting pannels underneath his grimey palms, straw littered the floor coated in... was that...? Realisation dawned on him in waves of panic. The taste of blood and the rancid, ^{stale} manure overwhelmed his senses and he fell to the floor. He felt a soft, silky... paw. He started panicking and frantically started rattling the rusty iron bars.

"Please..." He moaned, "let me out of here..." A growl broke the stale silence and a huge head came into view, ^{adorned} with a matted, sandy mane, deep hazel eyes you could swim in; sad, sharp and lonely. Teeth yellow, plaque laden, but sharp and fierce...

The lion growled, padded closer, his fangs illuminated in the small shard of ghostly light.

"Please... don't hurt m-m ee..." Stuttered Wild Boy.

The lion spat on the ground, and rolled over and fell asleep in the manurey straw. Wild Boy gasped. Had the lion obeyed him? Was it their similarity in appearance?

Or was the lion not willing to kill, because he was lonely?

What seemed like an eternity passed before the damp rag covering the cage was pulled back, and a ghostly face loomed into view. The pasty makeup had crusted on her face, her eyes bloodshot and swollen.

Mary Everet spoke,
"How did you kill him?!" Mary Everet spat.
"I need answers!"

Her husky voice dimmed until it was a threatening whisper.

"If you don't tell me, I'll ring your ugly neck or I'll feed you to old Daisy out here," her breath stank like cigarettes and lard, but still Wild Boy stayed muted.

"Well then I guess Daisy will handle you," she spat, "Daisy! Get up you math eaten flea bag!"

Daisy, the lion, rose magnificently and bore her his songs...

Suddenly, a cry broke out in the tent, that distracted Daisy, Mary Everet and Wild Boy, what or who was it? Then Mary Everet slumped to the ground and behind her stood Clarissa:

"Stay absolutely silent while I bust you out!" Hissed Clarissa, drawing out a rusty key from her leopard. She slipped it into the lock and, click! The door slid open and Clarissa stood there tapping her foot. Daisy promptly fell asleep, disgusted by

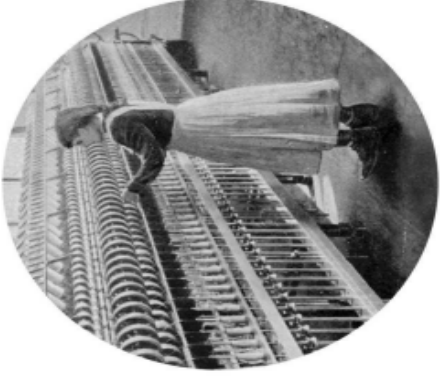
the Slushy reunion.

"Come on," hissed Clarissa, "the wagons departing in 2 minutes, so if you don't want to rot in the Great Show for the rest of your short life, I suggest you come with me."

They took off and made it to the wagon just as it took off. A new life, Wild Boy thought, with a murder to solve...

Victorian Child Labour

During the Victorian Era, children from poorer households were expected to work long, tireless and sometimes dangerous hours in places such as mines and factories for a pitiful sum of money. Others had to work as chimney sweeps, sellers or mud larks to name but a few. Life was very difficult for these children and many died as a result of the poor conditions children were expected to work in.



FACTORY WORKERS

Factory work for young children was perilous and could result in severe injury or even death. Children had to work for at least 12 hours a day. There were no health and safety regulations and children were expected to clean the machines while they were still running.

CHIMNEY SWEEPS

Chimney sweeping was a common job for boys of about 5 or 6 during the Victorian times. They were forced up chimneys which in some cases were only 30cm wide. When the children came down they were often bleeding so their masters rubbed their wounds with salt water and then booted them back up another. In some cases the children got stuck up inside the chimneys and suffocated from the coal dust and lack of space.

STREET SELLERS

A popular job in the cities was to sell a variety of food and other products. Children sold herbs, shellfish, flowers, matches, buttons and ribbons on the streets to passers by. Some children hunted for 'Pure' (dog poo) to sell to people to clean the leather to make products such as gloves. Life as a seller was tough because people didn't pay a lot and they were usually scared away by the police or gangs.

MINERS

A number of children worked in the coal mines from a very young age. They were either trappers or drawers. The trappers sat for long hours by themselves in the dark opening and closing the traps as the carts travelled along the tracks. The drawers were children who had a cart tied to them with a chain and they had to crawl through the endless tunnels with a cart full of coal. Most of the time the tunnels were damp and when they emerged they were wet and covered in coal dust.

Piece C: a non-chronological report

Context: pupils were asked to research child labour during the Victorian era and to write a non-chronological report on the topic.

Piece D: a diary entry

Context: as part of Black History Month, pupils took part in a workshop about the Bristol Bus Boycott. After the workshop, they were asked to write a diary entry in the role of a child of someone wanting to drive the buses but not allowed to due to their race.

5th June 1963

Dear Diary,

09:00

The Bristol Bus Boycott has been going on for almost two whole months now! I so wish the bus company would just let Dad work on one of their fine buses, it's not fair! We have been walking everywhere and it's exhausting - if only the bus company would give in.

We have been going on marches through Bristol with students, businessmen, children, black people, Asian people and white people but they still won't budge! Daddy has organised another march which will take place later today. He is so upset and angry and says that this race-based discrimination has to end. I don't really understand everything he says but I know he wants a better world for me growing up. Me and mummy and my friends have been making banners all week!

I do hope daddy does get a job on a bus like he's always dreamed of! I though, would not like to work for a company who is racist and horrible to people who are not white and English, but he has always dreamed of it since he was a tiny boy so I'm not going to say anything and question his dreams.

Hopefully the men at headquarters will rethink their policies and realise that prejudice is not helping them. I really hate the way they treat immigrants in this country but I want to be able to go on the buses soon because I'm getting blisters from walking around non-stop. I feel awful writing this down as it sounds so trivial in the grand scheme of things and it makes me awfully guilty when Daddy is putting himself on the line. I get so scared that he will get hurt or be arrested - what will we do then?

Got to now, write later!

20:00

I'm back! The march was huge; loads of people showed up but still no luck! There was a police line waiting for us today - more than I have seen before. There were some people scuffling with them but most people were marching peacefully. I tried to keep my eye on my dad to make sure he was ok, but Mummy and I got separated from him early on in the march. Luckily, we caught up with him again down by the harbour.

This is so annoying! I hope they give in in the next two weeks, otherwise I shall march into town and scream at the mayor myself. That will show the lot of them!

I'll Write again tomorrow,

Lila

Piece E: a short narrative

Context: after a whole-class writing workshop on the football World Cup, pupils were asked to write an imaginary narrative about taking a penalty kick in the World Cup final.

World Cup Wonder

The roar from the crowd of onlookers filled my ears; their desperate cries like vultures about to pounce on a decaying carcass. The ball just sat there on the grass - so harmless looking and yet so deadly.

The pitch was silent. The stadium was silent. The world was silent. A lump formed in my throat like a hot, dense coal. Fear curled in my soul like twisting tendrils, gripping my heart. The crowd's eyes widened, waiting for the whistle. The goalkeeper flexed her muscles and stared me down.

My shirt stuck to my neck, the pressure grew, and pounded in my ears like a drum. Boom! Boom! Boom! The piercing whistle howled in my ears. I ran. My foot made contact with the ball, and the ground shifted beneath my feet...

The ball flew through the air, all eyes trailing the comet of the soaring ball. Tension gathered on the pitch and the stadium hummed with pent up energy – everyone wanted to see the final result. My eyes were glued to the destructive arrow which is called a ball that bring nations together and wrenches them apart. Everything that mattered to me in life was forgotten when the golden ball bit the back of the net.

The crowd erupted - some in joy, some in sorrow - as I basked in my glory. Fans came flooding onto the pitch, my team mates lifting me up in celebration.

I had done it. I had won the World Cup.

Piece F: a diary entry

Context: pupils were asked to write a diary entry in the role of the grandchild from the 'The Long Walk' by George Layton, in the style of the model text.

03/05/1982

Dear Diary,

Today was a strange and wonderful day with a sad ending. I suppose I should tell you all about it.

This morning, I shot out of bed at the crack of dawn to hear mum calling me to have my breakfast. I fell out of bed with a thud, got dressed and went down stairs. As I was tucking into my marmalade on toast, mum told me I was going out with Grandad!

As usual it was an utter surprise, he never tells us when he's coming until the actual day. I didn't mind that, I had to wear the hideous clogs he had brought me, when he was in Holland, because I was spending the day with him!

Grandad arrived 20 minutes and 57 seconds later (not that I was counting... ummmmm) with his special knock. I enthusiastically swung open the door to see Grandad in matching clogs, a flat cap and his navy wind ruster.

I put on my mason windmasher, said goodbye to mum, kissed Grandad on the cheek and we headed out.

Grandad said we would be taking the "trackless" (the bus, but he liked to call it that) to a "secret" destination. As I ran up to the top deck of the trackless, I started to worry about Grandad, who was still shuffling up the ever so steep stairs. When he reached the top we took front seats and waited for the conductor to come over.

Grandad asked for 2 tickets to Basin and shakily dropped a few coins into the conductor's hand. Basin? Where was that? Where were we going?

57 minutes and 22 seconds later the conductor yelled "Basin!" and we got off and watched the trackless chug out of sight. We were standing in a little street filled with tightly packed houses, washing lines were strung with a variety of bright, colourful clothing hanging which hung across the cobbled street.

We came across a cul-de-sac and Grandad revealed a narrow passage with his stick. He urged me to go forward, I was apprehensive, but I squared my shoulders and went through.

I appeared by the edge of a shallow but beautiful Canal. Grandad came out a few moments later and slowly sat down. We unwrapped our sandwiches and we chatted about barges and boats. I told Grandad it was probably time to start heading back, but he said he had one more thing to show me.

He led me to some stairs. There were 115 in total. We walked down them, Grandad hobnobbing behind me. I was really worried about him. He led me into a grave yard and my stomach plummeted into an icy ocean. He led me to a small pot. In a raspy voice he told me he was going to be buried here. I fought back tears. I told him not to leave me, but he told me his time was up.

We caught the train back home, we sat in sodden silence. When we got home, I waved goodbye to him in the drive and watched him shuffle out of sight.

So that is my day in a nutshell, wonderful but sad. I hope I can say goodbye to him one more time before he dies. Promise to write again soon,

Jacobx

Exercise 3

Pupil A

This collection includes:

- a balanced argument
- a narrative
- a diary entry
- a narrative
- a persuasive leaflet

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

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

The collection demonstrates that the pupil can write effectively to meet a range of purposes, with an awareness of different audiences.

A balanced argument, piece A, focuses on the case of a boy called Orundellico, known as 'Jemmy Button', who was taken to England in 1830 from islands near Tierra del Fuego. Drawing on the book 'Jemmy Button' by Jennifer Uman, the pupil addresses the question 'Was it right for the visitors to take Jemmy Button to England?', exploring points for and against, and arriving at a conclusion. Piece E is a persuasive leaflet, written after a residential trip to Liverpool, aimed at describing and promoting specific activities. A diary entry, piece C, focuses on writing in role as Lydia, a girl who is being taken away to a concentration camp in Nazi Germany, based on the book 'Star of Fear, Star of Hope' by Jo Hoestlandt. Piece B also takes this story as its starting point, as the pupil retells the events of a significant night, centring around Helen's birthday. In piece D, drawing on 'The Selfish Giant' by Oscar Wilde, the pupil writes a narrative in the voice of a tree in the garden, providing a specific viewpoint on events.

In piece A, when exploring the arguments relating to Orundellico's journey to England and his subsequent experiences, the pupil writes in the third person, both informing the reader of significant details and adding judgements about these. The background and key facts are outlined helpfully in the opening paragraph (*In 1830, a 13 year old boy... Orendellico... on the island of Tierra del fuego... Captain Robert Fitzroy... HMS Beagle*), giving a sense of the context and of the main issues at stake (*wanted to attempt an experiment... change Jemmy Button into a proper English gentleman*). However, the aims of the piece are not stated at this point, and this gives the writing the flavour of a recount to some degree and has an impact on its effectiveness. In the paragraphs that follow, the pupil presents points for and against, taking up the arguments against Orundellico's transfer to England by empathetically highlighting the impact upon the individuals affected (*many negatives for Jemmy... leaving his family... may have felt out of place... homesick... unfair for Jemmy's family*). The tone is relatively informal (*sounded like a great idea... probably... did not understand a word*) and this approach is mostly maintained throughout. Opposing points follow, with more impersonal attributions of opinion (*not everybody believed... Some English people were excited... others' opinions were... The scientists were very pleased...*), which contrast with the more human-focused approach of the earlier points. The pupil's conclusion gives some indication of opinion (*Luckily, Jemmy was very willing to relearn his native language*), combined with measured deduction (*it seems that there are more powerful arguments against...*), and the piece ends with direct address to the reader (*Do you think it was [right] to take Jemmy Button to England?*). Overall, while there is some occasional variation in how involved or distanced the writer is from the material, the piece conveys relevant points clearly for the reader, engaging them with the question under consideration.

The leaflet promoting Liverpool, piece E, gives a full, varied menu of attractions, with the pupil confidently using second-person address to draw the reader in at the outset through a series of questions aiming to target particular visitors (*Do you seek an adventure? Have you ever wanted to visit...*). The anticipated response of the reader stimulates an enthusiastic command (*If so, put down your travel guide and come to Liverpool!*). The closing section also adopts this direct injunction (*hop on a bus...*), along with a personalised dimension (*see you there!*). A range of activities and sights is included in recognition of different audiences, preferences and needs (*offers a vast variety Of Shops... an educational experience... perfect adventure for all ages... ensuring your safety... shows for all the family... challenge your brain*). The pupil also conveys the sense that the leaflet has been produced by a business or local tourism organisation, through references to staff and facilities (*polite, well-mannered employees... the team has put all of their time into...*).

The diary entry, piece C, provides a powerful, first-person account of the experience of being taken to a prison camp. The pupil uses the conventional 'Dear Diary' opening and signs off with the writer's name, and there is a combination of recounted events (*the Police knocked on our door... arrived at this wretched Place*) and current reflections (*I don't understand why... I wish that I could be... I wonder...*). Shifts between these perspectives are handled smoothly through tense variation, and the closing sentence re-establishes the context of the diary as a confidante (*I'll try to write to you tomorrow*).

Pieces B and D present varied approaches to narrative. Piece B provides a third-person adaptation of the first-person narration within the stimulus book ('Star of Fear, Star of Hope'), retelling a pivotal sequence of events which ends in conflict between the 2 main characters. The strange comings and goings of 'Madam eleven o'clock' and 'the midnight ghost' in the nearby staircase are captured, and the pupil creates anticipation and tension through the withholding of information (*hear what sounded like scratching at the door... more footsteps were heard... realised that the noise was coming from Helen's parents*). The episode rounds off appropriately with a return to Helen's birthday, which is now the focal point of conflict (*"I can't believe you are leaving me on my birthday,"... "...I hope you still want to be my friend."*). The task of retelling a segment of the story affects the narrative style to some degree, as the pupil falters a little when establishing the starting point (*Yesterday's events begun when the two girls had a sleep over...*), and some further detail or explication of the story situation would have shown a greater awareness of the reader.

Piece D features an unconventional narrative perspective, as the story of 'The Selfish Giant' is told by a tree in his garden. The piece includes some key moments at which the narrator's role and viewpoint are highlighted (*I stood tall and proud, watching over the joyous children... climbing up my branches... standing directly underneath me!...I overheard him... However hard I tried...*), and the pupil manages to adhere to this perspective, avoiding descriptions of sights that would not be available to the tree. The emotional weight of the story is also conveyed successfully through the depiction of feelings and through expressive dialogue, with events rounded off appropriately (*The giant and the boy sat beneath me reunited...*).

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

The pupil's writing includes the successful creation of fictional worlds through description. The tree's account of events in the Giant's garden, piece D, incorporates description of the setting, with the garden and the seasons evoked powerfully through figurative language, including personification (*Winter was lording his power... His icy breath wrapped around every inch... frost had a tight grip... Winter's shocking behaviour... biting north wind whisked away any trace of Spring*) and alliteration (*shadowy spirit... bitter blades*). At times description is more direct (*colossal wall... luxurious garden... snowy branches*), and the combination of these approaches helps to give a clear sense of the story setting, with seasonal change an active component in the story and a key element in the atmosphere of the piece. The pupil does not include physical descriptions of the Giant but his behaviour, responses and motives are conveyed through observations of him (*exclaimed loudly... puzzled look on the giant's face... appalled... cursing and mumbling under his breath... extatic, constantly smiling*) and statements which interpret his internal state (*finally comprehended how selfish he had been*). The narrator is also personified effectively through the tone of the narration, signalling the tree's view of itself and its responses to events (*I stood tall and proud... the only winter tree left in the garden (that's me)... However hard I tried, I could not get the boy's grateful expression out of my head.*).

In piece B the focus is very much on events, but the setting is captured through physical and spatial details which help to orientate the reader (*a sleep over at Helen's house... footsteps ascending the stairs... the keyhole... top floor of the building... cold, tiled floor... across the hallway*). An atmosphere of unexplained events and undefined figures is created as the 2 mysterious figures remain unnamed and without full explanation (*the lady... Madam eleven o'clock... a red face... A man... the midnight ghost... uninvited guests*), and the tension between Helen and Lydia is also conveyed (*An eerie silence spread across the room...*). At times, the pupil focuses on each of the friends as individuals, for example showing Lydia's mounting discomfort (*Lydia announced that she wanted to go home... looked longingly at Mama... worried girl... her body started to tremble... An ashamed Lydia...*) and Helen's angry responses (*...spluttered Helen... Helen screamed... stormed off... Helen was very disappointed*). These culminating interactions provide insight into their respective characters and situations.

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

The pupil demonstrates the use of dialogue to support the depiction of character and to advance the action. This fulfils the statement, though dialogue is a weaker element of the pupil's writing overall. In piece B, Lydia's exit from Helen's birthday sleepover is conveyed through speech (*"I can't believe you are leaving me on my birthday," spluttered Helen... as Helen screamed, "Go on, go! I don't care, you are not my friend anymore."*), with reporting clauses helping to capture the strength of feeling. The final statement from Lydia reflects her rather subdued state of mind, as she cannot explain the reasons for her disquiet (*"Happy birthday. I hope you still want to be my friend."*). The pupil could have further developed this use of dialogue but, within this varied piece, it captures the moment of conflict and advances the action to some degree, particularly through accompanying actions (*Lydia began to stomp across the hallway as Helen screamed, "Go on, go!..."*) as Helen watches Lydia's preparations for departing. Elsewhere, the utterances of the woman and man outside the door provoke responses and have a clear impact on the action (*"Quick, open up, it's the midnight ghost!" Lydia and Helen stood on the cold, tiled floor, shaking uncontrollably.*)

Dialogue in piece D takes the form of individual utterances rather than sequences of exchanges between characters but does move events onward at times through the responses it provokes (*he exclaimed loudly, "Get out! I forbid you to ever enter my garden again!" The children scattered as quick as a flash...*). Speech is also effective in conveying character, capturing the Giant's yearning (*"How I would like to see him again!"*) and, in the final exchange, conveying the wider implications of the original story with the Giant's impending death (*"I have longed for you to return to me," said the giant as he ecstatically spun the boy around. "I have returned for you, it is your time." the boy gently replied.*)

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

The collection demonstrates the pupil's successful use of a range of vocabulary and grammatical structures, fitted to each style of writing. In the balanced argument, piece A, while the tone is informal to a large degree, passive constructions are used at times to support the informative intent, placing the emphasis at these points on Orundellico's experience rather than on those responsible (*was taken hostage... was transformed into an English gentleman... was placed in a bustling country...*), adding to the sense of his powerlessness. The pupil also uses specific verbs, including modal verbs, to help represent what can be deduced from Orundellico's situation or concluded about the issue overall (*he may have felt out of place... they would not be able to communicate... it seems... Do you think...*). The pupil also manages multi-clause sentences successfully, using conjunctions and punctuation effectively in order to recount events (*He traded Orundellico for a mother of pearl button, gave him the name 'Jemmy Button' and they set sail on the HMS Beagle.*) and to develop points (*Despite Jemmy's savage ways, he was treated very well and became unbelievably popular; he even met Queen Adelaide and King William IV.*). Adverbs and adverbial phrases are also a prominent feature of the piece, supporting the discussion of points and evidence (*Firstly... probably... As well as this...*).

The leaflet, piece E, includes imperative constructions, appropriately urging and encouraging the reader (*put down your travel guide and come... come to the Liverpool Escape Rooms... hop on a bus... get ready for...*). Conditionals work alongside these, providing potential scenarios and targeting potential users (*If so...if you book... If this sounds like...*). Expanded noun phrases help to describe and promote the attractions (*one of the most interesting cities in England... vast variety of shops... wide selection of products... wonderful, realistic settings... humongous selection of extremely entertaining shows for all the family... an hour of puzzle solving fun!*). There are minor lapses in accuracy, such as in subject-verb agreement (*comes hazards...*) and choice of preposition (*at the remarkable city of Liverpool*), but this does not have an impact on the overall effectiveness of language in the piece.

The narrative pieces in the collection also demonstrate the pupil's success in choosing appropriate vocabulary and grammatical features. The fairy-tale elements of 'The Selfish Giant', piece D, are reflected in vocabulary choices (*forbid... poverty... Joyful... content and merry... timid child... feeble and frail... frolicking*), which also capture the period in which the original text was written. Additionally, syntax and phrasing reflect features of the genre (*All was quiet... lording his power... bid the giant goodbye... How I would like... what met his eyes...*). Well-chosen verbs aid the narration and description (*scattered... wrapped... loomed... whisked... cursing... mumbling*). In contrast, however, the piece features a far more

contemporary style of narration (*a regular day in the life of a tree... the beautiful weather had come with a down side... where the boy had got to... He seemed fine*) which creates some dissonance at times.

In piece B, the pupil creates a contrast between the language of narration and dialogue, with emphasis and urgency evident in speech (“*Quick, open up... “Go on, go!...”*”), along with indicators of who is being addressed (“*Girls, you shouldn’t have scared yourselves like that.*”). Contractions are also evident in speech (*it’s... shouldn’t...can’t... don’t*).

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

Across the collection, there is evidence of a range of devices being used successfully to support connections within writing. The balanced argument, piece A, features adverbs and adverbials which link ideas within paragraphs as points accumulate (*Firstly, he would be... In addition, he may... Also,...*). Between paragraphs, adverbs and conjunctions help to indicate movement onward from the preceding points or the shift to opposing views (*Although the trip sounded... However, not everybody...*). Connections are also built through pronouns and synonyms, when referring to Orundellico (*boy... his... he... ‘Jemmy Button’... Jemmy... ‘wild man’*) and Robert Fitzroy (*man... he... Robert’s... captain*). Occasionally there is some lack of clarity, for example when ‘he’ is being used to refer to Orundellico when Robert Fitzroy is the subject of the sentence (*Another point is that Captain FitzRoy did not speak the same language as Jemmy Button so he did not understand a word the captain was saying*), but this does not impede understanding overall.

In the leaflet, piece E, the pupil presents a coherent promotional text, connecting ideas across the whole in various ways. Questions posed to the reader in the first paragraph focusing on ‘knowledge of Liverpool’, ‘adventure’ and Liverpool as an ‘interesting’ city, are addressed in subsequent sections about shops, the War Museum, the theatre and the Escape Rooms. The final paragraph asks the reader to evaluate their response, using the pronoun ‘this’ to refer back to the whole (*If this sounds like the trip for you...*), and the adverb ‘there’ to refer to Liverpool (*...see you there!*). Similarly, conjunctions build and expand information in each section, helping to make features seem noteworthy (*If so... Although there is... one of Liverpool’s main attractions as it has a...*). Synonyms also vary referencing, adding appeal to the descriptions (*shops...stores... museum... experience... adventure... theatre... one of Liverpool’s main attractions... an hour... Sixty minutes*).

In the narrative pieces, the pupil uses adverbs and adverbials of time to move events on and to orientate the reader. In piece B, the succession of incidents is conveyed through a series of time markers (*Whilst telling scary Zombie stories... Moments after, ... Then... Just as... A few minutes passed... Further into the night...To finish off...*), adding to the tension in the piece, and the location of events is supported through adverbs (*a few steps back... went out... came back... stormed off*). The pupil also uses the perfect tense to connect characters’ reflections on events within the piece (*couldn’t believe that the girls had had such a traumatic night... told them what had happened.*). Synonyms and pronouns vary referencing and add detail (*the two girls...the pair...they... Helen...the birthday girl...she... old lady...Madam eleven o’clock... Helen’s parents...the couple*).

Piece D also situates events in time and place using adverbs and adverbials. Sequence is marked clearly in the opening paragraph (*Suddenly... As soon as...as quick as a flash... Then...*) and the pupil continues to carefully manage events in this long piece (*finally, Spring returned... When he eventually reached... From then on... Years later... Every afternoon... One winter morning...*), though the length of paragraphs does not always support movement between key events. References to the garden setting are varied at times (*bitter blades of grass... ruined land*) and to the boy (*one little boy... the timid child... him... his long lost friend*), though repetition of ‘children’ is noticeable in the piece.

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

Across the collection, there is evidence of consistent and accurate use of verb tenses.

In narrative writing, the pupil maintains the past tense to convey action and create a unified experience for the reader. In piece B, the pupil makes use of simple and progressive verb forms, along with the past perfect, to capture the range of time relationships (*Instead of questioning it like the girls had been doing, the lady was vigorously pulling at it.*). The shift into present tense for dialogue is also appropriate and accurate (“*Quick, open up, it’s the midnight ghost!...” “Girls, you shouldn’t have scared yourselves like that.*”). The story of ‘The Selfish Giant’ is told well, in a consistent past tense narrative voice. Apart from 2 moments of present tense comment, as bracketed asides to the reader (*like me... that’s me*), the whole span of events across seasons and years is narrated accurately, with specific episodes depicted in more detail and with the

present tense used for dialogue (*All was quiet... Spring had left and Winter was lording his power... As soon as he determined what was happening, he exclaimed loudly, "Get out! I forbid you..."... I noticed him question where the boy was as he did not spot him.*).

The diary, piece C, provides further evidence of accurate use of tense, with variation supporting the aims of the piece. Present tense forms convey the situation at the time of writing and the writer's reflections (*I have just arrived... I don't understand... The fusty aroma is drifting... All I can do now is hope*), and the future form is used appropriately in the closing address to the diary itself (*I'll try to write to you tomorrow*). In addition, the main events are recounted successfully in the past tense (*We had no choice... When our time was up, he barged past us...*).

The balanced argument, piece A, also shows successful use of the past tense to relay the key actions leading up to Orundellico's journey (*...was taken hostage... had been watching... set sail... was going to change...*), and when describing and explaining subsequent events and responses (*were excited to be sharing their home country... was treated very well... learnt many more interesting facts*). The pupil also shifts appropriately to the present tense when explaining the relevance of details to the overall argument (*Another point is that...*) and when summarising (*In conclusion, it seems that there are...*). The use of modals and the future form lead to a lapse in accuracy in the second paragraph, however, as the pupil attempts to convey the family's situation (*They will not know if their son will be cared for properly*). In the leaflet, piece E, the present tense highlights the features of each attraction, with perfect forms capturing recent actions that remain relevant in the present moment (*The museum has put a lot of work into... the team has put...*), while the future form presents pleasures the visitor will experience (*what you'll get if you book...*).

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 1830,...* (piece A)
- In addition,...* (piece A)
- As well as this,...* (piece A)
- Despite Jemmy's savage ways,...* (piece A)
- As well as Jemmy learning about upper class manners,...* (piece A)
- Although the trip sounded like a great idea,...* (piece A)
- Whilst telling scary Zombie stories to see if their hair would stand on end,...* (piece B)
- As the footsteps grew closer,...* (piece B)
- Just as Lydia crossed the room to join Helen,...* (piece B)
- Further into the night,...* (piece B)
- Once inside,...* (piece C)
- When our time was up,...* (piece C)
- As soon as he determined what was happening,...* (piece D)
- Judging by the puzzled look on the giant's face,...* (piece D)
- the children were inside the garden, relishing...* (piece D)
- When he eventually reached me,...* (piece D)
- As well as the wide selection of products,...* (piece E)
- Although there is a vast range of west end plays and musicals,...* (piece E)

apostrophes in contractions to reflect an informal register

- it's... shouldn't... can't... don't...* (piece B)
- don't... aren't... I'll...* (piece C)
- you'll...* (piece E)

hyphens to avoid ambiguity

- pitch-black... cave-like* (piece C)
- well-mannered* (piece E)

inverted commas and other punctuation to indicate direct speech

- ... called out, "Open up, it's Madam eleven o'clock."* (piece B)
- A man cried, "Quick, open up, it's the midnight ghost!"* (piece B)
- I can't believe you are leaving me on my birthday," spluttered Helen.* (piece B)
- ... he would exclaim, "How I would like to see him again!"* (piece D)

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

- ... as they arrived in England; the captain was going to change Jemmy Button (piece A)
- ... became unbelievably popular; he even met... (piece A)
- ... pleased with their results: Jemmy Button was transformed (piece A)
- ...understand why we were brought here; we aren't criminals. (piece C)
- My parents are pale and shaky; I am not surprised. (piece C)
- What I would give to see her; what I would give to see anyone (piece C)
- ... the beautiful weather had come with a down side: the children were
- Along with the wonderful, realistic settings, comes hazards; the team has... (piece E)
- ...all the plants and trees (like me)... (piece D)
- ...the only winter tree left in the garden (that's me)... (piece D)
- inside the garden (piece D)

punctuation to indicate parenthesis

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

Spelling is mostly accurate across the collection.

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

- *communicate* (piece A)
- *shoulder[s]* (piece B)
- *determined* (piece D)
- *variety* (piece E)

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

- *hostage... bustling... abduction... cultures* (piece A)
- *ascending... vigorously... traumatic... spluttered* (piece B)
- *barged... wretched* (piece C)
- *colossal... luxurious... picturesque... euphoric... frolicking* (piece D)
- *confectionary... jewellery... employees... ensuring* (piece E)

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

The collection provides evidence of legible, joined writing in pieces B and D, where consistency and flow is evident.

Why is the collection not awarded the higher standard?

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

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

The collection demonstrates writing that meets its purpose across a range of genres, generally incorporating good awareness of audience, but the pupil is not yet drawing fully on their reading to enhance the different pieces.

In the leaflet, piece E, the potential interests and needs of different visitors are considered, though the information is incomplete or unbalanced at times, for example the 'war museum' is said to 'make you believe you are in 1930's Liverpool' with no indication of how 'war' itself is the focus. The reference to 'hazards' is vague and the section would benefit from specific examples to entice visitors. Similarly, in the section about the theatre, where 'humongous selection' and 'vast range of west end plays and musicals' are cited, and 'Annie' is named, further references to titles or genres would have added to the notion of broad appeal. While piece A outlines key arguments well, the pupil unexpectedly addresses the reader in the final sentence (*Do you think it was right...*) after detailed third-person discussion, and this produces some dissonance.

Narrative writing shows the pupil's strengths in using the literary source material of 'The Selfish Giant' in piece D, though the mixture of styles jars occasionally with more contemporary language and reference points set against more elevated language (*a regular day in the life of a tree... watching over the joyous children... all that changed... shadowy spirit loomed... when school was over*). Also, while the voice of the tree returns to remind the reader of the perspective in play, the pupil is not yet integrating this narration

fluidly, for example with the bracketed '(that's me)'. The entry into the story episode in piece B also shows some awkwardness in handling narration (*Yesterday's events begun when the two girls had a sleep over...*). The pupil is focusing in on a specific point in the story and attempts to do this through a time reference that is unhelpful for the reader. In the diary, piece C, description of conditions in the prison camp is vivid at times but the language shows some less successful combining of in-the-moment sensory responses with literary phrases (*pitch black, damp and the food here has mold growing on the original mould... fusty aroma is drifting slowly through the cave-like camp as tears slip through the cracks in the stone*). Events are also conveyed in a matter-of-fact way, particularly in the second paragraph, and this is at odds with the heightened emotion elsewhere in the piece (*We argued with him and complained... He reasoned with us*), weakening the impact of the diary overall.

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

The pupil displays some evidence of being able to choose the appropriate register to distinguish between the language of speech and writing. The spoken words in piece B signal a more informal register through contractions (*it's... shouldn't... can't... don't*), and shorter phrases give voice to characters' desires and feelings, incorporating commands (*"Open up..."*, *"Go on, go!"*). At times, the narration moves between registers to a degree, and this can create inconsistency (*telling Zombie stories to see if their hair would stand on end, they heard footsteps ascending the stairs... staring straight at a fairly old lady!... yet another pair of footsteps were heard... like the girls had been doing... couldn't believe...*). In piece D, period language combines successfully with traditional tale convention in speech (*"I forbid you..."* ... *"How I would like to see him..."* ... *"You have returned..."*) but, once again, register varies in the narration somewhat, from elevated language (*All was quiet... hasten across... perfectly content*) to more contemporary expressions (*Judging by the puzzled look... out of my head.*).

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

Examples highlighted earlier in relation to purpose and speech demonstrate that there are some inconsistencies in the pupil's handling of register in narrative writing. The pupil can successfully use grammar and vocabulary to create appropriate effects, for example manipulating syntax in piece D (*"How I would like..."*) to emphasise formality. However, vocabulary and expressions shift noticeably at times. In the balanced argument, piece A, a moderate level of formality is established through some appropriate vocabulary and structures, though this is not always maintained. A passive form introduces the reader to Orundellico's situation (*was taken hostage...*) before the active voice then details Fitzroy's part in events (*had been watching... traded...*). When trying to convey Orundellico's experience empathetically, modal verbs help to imagine and project (*would be... probably would not see... may have felt*), though this ends in some confusion between expressing possibilities and future events (*They will not know if their son will be cared for... they would not be able to...*). While the piece features some effective use of grammatical forms to convey different views (*Some English people were excited to be sharing their home country with a 'wild man' and others' opinions were that he was in a better place*) and to summarise (*it seems that there are more powerful arguments against Jemmy's abduction than for*), precision is lacking, for example in the choice of conjunctions and determiners (*...no clothes for the long journey ahead or any for when they reached...*).

The leaflet, piece E, while communicating its promotional message very effectively, includes constructions that create a noticeably more formal tone (*Annie' is by far the main interest, with its ability to captivate...*), which is out of keeping with the lively approach of the whole.

Overall, these points highlight that the pupil is not yet demonstrating assured and conscious control across different forms.

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, the pupil demonstrates accurate use of the range of punctuation taught at key stage 2 (KS2). In piece D there are occasional points at which a comma splice appears (*"You have returned, I have longed for you to return..."* ... *"I have returned for you, it is your time."*). However, the patterning of these weighty statements at the end of the piece demonstrates the pupil's desire to connect the clauses in a different way, and the error in comma placement is uncharacteristic of the collection as a whole. A hyphen is misplaced in piece E (*river-side*) but is otherwise used appropriately to avoid ambiguity. The pupil uses a

dash in piece E to create a break before closing the piece with a form of sign-off (*get ready for the time of your life – see you there!*) and again the intention is clear, but the choice is not appropriate. However, as the range of correct examples shows, the clausal complexity of some of the pieces (particularly the argument and 'The Selfish Giant' narrative) is well managed through the pupil's punctuation choices, and their success in using punctuation to support meaning evidences that they are fulfilling this statement.

Piece A: a balanced argument

Context: drawing on 'Jemmy Button' by Jennifer Uma, and their work on evolution, pupils explored features of discussion texts before writing their own balanced argument addressing the question: 'Was it right for the visitors to take Jemmy Button to England?'

In 1830, a 13 year old boy was taken hostage from his home island. The boy's name was Orundellico and he lived on the island of Tierra del fuego. A man named Captain Robert Fitzroy had been watching the people on the island for a long time and wanted to attempt an experiment. He traded ~~from~~ Orundellico for a mother of pearl button, gave him the name 'Jemmy Button' and they set sail on the HMS Beagle. Robert's experiment was going to take place as soon as they arrived in England; the captain was going to change Jemmy Button into a proper English gentleman.

Although the trip sounded like a great idea, there were many negatives for Jemmy. Firstly, he would be leaving his family and probably would not see them for a very long time. Another point is that Captain Fitzroy did not speak the same language as Jemmy Button so he did not understand a word the captain was saying. Jemmy had no clothes for the long journey ahead or any for when they reached their destination. In addition, he may have felt out of place in this bustling country or felt homesick. As well as this, it was unfair for Jemmy's family: they had no understanding of where he was going or if they could even trust Captain Robert Fitzroy. They will not know if their son will be cared for properly. Also, they would not be able to communicate to Orundellico.

However, not everybody believed that the uprooting of Jemmy Button was a negative visit. Some English people were excited to be sharing their home country with a 'wild man' and others' opinions were that he was in a better

place and belonged there. Despite Jemmy's savage ways, he was treated very well and became unbelievably popular; he even met Queen Adelaide and King William IV. The scientists were very pleased with their results: Jemmy Button was transformed into an English gentleman. As well as Jemmy learning about upper class ~~the~~ manners, Englishmen were very interested in the cultures of Tierra del Fuego and learnt many more interesting facts.

In conclusion, it seems that there are more powerful arguments against Jemmy's abduction than for. He missed his home and family, was placed in a bustling country of strangers and did not wish to be in England for as long as he was. Luckily, Jemmy was very willing to relearn his native language and ways. Do you think it was to take Jemmy Button to England?

Piece B: a narrative

Context: as part of a unit of work focused on 'Star of Fear, Star of Hope' by Jo Hoestlandt, pupils were asked to recount a key episode which leads to conflict between the main characters. They drew on work relating to cohesive devices when doing this.

Yesterday's events began when the two girls had a sleep over at Helen's house. Whilst telling scary Zombie stories to see if their ^{hair} would stand on end, they heard footsteps ascending the stairs. As the footsteps grew closer, Helen got up and ^{crept} crept over to the keyhole. She was staring straight at a spindly old lady!

Moments after, the pair ^{heard} heard what sounded like scratching at the door. Confused, the birthday girl took a few steps back. Then, the lady called out, "Open up, it's Madan eleven o'clock." Helen saw that the lady was wearing a star like Lydia's. Instead of questioning it like ^{the} the girls had been doing, the lady was vigorously pulling at it. Just as Lydia crossed the room to join Helen, more footsteps were heard on the stairs and Madan eleven o'clock sped to the top floor of the building. As fast as the footsteps had started, they stopped. Helen looked through keyhole again but this time she

Saw a red face. A man cried, "Quick, open up, it's the Midnight ghost!" Lydia and Helen stood on the cold, tiled floor, shaking uncontrollably.

A few minutes passed and yet another pair of footsteps were heard but they sighed a sigh of relief when they realised that the noise was coming from Helen's parents. They quickly got back into their beds and pretended to be asleep. When Helen's mum found out that they had been the telling Zombie ^{Scary} stories, she said, "Girls, you shouldn't have ~~so~~ scared yourselves like that." The couple couldn't believe that the girls had had such a traumatic night when Helen told them what had happened. Helen's father went out to look for the uninvited guests but he only came back with Madam eleven o'clock. ~~The man~~

Further into the night, Lydia announced that she wanted to go home. She looked longingly at Maria and began to drape her coat over her shoulders. As she buttoned her long, heavy coat, her body started to tremble. The worried girl turned to Helen. "I can't believe you are leaving me on my birthday," spluttered Helen. An ashamed Lydia began to stomp across the hallway as Helen screamed, "Go on, go! I don't care, you are not my friend anymore." An eerie silence spread across the room and Helen stomped off.

Helen was very disappointed in her best friend when she announced that she wanted to leave. To finish off the night, Lydia gave Helen her birthday present and said, "Happy birthday. I hope you still want to be my friend."

Piece C: a diary entry

Context: drawing again on 'Star of Fear, Star of Hope', pupils conveyed the experience of being taken to a concentration camp from the point of view of Lydia, one of the main characters. They explored feelings related to this before writing their piece.

Dear Diary,

I have just arrived at a Jewish prison camp. I don't understand why we were brought here; we aren't criminals. My parents are pale and shaky; I am not surprised. It is pitch-black, damp and the food here has mold growing on the original mould. The gusty aroma is drifting slowly through the cave-like camp as tears slip through the cracks in the stone. The sound of screaming echoes through the walls and rings in my ears. I wish that I could be a normal girl like Helen.

This nightmare started earlier this morning when the police knocked on our door. We had no choice but to answer, confused and anxious my father slotted the key into the door and turned it. Once inside, the policeman screamed at us and pushed us outside. We argued with him and complained that we had nothing to wear. He reasoned with us and gave us time to pack. When our time was up, he barged past us and led me and my stressed family to an impossibly long line. I could feel myself trembling as we made our way to a train station. We were in the train carriage for what felt like an age and finally we arrived at this wretched place.

All I can do now is hope. I wonder what Helen is doing right now. I hope that she is thinking of me. What I would give to see her; what I would give to see anyone that I know! I'll try to write to you tomorrow.

Lydia.

Piece D: a narrative

Context: after studying the 'The Selfish Giant' by Oscar Wilde, pupils were asked to rewrite the story in the first or third person. The pupil chose to write from the point of view of a tree in the garden, drawing on classroom work focused on setting and character.

It was a regular day in the life of a tree as I stood tall and proud, watching over the joyous children. They were laughing, playing, having fun and climbing up my branches. Suddenly, that all changed. The Giant returned after a seven year long trip to see his friend in the Cornish Ogre. As soon as he determined what was happening, he exclaimed loudly, "Get out! I forbid you to ever enter my garden again!" The children scattered as quick as a flash, they ~~disse~~ disappeared into the old town where happiness left and poverty began. As soon as they left, he began to construct a colossal wall around his luxurious garden. Then he put up a sign saying, 'Tress passers will be prosecuted!'

All was quiet without the joyful children. ~~as winter~~ Spring had left and Winter was lording his power over all of the plants and trees (like me). His icy breath wrapped round every inch of the once picturesque garden. The frost had a tight grip on every branch and the mist's shadowy spirit loomed over the bitter blades of grass. The biting north wind whisked away any trace of Spring as he ran riot around the ruined land. Judging by the ~~in~~ ~~perverted~~ look on the giant's face, he was appalled by Winter's shocking behaviour. I ~~he~~ overheard him questioning why Spring's arrival was so delayed. He was cursing and mumbling under his breath. A few bleak weeks passed when finally, Spring returned. The giant was ecstatic, constantly smiling! Unfortunately for the giant, the beautiful weather had come with a down side. The children were inside the garden, relishing in the wonderful weather!

The children had crept in through a hole in the wall and were covered in blossoms of all ^{colours} ~~colours~~. While all of the other children were content and merry, one little boy was trying to climb up my branches. He kept trying and trying but he was just not tall enough to reach my snowy branches. Luckily, the giant had noticed the ~~little~~ ^{little} timid child trying to ~~climb~~ climb the only winter tree in the garden (that's me). The giant had finally comprehended how selfish he had been and why Spring had not visited! The sight of the boy made him hasten ^{across} ~~through~~ the garden. When he eventually reached me, he lifted the child up and up and placed him gently on top of ~~my~~ my highest branch. From then on, the giant loved, played and cared for the children. One evening as the children went over to the castle to bid the giant goodbye, I noticed his question where the boy was as he did not ~~see~~ spot him. Nobody knew where the boy had got to or what had happened to him; the giant's spirit was not as bright without the boy he loved so much. Years later, the giant had aged and had become feeble and frail. Although he could not play with me and the euphoric juniors, he was perfectly content watching us frolicking around. He seemed fine yet he never stopped worrying about his long lost friend. Every afternoon, when school was over and the children arrived at the giant's house, he would exclaim, "How I would like to see him again!" However hard I tried, I could not get the boy's grateful expression out of my head.

One winter morning, as the giant was preparing for the children's visit, he glanced out of his bedroom window and what met his eyes was such a wonderful sight that he rushed downstairs and ran across the garden to hug me. The boy had returned and was standing ~~the~~ directly underneath me! The ~~ex~~ ecstatic giant spun the boy around with joy.

"You have returned, I have longed for you to return to me," said the giant as he ecstatically spun the boy around. "I have returned for you, it is your time." the boy gently replied. The giant and the boy sat beneath me reunited, never to be separated again.

Piece E: a persuasive leaflet

Context: following a residential trip to Liverpool, pupils explored examples of persuasive leaflets before writing their own leaflet to promote a visit to the city.

Would you like to put your
knowledge of Liverpool to the test?
Do you seek an adventure? Have you
ever wanted to visit one of the most
interesting cities in England? If so, put
down your travel guide and come to

LIVERPOOL!

The Shops

The Albert dock offers a vast variety of shops:
including confectionery, clothing, jewellery and
many more. As well as the wide selection of
products, the river-side stores have polite,
well-mannered employees to assist you with your
shopping.

The wonderful war museum

The Western Approaches War Museum is an educational
experience and the perfect adventure for all ages.
The museum has put a lot of work into the
settings to make you believe that you are in
1930's Liverpool. Along with the wonderful,
realistic settings, comes hazards; the team has
put all of their time into ensuring your
safety.

The Embassy theatre

The Embassy theatre is one of Liverpool's main attractions as it has a humongous selection of extremely entertaining shows for all the family. Although there is a vast range of West end plays and musicals, 'Annie' is by far the main interest, with its ability to captivate the audience.

Escape hunt

Do you wish to challenge your brain?

If so, come to the Liverpool Escape Rooms for an hour of puzzle solving fun!

Sixty minutes of logic problems and

bliss is what you'll get if you book an escape hunt at the remarkable city of Liverpool.

If this sounds like the trip for you, hop on a bus, car, train or plane and get ready for the time of your life - see you there!

Exercise 3

Pupil C

This collection includes:

- a retelling of a myth
- a diary entry
- a balanced argument
- a letter
- a newspaper report

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, there is evidence of successful writing to meet a range of purposes. Piece A is a retelling of part of the myth of 'Orpheus and Eurydice', based on the version in 'Greek Myths' by Marcia Williams, while a diary entry conveys the experience of a pilot who has crash-landed in a jungle (piece B), drawing on 'The Explorer' by Katherine Rundell.

Two non-fiction pieces have fiction texts as their starting point. Piece D is a letter based on the premise of 'The Day the Crayons Quit' by Drew Daywalt, with the pupil writing to the classroom chairs to persuade them to return, while events from the almost wordless picture book 'Tuesday' by David Wiesner, are presented in the form of a newspaper report in piece E. In addition, a balanced argument (piece C) considers the pros and cons of video gaming, exploring and weighing up different views on the issue.

In the myth retelling, piece A, the pupil evokes an archaic, classical world, with elements such as 'the land of the dead' and 'the river styx' incorporated appropriately, and interactions based around mortal and godly status (*"Please forgive me..." ... "on one condition"*). The ending reinforces the sense of drama and tragedy in the story (*Now she was gone forever.*), capturing the authoritative third-person voice suited to the genre. In contrast, the diary entry (piece B) demonstrates the pupil's grasp of a more contemporary, naturalistic story world. The first person is used to convey the immediate situation (*As I sit here...*) and reflections (*gives me the shivers... I am brave*), and the pupil incorporates a recount of preceding events, shaped by the diary writer's perspective (*all I could hear was screams... I thought to myself... the most perplexing part of my day*). There is a conventional salutation to the diary itself (*Dear Diary*) and sign-off (*Fred*), but the projection forward to an unknown future includes 'God' as an audience (*God I don't know if you will be reading this...*), adding a layer of significance to the fictional writer's situation and an insight into their perspective.

The balanced argument focused on gaming, piece C, informs and gives careful consideration to both sides of the issue. A generalised reader is addressed (*you... your health*) and brought into the discussion (*we will explore... there's no escaping it now... what do you think*). Information is supported with statistics, and relevant reference points related to health, lifestyle and the specific technical features of games suggest authority (*93% of children in the United Kingdom... age-rated for younger children... improve hand and eye coordination... social skills*). The balanced nature of the piece is underlined through the approach of directly considering the converse view after each point is made (*...children are missing out... (not enough exercise and fresh-air)... However, some games are linked to fitness...*). The pupil leaves the reader to contemplate their own view at the conclusion, although the point is expressed somewhat ambiguously (*numerous people agree on both sides of the argument*) and the ending is somewhat underdeveloped and abrupt.

In piece D, the pupil replies to a letter purporting to be from the classroom chairs, in which they declare that they are striking in protest of the children's treatment of them. The letter begins with an acknowledgement of the original letter (*I am writing in response to your letter...*) and an apology (*I would like to apologise on behalf of everyone...*). It includes requests for the chairs to return, along with an element of reprimand and attempts to evoke guilt (*It is your duty to use your muscles... Please return immediately... You wouldn't want us to get told off...*). A formal register is established (*us children... Furthermore...*), although the humorous tone of the stimulus text is carried through with references to 'bodily gasses' and 'a fart chair protector cover'. At times, the mixture of appeal and protest creates a sense of inconsistency, with the audience for the letter being clear but the position of the letter-writer varying.

The newspaper report, piece E, provides a clear account of a fictional event, with key features present, including an alliterative, attention-grabbing headline (*Terrorising Tuesday*), key details of time and place (*Tuesday, 21st of March, residents of Brook Haven*) and of the incident (*lily pads scattered all over town*). A fuller chronological recount of events then follows, with references to 'the police' and to an 'Eye witness', who is presented in the conventional fashion, with both name and age (*sarah Corn, 10*). The witness comment is included with a clear shift in tone (*"Well... I was trying to talk to my dad when..."*) and the piece also summarises the ongoing situation and instructions to readers (*keep an eye out... if you have any more information please contact the police*).

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

The collection provides evidence that the pupil is able to describe settings, characters and atmosphere. The Orpheus myth retelling, piece A, features some successful evocation of the classical setting of the 'land of the dead', with well-chosen adjectives suggesting mood as well as physical features of the landscape (*barbarous, gloomy land... The Asphodel fields had a glacial gust of wind... desolate and devoid... vibrant colours had faded away*). This helps to convey Orpheus's situation and his state of mind, and his thoughts and responses are also stated directly (*began to quiver and tremble... started to doubt himself... crept tentively... knees were trembling*). Some description is formulaic and over-familiar, however (*Goose bumps raced up his arm... tingly feeling in his stomach*). The King and Queen's status is represented through Orpheus's actions (*knelt... placed his golden lyre at their feet*) and Persephone's authority and openness to concession is also suggested (*Queen Persophone beckoned him... the Queen smiled*).

In piece B, the landscape that the diary-writer 'Fred' finds himself in is described briefly but effectively in relation to the impact of the crash-landing (*in the scorching sunlight... diving into water, like people diving into pools... crash landed onto the ground with a thud*), rather than through detailed description. This limits the overall sense of setting, but the first-person voice helps to convey character effectively, through direct expression of feelings (*distraught, petrified, fearfull... joy... couldn't believe what I was seeing... perturbed me!*).

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

While there is little dialogue in piece A, it does help to convey character, with Orpheus's request to the King and Queen reflecting his willingness to show humility (*"Please forgive me for trespassing..."*) and his devotion to Eurydice (*"...my beloved Eurydice..."*). Persephone's speech helps to indicate her confidence, as well as her generosity (*"I can't believe you have made it... You may free Eurydice on one condition..."*), and narration expresses Orpheus's internal responses indirectly at times (*Eurydice was there!... Now she was gone forever*). Speech also moves events on and enacts change, as Orpheus's words prompt Persephone to consider a response, and to declare the conditions under which he can save Eurydice. Dialogue carries information that is not repeated in narrated material.

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)

Narrative writing in the collection evidences vocabulary and structures which are mostly appropriate to the needs of each piece. In piece A the pupil maintains a sense of the classical world throughout, with apt references (*Asphodel fields... land of the dead... his linen Chiton... golden lyre... land of Tarturus... river styx*). Additionally, a sense of gravity is established through heightened language and a tendency to pair words, sometimes alliteratively (*quiver and tremble... desolate and devoid... doge and weave... ghosts and ghouls... fleeting glance*). The formality of this storyworld is mostly upheld, and characteristic features of traditional storytelling are supported by the use of modal verbs (*"You may free Eurydice..."*) and conditionals (*"...If you do..."*), along with adverbs and adverbials, which tend to emphasise the significance of time and place, and the portentous of actions (*ran for his life... get my beloved Eurydice back... disappear forever... Finally,... gone forever*).

The diary entry, piece B, demonstrates a more vivid narrative style, with the writer's observations and experiences conveyed in direct fashion through powerful adjectives (*scorching... distraught, petrified... singed... cru[m]bled... mammoth bloody*) and contemporary points of comparison (*like people dive into pools... We fell through the air, like a meteorite... cry like a baby*). An energetic, informal register is supported through contractions (*what's... couldn't... wasn't... We're*) and colloquial expressions (*gonna die... gonna cry... totally not*), although the piece also features vocabulary and constructions that are more

formal, creating some inconsistency overall (*I will survive this monstrosity... so elated and thankful*). The pupil uses short phrases and clauses at times, joined with co-ordinating conjunctions, to reflect the dramatic events and the writer's reliving of them (*I will survive this monstrosity... or, will I?... But it wasn't, we were falling... "We're gonna die!"*), while longer constructions also capture successive reflections (*I was so elated and thankful because I wasn't the only one who had survived!*). Modal verbs reflect the uncertainty of the situation (*could choose... will I*).

In the balanced argument, piece C, vocabulary supports the informative purpose, reflecting the topic (*electronic devices... screens... age-rated... online world*) and areas of concern and debate (*childrens health... educational... hand and eye coordination... addicted... social skills... fitness... covid-19... supervised... adult or carer*). This lends authority to the piece, along with impersonal and summative expressions, including passive forms, which suggest an overview of the evidence (*... have been designed to be... No-one can deny... many people believe... It is claimed that... On the contrary...*). Detail and explanation are extended through multi-clause sentences, using a variety of conjunctions (*games that can be played on... complaining because of... another game where it is age-rated... children who can be home-schooled... which can be bad for your health*), and this is mostly successful. At times, more informal expressions create an inconsistency of tone (*how much they're spending on screens... loads of fun... a lot more*), but the pupil is mostly making appropriate selections.

The letter to the classroom chairs, piece D, provides further evidence of a formal style achieved through specific vocabulary choices (*beloved... witnessed... behalf... duty... mistreated... drastically... Furthermore... astonished*), reflecting the desire to flatter and appeal to the recipients. A polite and respectful tone is underlined through phrases such as 'in response to', 'would like to apologise on behalf of', 'day in and day out' and extended sequences of clauses (*I am sorry to hear that you have been... I am astonished to hear that you believe that...*), with a passive form (*you have been*) included appropriately, to distance the writer from blameworthy actions. However, as noted in piece C, some informal language and phrasing disrupts the overall effect at times (*we're on our knees... You wouldn't want us to get told off*).

The newspaper report, piece E, also evidences informative and formal writing, with vocabulary supporting this aim (*residents... witnessed... citizens... recorded... Eye witness... case*). Adverbial phrases and clauses support the aim of understanding the mysterious events, and particularly of placing events for the reader familiar with the local area (*all over town... throughout the evening... in South-West of the town... on Wednesday at midday... in Bonfire Road*). The role of the newspaper itself is underlined in the final paragraph, where a concluding point is made impersonally (*the resolution is to keep an eye out*) and directly through the second person and a conditional form (*If you have any more information...*). The witness statement is suitably informal, and the pupil represents speech through pauses, contractions and colloquial language (*"Well... I was trying to talk to my dad... that's when me' dad dropped his spoon..."*).

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

In narrative writing, the pupil maintains time connections through adverbs and adverbials in piece A (*As Orpheus approached... as he began... When Orpheus entered... After he heard... First,... Secondly,... Finally,... all of a sudden...*). Orpheus's arrival at the palace and the importance of place in his attempt to rescue Eurydice is reinforced through adverbs (*I am here... all the way to the land of the dead... your journey back... look round... Eurydice was there!*), and 'Now' signals the final situation upon her disappearance. Pronouns help the reader to track his progress (*Orpheus... he... himself... his...*), and the pupil successfully builds cohesion while avoiding repetition (*king and Queen... their feet... ask you... Pluto and Persophone...*). The diary, piece B, also indicates shifts in time successfully (*As I sit here... Early yesterday morning, as I boarded... A split second later... All of a sudden... Next...*), taking the reader through reflections in the present, to the succession of recent events being recounted. The impact of the dramatic, hard-to-fathom events is reflected in the diary writer's generalised use of 'it' as a pronoun to refer to the situation overall (*It was almost like... But it wasn't... It seemed like...*). The overall structure of the diary is also supported by a sense of the ongoing situation, and the diary itself as a reference point in the final paragraph (*I don't know if you will be reading this...*).

Connections between paragraphs in the balanced argument, piece C, are established through adverbs, adverbials and conjunctions, signalling contrast (*On the other hand,... However,... On the contrary,...*) as well as the final summary (*In conclusion,...*). The pupil manages the whole through this conventional approach, and some specific adverbs at times help to underline points (*not using or increasing their social*

skills either... especially during covid-19... no escaping it now). 'As well as' acts as a link, though is somewhat overused. Cohesion is also supported through pronouns (*children...their ... game...it*), although there are occasional moments of repetition and ambiguity in referencing (*children who can be home-schooled as well as going to school... children are spending too much time on screens and get addicted to them, which can be bad for your health.*).

In the letter, piece D, the first-person voice moves between singular and plural forms appropriately, given the purpose of writing on behalf of the class (*I am writing... As we read... us children... my class... our handwriting... I'm the one*), and this helps to create variety. The pupil also uses 'it' when making general statements to persuade or defend (*It is your duty... it's natural to*), avoiding any ambiguity in referencing. Paragraphs build the letter's overall aim, with adverbs linking successive sets of points (*Firstly, ... Furthermore,...*).

The newspaper report, piece E, follows conventional structuring, with a summary paragraph followed by recounted events and an indication of the current situation, and a concluding invitation to act (*to solve this case... please contact...*). The pupil uses adverbials of time to give a close account of successive events (*Yesterday morning, ... into very early morning... on Wednesday at mid-day... An hour or two later...*) proceeding across two days. While this is perhaps over-detailed, it helps to maintain the sense of newsworthy 'constantly evolving events'. The piece refers to different places and individuals, with synonyms and pronouns supporting links (*residents...citizens ... a man...his...he ... another who lives in...She...her*). At times the perspective could be further clarified; 'In the mean-time...' has no specific reference point for the reader in relation to what has been described, for example, but cohesion is established overall.

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

Across the collection, there is evidence of consistent and correct use of verb tenses. The myth, piece A, is retold securely in the past tense, with simple, progressive and perfect forms used to capture events and to create a sense of recent times (*the thought of getting his beloved Eurydice back made him go on... the vibrant colours had faded away...*). Dialogue shifts appropriately to the present tense, again incorporating perfect forms in support of reflection (*"I am here to ask..." ... "you have made it all the way..."*). Future actions are also indicated through tense (*"If you do, she will disappear..."*).

In the diary entry, piece B, the pupil uses the present tense to relay the current situation (*I sit... looking back... I am*), and future forms to capture the diary writer's wishes and speculations (*I will... will !?... don't know if you will*). Recounted events are also suitably handled in the past tense (*I was vibrating... I thought... We fell... wasn't the only one who had survived!*).

The balanced argument, piece C, is written in the present tense, reflecting the ongoing significance of the debate in hand, with simple, progressive and perfect forms included to convey current actions along with pre-existing circumstances that remain relevant (*...are frequently playing... have started to worry... have been designed to... are missing out*). The pupil also uses the future form to introduce their intention (*we will explore*).

Tenses are also managed appropriately in the letter, piece D, with the present tense used to relay current actions and circumstances (*I am writing... It is... have been mistreated... We're all trying... I can ask...*), and past forms used to capture previous events which have prompted the exchange of letters (*As we read... were bursting... deteriorated*). There is one error, as a perfect form is misplaced in the first paragraph (*your letter that I have witnessed yesterday*). Similarly, the newspaper report, piece E, uses tense successfully when managing the shift in time perspective, with present tense forms used accurately for the witness comment, for example.

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

- *When Orpheus entered the palace, ... If you do, ...* (piece A)
- *First, ... Finally, ... Pluto and Persophone were lying, so he...* (piece A)
- *As I sit here in the scorching sunlight, ...* (piece B)
- *Blood is dripping down my leg, cut from cut.* (piece B)
- *Early yesterday morning, ... All of a sudden, ...* (piece B)
- *In this discussion, ... No-one can deny, ... On the other hand, ...* (piece C)
- *As we read your letter, ... Firstly, ... Furthermore, ...* (piece D)
- *... because of our handwriting, would you?* (piece D)
- *... tapping noises on his window, while he was...* (piece E)
- *In the meantime, to solve this case, ...* (piece E)
- apostrophes in contractions to reflect an informal register *couldn't... wasn't... We're... don't... can't* (piece B)
- *that's...* (piece D)

hyphens to avoid ambiguity

- *ear-piercing* (piece A)
- *age-rated... home-schooled...* (piece C)
- *South-West of the town...* (piece E)
- *Late-night snack* (piece E)

inverted commas and other punctuation to indicate direct speech

- *"Please forgive me for trespassing... Eurydice back."* (piece A)
- *"... If you do, she will disappear forever," said Queen Persephone* (piece A)
- *"Well... I was trying... the second time."* (piece E)

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

- *... desolate and devoid; all the vibrant colours had faded away* (piece A)
- *it all crumbled into my hand; that really perturbed me!* (piece B)
- *these are the three: distraught, petrified, fearful* (piece B)
- *... games have been designed to be educational; for example...* (piece C)
- *... not supervised when playing online games; children can be bullied* (piece C)
- *Please return immediately; we're on our knees...* (piece D)
- *We're all trying to eat more healthy; it's natural...* (piece D)
- *... how the lily pads got into town: "Well..."* (piece E)

punctuation to indicate parenthesis

- *(not that I was gonna cry like a baby! - totally not!)* (piece B)
- *Yesterday morning, Tuesday, 21st of March, residents...* (piece E)

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

Words from the statutory year 5 and year 6 spelling list that are correctly spelt

- *stomach* (piece A)
- *attached... frequently... especially* (piece C)
- *muscle[s]... immediately... disastrous... Sincerely* (piece D)

The spelling of more ambitious vocabulary is mostly correct

- *barbarous... glacial... desolate... devoid... translucent... beckoned... ghouls... confronted* (piece A)
- *scorching... distraught... petrified... survive... monstrosity... meteorite... singed... perturbed... perplexing* (piece B)
- *numerous... coordination... contrary* (piece C)
- *drastically... releasing* (piece D)
- *terrorising... citizens... frantically... independently... resolution... severe* (piece E)

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

The collection evidences that the pupil can write legibly when using joined handwriting, doing this with flow and speed.

Why is the collection not awarded the higher standard?

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

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

While the collection demonstrates successful writing across a range of forms, the pupil is not yet drawing widely on their reading across these different forms. The myth retelling, piece A, contains some appropriate literary language, and the diary entry, piece B, also establishes character through lively language choices. However, lapses within the dominant style, where both pieces combine more elevated language with more contemporary choices, weakens the overall effect and, at times, language choices show a lack of control, as in piece B (*I was vibrating and packed with joy.*). In the myth, opportunities to develop Orpheus's experiences of being in the underworld are missed, as the rapid sequence of places is presented with minimal detail. Piece B could also have been lifted by indications of setting, particularly with the piece's focus on crash landing in a jungle or a remote site.

The pupil's grasp of what is effective in a discursive piece is clear in piece C, but there are occasional inconsistencies in the tone used, and awkward and repetitive handling of material (*not getting enough fresh-air, which is called health-obsesity (not enough exercise and fresh-air)... The online world is everywhere now – there's no escaping it now.*). Cohesion is affected at times by weaknesses in multi-clause sentences, particularly through ambiguous referencing and unsuitable clausal links (*No-one can deny, video games can be educational as well as having loads of fun... Mouse is another game where it is age-rated for younger children...*). A lack of control in sentence structure also has an impact on the authority of the piece, as 'However' and 'Where-as' are used without being followed by a contrasting statement or idea.

The purpose of the letter, piece D, is established but, as mentioned earlier, the tone varies somewhat, with politeness and apology being contradicted by a degree of defensiveness and a demand (*Please return immediately*).

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

The pupil demonstrates their awareness of distinctions between the language appropriate to speech and writing, with contractions and informal and colloquial language featuring appropriately in the diary entry, piece B. While more informal phrasing appears in narration and reporting at times, and the pupil does not always maintain the appropriate register within a whole piece, they are nevertheless able to choose the appropriate register in each case.

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

As highlighted, while the pupil establishes an appropriate register in their writing, variation in language choices and constructions within these pieces is evident, especially as elevated language clashes with more contemporary vocabulary and phrasing in piece A (*can't believe you have made it...*), and more formal language clashes with the lively first-person diary voice in piece B (*Next came the most perplexing part of my day...*). The level of formality in the letter, piece D, is not maintained throughout, with contractions, speech-like phrasing and informal language included (*we're..., wouldn't want us... fart chair protector*). Opportunities are missed in this piece to express the same points through convoluted, rigorously polite constructions that would maintain the dominant style.

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, the pupil uses a range of punctuation taught at KS2 correctly. However, minor errors in placement are also evident at times, for example the full stop is placed incorrectly within brackets in the balanced argument (*flight simulator.*), and there is an error in colon use in piece E (*ASAP.:*). In addition, the ellipsis is overused at times in piece B. While the pupil is oftentimes using these tools accurately, they are not yet being deployed precisely to enhance meaning in all cases.

Piece A: a retelling of a myth

Context: drawing on 'Greek Myths' by Marcia Williams, pupils wrote their own version of a myth, with the pupil choosing 'Orpheus and Eurydice' in this case.

As Orpheus approached the barbarous, gloomy land, he began to quiver and tremble. He started to doubt himself but the thought of getting his beloved Eurydice back made him go on. The Asphodel fields had a glacial gust of wind as he entered the land of the dead. It was so desolate and devoid; all the vibrant colours had faded away. Orpheus crept tentively as he heard echoes of ear-piercing shrieks. His knees were trembling. Goose bumps raced up his arm as he began to sprint and try to dodge and weave all of the horrifying, translucent ghosts. His feet felt like ice, since there was precarious ice beneath his feet. He lifted up his linen Chiton and ran for his life...

When Orpheus entered the palace, he knelt before the king and Queen. As he placed his golden lyre at their feet, he began to speak, "Please forgive me for trespassing without permission from you. I am here to ask you if I can get my beloved Eurydice back."

"I can't believe you have made it all the way to the land of the dead." Queen Persophone beckoned him. Orpheus began to play his song for his love and the Queen smiled.

"You may free Eurydice but on one condition - on your journey back you cannot look round at her. If you do, she will disappear forever," said Queen Persephone

After he heard those positive words, his body was full of joy and he set off. First, he came to the land of Tartarus where the evil were tortured. Secondly, he came to the Asphodel fields where ghosts and ghouls confronted him. He did not look round.

Finally, Orpheus appeared at the river styx. He had a tingly feeling in his stomach... At that moment he began to think that Pluto and Persophone were lying, so he took one fleeting glance behind him. Eurydice was there! He was elated. But all of a sudden, she disappeared! Now she was gone forever.

Piece B: a diary entry

Context: after reading part of the novel 'The Explorer' by Katherine Rundell, pupils explored a jungle setting and wrote their own diary entry, following a crash landing.

Dear Diary,

As I sit here in the scorching sunlight, looking back at what's happened to me gives me the shivers. If I could choose at least 3 feelings out of a million, these are the three: distraught, petrified, fearfull... I am brave and I will survive ~~is~~ this monstrosity... or, will I? Blood is dripping down my leg, cut from cut.

Early yesterday morning, as I boarded the plane I was vibrating and packed with joy. A*
I couldn't believe what I was seeing whether my eyes were widening or I was... falling...

All of a sudden, all I could hear was screams. It was almost like the plane was diving into water, like people dive into pools. But it wasn't, we were falling...
"We're gonna die!" I thought to myself. It seemed like the pilot was dead.

* we fall

* through the air, like a meteorite, and crash landed onto the ground with a thud. I touched my eyebrow and it was so singed that it all crumbled into my hand; that really perturbed me! There was a mammoth, bloody cut molded onto my leg...

Next came the most perplexing part of my day. I was so elated and thankful because I wasn't the only one who had survived! (not that I was gonna cry like a baby! -totally not!)

God I don't know if you will be reading this but I can't say how thankful I am,

Fred
/

Piece C: a balanced argument

Context: following classroom exploration of discussion texts and a focus on gaming, pupils wrote their own text exploring the issue.

Are video games good or bad for children?

Video games are games that can be played on numerous electronic devices. However, 93% of children in the United Kingdom get attached to video games and are frequently playing them. Video games are games that can be played on screens only and can be bad ^{for your health.} ~~for your health.~~ Parents have been complaining because of how much they're spending ^{on screens.} Some parents have started to worry about their children's health.) In this discussion, we will explore both sides of the argument

No-one can deny, video games can be educational as well as having loads of fun. Some video games have been designed to be educational; for example TT Rockstars is a times table game to help children learn their Maths and ABC

Mouse is another ^{game} ~~one~~ where it is age-rated for younger children. It is a game for children who can be home-schooled as well as going to school. Where-as, some games can teach you about the real world (flight simulator). It can improve hand and eye coordination as well as making learning fun!

On the other hand, many people believe that most children are spending too much time on screens and get addicted to them, which can be bad for your health. It is claimed that, children are missing out on the real world and not getting enough fresh-air, which is called health-obesity (not enough exercise and fresh-air.) Less time with their family and friends; not using or increasing their social skills either.

However, some games are linked to fitness for example Just dances, tennis and bowling. In online games children can meet new people and make new friends especially during covid-19 in the Pandemic. The online world is everywhere now - there's no escaping it now.

On the contrary, many people feel strongly that some children are not supervised when playing online games; children can be bullied and can be

offended and upset about what has been said to them on a game. Some may believe that, parents need to be supervised a lot more by an adult or carer.

In conclusion, numerous people agree on both sides of the argument; but what do you think, are video games good or bad for children?

Piece D: a letter

Context: drawing on 'The Day the Crayons Quit' by Drew Daywalt, pupils wrote letters to the classroom chairs in response to a stimulus letter created by the teacher, declaring the chairs' decision to quit their role.

Dear the beloved chairs of Others' class,

I am writing to you in response to your letter that I have witnessed yesterday. I would like to apologise on behalf of everyone in the others' class. As we read your letter, our eyes were bursting with tears; life is difficult without you. It is your duty to use your muscles and let us children sit on you. Please return immediately; we're on our knees and begging day in and day out.

Firstly, I am sorry to hear that you have been mistreated. (By Others' class - including me). The behaviour of my class deteriorated drastically; our handwriting was so disastrous! You wouldn't want us to get

told off by Mr [] because of our handwriting, would you?

Furthermore, I am astonished to hear that you believe that I'm the one releasing deadly, bodily gasses. It's not me! We're all trying to eat more healthy; it's natural to release a little wind. I can ask Mr [] to buy a fart chair protector cover.

I hope you choose to stay at our primary school.

Yours Sincerely,

[]

Piece E: a newspaper report

Context: after exploring the picture book 'Tuesday' by David Wiesner, pupils drew on classroom work on the features of newspaper reports to write their own report, focussing on key events in the book.

Terrorising Tuesday

Yesterday morning, Tuesday, 21st of March, residents of Brook Haven witnessed lily pads scattered all over town. Several citizens are complaining about strange happenings throughout the evening into very early morning.

Police received complaints and recorded mysterious happenings on Wednesday at mid-day. In the South-West of the town, the police responded to a call from a man complaining about the fact that there were strange tapping noises on his window, while he was trying to eat a late-night snack.

An hour or two later, the police received another call from another who lives in Bonfire Road. She had complained about her washing that was moving around frantically and independently.

A little bit further up Bonfire road, there was an elderly lady who was complaining about her television miraculously changing channels.

Eye witness Sarah Corn, 10, has some thoughts of how the lily pads got into town: "Well... I was trying to

talk to my dad when he was eating his snack and that's when me' dad dropped his spoon in shock... he heard the noise; I heard it the second time."

In the mean-time, to solve this case, the resolution is to keep an eye out and are forced to stay ~~outside~~ inside unless of a severe emergency. If you have any more information please contact the police, ASAP, : if so, call 0115473,2946.