

# **Greater Depth Writing in KS2**

**2023-24  
Standardisation**

**Exercise 2  
Pupil A**

This collection includes:

- a non-chronological report
- a dialogue between 2 characters
- a narrative
- a balanced argument
- a newspaper report
- a hotel brochure, a review and the hotel's response to the review

All the statements for 'working towards the expected standard', 'working at the expected standard' and 'working at greater depth' 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)**

This collection includes effective writing across a range of forms, for different purposes and audiences, which draws on a variety of sources from the pupil's own reading. Non-fiction pieces include an informative report on the giant panda, piece A, a thoughtful discussion about private schools, piece D, a historical account in newspaper report form, piece E, and a persuasive advertisement for a hotel and its accompanying review, piece F. The pupil's narrative writing is showcased in a story inspired by 'The Promise' by Nicola Davies, piece C, and in a section of dialogue based on J.K. Rowling's 'Harry Potter' series, piece B.

In the non-chronological report on the giant panda, piece A, facts to inform a general audience are presented in appropriate levels of detail, using language that supports clarity and lends authority to the piece. The report adopts a conventional form familiar to readers of animal guides, with an introductory paragraph followed by relevant sections under sub-titles, each opening with a topic sentence (*Adaptions... Every panda must adapt to suit the environment surrounding them.*). The formal language used to inform mirrors the language of expert wildlife writers and broadcasters and has been deliberately selected to establish authority and instil reader confidence (*makes them easy to distinguish... this is not by choice... poses a real modern-day threat... as a result of a technique*). Technical vocabulary choices also support the expert tone (*in captivity... nutrients... prey... predators... panda populations... gestation period*) and include examples of nominalisation (*nourishment... a culling... the overhunting*). Nouns are frequently and variously modified to provide detail and interest (*the bear species originally from China... new laws designed to protect... a food source rich in sustenance ... the fringes of nearby towns and villages... land animals living in the vicinity...*).

The use of the third person and present tense supports the informative purpose of the report (*In the winter, the bamboo hardens... the effects of climate change are resulting in...*). The present perfect is deployed to explain how current states have come about (*has decreased rapidly: with only 1864 remaining in the wild... forests have become overpopulated*), while modal verbs describe the behaviour necessary for the panda's future survival (*must turn to alternatives... Every panda must adapt*). Some use of the passive form and other impersonal constructions supports objectivity (*a cub is prohibited from eating... which saw a steep decline*). Multi-clause sentences, which include relative and subordinate clauses, explain and expand information (*of which they eat 26-84 pounds per day... although this is not by choice... Since their teeth have not yet formed*). A range of cohesive devices supports reader understanding and engagement, including adverbials of time, cause and contrast and synonymous phrases (*In recent years... Historically... Consequently... However, in more recent decades... These black and white mammals*). There are a few minor errors (*Conversly... there are less dangers encountered*), but these do not detract from the overall effectiveness of this mature and informative piece.

In the argument text, piece D, Pupil A takes on the sometimes controversial subject of private education (*Are payments for private schools justified?*). Given its complexity, the ambitious choice of topic is well-handled by this young writer. The piece draws on extensive independent research to present different viewpoints in detail, exploring issues of equity as well as the value for money debate. Ultimately, the writer draws on their own experience to take a side, and they seek to persuade their audience of their view.

The introduction to the discussion aims to hook the reader through hyperbole (*Swaths of children... the country's most successful... unparalleled*), elevated language (*Indeed... There is no question*) and a rhetorical question (*... is it fair?*). It also effectively outlines the central issue, namely that former private school pupils dominate society (*Indeed, our prime minister himself along with several other members of the government attended private school, as did many other figures of authority in a range of fields*). Subsequent paragraphs are logically sequenced and often introduced by a topic sentence (*The main barrier holding back children from attending private school is the cost incurred.*). Paragraphs 2 and 3 explore the view, supported by statistics, that the high

fees are 'at the root of inequality in the UK'. A fourth paragraph outlines the argument that private schools are 'exceptional value for money', while paragraphs 5 and 6 consider different perspectives on the reasons behind their successes. The writer concludes that private schools are 'elitist' and ends by asking whether they have 'a place in modern day society'.

This is a serious piece with both discursive and persuasive purposes, and the language selected serves the writer's aims. Adverbs, adverbials and subordination typical of argument writing are used to introduce new or contrasting information, to indicate cause and effect, shift attention and to sum up, and this supports cohesion within and across paragraphs and the overall coherence of the piece (*drawing on my own experience... broadly speaking... Some would argue that... Conversely, ... if they are... Having considered both sides*). Complex ideas and information are expressed in well-managed multiclausal sentences (*The Board also argues that between 5 and 15% of each school's intake is made up of children from less affluent background who receive places through scholarship schemes.*). Although written for the most part in the third person using impersonal constructs to lend authority (*It is not uncommon for... It can be argued that*), the piece is bookended by use of the first person, signalling to the reader that the writer will ultimately take a side (*I will be considering... before drawing my own conclusion.... Having considered... I believe*).

While Pupil A presents both sides of the debate across the main body of the piece, the sometimes emotive language used from the start hints at their true feelings (*... is it fair?*) and steers the reader towards their final conclusion. The pupil's ability to draw independently on their wider reading is evident in their use of this emotive language which echoes that of expert writers (*frozen out due to their bank balance... watching from the sidelines with only their hopes and dreams to console them*). The topic vocabulary used, often in the form of expanded noun phrases, evidences the pupil's specific reading for the piece (*less affluent background... children's life trajectories... results achieved in league tables... a full range of educational needs*). Other, more generic, expert writer or academic vocabulary is also successfully applied (*discrepancy... vast majority of the population*). Very occasionally word choices misfire (*draconian*), but overall this writer is to be applauded for the clarity of the ideas expressed in this ambitious piece.

The purpose of the third non-fiction piece in this collection, piece E, is set out in an opening sentence typical of the broadsheet newspaper form (*A year on from the conflict that shook the world, we look back on the Great War*) and is immediately followed by an attention-grabbing reference to Archduke Ferdinand's assassination (*the catalyst that began the trajectory towards war*). A blend of narrative and quotation is deployed to describe the subsequent events; the quotes embedded seamlessly into the report in expert journalist style to add interest and progress the narrative (*"I remember it well," Doris James, author of 'How The Great War Changed Our Nation' recounts. "My family were gathered around the wireless when we heard the announcement ..."*).

The spirit of the piece is well suited to its imaginary audience in post-war Britain and expressed in elevated language which captures the patriotism of the time (*stepping up to protect... courageous men... testament to all... the suffering was not in vain*). This language is sometimes put into the mouths of the interviewees (*"Even now, I can still feel the hope and pride I felt for our country – that has never wavered."*), and the quote from Asquith's imagined speech also deploys the power of three, the first-person plural and direct appeal (*"We Britons are strong. We are united. And we will be victorious. I am calling on all men across our nation to come forth and fight."*).

Period details pepper the piece providing authenticity (*wireless, trenches, rationing, reparations*). The mini articles on Germany, tax rises and milk supplies and the quotes from soldiers and their wives also support this period feel. The horror of war is succinctly and powerfully described in a paragraph rich in noun phrases (*... continuous shell fire day and night; and mental endurance above and beyond anything ever required before*). Alongside evidencing this pupil's historical research, the piece demonstrates their familiarity with contemporary news reporting. This is evident in the phrases borrowed from serious broadsheet journalism (*politically motivated... financial turmoil*) which are skilfully combined with the figurative language typically used to add drama to news reports (*the conflict that shook the world... fractious rifts... raft of challenges... shockwaves around the country... signalling the end*). The outcome is a confident, sophisticated and informative report.

The final non-fiction work in this collection, piece F, includes an advertisement for a luxury hotel, a review and the hotel's response. While this 3-part task showcases this pupil's persuasive writing skills, the writer's overarching purpose is to amuse the reader by poking fun at the grandiose claims of the hotel through the review, and then at the reviewer herself through the absurdity of her complaints and the hotel's icily polite reply.

The hotel brochure is a faithful reproduction of the form and rich in descriptive language. This includes the deliberate use of some of the clichés commonly found in promotional materials (*Nestled in the heart of... panoramic views... steeped in history*) and is often hyperbolic (*iconic... unparalleled ... heavenly ... exquisite ... pinnacle of*). Other features typical of persuasive copy are also deployed. Alliteration adds emphasis and rhythm (*rehydrate and rejuvenate... Steam away your stresses and... slip*) and descriptions are brought to life through appeals to the senses (*Sip one of our signature cocktails or enjoy freshly-baked croissants whilst absorbing the sights from your balcony*). The imperative is used to urge potential guests to indulge (*marvel... sample*), and personification to communicate the caring nature of the hotel (*a retreat which welcomes guests... a pillow menu, allowing you ... Our full-service spa is here to help you... freshly-baked macaroons are waiting*). The piece also evidences the writers' thorough subject and location-specific research (*guest suites... breakfast buffet... Eiffel Tower and the Arch De Triumph... designer shops*). Although it might benefit from a concluding paragraph, overall, this advertisement is well-structured and covers all the salient points in a series of well-crafted persuasive sentences (*In the morning, head to our exquisite breakfast buffet and sample the finest pastries prepared by our in-house Michelin starred chef.*).

The witty review cleverly mirrors the structure of the brochure, as the complainant walks the reader through her experiences from arrival to departure. The comedic effect is achieved through the absurdity of her complaints and through their stark contrast with the claims and tone of the advertisement described above (*what if I didn't want someone to take my luggage- what if I wanted to carry it myself?! ...*). The reviewer's outrage is expressed through hyperbolic emotive language (*violently ill... total disaster*) and through constructions such as exclamations and rhetorical questions which deploy the emphatic punctuation typical of online reviews and some contemporary children's literature (*This is the WORST place I have EVER visited!... What does that even mean?!!!*). The inclusion of some more archaic language indicates the imaginary writer's desire to be taken seriously and perhaps also hints at their age group (*purely because... have had the decency to*).

In their response, the hotel manager writes in the first person (*may I... we are proud*), with some impersonal constructions (*It is customary*), and directly addresses the reviewer (*You raise*) using the language of the hospitality sector (*customer experience and satisfaction... valued guests... happy to assist you without hesitation*). Each of the complaints is systematically dismantled and dismissed in a series of well-handle multi-clause sentences which deploy different moods and tenses (*Had you asked for an alternative beverage, our on-hand customer service team would have been more than happy to assist you without hesitation... We want our guests to experience authenticity and feel enveloped in Parisian culture whilst staying with us, and as a small part of the experience, all guest are greeted in French.*). Nouns are variously modified throughout to provide rich descriptions (*a delicacy frequently served here in Paris... fundamental parts of the luxury experience*) and these further support the managers' persuasive refutation.

Piece C is a narrative based on 'The Promise' by Nicola Davies. Tasked to rewrite the story, Pupil A uses the original as a springboard to write a version which draws both on the model and their wider reading. The story shares the basic premise of the original – that the contents of a bag transform the grim life of a young thief and her grim hometown – and there are echoes of the mood and the style of this model text, particularly in the opening 2 paragraphs. These include the effective use of short sentences (*Alice lived in a city deprived of colour and light.*), deliberate repetition of words and structures (*The city was miserable – Alice was miserable too... plummeting it into darkness, stripping it of hope... limited in light, limited in onlookers*) and figurative language (*awash with tones of grey and sepia, akin to a crumpled, torn photograph from the 1900's... As darkness nibbled away at the remnants of the sun*).

In other parts of the story, Pupil A uses longer descriptive sentences reminiscent of older children's literature and in contrast to Davies' simpler and sparser 'younger' style (*Spiraling her way up the maze of stairs, she vowed not to open the bag until safely in her apartment and away from any potential spying eyes...*). Some precise and mature word choices and phrasing are drawn from expert story writers, evidencing this pupil's wider reading (*deprived... cast... rife... scant... accustomed... concluded... tentatively... bemused... conducted... An aura surrounded her... stirring an unfamiliar emotion within her... merely a spectator*). In a further departure from the model text, the writer provides many direct insights into Alice's thoughts and feelings while also describing her actions, providing the reader with a strong sense of character. These too deploy phrasing drawn from the pupil's wider reading experiences (*reigning herself back in... grit and determination to rival her own... Alice's hunger to find out only grew stronger... as her body flooded with disappointment... felt an intense urge... watched, bemused. She was merely a spectator... She was compelled to go*). The story ends with a deliberately fragmentary sentence (*So many shades for the eyes to experience.*).

Characters and the relationships between them are also deftly portrayed in piece B, the dialogue based on J.K. Rowling's 'Harry Potter' series. An introductory paragraph sets the scene (*As the Gryffindor Quidditch team strolled onto the training field, they were stunned to find that the Slytherins were already there...*) and succinctly identifies the cause of contention between the 2 groups through indirect speech (*Wood, shouted at the opposing team to get off: they had booked out the field.*). The differences between the teams are further elaborated through the well-managed dialogue between Harry and Malfoy (*"You don't need to have expensive brooms to be a good team," ... "Oh really! That's your excuse,"...*).

Malfoy's unpleasant, superior nature is revealed through the content of his speech, and through the vocabulary in the reporting clauses and the descriptions of his demeanour. He has a 'snarly, sinister look that was permanently plastered on his face', an 'obnoxious voice', and a 'smug grin'. He sneers, chuckles, mocks and snorts 'with glee'. The more decent Harry responds angrily (*anger bubbling up inside of him*) but is trying to keep himself in check (*desperate to keep his temper down*). A good balance of speech and description keeps the piece pacy and engaging. Reporting clauses are variously positioned to support flow (*"Oh really! That's your excuse," he mocked. "Why can't you just admit the truth?..."*) and are sometimes expanded upon in the style of expert writers (*Malfoy snorted, filled with glee because he was infuriating the Gryffindors.*). Unusually for this pupil, there are few imprecise word choices (*addressed... implied*). Overall, however, it is an engaging piece which confidently draws on the writer's experience of the effective use of dialogue in fiction and demonstrates a sophisticated ability to ensure that the storyline is advanced while also maintaining characterisation.

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

Across the collection, the pupil can distinguish between the language of speech and writing and choose the appropriate register for the purpose and audience.

Pupil A exhibits a mature understanding of the distinction between colloquial and everyday spoken language and more formal and literary written language. This is in part demonstrated through the expert writer or academic vocabulary selected. In the information piece, piece A, for example, 'forms of nourishment', 'decline' and 'retrieve them' are used in place of the more colloquial 'food', 'drop' and 'grab them'. While in the argument piece, piece D, the writer selects 'swaths', 'discrepancy', 'is the finest quality' and 'superior' over the more speech-like 'lots of', 'difference', 'is good' and 'better'. The grammatical structures used across the collection also reflect the writer's awareness of this distinction. For example, in the non-chronological report, piece A, the preposition placed at the beginning of a relative clause is more often found in writing and is less typical of everyday spoken language (*A panda's diet consists predominantly of bamboo roots, of which they eat 26-84 pounds per day*). The contraction 'C'mon' used in the direct speech in the Harry Potter piece, piece B, is, in contrast, more typical of spoken than written language.

Literary language not generally used in speech is deployed in the fiction writing in the collection. In the narrative, piece C, for example, this includes words and phrases such as 'awash with', 'akin to', 'rife' and 'scant', and techniques such as deliberate repetition (*plummeting it into darkness, stripping it of hope*) and figurative language (*As darkness nibbled away at the remnants of the sun*). This is contrasted to good effect with the simpler and more everyday language used in the story's dialogue and to describe Alice's thoughts (*"Alright, fine..." ... "Err, what, what's going on?..." ... A ha, a familiar sound... A pencil. All that was in the bag was a measly pencil.*). This ability to move between the language of speech and writing within a single piece is also evident in the Harry Potter dialogue, piece B, in which Malfoy's words are authentically speech-like (*"And what's the points of training when you're not even gonna win..."*) while the narrative voice uses some more literary language (*filled with glee*).

These language choices are also linked to Pupil A's ability to select the appropriate register. While most of the writing in the collection is formal to some degree, the writer adapts the level of formality, or register, in each piece according to their intended purpose and audience. For example, in the report, piece A, the writer aims to inform a general audience with authority and thus adopts a formal register (*The giant panda is part of...*). The elevated formal register used in the newspaper report, piece E, also aims to signal the authority of the content and to appeal to a patriotic reader of the period (*700,00 courageous men formed our army and moved forth into a war which brought with it a raft of challenges*). Quotes from the soldiers, on the other hand, are contrastingly informal and provide period authenticity to appeal to the modern reader (*"...Together all of us sang Christmas carols and enjoyed the Christmas truce... something I truly will never forget."*).

In seeking to persuade an audience of policymakers in piece D, the writer combines a formal register to lend their argument weight (*It is not uncommon*) with a slightly less formal register to persuade (*is it fair?... I believe*). The register of the more overtly persuasive hotel brochure, piece F, is more informal, as it seeks to entice holidaymakers through appealing directly to their individual needs (*Steam away your stresses and worries...*). In line with her chosen medium, an online review site, the hotel reviewer adopts a very informal register to express her outrage to an assumed sympathetic audience (*What does that even mean?!!!... I said, 'sorry?' and at that point she switched to English- but first impressions count and I wasn't impressed!*), but writes more formally when addressing the hotel directly (*it would be much more enjoyable for guests if you were to install air conditioning...*). The professional highly formal register of the hotel's reply masks their dismissal of each of her absurd complaints behind a thin veneer of politeness (*Had you asked for an alternative beverage, our on-hand customer service team would have been more than happy to assist you without hesitation.*).

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

Pupil A can attain and sustain the required level of formality, or register, in each of their pieces through the selection and assured manipulation and control of appropriate grammatical structures and vocabulary.

The formal register lending authority to the non-chronological report, piece A, is achieved using the third person and formal constructions (*Their black and white pattern makes them easy to distinguish... this led to a culling of wild pandas... the overhunting of which saw a steep decline in numbers*). The passive form establishes an objective, detached voice typical of science writing and focuses reader attention on the giant panda rather than on the writer's personal experience of the species (*the forests have become overpopulated, seeing pandas pushed to the fringes of nearby towns*). The choice of the modal verb 'must' over 'have to' also supports formality (*Every panda must adapt*), as does the use of formal adverbials to explain cause and effect (*Consequently... Conversely... as a result of... In recent years*). The formal register is also achieved through the application of technical vocabulary (*primary habitat... a food source rich in sustenance*) and phrases typical of expert science writers, including some use of 'the panda', 'a panda' and 'panda populations' over the more colloquial 'pandas' (*the panda must turn to alternatives... Around 10% of a panda's diet... panda populations have thrived*).

A formal register is achieved across the argument, piece D, using some of the same techniques. For example, the third person, impersonal constructions and the passive voice are used to outline and analyse the different sides of the argument (*This experience is what makes private schools appealing... It is not uncommon for... the results achieved in league tables*), which are also supported by technical vocabulary and statistics (*From the age of 3, children's life trajectories are dependent on their parents' jobs. Only 6% of England's population...*). These techniques separate the parts in which the writer aims to present all sides of the argument from the parts in which they express an overt personal view. In the latter, the first person is applied, though still in a formal register. This is achieved, for example, through the use of subordination in multiclausal sentences (*Having considered both sides of this argument, and drawing on my own experience of the application process for a place at a private school, I believe the selection process to be unfair for those from poorer backgrounds.*). Slightly less formal emotive language peppers the piece (*frozen out... doors opened... cherry-picking*), signalling in advance the conclusion the writer ultimately reaches.

The newspaper report, piece E, is also written in a formal register, using some archaic language to achieve a more formal period feel (*all of the suffering was not in vain... it is testament to all that this hard battle was won*). Sentences are extended to expand and explain, for example through the use of relative clauses (*700,00 courageous men formed our army and moved forth into a war which brought with it a raft of challenges*). Formal language more typical of serious contemporary journalism lends authority to the piece (*A year on from the conflict... demise of amicable relations... The trajectory toward war*), and nominalisation familiar from academic historical writing is also deployed (*This decision set off... Realisation set in... endurance above and beyond anything ever required before*). The sidebar articles are distinguished from the more serious 'special report' through the use of more informal language (*"Good news ahead as milk rations will end this week"*), which is also used in some quotations (*"...a hard time for families..." "This is a great sign that our country is on the mend!..."*).

The suite of pieces related to the 'Hotel Parister', piece F, are less formal, with well-managed differences in levels of formality between the 3. The writer selects a semi-formal register for the brochure to directly appeal to potential customers. This is achieved through the use of the second person (*allowing you... your balcony*) and the imperative mood (*sip... steam... marvel*). Persuasive descriptions marketing the hotel's features are informally hyperbolic and subjective (*heavenly massage... exquisite breakfast buffet... the finest pastries*), while other more measured sections adopt the more formal phrasing typical of the service sector (*according to your preference... is situated in prime location for...*).

Hyperbole (*PARIS DISASTER!!!*) is deployed by the author of the highly informal review, alongside punctuation also characteristic of an informal online style, including interrobangs (*?!!!*) and capitalisation (*This is the WORST place I have EVER visited!*). This register is in addition achieved through the use of the first person and a conversational style (*One thing I usually love about going on holiday is that by the end of it, you can't wait to get back to your own bed*), colloquialisms (*To be honest... they tasted beautiful...*) and rhetorical questions aimed to spark reader sympathy (*Who puts a sofa in a bathroom?!*). When addressing the hotel directly, the writer adopts a more formal register expressed through subordination (*due to my own mattress being nowhere near the standard found in your hotel... I have conducted an online search which revealed the following... I know it is related to the snails I unwillingly ingested*). Modal verbs and the subjunctive are also deployed in the more formal sections of the piece (*it would be much more enjoyable for guests if you were to install air conditioning...*).

The hotel's response comes in the form of a highly formal letter written largely in the first person (*May I first thank you for taking the time ... We are proud... our guests*) with some impersonal constructions (*It is customary...*). Formal phrases provide structure to their refutation of the complaints (*You raise several points... I respectfully question... In reference to... On this occasion*) and sometimes deploy modal verbs (*I would like to highlight... I would like to take the opportunity to address...*). The passive voice also supports formality (*All guests, regardless of their gender, are relieved of their luggage upon arrival... French is the language spoken widely throughout France... ... a delicacy frequently served... as the elements being raised are fundamental parts of the luxury experience*). Attempts to use the conditional to express formally what the guest should have done and, with the subjunctive, what they might do in the future are only sometimes successful (*Had you asked for an alternative beverage, our on-hand customer service team would have been more than happy to assist you without hesitation... Had you contacted reception, we do stock firmer mattresses and these may have suited your needs... It may be more to your liking if you were to try a hotel with a lower star rating if you wish to experience...*). Some of the formal, or rather stuffy, vocabulary and phrasing in the piece is typical of the hospitality sector (*valued guests... a first-class service... regardless of... without hesitation... since we opened our doors to the public*), and the phrases used to dismiss the complaint have a formal quasi-legal tone (*we find them to be unfounded... your complaint does not meet the criteria documented within our terms and conditions.*).

Levels of formality are also well managed in the narrative writing, in which the formal language of the narrative voice contrasts with the less formal register of direct speech, for example in the Harry Potter dialogue, piece B (*Malfoy's smirk quickly evaporated at the statement but was soon replaced with an even more smug grin... "C'mon guys, start warming up,"*). In 'The Commitment', piece C, the writing becomes progressively less formal as the story moves from the description of the grim setting to the discovery of the pencils' power, and perhaps as the writer moves from using Davies' more formal text as a model (*The streets were awash with tones of grey and sepia*) to draw on less formal texts from their wider reading. This relative informality is achieved through more colloquial similes, the use of contractions and punctuation more typical of informal writing (*Alice slumped to the floor like a sack of potatoes. A pencil. All that was in the bag was a measly pencil... It wasn't long until the pencil had left her mind and Alice didn't touch it for the rest of the day... "You have GOT to be kidding me,"... "so it's real?!"*). The succinct writing across this piece also highlights this pupil's ability to control language. Every word is deliberately and carefully selected (*Alice lived in a city deprived of colour and light... Alice's Dad entered the living room, bleary eyed having just woken up from his post-night-shift snooze.*).

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

A range of the punctuation taught at key stage 2 (KS2) is used accurately, for example:

**commas to clarify meaning • \_**

- *Due to the weather being the warmest and most suitable for the cubs, their cubs are predominately born in August.* (piece A)
- *She was compelled to go towards the wall, where the pencil, almost as if it had a mind of its own, began to draw.* (piece C)
- *Alice's Dad entered the living room, bleary eyed having just woken up from his post-night-shift snooze.* (piece C)

**punctuation to indicate parenthesis**

- *... during the hottest summer months (July and August), bamboo roots are scarce due to drought and the panda must turn to alternatives.* (piece A)
- *Children from a working or middle class background are, broadly speaking, unable to apply.* (piece D)
- *We quickly made friends with each other and in the rare time we weren't fighting, we were playing games - like cards - or getting to know each other.* (piece E)

**semi-colons and dashes to mark the boundary between independent clauses and colons to introduce a list**

- *Without warning, Alice felt an intense urge to pick up the pencil; she couldn't help herself from grabbing hold of it.* (piece C)
- *Swaths of children every year attend private schools across the country before making their way on to prestigious colleges: Eton, Cambridge and Oxford.* (piece D)
- *Some argue this is unfair – there are many children from lower class families whose academic achievements and aspirations are high.* (piece D)
- *700,00 courageous men formed our army and moved forth into a war which brought with it a raft of challenges: hard labour constructing trenches; heinous living conditions which brought with it a plethora of illnesses and diseases such as trench foot; continuous shell fire day and night; and mental endurance above and beyond anything ever required before.* (piece E)

**speech punctuation/inverted commas and other punctuation, such as comma after a reporting clause and punctuation inside inverted commas**

- *“Oh really! That's your excuse,” he mocked. “Why can't you just admit the truth? Some people on your team are too broke to afford these... like the Weasleys over there.”* (piece B)
- *“Alice, this is... this is amazing. How are you doing it? Where has all the colour come from? It's so... bright in here?” Alice's dad's eyes moved across the room, taking in a vision of blues and fuchsias, ochres and greens.* (piece C)
- *Having firmly shut the door, tentatively she opened the bag... “You have GOT to be kidding me,” she muttered...* (piece C)

**punctuation for emphasis**

- *This is the WORST place I have EVER visited!* (piece E)
- *“Bonjour?!!!” What does that even mean?!!!* (piece E)

**hyphens to form compound words and avoid ambiguity**

- *modern-day... non-land animal... paw-holing* (piece A)
- *mid-thirties* (piece C)
- *full-service... top-rated ... freshly-baked... first-class service* (piece E)

Pupil A uses a wide range of punctuation judiciously to support reader understanding and to create specific effects on their audience. Reader understanding is supported, for example through the commas used to manage dense multi-clause sentences. In the argument, piece D, commas help explain how the writer has reached their conclusion (*Having considered both sides of this argument, and drawing on my own experience of the application process for a place at a private school, I believe the selection process to be unfair for those from poorer backgrounds.*). In the narrative, piece C, commas support the succinct explanation of the pencils' magic power (*She was compelled to go towards the wall, where the pencil, almost as if it had a mind of its own, began to draw.*). Brackets are used to manage information in a long sentence in the non-chronological report, piece A (*during the hottest summer months (July and August), bamboo roots are scarce due to drought and the panda must turn to alternatives.*).

Commas, together with colons, semi-colons and dashes, are used to expand ideas and present additional information. The manager of the hotel in piece E, for example, reinforces their point through the use of a semi-colon followed by supporting information (*I am pleased to hear that it was delectable; our chefs are highly-skilled and many of their creations, including the escargot dish, are award-winning.*). A dash is used persuasively to emphasise a point in the argument text, piece D (*Poorer children can – if they are clever enough.*), while a comma in the same piece also supports the inclusion of slightly contradictory information in a single sentence (*This experience is what makes private schools appealing, but it is costly.*). In the narrative, piece C, different ways of looking at the same thing are separated by a dash (*Alice's mind began to wonder, trailing off to a land of gold and riches – or more accurately, cold, hard cash.*).

The narrative piece in this collection, piece C, also offers evidence of this pupil's ability to use punctuation to support the intended effect of their writing on the reader. For example, dashes are used to build atmosphere in a balanced sentence (*The city was miserable – Alice was miserable too.*) and, with commas, to support more literary descriptions (*There was one particular alleyway that Alice had become accustomed to using as her place to rob others – narrow, limited in light, limited in onlookers.*). Colons and full stops are used in the short sentences which describe action, including the struggle between Alice and the woman in the alley (*Alice tugged at the bag: the woman tugged harder. This wasn't going to plan.*). Ellipses encourage the reader to wonder at the unexpected demeanour of the woman (*She looked... happy?*). They also build suspense as Alice starts to open the bag (*tentatively she opened the bag...*), emphasise Alice's confusion (*It was... still grey?*) and support the note of wonder on which the story ends (*“Alice, this is... this is amazing.” “It's so... bright in here?”*). The narrative also deploys emphatic punctuation to express Alice's surprise (*“You have GOT to be kidding*



me,”...“So it's real?!”). Similar techniques are also used in the negative hotel review, piece F, to convey the writer's outrage (*'Bonjour' she said. 'Bonjour?!?!' What does that even mean?!?!'*). In both pieces, these features are used with restraint. This increases their impact and is typical of this writer's mature and confident use of punctuation appropriate to purpose and audience across the collection.

## Piece A: a non-chronological report

Context: pupils examined examples of non-chronological report writing, before selecting and researching their own animal species to report on

### Pandas

The giant panda is part of the bear species originally from China. Their black and white pattern makes them easy to distinguish from their cousins - the red panda. In recent years, the number of giant pandas has decreased rapidly: with only 1864 remaining in the wild and less than 600 in captivity.

### Diet

A panda's diet consists predominantly of bamboo roots, of which they eat 26-84 pounds ~~of~~ per day. Containing many nutrients, bamboo roots are a food source rich in sustenance. Around 10% of a panda's diet is from other forms of nourishment, such as small rodents, although this ~~isn't~~ is not by choice: during the hottest summer months (July and August), bamboo roots are scarce due to drought and the panda must turn to alternatives. These black and white mammals drink an average of 5 litres of water per day and this is increasing: the effects of climate change are resulting in climbing temperatures and dehydration poses a real modern-day threat.

Cubs drink milk from ~~fr~~ their mothers, with those in captivity drinking an alternative milk mixture composed of cow and sheep milk. Since their teeth have not yet formed, a cub ~~s~~ is prohibited from

eating bamboo and instead can only supplement their milk intake with soft options such as marshmallow root and grass.

### Habitat

The panda's primary habitat is in the forests of south China. Historically, the forests found in this region have been ideal and panda populations have thrived. However, in more recent decades, the forests have become overpopulated, seeing pandas pushed to the fringes of nearby towns and villages which has angered the human inhabitants.

Consequently, this led to a culling of wild pandas in the 1990s, the overhunting of which saw a steep decline in numbers. In 2010, the Chinese government passed new laws designed to protect the panda population and since then, numbers have been rising steadily.

### Adaptions

Every panda must adapt to suit the environment surrounding them. When it is winter, the temperature drops to around  $-1^{\circ}\text{C}$  and in the summer it rises to a peak of  $40^{\circ}\text{C}$ . ~~so~~ When the weather changes the pandas have to adapt to suit it. In the winter, the bamboo hardens, so the mammals grow large molar teeth to crush the bamboo sticks. Pandas normally have thick coats of fur - in the winter their coats get even thicker as the temperature drops.

### Predators

When the panda cubs are first born, they are helpless which consequently makes them simple

prey. Most land animals living in the vicinity feast on these innocent cubs, including snow leopards, feral dogs, yellow-throated martens and the Asian black bear. The only non-land animal who may pounce on the cubs are eagles, who pick them up in their beaks, then fly them back to their nests to devour them there.

As the pandas grow, they stop being prey and begin to be predators. Small rodents and pikas, eaten by grown pandas are caught as a result of a technique the bears use known as paw-holing. Pandas reach down into the burrow of the small mammals to retrieve them with their sharp claws, piercing them deeply and killing them almost instantly.

### Life cycle

Baby pandas are born alive, white and helpless, also weighing very little (100g). They start to develop their black and white pattern after a month; they begin crawling at three months. At six months, their teeth are fully developed, so they can start eating bamboo roots with ease.

At 2 years, the pandas grow in independence and consequently leave their mothers at this age. They start breeding at 4 and 6 years (females 4, males 6), and their gestation period lasts 3 to 5 months.

Due to the weather being the warmest and most suitable for the cubs, their cubs are predominantly born in August.

In the wild, pandas are able to live between 15 and 20 years. Conversely in captivity they can live up to 20-30 years as there are less

dangers encountered. At the end of their lives, they can weigh between 70-120kg.

## Piece B: dialogue between 2 characters

Context: pupils examined an extract containing dialogue from 'Prince Caspian' by C.S. Lewis and then selected a title of their own. They chose 2 characters and imagined an argument between them to write as a dialogue.

As the Gryffindor Quidditch team strolled onto the training field, they were stunned to find that the Slytherins were already there, flying around on their new Nimbus 2000s. Gryffindor's captain, Wood, shouted at the opposing team to get off: they had booked out the field. As they descended from the sky, Harry's enemy, Malfoy, approached him - with the snarly, sinister <sup>look</sup> that was permanently plastered on his face.

"You're still on the team?" Malfoy sneered at Harry in his usual obnoxious voice.

"At least I got in on pure talent and didn't have to use Daddy's money to buy my way in," Harry spat back, anger bubbling up inside of him.

Malfoy's smirk quickly evaporated at the statement but was soon replaced with an even more smug grin.

"So you've noticed our new rides," Malfoy chuckled, flashing off his broom. "These are far ~~more~~ better than your Nimbus 1000 or any of the brooms your little group has."

"You don't need to have expensive brooms to be a good team," Harry addressed confidently, his arms firmly folded across his chest.

"Oh really! That's your excuse," he mocked. "Why

can't you just admit the truth? Some people on your team are too broke to afford these... like the Weasleys over there."

Malfoy was referring to the Weasley family, who had less money than others.

"And what's the point of training when you're not even gonna win the Quidditch cup!" Malfoy snorted, filled with glee because he was infuriating the Gryffindors.

"Did we not win last year?" asked Harry, desperate to keep his temper down.

"That was pure luck."

"More like skill," Harry implied, then added, "which your team clearly lack."

"C'mon guys, start warming up," Wood shouted to his team.

"If you'll excuse me, I need to start training." Harry smiled to Malfoy then began walking away.

### Piece C: a narrative

Context: pupils read the picture book 'The Promise' by Nicola Davies in which a discovery transforms the main character's life and surroundings. They were then tasked to write a story of their own based on the model text.

#### The Commitment

Alice lived in a city deprived of colour and light. The streets were awash with tones of grey and sepia, akin to a crumpled, torn photograph from the 1900's, but this wasn't a photograph of a happy memory captured in a single moment, but real life. A plume of darkness had been cast over the city plummeting it into darkness, stripping it of hope. The city was miserable - Alice was miserable too, as were all the residents who lived there. She made a living from stealing from others, something she had watched her own mother do when she was her age. Theft was rife here: the people were desperate for what scant good and money there was available.

There was one particular alleyway that Alice had become accustomed to using as her place to rob others - narrow, limited in light, limited in onlookers. As darkness nibbled away at the remnants of the sun, Alice made her way to her hiding spot, ready to pounce on any passersby. She stood silently between the bins that littered the sides of the alleyway, ears pinned back, listening. A ha, a familiar sound. Someone was walking down the alleyway. Alice peered over the bins to catch a glimpse of her victim: a woman, mid-thirties perhaps. And, most importantly, she was

carrying a big bag. Alice's mind began to wonder, trailing off to a land of gold and riches - or more accurately, cold, hard cash.

"Concentrate..." she whispered to herself, reigning herself back in to the task at hand.

As the woman drew closer, Alice could make out her features more clearly. An aura ~~so~~ surrounded her, but it wasn't tangible enough for Alice to put her finger on what it was about her specifically that was stirring an unfamiliar emotion within her. She looked... happy?

This, concluded Alice, meant whatever was in that bag must have been worth a lot of money. Money bought happiness. Everyone, including Alice, knew that. Without another thought, Alice pounced forward, as a cheetah would launch its self upon a defenseless gazelle. Except this wasn't a defenseless gazelle: this was a woman who, to Alice's surprise, had grit and determination to rival her own.

Alice tugged at the bag; the woman tugged harder. This wasn't going to plan. "Let go of the bag!" Alice spat through her gritted teeth, her eyes fixed on those of the woman.

"If you commit to using the contents of this bag for good," the woman spoke in a calm voice despite the circumstance, "I shall let go."

Alice could sense the seriousness of the woman's tone. Like what was in the bag, was of high



importance. Whatever was in there, Alice's hunger to find out only grew stronger. "Alright, fine: I commit," she offered, her hands still tightly gripped around the bag.

Almost instantly, the woman released the bag from her grasp, smiled sweetly ~~and~~ and walked away, leaving Alice feeling confused.

Alice took the bag back to the small apartment at the top of a tower block in which she lived with her mother. Spiraling her way up the maze of stairs, she vowed not to open the bag until safely in her apartment and away from any potential spying eyes.

Having firmly shut the door, tentatively she opened the bag... "You have GOT to be kidding me," she muttered as her body flooded with disappointment. Alice slumped to the floor like a sack of potatoes. A pencil. All that was in the bag was a measly pencil.

Alice tossed the useless piece of wood onto the countertop and headed for the shower. It wasn't long until the pencil had left her mind and Alice didn't touch it for the rest of the day.

The following morning, Alice's attention was drawn back to the pencil as she was preparing her breakfast. How could an inanimate object draw up so many strong feelings? It perplexed her. Without warning, Alice felt an intense urge

to pick up the pencil; she couldn't help herself from grabbing hold of it. She was compelled to go towards the wall, where the pencil, almost as if it had a mind of its own, began to draw.

As it did so, Alice watched, bemused. She was merely a spectator as the pencil guided her hand's every move. Before long, a beautiful picture had been formed before her eyes. Alice watched as the pencil changed from one colour to another, covering the wall in swashes of pink and green and blue and violet.

Alice pulled the pencil away and began to inspect the nib. It was... still grey?

"I must be imagining this," she whispered to herself, conducting her best efforts to remember if she had bumped her head recently.

Alice put the pencil back onto the wall and immediately the drawing process was reestablished. Soon, she had covered an entire wall of her home and then another. And then another.

Alice's Dad entered the living room, bleary eyed having just woken up from his post-night-shift snooze. "Alice?" he muttered, rubbing his eyes to wipe the sleep from his tear ducts. "Err, what, what's going on? Did you do this?" He traced the pencil lines on the wall nearest to him with his index finger.

"Wait, you can see it too?" she questioned. "So it's real?!"

"Alice, this is... this is amazing. How are you doing it? Where has all the colour come from? It's so... bright in here?" Alice's dad's eyes moved across the room, taking in a vision of blues and fuchsias, ochres and greens. So many shades for ~~the~~ eyes to experience.

## Piece D: an argument

Context: as part of a unit on 'Grimm's Fairy Tales', pupils discussed different sides of issues such as 'Are all stepmothers evil?'. They were then tasked with choosing an issue of their own to argue. Pupil A selected the real-world issue of private schooling.

### Are payments for private schools justified?

Swaths of children every year attend private schools across the country before making their way on to prestigious colleges: Eton, Cambridge and Oxford. Indeed, our prime minister ~~himself~~ himself along with several other members of the government attended private school, as did many other figures of authority in a range of fields such as leading medical doctors and the country's most successful lawyers. There is no question that the achievement at private school is unparalleled to state school, but with it costing between £12,000 and £20,000 a year, is it fair? In this argument, I will be considering both sides of the argument before drawing my own conclusion.

The main barrier holding back children from attending private school is the cost incurred. The price tag for such elite education results in the vast majority of the population being unable to enrol. Children from a working or middle class background are, broadly speaking, unable to apply; frozen out due to their bank ~~balance~~ balance.

Some argue this is unfair - there are many children from lower class families whose academic achievements and aspirations are high. They ~~et~~

claim that this divide in education is at the root of inequality in the UK. From the age of 3, children's life trajectories are dependent on their parents' jobs. Only 6% of England's population get to attend private school. 95% of these children have parents who earn over £120,000; the average salary in England in 2023 is £25,971. This discrepancy creates an insular school environment where only those with money can attend, leaving bright-minded poorer children watching from the side-lines with only their hopes and dreams to console them.

Conversely, the Independent School Board argue that their pricing structure is fair and provides exceptional value for money. It is not uncommon for a private school child to have doors opened to a vast array of extracurricular activities, for example: learning to play the flute, attending ballet lessons, receiving football coaching and taking part in drama lessons performances. These activities are led by some of the most talented professionals in their respective fields; this expertise comes at a price. The class teachers themselves are hand-selected from talent pools to ensure that teaching is the finest quality and class sizes themselves are kept small. Pupils receive a broad, rich experience with regular school visits to a wide range of locations, including abroad to experience culture and broaden knowledge. This experience is what makes private schools appealing, but it is costly. The Board also argues that between 5 and 15% of

each school's intake is made up of children from less fortunate affluent background who receive places through scholarship schemes. It is therefore unjust to claim that only children from rich backgrounds can attend. Poorer children can - if they are clever enough.

Some would argue that the results achieved in league tables by private schools are not so surprising. Children born into rich families achieving academic success is not uncommon. When you have your own library and private tutor on hand from birth, the likelihood of academic success is high no matter the educational setting the child is enrolled at. Justification of fees should not be derived from exam results - it is no surprise when cherry-picking the cohorts.

On the other hand, whilst poorer children are selected based on their academic ability, independent schools would argue that a full range of educational needs can be found within their pupil numbers and it is not necessarily true that wealth equals brains. It can be argued that the small class sizes and staff expertise can lead to enhanced progress - making the fees worthwhile.

Having considered both sides of this argument, and drawing on my own experience of the application process for a place at a private school, I believe the selection process to be unfair for those from poorer backgrounds.

Having viewed several for myself, it is clear that the education and opportunities on offer are far more superior to those of a state school and it feels unfair that a poorer child should not be able to access such experiences. I believe a full review should take to determine whether the existence of private school and their fee structures has a place in modern-day society as to me it feels rather draconian and elitist.

## Piece E: a newspaper report

Context: after studying broadsheet newspapers, Pupil A selected their own topic to research and write about in a 'special report'. This piece is transcribed on the next page.

# THE GREAT WAR: A YEAR LATER

A year on from the conflict that shook the world, we look back on the Great War in this special edition report.

The assassination of Archduke Franz Ferdinand, an Austria-Hungarian heir, and his wife, Sophie, was the catalyst that began the trajectory towards war. "The murder of the Duke was politically motivated and saw fractious rifts begin to form between Austria-Hungary and neighbouring Serbia," explains Joseph Allison, a World War analyst, commissioned by Prime Minister David Lloyd George. "This action was the demise of amicable relations between Austria-Hungary and Serbia, ultimately resulting in Austria-Hungary declaring war on Serbia."

This decision set off a chain reaction: political agreements and alliances meant that other countries were to step up and fight in support of their allies and this meant that the UK was now also at war in support of Serbia.

"I remember it well," Doris James, author of 'How The Great War Changed Our Nation' recounts. "My family were gathered around the wireless when we heard the announcement that our country was to be at war. I remember feeling numb, in shock. Even now, I can still feel the hope and pride I felt for our country that has never wavered."

Realisation set in for our nation when our men were called up to fight. All within the 18-41 age bracket were tasked with saying goodbye to their loved ones and stepping up to protect our country. At the time, Prime Minister Herbert Asquith had addressed the nation, stating, "We Britons are strong. We are united. And we will be victorious. I am calling on all men across our nation to come forth and fight."

700,000 courageous men formed our army and moved forth into a war which brought with it a raft of challenges: hard labour constructing trenches; heinous living conditions which brought with it a plethora of illnesses and diseases such as trench foot; continuous shell fire day and night; and mental endurance above and beyond anything ever required before.

But all of the suffering was not in vain on 28<sup>th</sup> June 1919, the Treaty of Versailles was signed signalling the end of the war. "This was a great relief to all Britons," Joseph Allison explains. "The war really had sent shockwaves across the country on its announcement but the public were incredibly receptive to the demands of the Prime Minister and it is testament to all that this hard battle was won. One of the biggest issues we still face a year on from the conflict is a financial one: the war came at a huge cost to our budgets."

The Chancellor, Austen Chamberlain, has expressed expectations that the recession will last at least another year with the government needing to make cuts across services in order to pay for outgoings from the defence budget. Rationing on most items is due to stay in place for at least another six to eight months whilst stock supplies are replenished.

Our European counterparts are also feeling the damage in their own countries. With most of the conflict having taken place in France, France is having to focus a large proportion of its budget on rebuilding infrastructure torn down in the crossfire. "We are awaiting reparation from Germany in the form of money in order to support us in getting our great country back to its former glory," stated France's Prime Minister in a press conference earlier this week.

Italy meanwhile are currently (cont p.2)

**SPOTLIGHT:** What was life like for soldiers in the war?

*"When we first arrived, we first noticed how terrible the conditions were. The trenches were full of mud and had rot scrambling all around the place. These conditions caused some of the soldiers to get trench foot."*

*"We quickly made friends with each other and in the rare time we weren't fighting, we were playing games-like cards-or getting to know each other. And on Christmas Eve 1914, we all put down our weapons and met the enemy. Together all of us sang Christmas carols and enjoyed the Christmas truce. The camaraderie in that moment was something I truly will never forget."*

*"Watching our friends die in battle affected our mental health drastically. We all knew that one day that could be us. We often went to sleep worried, about each other and our family's that we had to leave behind."*

**SPOTLIGHT:** What was life like for wives of soldiers?

*"When he first got called up to war I was so scared. I didn't know whether he was going to come back. When he did come back, all of the stress I was feeling quickly escaped my body."*

*"Every week I wrote him letters, telling him how the children were, telling him we were all praying for him to safely return. Getting letters back from him helped me worry less."*

*"It was hard raising my children with little to no help. I had to write a letter to my sister to ask her to help with the children as it was very hard for me to work and look after children."*

*"I shall never forget the day my husband came back home-the children's happy faces, my whole body filled with excitement and for the first time I could remember I was feeling completely stress-free."*

### GERMANY IN TROUBLE

Germany is now facing financial turmoil as a result of the war. "Their economy is abysmal at the moment," explained analyst Sally Metcalfe. The cost of the war had been detrimental to the economy and it is forecast to fall even further in the coming months. "Having such a large proportion of the budget be spent on defence was (cont p12)

### TAX RISES DUE

Taxes are set to rise once again by 15% as the country recovers from the war. The council shall expect those taxes paid by July 6th. Those higher rates of tax due to our economy's decreased value since The Great War. "We know this is going to continue to be a hard time for families around the country, however it is a necessary step if (cont p16)

### MILK RATIONS TO END THIS WEEK

Good news ahead as milk rations will end this week. Supplies are set to be back to usual capacity following a huge drive by farmers to recover milk rates. "This is a great sign that our country is on the mend! Farmers have worked incredibly hard since returning from war to get the milk stores filled once again (cont p14)



Piece E: a newspaper report – transcription

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## SPOTLIGHT: What was life like for soldiers in the war?

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"I shall never forget the day my husband came back home - the children's happy faces, my whole body filled with excitement and for the first time I could remember I was feeling completely stress-free."

Piece F: a brochure for a hotel, a review and the hotel's response to the review

Context: pupils studied marketing literature and online reviews and responses to reviews. Pupil A wrote brochure copy for an imaginary luxury hotel, a negative online review of that hotel and the manager's response.

## Hotel Parister

Nestled in the heart of Paris lies Hotel Parister- a 5\* iconic retreat which welcomes guests with exceptional service. The hustle and bustle of the city streets blends harmoniously with the peace and tranquility found at Hotel Parister.

Guest suites enjoy panoramic views of renowned landmarks such as the Eiffel Tower and the Arch De Triumph. Sip one of our signature cocktails or enjoy freshly-baked croissants whilst absorbing the sights from your balcony.

Each suite has been carefully crafted to ensure unparalleled comfort. Duck-feather duvets are provided as standard, as is a pillow menu, allowing you to select according to your preference in order to guarantee a restful night's sleep.

Our full-service spa is here to help you rehydrate and rejuvenate after a busy day of city life; hit the designer shops on Paris's famous highstreets or marvel as you take in the views of the landmarks in this city steeped in history. Steam away your stresses and worries in the relaxing hamman and slip further into relaxation with a heavenly massage from one of our highly-skilled masseuses.

In the morning, head to our exquisite breakfast buffet and sample the finest pastries prepared by our in-house Michelin starred chef. In the evening, stop by our signature restaurant, Les Passerelles, to experience the pinnacle of fine dining.

Hotel Parister is situated in prime location for sampling the delights of local cafés where French delicacies such as arrays of different kinds of cheeses and freshly-baked macaroons are waiting to tickle your taste buds.

PARIS DISASTER!!! 24/5/23 by KarenSmith123

This is the WORST place I have EVER visited! We arrived to check in at around 2pm and were handed glasses of champagne- I do not drink champagne! It was far too bubbly for my liking! A butler immediately took my luggage- what if I didn't want someone to take my luggage- what if I wanted to carry it myself?! I found this quite misogynistic as I am convinced he took mine before my husband's purely because I am a woman!

At the desk, the lady began to speak to us in French. 'Bonjour' she said. 'Bonjour?!!!' What does that even mean?!!! She could at least have had the decency to speak to me in my OWN language! I said, 'sorry?' and at that point she switched to English- but first impressions count and I wasn't impressed!

After checking in, we made our way to our suite. To be honest, I thought it was a bit too big- we had a sofa in the room and another sofa in the bathroom. Who puts a sofa in a bathroom?! The room could have easily been split into three separate rooms.

One thing I usually love about going on holiday is that by the end of it, you can't wait to get back to your own bed. I was disappointed to find that here, the bed was so comfy that I had no desire to go back to my own at all. Since returning, I have not slept properly due to my own mattress being nowhere near the standard found in your hotel. This is really disheartening.

We decided to order room service. No surprise that the menu was in French! I didn't see why I should be required to ask for an English version, so we decided to order at random. I went for the escargot with lemon and sea-salt. At the time, they tasted beautiful but since returning home I have conducted an online search which revealed the following...

W Wikipedia  
[https://en.wikipedia.org/wiki/Snails\\_as\\_food](https://en.wikipedia.org/wiki/Snails_as_food)

## Snails as food

In American English, edible land snails are also called escargot, taken from the French word for 'snail,' and the production of snails for consumption is called ...

I have been violently ill ever since and I know it is related to the snails I unwillingly ingested.

There were swaths of other issues encountered during our stay: in the hamman I felt it was far too steamy- it would be much more enjoyable for guests if you were to install air conditioning; the pool was heated and I prefer the sensation of shivering in cold water; there were far too many pastries to select from at the breakfast buffet, making it impossible to choose; and finally the cheese selections at the local cafés were so delicious that I spent way over my holiday budget.

All in all, a total disaster and I demand a refund!

## MANAGEMENT RESPONSE

Dear Mrs Smith,

May I first thank you for taking the time to review our hotel. Hotel Parister is the top-rated hotel in all of Paris and we take customer experience and satisfaction seriously. It is of our utmost importance that our valued guests feel they received a first-class service whilst staying with us so it was disheartening to see you felt our services equated to a 1 star review- the first 1 star review within a raft of 5 star reviews since we opened our doors to the public in the summer of 2018.

You raise several points within your complaint which I would like to take the opportunity to address directly. It is customary at Hotel Parister that our guests experience high levels of customer service from the moment they walk through their doors. All guests, regardless of their gender, are relieved of their luggage upon arrival by our attentive porters. We serve premium champagne, produced from Chardonnay grapes, hand-picked in local vineyards found right here in Paris. Had you asked for an alternative beverage, our on-hand customer service team would have been more than happy to assist you without hesitation.

French is the language spoken widely throughout France. We want our guests to experience authenticity and feel enveloped in Parisian culture whilst staying with us, and as a small part of that experience, all guests are greeted in French. Following this, our reception team adapt to speak the language of the guest. Our staff are fluent in over 50 languages, including English.

Our suites are spacious by design- the light, airy feel is well-liked by the vast majority of our guests. The sofa you mention in the bathroom is a chaise longue, adding style and glamour as well as somewhere to rest once our guests have slipped into their luxury gowns and slippers.

Formed from luxury foam, our mattresses are the centre-point of our suites, and we are proud that they provide guests with a peaceful nights' sleep during their stay. Had you contacted reception, we do stock firmer mattresses and these may have suited your needs.

In terms of our room service menu, I would like to highlight that within our suites, we provide menus in a range of languages, allowing guests from around the world to peruse the dishes on offer easily. The escargot you selected is a delicacy frequently served here in Paris. I am pleased to hear that it was delectable; our chefs are highly-skilled and many of their creations, including the escargot dish, are award-winning. I am sorry to read that several days later you became unwell, however I respectfully question the association of your illness to the snails you consumed which appears to be the conclusion you are making.

In reference to your further complaints, we find them to be unfounded as the elements being raised are fundamental parts of a luxury experience. It may be more to your liking if you were to try a hotel with a lower star rating to Hotel Parister if you wish to experience faulty hammans, cold pools and a more restricted breakfast offer.

On this occasion, we will not be able to issue a refund as your complaint does not meet the criteria documented within our terms and conditions.

Yours Sincerely,

Holly Jones

Hotel Manager

# **Exercise 3**

## **Pupil B**

This collection includes:

- A) a short narrative
- B) a discursive report
- C) a formal letter
- D) a narrative
- E) a persuasive speech
- F) a short narrative including dialogue

All of the statements for 'working towards the expected standard', 'working at the expected standard' and 'working at the greater depth 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)**

This collection includes writing in a range of forms for different purposes and audiences. Two short narratives describe a doomed sea voyage, piece A, and the lead up to the voyage, piece F, while a longer story, piece D, is based on the silent animated film 'Alma'. Non-fiction writing includes a discursive report on the Bermuda Triangle, piece B, a letter to King Charles on the occasion of his coronation, piece C, and a persuasive speech on the environment, piece E. Evidence accumulates across the collection to indicate that Pupil B is able to adapt their writing for purpose and audience, and draw on their wider reading to inform content, structure and language choices.

An atmospheric narrative, piece A, describes the last hours of a ship sailing towards its doom. The use of speech in the opening sentence ("*Land ahoy!*") throws the reader right into the heart of the action. Awareness of the reader is further demonstrated in the manner in which the writer builds and sustains tension across the piece through structure, literary techniques and vocabulary. For example, the use of a first-person narrator with knowledge and understanding of the imminent danger supports reader understanding and is contrasted to good effect by the ignorance of captain and crew (*I welcomed fate with open arms... They were all clueless as to what was about to happen.*). The ominous atmosphere is established from the start through a well-crafted metaphor linking the ocean's movement to the narrator's mood (*A large wave rippled under ship, and a feeling of dread washed over me.*) and through the personification of the threat (*Doom was approaching*). A second paragraph skilfully steps the reader back from the immediate events to establish the context, and the passing of time is portrayed through rhythmical repetition (*So much time had passed. Days. Weeks. Months. Years... Many hours spent*). Speech confirms the nautical setting ("*Hoist the sails!*"... "*Climb the rigging!*"... "*Standby!*") and subsequent references establish the historic nature of the vessel (*wind-swept sails... creaking wooden floorboards... telescope drawn.*). Alliteration provides an appropriate rhythm to a description of life on the ocean waves (*sailing across the salty seas and listening to the sound of the breeze whipping through the wind-swept sails.*).

The threat to the sailors is foreshadowed from the beginning but its nature withheld until the final paragraph, keeping the reader guessing (*A large wave rippled under ship... Not for much longer... Every soul that passed through these lands was destined to never return... A dark shadow passed under the creaking wooden floorboards.*). The pace of the final reveal is gradual and suspenseful; the characters' reactions cleverly positioned before the description of the object of their fear, for greater impact (*Most of the young sailors recoiled in shock... a unanimous gasp came from their mouths*). Longer and shorter sentences are combined for dramatic effect (*And that's when it emerged... A metal monster, the size of ten ships, rose from the watery depths, its blinding blue eyes piercing into all who dared to look too deep.*), and similes and metaphors expand the horror (*Wires as long as rivers snaked all over its body... stealing all life from me*). Rhetorical questions express fear and disbelief (*Was this the end?*), and the repetition of the word 'doom' in the final line cleverly echoes the story opening and leaves the details of the narrator's ultimate fate to the reader's imagination.

Piece F, a prequel to piece A, provides answers to the questions raised by the earlier piece through some well-managed dialogue. The reader learns how the narrator knew of the 'monster of the deep' long before setting out and discovers why he was nevertheless compelled to travel ("*I've wanted this for as long as I can remember. My mother needs me to go...*"). A good balance of dialogue and narration sustains reader interest, with the horror of the 'story of the monster' only hinted at (*a tale that made my blood run cold*). The language used echoes that of its companion piece, successfully placing the action in an atmospheric nautical setting and in the past (*the cobbled street towards the harbour... Her mast stood tall against the darkening sky... Pushing my way into the inn...*). Figurative language, including metaphors and idioms, is used to describe the shift in mood across the piece (*A feeling of joy washed over me... he fixed me with his haunted eyes and told me a tale that made my blood run cold.*) and deliberate repetition and the 'power of three' emphasise the narrator's initial

determination and contrast it with his subsequent regret (*I would not listen. I wanted to sail. I needed to sail... I should have listened. I know that now.*).

The report, piece B, also focuses on the mysteries of the deep. An evaluation of some of the theories explaining the Bermuda Triangle, this report skilfully combines discursive language with language reflecting the sensational nature of the subject. The opening paragraph employs techniques designed to hook the reader into the mystery. These include fragment sentences and ellipses (*Lives lost. Ships and planes vanished into thin air... Hundreds of theories, but no definite answer*), rhetorical questions and alliteration (*what dwells in the darkness of the seabed?... Will we ever find out?*), and deliberate repetition (*no debris left, no nothing.*). Hyperbole deployed to intrigue in the first paragraph (*have perplexed humans for generations... one of the most sinister mysteries today ... Hundreds of theories*) is repeated across the piece (*unfathomable mystery... ultimate answer to this baffling mystery.*) and is also used to bring the report to a powerful end (*The deadly forces of Mother Nature are unstoppable. Some mysteries we just cannot solve.*).

Impersonal language more typical of a discursive report adds structure and coherence to the piece as it explores the various theories (*Some may say... On the other hand, scientists argue... Other people claim that a potential conclusion...* ). The language selected to describe each theory is appropriate to content, with language drawn from fiction used in descriptions of the monster theory (*said to dwell in the deepest darkest crevices of the sea*), while technical vocabulary is applied to scientific explanations (*a more plausible reason is methane hydrate... inadequate buoyancy... electromagnetic pull.*). The writer also provides personal commentary throughout to sustain reader engagement and reaches their own conclusion (*But is this the most logical explanation?... What if something less likely... was the real reason?... we have to assume he was telling the truth... I believe that the cause of the disappearances is the electromagnetic pull.*).

The highly formal letter of condolence and congratulation to the new King, piece C, demonstrates the pupil's research into the language and traditions of monarchy (*faithful service to our nation... prosperous reign... contribute to the welfare of the British people... devoted to charitable causes*). Elaborate expressions of condolence are also drawn from researching the relevant conventions (*my heartfelt condolences and sympathy... death of your beloved mother... deep within our hearts and minds... I was saddened to hear of her passing*). The writer skilfully positions themselves as a loyal subject (*an inspiration not just to those who lived under her reign... It will be a privilege to witness... I am honoured... Your Majesty's humble and obedient servant.*) and conveys reverence for ceremony and tradition (*historic occasion... traditional location... the ancient ceremony... passed down through generations*), but also expresses a subject's expectations of their new monarch (*I trust that you will expand on this work*).

A confident and vivid first-person narrative, piece D, establishes Pupil B as a writer in possession of a rich repertoire of literary language and technique. The pupil's mature skill is particularly evident in their judicious use of precise descriptive language. This language brings character and setting to life, builds and sustains atmosphere and keeps the reader engaged throughout. The unfolding of the plot over this long piece is also well-paced, with explanatory details deftly handled and the complex climax of the original stimulus – an animated film in which characters are transformed into dolls – very well-managed.

Descriptive techniques drawn from the pupil's wider reading include figurative language to describe the setting (*A barren landscape, cursed with frost, the sun deep in hibernation... A dark silhouette of a cathedral was just about visible through the sea of fog.*) and fragment sentences and the 'power of three' to build atmosphere (*Doom. Gloom. The only thing this city had ever known... Abandoned, deserted, desolate... Soulless eyes. A lifeless body.*). The use of the first person provides the reader with direct access to the narrator's thoughts and feelings (*The hairs on the back of my neck stood up. "Strange," I thought.*). Repetition, rhetorical questions and a balanced sentence are used to emphasise their discomfort, confusion and fear (*as though it was staring back at me, into my soul, my mind, searching my memories and my deepest, darkest secrets... Someone was watching. Something was watching... It couldn't be. It couldn't... What was happening to me?... Emptiness was all I saw; emptiness was all I felt.*).

The danger to come is skilfully foreshadowed from the start of the story (*Doom... all except one shop... weather-beaten missing posters... sent a shiver down my spine... a space left just for me.*). There is a well-handled moment of tension when the narrator pauses briefly before moving inexorably towards their fate (*I was about to turn on my heel and return to the safety of shelter... Nothing special ever happens to me... Knowing I would regret it if I didn't... The door was open just wide enough for me to slip through...*). The action within the shop is as well-paced as the initial build up, the gradual revelation of sights, sounds and sensations heightening the suspense (*An ominous creak... Something was watching... The wind seemed to whistle louder... Dolls, rows upon rows of them... a small boy-doll on a bike... pedalling desperately... trying in vain to escape.*). The invisible 'enemy' is described through some apt figurative language, and the well-executed use of the passive also



captures the horror of the narrator's end (*My feet dragged me like a puppet on a string; like some sort of invisible force pulling me forward; like I was prey that a hunter was luring into their trap... Suddenly, it was as if my soul had been swallowed up into this figure, this thing, consuming every last breath from my body.*). The pathos achieved in the final lines is poignant (*An auburn-haired girl came joyfully skipping... Little did she know, she wasn't just writing her name. She was writing her fate.*).

Rhetorical devices are also used to good effect in the powerful opening to an impassioned speech urging listeners to act to protect the environment, piece E. Two rhetorical questions, rich in alliterative noun phrases, call attention to the marvels of the planet (*Have you ever witnessed a majestic macaw glide... Have you ever watched a dolphin diving...*) and are immediately contrasted by a third designed to provoke (*Have you ever wondered how much longer these awe-inspiring marvels have left to thrive?*). This is followed by a bleak description of the destruction wrought by mankind, deliberate repetition of words and structures across the piece rhythmically hammering home the urgent need for action (*... every tree chopped down, every plastic bottle dropped.... We need to stop. We need to make a change.*).

The pupil's knowledge and understanding of persuasive texts is further evidenced in the subsequent paragraphs, where authoritative facts and figures are combined with more emotive language. For example, experts' views are referenced to lend authority (*Rising sea levels could impact 1 billion people by the year 2050, and experts think that by the end of the century, the ocean's waters could have risen up to 2 metres.*) and readers' emotions manipulated through repeated direct appeal (*So please, stand up... Imagine the great devastation... How would you feel watching your home disappear in front of your very own eyes?*). The speech concludes somewhat abruptly, but nevertheless appropriately, with a stark warning (*In just under a decade, our actions will be irreversible.*) which is immediately followed by an attempt to empower its listeners (*you can make a massive difference...*), thus ending on a high note.

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

Throughout the collection, Pupil B employs the more formal vocabulary and structures of written language, rather than language more typical of everyday speech. In the non-fiction pieces, for example, they select writerly synonyms for everyday words. In the Bermuda Triangle report, piece B, the writer uses 'perplexed', 'unfathomable' and 'malfunctioned' in place of their everyday equivalents; and in piece E, the persuasive speech, they select 'witnessed', 'into decline', 'demolished', 'irreversible' and 'devastation'. The letter to the King employs specific vocabulary and phrasing atypical of everyday speech (*I have the honour to be, Sir, Your Majesty's humble and obedient servant.*) with the occasional lapse in precision (*I am adamant*).

The structures selected are also writerly rather than speechlike. The pupil's regular use of repetition for emphasis and effect, for instance, is an example of the language of writing. This is particularly evident in the persuasive speech, piece E (*completely wiped out, completely extinct, completely demolished*). Techniques used by this pupil in their fiction writing, such as the elaborate metaphors in 'Alma', piece D, are also atypical of everyday speech (*A barren landscape, cursed with frost, the sun deep in hibernation*). The piece also includes many phrases more typical of written narratives than oral forms (*The only thing this city had ever known... today was no exception... wondering if my eyes were deceiving me*). More speechlike structures are sparingly and deliberately used across the collection. For example, the final direct appeal to the listener in the persuasive speech, piece E, includes a deliberately contracted form (*That may seem a colossal amount of time to you; really, it isn't.*).

The register of the pieces is driven by the purpose and audience for each. In the report on the Bermuda Triangle, piece B, the semi-formal register is aimed at an audience looking for reliable information but also drawn to sensation and mystery. The persuasive speech, piece E, is also semi-formal in tone, aiming for authority while also deploying a less formal, emotive register. The letter to the King, piece C, is highly formal, expressing reverence appropriate to a monarch and solemnity on the occasion of a death.

Considerations of register also apply to the narratives. The register of the nautical narratives, pieces A and F, is rather formal and this is appropriate to their historic setting. This formal register is achieved through the elevated style of the narrative voice in both pieces (*Every soul that passed through these lands was destined to never return... I left my lodgings at dusk, making my way down the cobbled street towards the harbour.*) and also through the characters' manner of speaking (*"Anchor down! We rest here for tonight," ... "Prepare for battle! Ready your weapons!" ... "... We sail at dawn." ... "... but sir, I must," ... "destined never to return. Never to be heard of again."*). There is one small lapse in register in piece A (*I didn't even have a clue*), but it is otherwise sustained across the piece. The second narrative, Alma (piece D), is more informal, especially when expressing the immediate thoughts and experiences of the child narrator, and this establishes a more intimate tone (*Maybe*

*I was crazy for thinking it was real. Maybe all I am is a fanciful orphan after all. Nothing special ever happens to me.*)

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

The pupil can achieve the required register or level of formality for each of the pieces in the collection through the deliberate selection and controlled manipulation of the language used.

In the semi-formal discussion on theories relating to the Bermuda Triangle, piece B, the writer aims to convey the authority of the information and views shared using formal language, and deploys more informal, dramatic language to hook and sustain reader interest. The theories are presented using the third person (*Some may say... scientists argue...*), and constructions which use modal verbs and the passive also support formality (*could be the ultimate answer... This could also explain... It could be argued that... Commonly known as...*). Some archaic formal phrasing is used to convey seriousness (*have perplexed humans for generations... What forces are at work... this unfathomable mystery is thanks to the work of a monster... The deadly forces of Mother Nature...*). Contemporary scientific terminology adds weight to the explanations (*Methane eruptions... electromagnetic pull...*). More informal constructions include fragment sentences, rhetorical questions and the use of the first person when the writer wants to convey drama and draw the reader into the mystery (*Hundreds of theories, but no definite answer... Will we ever find out?... But is this the most logical explanation?... we have to assume he was telling the truth.*).

Piece E, the persuasive speech, is also semi-formal, deploying formal constructions to emphasise the seriousness of the situation and to persuade with authority, in combination with more informal language designed to manipulate listeners' emotions. The formal passive voice conveys the vulnerability of the environment, and modal verbs describe a bleak future (*more and more of these wonders are heartlessly destroyed... rainforests will be completely wiped out... Rising sea levels could impact 1 billion...*). Subordination is applied to explain and expand (*1/3 of the whole human population is dependent on forests, yet we still continue to ruthlessly wreck them...*), and statistics also lend formality and weight (*Even now, only 28% of the rainforests in the world are left*). The use of direct appeal (*Have you ... So please, stand up...*) and the first-person plural (*We need to stop. We need to make a change.*) is more informal. The inclusion of some more informal phrases (*There are many deadly threats out there... completely wiped out... everyday choices add up*) and emotive content and language, sometimes including alliteration, also strengthens the appeal to individual listeners (*we still continue to ruthlessly wreck them... as they observe their habitat slowly melting, their only rest after never-ending hours of swimming gone forever. How would you feel watching your home disappear in front of your very own eyes?*).

The letter to the King, piece C, uses highly formal language and constructions, including a formal address, valediction and references to monarchs (*Dear Sir... Her Majesty, Queen Elizabeth II,... I am honoured to send Your Majesty... Her Majesty the Queen Consort... I have the honour to be, Sir, Your Majesty's humble and obedient servant.*). Points raised by the writer are introduced using phrases typical of highly formal letter writing (*I wish to take this opportunity... I was saddened to hear... It will be a privilege... I am honoured... I trust... I have the honour...*). Formality is sustained through the manipulation and control of verb forms. For example, the passive voice is used where appropriate (*the ancient ceremony of crowning our monarch has been passed down through generations and is conducted today...*) and modals formally express the writer's intention (*I would like to convey...*). Tenses are well-handled and include the present perfect (*you have devoted*), the present perfect progressive (*has been the traditional location of coronations since...*) and the future form (*It will be a privilege to witness...*). Multi-clause sentences are also well-crafted and controlled (*While I was saddened to hear of her passing, I am adamant that your reign will be just as memorable.*), and include precise and sophisticated vocabulary (*inspiration, beloved mother, vivid memory, traditional location, ancient ceremony, on this historic occasion*).

The formal elevated style used in the historic narrative, piece A, is achieved using elaborate and archaic phrasing (*It was formidable. Every soul that passed through these lands was destined to never return... We were fools for thinking... I welcomed fate with open arms.*). Descriptive adverbials also support the period feel (*devoted to sailing across the salty seas... the young sailors recoiled in shock... its blinding blue eyes piercing into all who dared to look too deep.*). Tenses are manipulated with control to describe events at different points in time. For example, the simple past, continuous past and present perfect describe immediate events (*A large wave rippled under ship, and a feeling of dread washed over me. Doom was approaching quicker than I would have liked.*). The past perfect describes prior events (*So much time had passed.*), and predictions for the future are expressed using future forms, some deploying modal verbs (*Like it would be any different for us. We were fools for thinking it would be... They were all clueless as to what was about to happen.*). Multiclausal sentences are usually well-controlled (*Most of the young sailors recoiled in shock, except me, and a unanimous gasp came from their mouths.*). Less formal, non-standard constructions, including fragment sentences and sentences

beginning with 'And', are deliberately deployed to add to the drama (*And that's when it emerged... Darkness. Doom. Death.*).

The prequel to this piece, piece F, sustains the formal elevated style of its companion (*One last look before nightfall. Her mast stood tall against the darkening sky. My ship. A feeling of joy washed over me. My ship!*) and demonstrates Pupil B's ability to sustain control over language through the deft use of dialogue to explain plot and character (*"Here he is at last!" shouted the captain, glass raised. "Let's drink to his first voyage!"*). Well-controlled multiclausal sentences provide appropriate levels of detail (*Sitting heavily in the chair opposite, he fixed me with his haunted eyes and told me a tale that made my blood run cold.*) and are combined with shorter and fragment sentences to build tension (*And that's where he found me. The old sailor who warned me. The warning I ignored.*).

The vocabulary selected consistently supports the period nautical setting (*lodgings... cobbled... inn... voyage... crewmates... destined*).

The longer narrative, Alma (piece D), is less formal than the nautical narratives. There are, nevertheless, deliberate changes in levels of formality within the piece between the more formal descriptive passages and the narrator's more informal internal dialogue. Rich descriptions are crafted using well-chosen vocabulary and using language structures such as noun, prepositional and adverbial phrases in multi-clause sentences (*Towering houses rose up towards the never-ending void of snow in the sky, the snowflakes falling and leaving the grey-tiled rooftops and endless cobbled streets covered in a freezing coat.*). Verb choice often enhances descriptions and deliberately avoids the overuse of extraneous adverbs and adjectives (*cursed, covered, fogging, plunged*). The narrator's own thoughts and experiences are expressed in more informal speechlike vocabulary (*I skipped across the crunching snow... and skidded to a halt... Maybe I was crazy... Nothing special ever happens to me... Knowing I would regret it if I didn't... stormed away...*). Longer and shorter sentences are used in combination to build tension (*The wind seemed to whistle louder and, as I tried to turn back, the door slammed... I was trapped... Someone was watching.*). Changes in tense distinguish immediate events described in the simple past (*I turned, curious as to what the noise was*) and past continuous (*It seemed as though it was staring back at me...*) from the ominous prior events described using the past perfect (*weather-beaten missing posters that had been there as long as I could remember... Many names, some decades old, had been scrawled in white chalk.*). Participle phrases are used regularly to elaborate and expand these descriptions (*I stood there, staring in awe... Trying to get a closer look, I wiped my mitten across the frost-covered window... But, taking pride of place in the centre of the shop, standing on a red velvet cushion, was the doll that looked like me.*).

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

A range of punctuation is used correctly – for example:

**commas to clarify meaning**

*A metal monster, the size of ten ships, rose from the watery depths, its blinding blue eyes piercing into all who dared to look too deep.* (piece A)

*The Lusca, said to dwell in the deepest darkest crevices of the sea, down blue holes and where the sun doesn't shine, could be the ultimate answer to this baffling mystery.* (piece B)

*While I was saddened to hear of her passing, I am adamant that your reign will be just as memorable.* (piece C)

*I darted down alleyways past the charcoal black houses, the route I knew so well, and skidded to a halt as I approached the end of the avenue.* (piece D)

*I scratched my name over the dirty surface, 'Alma'.* (piece D)

*When I stood him up, he steered straight towards the door, trying in vain to escape.* (piece D)

*I left my lodgings at dusk, making my way down the cobbled street towards the harbour.* (piece F)

**punctuation to indicate parenthesis**

*Methane eruptions – also known as mud volcanoes – are explosions of frothy water...* (piece B)

*The vivid memory of Her Majesty, Queen Elizabeth II, will remain deep within our hearts and minds forever.* (piece C)

*I have the honour to be, Sir, Your Majesty's humble and obedient servant.* (piece C)

*Many names, some decades old, had been scrawled in white chalk.* (piece D)

*A figure that seemed to look just like me – wide green eyes, messy blonde hair and the same dirty clothes – stood before me in the window of the shop opposite.* (piece D)

*Global warming increases the risk of more frequent – and heavier – rainfall, snowfall, and other precipitation.* (piece E)

**colons, semi-colons and dashes to mark the boundary between independent clauses** *Its history is one of the most sinister mysteries today; what dwells in the darkness of the seabed?* (piece B)

*I appreciate how much time and effort you have devoted to charitable causes during your life; I trust that you will expand on this work now that you have become King.* (piece C)

*Buildings were plunged into darkness: not a single light shone from the cracked, grimy windows, thick layers of mist fogging them like a one-way mirror.* (piece D)

*Emptiness was all I saw; emptiness was all I felt.* (piece D)

*That may seem a colossal amount of time to you; really, it isn't.* (piece E)

**colons to introduce a list** *Many hours spent reacting to commands: "Hoist the sails!", "Climb the rigging!", "Standby!" or "Cast off!"* (piece A)

**hyphens to avoid ambiguity** *never-ending, weather-beaten; boy-doll, patched-up* (piece D)  
*tree-tops, awe-inspiring, ice-free, never-ending* (piece E)

Across the collection, Pupil B's punctuation is usually accurate and used effectively to support meaning and manage the pace of the writing for the reader. For example, commas are used to manage multi-clause sentences and enhance clarity for the reader in a dense sentence in the report, piece B (*The Lusca, said to dwell in the deepest darkest crevices of the sea, down blue holes and where the sun doesn't shine, could be the ultimate answer to this baffling mystery.*) In the formal letter, piece C, commas are deployed to emphasise contrasting ideas (*While I was saddened to hear of her passing, I am adamant that your reign will be just as memorable.*). In piece D, the Alma narrative, the pupil uses punctuation to control a combination of short fragment sentences and long sentences to good atmospheric effect (*Doom. Gloom. The only thing this city had ever known. A barren landscape, cursed with frost, the sun deep in hibernation. Towering houses rose up towards the never-ending void of snow in the sky, the snowflakes falling and leaving the grey-tiled rooftops and endless cobbled streets covered in a freezing coat.*).

Pupil B also applies parenthesis to manage detail and expand information and ideas, for example in Alma, piece D (*Many names, some decades old, had been scrawled in white chalk.*), and in the persuasive speech, piece E (*Global warming increases the risk of more frequent – and heavier – rainfall, snowfall, and other precipitation.*). Colons and semi-colons also support expansion, for example in the letter, piece C (*I appreciate how much time and effort you have devoted to charitable causes during your life; I trust that you will expand on this work now that you have become King.*), and in Alma, piece D (*Buildings were plunged into darkness: not a single light shone from the cracked, grimy windows, thick layers of mist fogging them like a one-way mirror.*).

Piece A: a short narrative

Context: as part of their topic on oceans and sea voyages, pupils were presented with a black and white illustration of a 'sea monster' approaching a ship as a writing stimulus.

"Land ahoy!" shouted our captain, telescope drawn. I wasn't listening.

A large wave rippled under ship, and a feeling of dread washed over me. Doom was approaching quicker than I would have liked.

So much time had passed. Days. Weeks. Months. Years. I didn't even have a clue any longer. Many hours spent reacting to commands: "Hoist the sails!", "Climb the rigging!", "Standby!" or "Cast off!" So much of my life devoted to sailing across the salty seas and listening to the sound of the breeze whipping through the wind-swept sails. Not for much longer, as it now seemed to me.

It was formidable. Every soul that passed through these lands was destined to never return. Like it would be any different for us. We were fools for thinking it would be. I welcomed fate with open arms. "Anchor down! We rest here for tonight," said our captain. They were all clueless as to what was about to happen.

A dark shadow passed under the creaking wooden floorboards. Most of the young sailors recoiled in shock, except me, and a unanimous gasp came from their mouths. And that's when it emerged.

A metal monster, the size of ten ships, rose from the watery depths, its blinding blue eyes piercing into all who dared to look too deep. Wires as long as rivers snaked all over its body, created purely of metal, heartless, soulless, yet still alive. "Prepare for battle! Ready your weapons!" We were too late. Was I dreaming? Hallucinating? Was this real? Was this the end? My question was answered as the last

thing I saw was a metal hand swooping down, stealing all life from me.

Darkness. Doom. Death.

## Piece B: a discursive report

Context: as part of their studies on oceans and sea voyages, pupils chose to explore the Bermuda Triangle. They carried out independent research and wrote up their findings.

### What lies in the depths of the Bermuda Triangle?

Lives lost. Ships and planes vanished into thin air. The disappearances of the Bermuda Triangle have perplexed humans for generations. Flight 19. How can 5 U.S. fighter planes and its rescue team disappear, no trace of where they went? The U.S.S. Cyclops. A massive ship and the 309 men aboard gone, no debris left, no nothing. What forces are at work in the perishable outskirts of Bermuda, Puerto Rico and Miami? Its history is one of the most sinister mysteries today; what dwells in the darkness of the seabed? Hundreds of theories, but no definite answer... Will we ever find out?

Some may say that this unfathomable mystery is thanks to the work of a monster. The Lusca, said to dwell in the deepest, darkest crevices of the sea, down blue holes and where the sun doesn't shine, could be the ultimate answer to this baffling mystery. Just off the coast of the Bahamas, it devours its unsuspecting prey and is gone in an instant. But is this the most logical explanation?

On the other hand, scientists argue that a more plausible reason is methane hydrate. Methane eruptions - also known as mud volcanoes - are explosions of frothy water that are extremely rapid, providing inadequate buoyancy for ships, and, as a result, causing them to sink; furthermore, this theory is still not proven to be true. What if something slightly less likely (yet still perfectly competent of happening) was the real reason?

Other people claim that a potential conclusion is time warps. Commonly known as time travel, this far-fetched theory unbelievably does have multiple pieces of evidence to

back it up. A man took off in his plane, ~~being~~ engulfed in a gigantic cloud of fog. Minutes later, the radar from the air tower read that he had gone 100 miles away. He insists that he woke up on a beach nowhere near where he was flying, and unless he flew at an incredibly high speed and crashed, we have to assume he was telling the truth.

It could be argued that one of the most comprehensible theories is electromagnetic pull. In this area of the sea, it is phenomenally strong, and resolves many unsolved problems. Take Christopher Columbus' compass for instance. As soon as he entered the Devil's Triangle, his compass, which was his soul guide, ~~was~~ malfunctioned. This could also explain Flight 19's notorious and tragic disappearance, perhaps causing the plane's engine or the crew's compass to break, forcing them to get lost and crash.

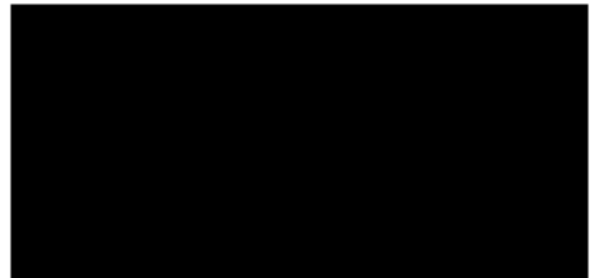
After considering the argument on both sides, from my perspective I believe that the cause of the disappearances is the electromagnetic pull. The deadly forces of Mother Nature are unstoppable. Some mysteries we just cannot solve.



**Piece C: a formal letter**

Context: in response to the coronation in the summer of 2023, pupils discussed how they would address the new king and were tasked to write to him using an appropriately formal register.

His Majesty The King  
Buckingham Palace  
London  
SW1A 1AA



Dear Sir,

I wish to take this opportunity to offer my heartfelt condolences and sympathy towards Your Majesty on the death of your beloved mother. The vivid memory of Her Majesty, Queen Elizabeth II, will remain deep within our hearts and minds forever. Her faithful service to our nation was an inspiration not just to those who lived under her reign, but all across the globe. While I was saddened to hear of her passing, I am adamant that your reign will be just as memorable.

It will be a privilege to witness only the second coronation ever to be televised. I was surprised to discover that Westminster Abbey has been the traditional location of coronations since the year 1066. It is truly remarkable that the ancient ceremony of crowning our monarch has been passed down through generations and is conducted today as it was hundreds of years ago.

I am honoured to send Your Majesty sincere congratulations on this historic occasion. I would like to convey my hopes and wishes that Your Majesty will have a prosperous reign in the knowledge that you will continue to contribute to the welfare of the British people and the many countries that you and Her Majesty the Queen Consort reign over.

I appreciate how much time and effort you have devoted to charitable causes during your life; I trust that you will expand on this work now that you have become King.

I have the honour to be, Sir, Your Majesty's humble and obedient servant.



Piece D: a narrative

Context: after studying the ways in which different writers create tension and build suspense in their writing, pupils were tasked to write a narrative based on the silent animation 'Alma'.

*Alma*

*Doom. Gloom. The only thing this city had ever known. A barren landscape, cursed with frost, the sun deep in hibernation. Towering houses rose up towards the never-ending void of snow in the sky, the snowflakes falling and leaving the grey-tiled rooftops and endless cobbled streets covered in a freezing coat. Buildings were plunged into darkness: not a single light shone from the cracked, grimy windows, thick layers of mist fogging them like a one-way mirror. A dark silhouette of a cathedral was just about visible through the sea of fog. Abandoned, deserted, desolate... all except one shop.*

*I skipped across the crunching snow, past weather-beaten missing posters that had been there as long as I could remember. They sent a shiver down my spine every time I came this way and today was no exception. I darted down alleyways past the charcoal black houses, the route I knew so well, and skidded to a halt as I approached the end of the avenue.*

*A lonely, eroded chalkboard hung on the side of the wall. Many names, some decades old, had been scrawled in white chalk. There seemed to be a space left just for me. I scratched my name over the dirty surface, 'Alma'. I pulled my crimson scarf down from my face and smiled. But just as I was about to turn on my heel and return to the safety of shelter, something creaked behind me.*

*I turned, curious as to what the noise was. A figure that seemed to look just like me - wide green eyes, messy blonde hair and the same dirty clothes - stood before me in the window of the shop opposite. The hairs on the back of my neck stood up. "Strange," I thought. Was I seeing a reflection? But as I moved, it didn't. Was I hallucinating? I crept across the ice, cautiously making my way towards it. As I neared, it dawned on me that I was face-to-face with a porcelain doll. I stood there, staring in awe for what seemed like hours. It seemed as though it was staring back at me, into my soul, my mind, searching my memories and my deepest, darkest secrets. This was a coincidence that couldn't be.*

*Trying to get a closer look, I wiped my mitten across the frost-covered window. What was going on? What was happening to me? Soulless eyes. A lifeless body. I glanced down at my ragged clothes. Every hem, every stitch was identical to this model replica of me.*

*When I looked back up, the doll was gone. It was almost as if it had vanished into thin air. Maybe all of it was in my imagination. Maybe I was crazy for thinking it was real. Maybe all I am is a fanciful orphan after all. Nothing special ever happens to me.*

Knowing I would regret it if I didn't, I shielded my eyes and peered through the glass. Emptiness was all I saw; emptiness was all I felt. I gathered a snowball in my trembling hands and threw it at the glass in frustration and stormed away.

An ominous creak of hinges made me stop dead in my tracks. I spun around as a rush of adrenaline flowed through my bones. The door was open just wide enough for me to slip through.

Someone was watching. Something was watching. My feet dragged me like a puppet on a string; like some sort of invisible force pulling me forward; like I was prey that a hunter was luring into their trap. The wind seemed to whistle louder and, as I tried to turn back, the door slammed... I was trapped.

Wide-eyed in shock, I inspected my surroundings. Dolls, rows upon rows of them, sat glaring at me. I could've sworn that one of them blinked. But, taking pride of place in the centre of the shop, standing on a red velvet cushion, was the doll that looked like me.

I inched towards it warily, wondering if my eyes were deceiving me. As I was reaching out my hands to grasp it, something whirred beneath me. At my feet, a small boy-doll on a bike was lying on his side, pedalling desperately. When I stood him up, he steered straight towards the door, trying in vain to escape.

When I turned to face my doll again, it was gone. Was I mistaken or was this thing alive? It couldn't be. It couldn't. I frantically searched all of the shelves, paying extra care not to miss out any of the figures as I skimmed them with my eyes. And there, just like that, my doll was sitting on the top shelf.

I clambered onto a musty sofa, pulling off one of my mittens and chucking it aside. I reached up. Up, up, up...

My fingertips brushed its skin and in that moment, my fate was sealed. Suddenly, it was as if my soul had been swallowed up into this figure, this thing, consuming every last breath from my body. I moved my eyes left and right, up and down. I wanted to shout, to run away, but I couldn't. My feet were glued to the shelf.

...

An auburn-haired girl came joyfully skipping down the street, pulling chalk out of her patched-up pocket, ready to write her name on the chalkboard at the end of the avenue.

Little did she know, she wasn't just writing her name. She was writing her fate.

### Piece E: a persuasive speech

Context: after exploring techniques used in persuasive speech writing, pupils decided to use information from a David Attenborough documentary as a springboard for writing their own speech.

Have you ever witnessed a majestic Macaw glide through the tree-tops of the rainforest? Have you ever watched a dolphin diving elegantly into the shimmering, sapphire ocean? Have you ever wondered how much longer these awe-inspiring marvels have left to thrive? Every day, more and more of these wonders are heartlessly destroyed. Ruining this planet has been our greatest mistake, every tree chopped down, every plastic bottle dropped ~~adding up to~~ sending our planet more and more into decline. We need to stop. We need to make a change.

\*Even now, ~~there~~ only 28% of the rain-forests in the world are left.

1/3 of the whole human population is dependent on forests, yet we still continue to ruthlessly wreck them.\* Scientists predict that in 76 years (if they ~~are~~ continued to be killed at the rate that they are) rainforests will be completely wiped out, completely extinct, completely demolished. But it has more than one effect. It affects millions of species of animals, many species of plants, trees and wildlife. It has an effect on us. So please, stand up not just for our environment, ~~our nature~~, but for ourselves as well. In this unique stage of world our history, everyday choices add up. We need to learn to work with nature rather than against it.

There are many deadly threats out there, but there is one that endlessly poisons Earth: climate change. Global warming increases the risk of more frequent - and heavier - rainfall, snowfall, and other precipitation. And as that risk increases, so too does the risk of flooding. Rising sea levels could impact 1 billion people by the year 2050, and experts think that by the end of

\*great  
devastation

the century, the ocean's waters could have risen up to 2 metres. This decade is the hottest the planet has seen in 125,000 years. In a mere 27 years the Arctic Ocean is expected to be ice-free. I imagine the ~~exhaustion~~<sup>\*</sup> of the walrus, polar bears and many other animals as they observe their habitat slowly melting, their only rest after never-ending hours of ~~stamina~~ swimming gone forever. How would you feel watching your home disappear in front of your very own eyes?

In just under a decade, our actions will be irreversible. That may seem a colossal amount of time to you; really, it isn't. Even if you are small you can make a massive difference, even if it is just swapping a piece of plastic for a more sustainable choice.

### Piece F: a short narrative including dialogue

Context: pupils examined how writers use dialogue to advance plot and describe character and were tasked to write their own piece using dialogue. Pupil B wrote a short narrative which uses dialogue to provide the 'back story' to Piece A, explaining the context of the voyage and the narrator's motivation.

I left my lodgings at dusk, making my way down the cobbled street towards the harbour. One last look before nightfall. Her mast stood tall against the darkening sky. My ship. A feeling of joy washed over me. My ship!

Pushing my way into the inn, I was greeted warmly.

"Here he is at last!" shouted the captain, glass raised. "Let's drink to his first voyage!"

"To his first voyage!" cried my crewmates.

"Now lads," said the captain, "Drink up! We sail at dawn."

The first mate passed me a steaming bowl of stew.

"Eat up! It'll be your last meal on dry land for a long long ~~while~~ while." He patted my shoulder kindly and turned to leave with the others.

I sat down by the warm fire to eat. And that's where he found me. The old sailor who warned me. The warning I ignored. Sitting heavily in the chair opposite, he fixed me with his haunted eyes and told me a tale that made my blood run cold. The story of the monster of the deep.

"So don't you go there lad. Save yourself. Pack your bags and return to your mother," he growled.

"B... b... but sir, I must," I stuttered. "I've wanted this for as long as I can remember. My mother needs me to go..."

"Then you are like the rest of those fools," he snarled, "destined to never return. Never to be heard of again."

"No sir," I got up from my chair. "I will go. I must go."

"Boy!" I heard him cry as I left the inn. But I didn't turn back. I would not listen. I wanted to sail. I needed to sail.

I should have listened. I know that now.