

Working Towards Writing in KS2

2023-24

Standardisation

Exercise 1

Pupil A

This collection includes:

- a newspaper report
- a discussion
- a mythical narrative
- a non-chronological report
- an adventure narrative

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

The pupil can write for a range of purposes

Across the collection, Pupil A demonstrates the ability to adapt their writing to purpose, following some of the conventions of their chosen text type and selecting some language structures and vocabulary appropriate to their writing intent. Their collection includes a newspaper report based on David Wiesner's wordless picture book 'Tuesday', a discussion around home-schooling, and a non-chronological report on sloths. There are two narrative pieces: a retelling of a myth, Orpheus in the Underworld, and a description of a plane crash inspired by Katherine Rundell's book, 'The Explorer'.

Piece A, the newspaper report, includes a simple headline (*Mysterious Tuesday*) and a brief introduction to the 'mystery' to attract attention and hook the reader in. The 'strange happenings' the writer selects from the source material are engagingly 'fishy' and reported simply in the simple past and progressive past tenses. Adverbial phrases explain the chronology of the night's events (*at 9:00 pm sharp on Tuesday evening... between 9:00 - 9:20... at approximately 1:00 am*), and ongoing and current states are expressed in the present tense (*Eyewitness Tommy Jenner, 18, has independent ideas... This is a very unusual investigation, we urge...*). A quote from an eyewitness provides interest and a possible explanation for the 'mystery', and the piece concludes with an opinion and a caution (*This is a very unusual investigation, we urge people to remain vigilant at all times and to report any incident to our local police.*).

While the writer adopts an informal register for the eyewitness (*"I was getting a late-night snack..."*), an appropriate formal register is largely sustained across the rest of the piece through some use of the passive voice (*were found... were reported*) and some formal phrasing (*Police received the first report... in the Berry street area of the town*) and vocabulary (*independently... incident... investigation... vigilant*). Noun phrases provide some detail (*the first report of fishy activity... the strange tapping on the window... A middle aged woman... a problem with her tv... green figures speeding across the sky*).

The subject under discussion in piece B is set out in its title, 'Should children be home-schooled?'. The writer opens the piece with a definition of home-schooling, contrasting it to 'state' and 'public school' education, to support reader understanding. They demonstrate awareness of the conventions of the discursive form in their inclusion of both the pros and cons of home-schooling and in their attempt to present a concluding opinion. The content is relevant to the topic and subject-specific vocabulary provides detail (*attend a school funded by the government... isolated... social skills... majority of children*).

Language typical of formal discussion texts is used to introduce the different views on home-schooling (*Firstly, it is clear that... However,... On the other hand,... In conclusion,*), and some use of the passive form supports the formal tone (*when a child is taught... children will be protected... children will be isolated*). The present tense is used to describe how things are (*it is clear that... children are home-schooled... parents know their children... parents aren't teachers*), and modal verbs are deployed to suggest possible futures, although only sometimes successfully (*Children won't find it as challenging ... Children can spend more time... children wouldn't be forced to do things*). There are a few successful attempts to expand discussion points using multi-clause sentences, and these sometimes include non-finite clauses (*Children won't find it as challenging to learn simple subjects*).

The final non-fiction piece in the collection, piece D, the non-chronological report on sloths, follows a conventional structure. An introduction is followed by sections on appearance, habitat, diet and additional points of interest. The introduction to the piece attempts to engage the reader with some salient points (*unique animals that sleep for 15 hours a day... only coming down one time per week to relive themselves... critically endangered*) and direct address (*If you want to find out more about our furry friends read on.*). The information provided in the body of the report is relevant and interesting, although not always presented under the correct heading. The vocabulary selected is appropriate and often precise (*species, solitary, habitat, located, diet, predators, nutritious, threatened*), and noun and adverbial phrases provide detail (*unique animals... furry friends ... majority of their time... tropical rainforest... critically endangered... threatened by habitat loss... in the canopy... one baby per year*). A few choices are less successful (*a very impressive passion in swimming*) or inaccurate (*the maned sloth is venerable... for their lifecycle*). Information is presented simply using some accurate structures, including relative clauses (*Sloths are unique animals that sleep for 15 hours a day!*) and non-finite clauses (*They live in trees to protect themselves from predators.*).

In piece C, the retelling of an Ancient Greek myth, Pupil A demonstrates their ability to adapt their writing to the narrative form, opening the piece with descriptions of the spooky setting and Orpheus' experiences which aim to hook the reader and build tension. These are followed by an account of the hero's arrival in the underworld and the plot is explained and advanced through the subsequent dialogue between Orpheus and the gods. A variety of structures is used to narrate, including multi-clause sentences (*Orpheus was getting closer and closer to somewhere as cold as a snow storm; he was freezing... When Orpheus finally got to the underworld, he begged the Gods to let his girlfriend go free from Hades.*) and noun and adverbial phrases (*something or someone behind him... the most terrifying thing ever... a quick glance... closer and closer... in the land of living for eternity*). There are some attempts to use storytelling language (*On hearing this wonderful news...*), although this is not always successful (*Sooner or later he was told that he can have...*), and the end of the story lacks clarity.

In the second narrative, piece E, the opening to an adventure story based on Katherine Rundell's book 'The Explorer', Pupil A demonstrates an understanding of the adventure genre. The scene is set, and the beautiful view from the plane and the characters within it are described in detail before the mood of the piece shifts from excitement to fear (*All of a sudden, the pilot started to make a sound... The plane went from side to side shifting it to disaster.*). Longer descriptive sentences (*The view from the plane was amazing, it was mossy green and next to the grassy green trees was a waterfall as blue as the sky following the shivering river.*) give way to shorter ones expressing desperation and danger (*The pilot wasn't breathing.*). Ellipses are used to build tension (*so he went to investigate...*). The children's panic is evident in their brief dialogue, and Fred's frantic efforts to save the plane are well described using some punchy phrasing, including a simile (*Fred decided to do something and fast, and he had no choice. He grabbed the control pannel but it was too late; the plane went straight down like a rock*). The story ends on a cliffhanger (*It all went black.*)

Although some errors in punctuation and tense reduce the effectiveness of a few otherwise engaging sentences (*The little boy is about five or four, he has dirty blonde hair and cries when he doesn't get his way clining to his sister who looked about ten and had brown hair.*), this is one of the more coherent pieces in this collection. Narrative coherence is achieved through repeated references to the plane's movement which describe the gradual loss of control as it moves from shaking 'like a cold polar bear', to lurching 'from side to side' and 'shaking aggressively' before falling 'straight down like a rock'. Reader understanding and engagement is further enhanced through regular insights into the thoughts and feelings of the main protagonist, Fred.

The pupil can use paragraphs to organise ideas

Pupil A can organise ideas, events and information logically into paragraphs in both the fiction and non-fiction writing in this collection, although the information in piece D, the report on sloths, is not as well-organised as the information in the other pieces.

In the newspaper report, piece A, information is grouped appropriately into paragraphs, each with a distinct purpose, and this supports overall coherence. Paragraph one introduces the mystery and paragraph two reports the events. A third paragraph elaborates through a quote from an eyewitness, and the final paragraph offers an opinion and concludes with a caution (*we urge the public to remain vigilant...*).

Following an introduction, the ideas in the home-schooling discussion piece, piece B, are grouped into paragraphs focusing on different aspects of the issue: the benefits to children, the position of parents and the impact of home-schooling on children's social skills and well-being. The final paragraph contains the writer's concluding point. The ideas contained within each of the first three paragraphs are logically grouped. However, the pupil is not able to manipulate language to successfully communicate their ideas as clearly in the last three paragraphs (*children will be isolated at home following along with no freinds*), and the piece is less coherent overall as a result.

In the retelling of the Orpheus myth, piece C, the events of the narrative are organised chronologically in paragraphs. The first describes Orpheus' approach to the underworld, and the second his arrival and interaction with the gods. In the third paragraph, Orpheus sets out to return to the 'land of the living', and the mistake which leads to the loss of Eurydice is described in the final paragraph.

In the non-chronological report, piece D, appropriate sub-headings indicate the intended content of each paragraph: 'Appearance', 'Diet' and 'Habitat'. However, the information is not always correctly organised across the report, making paragraphing less successful in this piece. For example, details related to appearance are included in the introduction (*They have long legs, stumpy tails and round heads...*), and more general information about the species is recorded in the 'Appearance' section (*Sloths are adorable animals that live in tree tops ... They're a few different species...*).

In the final piece in the collection, piece E, the writer splits the opening of the adventure story into two paragraphs at the editing stage, separating the description of the plane from the description of the characters. The pilot's sudden collapse and the children's attempts to rouse him are detailed in a third paragraph, and Fred's desperate attempts to take the control in a fourth and final paragraph.

The pupil can, in narratives, describe settings and characters

In the two narrative pieces, Pupil A demonstrates an awareness of the reader in their detailed descriptions of settings and characters. These include a variety of descriptive techniques including the use of expanded noun phrases and similes, and using the senses to describe. Dialogue is also included, but not always successfully handled.

In their description of the underworld in the Orpheus myth, piece C, Pupil A attempts to give the reader a sense of place and, by describing the hero's response to it, to build tension. Hades is described through noun phrases and similes (*the gloomy dark hall way... as cold as a snow storm... all grey like he was at a funeral*). Orpheus' senses are assailed (*his heart was pounding... he was freezing... He thought he heard something or someone behind him but he didn't dare turn around or move... [he] couldn't believe his eyes...*). What it is that Orpheus eventually sees is revealed slowly through deliberately fragmentary sentences containing some apt vocabulary (*gruesome... spirt flowing...*) and separated by ellipses. The effectiveness of this description is, however, reduced by a few poor choices. Nevertheless, some elements of character, such as Orpheus' brave and loving nature and the gods' power and empathy, are communicated through the descriptions of their interaction (*The gods were touched by that sentense how Orpheus was willing to risk his life to save his girlfriend...*).

In the second narrative, piece E, the writer opens with a description of the plane and the view below. Figurative language, including alliteration, similes and personification, contrasts the peaceful external setting with the inside of the plane (*grassy green trees... a waterfall as blue as the sky... shivering river... The engine was gasping for air... shook like a cold polar bear*) in an attempt to foreshadow the drama to come. Fred's mixed feelings of excitement and fear are also described (*anxious like a soldier scared for war*), and further insights into his character are provided across the piece as he reacts to unfolding events. The other characters are introduced in the second paragraph, and noun and adverbial phrases are used to add interest (*dirty blonde hair... blonde bleached hair with pink highlights... clining to his sister... glued to her phone*). Although details of the children's ages and appearance dominate these descriptions, the writer is sometimes successful at revealing character through behaviour (*cries when he doesn't get his way... glued to her phone*). The overall effectiveness of this second paragraph is, however, reduced by errors in tense and punctuation (*The little boy is... Lastly, the picky teen girl who was defenitly 15!, Who had blonde bleached hair with pink highlights and was glued to her phone.*).

The writer demonstrates elements of the standard above in their handling of the shift in atmosphere which results from the pilot's collapse, and they make good attempts to build tension (*All of a sudden, It souded like he couldn't breathe...The plane went from side to side*). The children's terror is evident in their brief frantic dialogue (*"Grab the controls!" shouted lila, "If you don't you're gonna get us killed!" con shericked.*) and Fred's bravery is clear from his actions (*Fred decided to do something and fast... He grabed the control pannel*).

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

Pupil A uses a combination of linguistic and graphic devices to structure their non-fiction writing to support the reader. Time adverbials provide effective structure to the newspaper report, piece A, and support reader understanding of the chronology of events (*Yesterday morning ...on Teusday evening... at 9:00pm sharp... approximately 1:00 am*). Adverbial phrases are also generally successfully used to guide the reader through the arguments for and against home-schooling in piece B (*Firstly...However... Although...*), with occasional imprecise use (*On the other hand, state schools...*).

Piece A includes a newspaper headline (*Mysterious Tuesday*) and the discussion piece,

Piece B, a heading in the form of a question (*Should children be home-schooled?*). Following the main heading, 'Sloths', subheadings are used to direct the reader to the different sections of the non-chronological report, piece D, (*Appearance... Habitat... Diet*) and additional facts are included as bullet points under the subheading 'Did you know?'. The bullet points are not, however, always correctly punctuated.

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

Evidence across the collection meets the standard, for example:

capital letters, full stops, question marks and exclamation marks to demarcate sentences

- *An old lady reported her washing was missing between 9:00-9:20.* (piece A)
- *Should children be home-schooled?* (piece B)
- *"Grab the controls!"* (piece E)
- *"If you don't you're gonna get us killed!"* (piece E)

commas for lists

- *they have long legs, stumpy tails and round heads...* (piece D)
- *They eat leaves, twigs and bugs.* (piece D)

apostrophes for contraction and possession

- *aren't... don't... wouldn't* (piece B)
- *couldn't... she's... didn't... wasn't... there's* (piece C)
- *Eurydice's spirit* (piece C)

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

Spelling of the year 3/year 4 words included in Pupil A's writing is mostly accurate across the collection, and some of the year 5/year 6 words used are also correct.

Evidence for the correct spelling of the year 3/year 4 words meets the standard. For example:

- *strange... woman* (piece A)
- *although... learn... importantly [important]* (piece B)
- *through... disappear... thought... heard... continuing [continue]... believe* (piece C)
- *although* (piece D)
- *breathe... decided... straight* (piece E)

Evidence for the correct spelling of the year 5/year 6 words meets the standard. For example:

- *government* (piece B)
- *bruises... soldier... disaster [disastrous]* (piece E)

The pupil can write legibly

Across the collection, the handwriting is legible. The handwriting in piece A is sometimes joined and it is legible. It is more consistently joined in piece B, and again generally legible, although it is a little small, and capital letters are not always distinct from lower case letters. In pieces C, D and E, the handwriting is joined and legible, if still small, and capital letters are more consistently sized and can be more easily distinguished from lower case letters.

Why is the collection not awarded the higher standard?

The collection is not awarded the higher standard as there is insufficient evidence to support the statements which describe the expected standard.

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

Pupil A can adapt their writing to purpose and follow some of the conventions of the different forms of writing included in this collection. Some language choices demonstrate an awareness of the audience. The appeal to the reader in the newspaper report, piece A, is a good example of this (*we urge the public to remain vigilant at all times and to report any incident to our local police...*). However, choices are not always appropriate for purpose or accurately deployed, and these lapses impact reader understanding and engagement and undermine the overall effectiveness of the writing. For example, in piece C, errors in word use fail to convey the writer's intended meaning to their audience and weaken the narrative (*she makes me raidant... Orpheus cheered all because he showed the symbol of love... so he carried on continuing his journey*). In piece B, the discussion text, some lapses in formality reduce the intended authority of the piece (*millions of reasons... their kids... wouldn't... aren't... don't*), and reader understanding is impacted by imprecise word choices (*On the other hand, children will be isolated at home following along with no freinds or other relaships.*).

Opportunities to develop description or information for the reader are also sometimes missed in the non-fiction writing in this collection. For example, in piece A, the newspaper report, while the key events of the night are recorded, there is little further elaboration (*An old lady reported her washing was missing between 9:00 - 9:20.*). In piece B, the discussion, the writer does not always expand the points raised, thus missing opportunities to extend reader understanding (*However, parents have to give up their jobs to teach their kids. Parents aren't teachers so it will be hard to pass exams. Parents don't know what to do on a daily basics.*).

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

Pupil A can write in detail when writing descriptive narratives. However, imprecise language choices, a tendency to overwrite and lapses in control of content prevent their good efforts from attaining the expected standard. In the Greek myth, piece C, for example, some attempts to use figurative language are unsuited to the cold and spooky atmosphere aimed for (*His heart was pounding like a hopping bunny on a summer day*) or are imprecise (*a spirt flowing around like a phantom*). A tendency to overwrite also reduces the intended effect (*until he saw the most terrerfing thing ever... it was only the most gruesome... there was a spirt flowing around like a phantom.*). In piece E, the shift in atmosphere from excitement to terror is quite well-handled through the use of some appropriately short sentences (*All of a sudden, the pilot started to make a sound.*). However, lapses in control in longer sentences reduce the effect of this otherwise atmospheric piece (*Making the children fly, across the plane and hit the wall hard making them have bruises all over there body.*).

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

Pupil A makes good efforts to integrate dialogue in the Orpheus myth (piece C) and it is often accurately punctuated, although there are errors in the reporting clauses (*climed [claimed]*). Orpheus's love and bravery and the gods' power and empathy are conveyed. However, imprecise word choices reduce the overall effectiveness of the dialogue (*she makes me raidant... impolite actions... what-ever... Orpheus cheered all*). Moreover, a crucial part of the story, namely the gods' stipulation that the hero must not look back when leaving Hades, is not successfully communicated, making the end of the story confusing. The simple dialogue in piece E, the adventure story, conveys the children's panic and advances the plot (*"Are you alive?"... "Grab the controls!"... "If you don't, you're gonna get us killed!"*). The writer does not, however, use this dialogue to expand earlier character descriptions.

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

Pupil A often uses vocabulary and grammatical structures appropriate to the forms of writing in this collection. For example, there is some use of the passive voice in the formal report, piece A, (*were found... were reported*) and modal verbs in the discussion text, piece B, (*children wouldn't be forced to do things they don't want to*). However, their ability to use vocabulary and structures appropriately and with control is inconsistent. This means they are not always able to manipulate language to convey ideas and information successfully, especially in longer sentences. For example, in the discussion, piece B, the writer's attempt to use subordination in their concluding summary is unsuccessful (*...the marjoraty of children attend school to have an reputation even if it provoks strong opinions to other peers*). In piece D, the report on sloths, vocabulary and tense choices in a relative clause reduce the clarity of the explanation (*Their leaf deit isn't very nutritious, so they don't get much energy from it, which will be a reason for their lifcycle. [which explains their lifestyle]*).

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

While there is some evidence that Pupil A is beginning to use cohesive devices, opportunities to build cohesion are often missed. For example, in the argument piece, piece B, cohesion across paragraphs is supported by the use of adverbs presenting different views (*Firstly... However*), but a lack of pronouns and synonyms results in list-like passages (*children are... Children won't... Children can... parents have... Parents aren't... Parents don't*). The repetition of 'they', 'they're', 'their', and errors with these homophones, also impacts flow in piece D, the report on sloths. Pronouns are used more successfully in the narrative writing, for example, in piece , (*Orpheus grabed his things and carried on his journey. Sooner or later he was told that he can have his...*), and in piece E, (*Fred decided to do something and fast, and he had no choice. He grabed the control pannel...*). However, the use of pronouns is inconsistent in these pieces (*Fred went... Fred was shaking... Fred kept trying...*).

Adverbial phrases of time and place are successfully used to build cohesion across paragraphs in piece A, the newspaper report, and piece C, the myth, (*Yesterday morning... 9:00pm sharp on Tuesday evening... When Orpheus finally got to the underworld... Eventually, he had made it all the way to river styx*). In piece E, the adventure story, thematic cohesion is achieved through repeated references to the movement of the plane and to Fred's emotions across the piece. However, a predominance of single clause sentences, for example in piece A, and run on sentences and missing conjunctions throughout the collection, including in pieces A and C, undermine cohesion within paragraphs and sentences (*A middle aged woman reported that there was a problem with her tv at approximately 1:00 am, apperantly it was turning on and off independently... The gods were touched by that sentense how Orpheus was willing to risk his life*).

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

Pupil A can use present and past tenses and future forms, and sometimes successfully manage tense changes within a piece. The past tense is used successfully in piece A, the newspaper report, for example, and there is a well-managed transfer to the present tense when appropriate (*Police received... I was gettin a late night snack... This is a very unusual investigation...*). However, there are several lapses in correct tense use across the collection and these often impact effectiveness and sense. In piece E, for example, inconsistent tenses detract from the descriptions of the children on the plane (*The little boy is about five or four, he has dirty blonde hair and cries when he doesn't get his way clining to his sister who looked about ten and had brown hair*). Attempts to use modal verbs to express future possibilities are inconsistent in the piece on home-schooling, piece B, (*Parents have to give up their jobs... Although children will be protected from bullying, children wouldn't be forced to do things... children will be extremly Lonley and wouldn't know how to share*). The unsuccessful manipulation of tenses at the end of the myth, piece C, reduces the clarity of the narrative and reader understanding (*He was going to see his Eurydice but he wasn't allowed to look at her or else she will disappear but he couldn't bare it he took a quick glance at her and thought nothing will happen but as soon as he looked at her, she faided away forever*).

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

Pupil A uses the range of punctuation taught at key stage 2 and this punctuation is sometimes deployed accurately. However, run-on sentences and missing punctuation indicate that their ability to construct and punctuate multi-clause sentences is insecure, and these errors often impact sense. For this reason, the collection does not meet this statement in full.

Examples of lapses in punctuation which impact sense include the opening sentence in piece A, the newspaper report, (*Yesterday morning, lilly-pads were found all over the town of Wellsberry, strange happenings were reported on Teusday evening.*). There are further examples in the non-chronological report, piece D, (*Sloths are adorable animals that live in tree tops although their eye sight and hearing isn't the best they always mange to protect themselves... .. They're a few different species altogether there is 6 of sloths...*). In the myth, piece C, the lack of punctuation reduces the effectiveness of the denouement of the narrative (*He was going to see his Eurydice but he wasn't allowed to look at her or else she will disappear but he couldn't bare it he took a quick glance at her and thought nothing will happen but as soon as he looked at her, she faided away forever.*). Errors in punctuation also reduce the impact of the climax of the adventure story, piece E, (*He grabed the control pannel but it was too late: the plane went straight down like a rock. Making the children fly, across the plane and hit the wall hard making them have bruises all over there body.*). 11

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

Spelling is inconsistent across the collection and the many errors include errors in common words such as the homophones 'there, they're and their' and in some year 5/year 6 words (*apperantly, defenitly*). While the writer often chooses ambitious vocabulary, only some of this is accurate, for example in piece A (*approximately, independently, investigation, vigilant*). Other errors (*activaty, incedent*) indicate that Pupil A is not consistently checking words in a dictionary.

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

After piece A, the handwriting across the collection is usually joined and legible, if rather small.

Piece A: a newspaper report

Context: after discussing key features of newspaper reports in class, pupils were provided with the wordless book 'Tuesday' by David Wiesner and tasked to write a newspaper report about some of the events in that story.

Mysterious Tuesday

Yesterday morning, lily-pads were found all over the town of Wellsberry, strange happenings were reported on Tuesday evening. That seems to be a mystery upon the town...

Police received the first report of fishy activity at 9:00pm sharp on Tuesday evening. In ^{the} Perry street area of the town, the strange tapping on the window. An old lady reported her washing was missing between 9:00 - 9:20. A middle aged woman reported that there was a problem with her tv at approximately 1:00 am, apparently it was turning on and off independently.

Eye witness Tommy Jenner, 18, has independent ideas about what happened: "I was gettin a late - night snack when I faintly saw green figures speeding across the sky"

This is a very unusual investigation, we urge the public to remain vigilant at all times and to report any incident to our local police.

Piece B: a discussion

Context: after reading 'Skellig' by David Almond, in which one of the characters is home-schooled, pupils wrote a discussion text about home-schooling.

Should children be home-schooled?

Home-schooling is when a child is taught in their local home by their parents. On the other hand, state schools is when children attend a school funded by the government. Lastly, public schools is when parents pay a lot of money for their child to go to school.

Firstly, it is clear that there are millions of reasons why children are home-schooled; parents know their children most and know how to deal with them. Children won't find it as challenging to learn simple subjects. Children can spend more time with family and do more activities/sports.

However, parents have to give up their jobs to teach their kids. Parents aren't teachers so it will be hard to pass exams. Parents don't know what to do on a daily basis.

Although children will be protected from bullying, children wouldn't be forced to do things they don't want to. Parents know how to make things easier for their child to understand it better.

On the other hand, children will be isolated at home following along with no friends or other relationships. Most importantly, social skills, children will be extremely lonely and wouldn't know how to share.

In conclusion, the majority of children attend school to have a reputation even if it provokes strong opinions to other peers.

Piece C: a mythical narrative

Context: after reading Marcia Williams' 'Greek Myths', pupils selected a myth to retell in their own words. Pupil A chose to write the story of Orpheus' ill-fated attempt to rescue his beloved Eurydice from Hades, the underworld.

Orpheus approached the gloomy dark hall way, that made him shiver through his body. His heart was pounding like a hopping bunny on a summer day. Orpheus was getting closer and closer to somewhere as cold as a snow storm; he was freezing. When he looked around, it was all grey like he was at a funeral. He thought he heard something or someone behind him but he didn't dare turn around or move, until he saw the most terrifying thing ever... it was only the most gruesome... there was a spirits flowing around like a phantom. Orpheus couldn't believe his eyes... he couldn't believe he saw *Ghosts!*

When Orpheus finally got to the underworld, he begged the Gods to let his girlfriend go free from Hades. "Please! she makes me radiant, she's my world!" The Gods were intrigued. "And why shall we set her free?" cried the Gods. "Because she will never hurt a soul," he said with butterflies. The gods were touched by that sentence how Orpheus was willing to risk his life to save his girlfriend. "We will set her free." Orpheus cheered all because he showed the symbol of love. "But there's one condition you must never show rude or impolite actions ever... again!" the Gods barked. Orpheus said, "what - ever I will do anything."

On ~~his~~ hearing this wonderful news, Ophius grabbed his things and carried on his journey. Sooner or later he was told that he can have his lover Eurydice's spirit behind him. So he ~~carried~~ on continuing his journey back to the land of living so he can see Eurydice.

Eventually, he had made it all the way to river styx. This was the end of his journey. He was going to see his Eurydice but he wasn't allowed to look at her

or else she will disappear but he couldn't bare it he took a quick glance at her and thought nothing will happen but as soon as he looked at her, she faded away forever. Eurydice was stuck in the land of living for eternity.

Piece D: a non-chronological report

Context: as part of their work on the Amazon, pupils explored the features of non-chronological reports. They each chose and researched an Amazonian animal species to write about, pupil A chose sloths.

Sloths

Sloths are unique animals that sleep for 15 hours a day! They have long legs, stumpy tails and round heads; they have a very impressive passion in swimming. They spend the majority of their time in the canopy only coming down one time per week to relieve themselves. The pygmy sloth is critically endangered and the maned sloth is venerable. If you want to find out more about our furry friends read on.

Appearance

Sloths are adorable animals that live in tree tops although their eye sight and hearing isn't the best they always manage to protect themselves. They're a few different species altogether there is 6 of sloths: pygmy, three-toed sloth, maned sloth, pale-throated sloth, brown-throated sloth, Linnaeus's two-toed sloth, hoffman's two-toed sloth. Their extremely slow. They have low metabolic rate. They are solitary animals that grow to 26-27 inches tall.

Habitat

Most sloths are located in Brazil and Panama and live in central and South American tropical rainforest. They live in trees to protect themselves from predators. Their home is safe for them.

Diet

Their leaf diet isn't very nutritious, so they don't get much energy from it, which will be a reason for their lifecycle. They eat leaves, twigs and bugs.

Did you know?

Did you know six species are threatened by habitat loss?

• Sloths travel 4 yards per day less than half a football field

• female sloths give birth to one baby per year ②

Piece E: an adventure narrative

Context: as part of their work on the Amazon, pupils watched videos of the rainforest and read 'The Explorer' by Katherine Rundell. They then rewrote the opening of the book.

The engine was gasping for air; the plane shook like a cold polar bear. Fred was anxious like a soldier scared for war, but he was excited for landing.

The view from the plane was amazing, it was mossy green and next to the grassy green trees was a waterfall as blue as the sky following the shimmering river. There were four children in the plane, there were two boys and two girls. The teen boy looked 15 or 14, he had brown hair and was wearing a cricket uniform. The little boy is about five or four, he has dirty blonde hair and ^{is} crying when he doesn't get his way clinging to his sister who looked ^{about} ten and had brown hair. She wore jeans and a pink top, with flowers on it. Lastly, the pretty teen girl who was definitely 15, who had blonde bleached hair with pink highlights and was glued to her phone.

All of a sudden, the pilot started to make a sound. It sounded like he couldn't breathe, as if he was having a panic attack. The plane went from side to side shifting it to disaster. Fred woke up to the plane shaking aggressively. So he went to investigate... (Fred went to the control

room where the pilot was when he saw something unspeakable) The pilot wasn't breathing. Fred was shaking him trying to wake him up, "Come on wake up!" "Are you alive?" Fred kept trying and looking out the window, "Grab the controls!" Shouted Max, "If you don't you're gonna get us killed!" Con shrieked. (Max cried)

Fred decided to do something and fast, and he had no choice. He grabbed the control panel but it was too late: the plane went straight down like a rock.

Making the children fly, across the plane and hit the wall hard making them have bruises all over their bodies. "Ahhhhhh" They all screamed. Then it all went black.

Exercise 2

Pupil B

This collection includes:

- a fact file
- a radio advert
- a narrative
- a narrative
- a balanced argument

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

The pupil can write for a range of purposes

Across the collection, there is evidence of writing for a range of purposes. The fact file on bush babies, piece A, part of work focused on the Amazon Rainforest, provides information drawn from the pupil's research. Piece B is the script for a radio advert, aimed at persuading families to host evacuees during the Second World War. The wartime evacuation of children is also the focus of the balanced argument, piece E, which presents factual information and points for and against the policy. The 2 narrative pieces in the collection evoke contrasting worlds, both drawing on fiction texts. In piece D, following on from a reading of 'Goodnight Mr Tom' by Michelle Magorian, the pupil constructs a first-person narrative from the point of view of an evacuee, continuing the wartime theme. The stimulus for piece C is 'Gorilla Dawn' by Gill Lewis, set in the Congo, with the pupil continuing events from the opening chapters in the voice of the main character, Imara.

The informative purpose of the bush baby fact file, piece A, is fulfilled through a series of subsections, briefly spanning the key details about the subject (*Common Name... Scientific name... Size... Weight*), followed by some more expanded explanation (*Introduction... Habitat... Appearance*). The present tense is maintained and vocabulary is appropriate to the field, incorporating some scientific and technical language (*Galilaeae... Galagos... primates... nagapies... Habitat... hind legs*), along with appropriate numerical details (*16 years... 773mm... 57 ounces*). The piece includes objective, more formal approaches to the information, evidenced through some expanded noun phrases (*at least 20 species... bat-like positions*), though included details are confusing at times (*brown, yellowish to reddish-brown or grey-coloured soft, woolly fur*). Information is also supported through explanatory clauses (*that live in trees... because they sleep... if kept alone... due to their small structure*).

In the radio advert, piece B, the pupil adopts an enthusiastic, sometimes impassioned voice to persuade families of the benefits of welcoming an evacuee into their home, demonstrating an awareness of the purpose of the piece. The context of the Second World War, drawn from classroom work, is captured through direct second-person address, aimed at evoking sympathy, guilt and provoking action (*Families of Britain... Support your country... Could you provide a loving home for a helpless child?... thousands of children. In dangerous London, who need you-Now!*). The piece also gives some information for potential hosts (*If you choose to foster, your evacuee will come with their own clothes...*) and presents potential advantages (*They could provide an extra pair of hands...*). The present tense is maintained, as appropriate to the advert, with a shift to outline what hosting will entail (*will come with their own clothes*), and modal verbs also contribute to the persuasion and explanation (*they might need... They could... he might*).

Building on this historical focus, the balanced argument, piece E, addresses the question, 'Was evacuating children during World War Two the right or wrong thing to do?', with the pupil demonstrating they have grasped the aim of providing evidence to serve opposing views. A formal, third-person voice is established to communicate relevant details, with vocabulary reflecting this (*During 1941... society... bombing in the Blitz... citizens were at*

risk... childrens well-being declined... the Government). Some passive verb forms support the impersonal style (*parents were forced... London was suffering... families were separated*), as do generalised subjects (*parents... society... critics... evacuees... poeple*). Multi-clause sentences are also used appropriately at times to manage the expansion of details and reasons (*Although society accepts...critics argue ... Many poeple have proved that...which no child should*). The pupil maintains the past tense in handling the historical context, while also successfully using the present tense for current perspectives on events, including the present perfect (*society accepts... critics argue.. Evidence suggests... have proved that*). At times, structures end awkwardly (*homesickness and isolation led to depression, which no child should have.*) and the final sentence aims to summarise but creates a confused ending (*In conculsion, on the other hand,...*). Overall, however, the pupil writes to meet purpose and shows some developing confidence in establishing register and utilising grammatical features in support of this.

In the 2 narratives, the pupil depicts situations convincingly, conveying events and giving a sense of a main protagonist. In the piece focusing on Imara's experience in the rainforest, piece C, the third-person, past-tense narration captures her situation and movements, supported by some precise vocabulary choices (*squinted... waded... intertvined... clambered*). Some conventional markers of story events are included (*her stomach churing at the thought... All of a sudden...*) and brief dialogue punctuates action. For readers unfamiliar with the stimulus text, the precise situation and the roles of the characters (*Rat,the blackmamba*) remain unclear, though this is in keeping with the task of continuing an existing narrative.

The first-person narrative of an evacuee's experience, piece D, is similarly rooted in story convention (*The day had finally arived... Suddenly...With my heart beating out of my chest...*), providing the reader with a generally clear sense of events and with insights into the protagonist's state of mind. The past tense is dominant, with mainly appropriate handling of the movement from narration to internal monologue (*This was it. Would anyone want me? With my heart beating...I took a deep breath*). At times, the pupil uses the first-person plural to convey the collective experience of the evacuees (*as we left appreshensiveness filled ar bodies*), but this leads to a little confusion (*would we be wanted when I got there?*). Errors in constructions also detract from the effect occasionally (*And people say good bye to my mum... Where I was going?*). However, the piece builds effectively to a moment of tension and leaves the reader uncertain about the narrator's fate.

The pupil can use paragraphs to organise ideas

Across the collection, the pupil demonstrates an understanding of how paragraphs can organise related ideas and events. The radio advert, piece B, consists of 3 paragraphs, with the first paragraph beginning with a clear and direct indication of the focus of the advert (*Families of Britain. Do you want to Support your country in the war?*), followed by points which set out and reinforce the message (*provide a loving home... need you-Now!*). The second paragraph focuses on positive reasons for hosting an evacuee, using a conditional to introduce this (*If you choose to foster...*) and linking ideas through pronouns (*evacuee...their...they*). It ends with a sentence that moves on to the needs of the child (*he needs to get used to you because...*) but the shift of focus here, along with the change to a singular pronoun (*he*), creates some dissonance. The final paragraph continues this focus on an individual evacuee, but with its further shift to the personal experience of the 'narrator' of the advert (*The child that has come to live with our family...*), it leaves the advert without a clear final message.

The balanced argument, piece E, is organised through a series of paragraphs which take the reader through the opposing perspectives on the question. The opening paragraph summarises the question and points the reader onward to what is to come (*Although society accepts this...critics argue that...Let's look at the facts.*). The second paragraph explains the situation, providing factual information (*During 1941... citizens were at risk*) and linking points through conjunctions and adverbs to signal cause (*due to...*), consequence (*therefore...*) and related information (*In addition...*). Negative aspects of evacuation appear in paragraph 3, with appropriate introduction of this change (*On the other hand, critics argue...*), and with pronouns supporting cohesion (*this resulted in...*). Paragraph 4 continues this focus (*In addition some families...*) and highlights 'childrens well-being' in particular through a focus on domestic chores (*hard labour*) and the emotional toll of being separated from family (*homesickness and isolation led to depression*). The final paragraph signals its aim (*In conculsion,...*), however, there is some confusion in the points made, perhaps exacerbated by the pupil's corrections, which might have disrupted the intended sense (*children separated from their parents... because the Government had to decided to take the evacuee on Suffering of mental health*). This weakens the organisation of the piece but, overall, there is clear evidence of ideas being organised appropriately within paragraphs.

The narrative pieces in the collection also provide evidence of paragraphing being used to group events, and to support the shift of focus within each story. In piece C, the first paragraph describes setting and focuses on Imara's feelings and responses to her surroundings (*Imara squinted... she listened...*). The second paragraph then begins abruptly, with an urgent demand (*"Keep up spirt [spirit] child!" Rat insturcted*), making the reader experience something of Imara's situation at the mercy of the rebel group. The sense of danger builds through the paragraph, leaving events on the cusp of significant action (*Imara hesitated but knew she had to speak*).

The evacuation narrative, piece D, is structured chronologically, through paragraphs which track the narrator's experience: the anticipation, then departure from the train station; reflections during the train journey; arrival at the rural location; and the moment of being taken on by a host family. The final paragraph ends, as in piece C, with a cliffhanger (*I took a deep breath, stepped forward and...*). Connections between paragraphs are established through time adverbials (*After a few moments... Faster than I had imagined, we arrived... From there...*), which help to create a clear account of the whole experience.

The pupil can, in narratives, describe settings and characters

In both narratives, there is clear evidence that the pupil is able to describe settings, giving the reader a sense of distinctly different worlds. In piece C, a remote forest setting is evoked through details of sights and sounds (*clear water ripping down the stream... moss-covered rocks... chirping birds sounds echo like a choir... mist coiled... intertwined towards the canopy*). A sense of place is also reinforced through characters' movements (*clambered over low-hanging branches... where the group were heading... creating a path*).

The pupil gives a sense of the protagonist, Imara, and the danger and uncertainty of her situation by stating her sensations and thoughts directly (*she was weary... hoping to smooth her feet.. her stomach churing at the thought... Imara hesitated but knew she had to speak*). Dialogue helps to give a flavour of the 2 additional figures named in the piece, with Rat's command (*"Keep up spirt child!"*) showing his position of authority over her. The mysterious figure of the blackmamba is presented as 'leading the group', with additional indications of his confidence (*His rifle hung over his shoulder as he used a knife to chop away the vine's... signalled for the rebels to stop*). His speech also reinforces Imara's status, and his dominance

(*“Spirt Child, I need you,”*). Overall, however, the piece leaves some gaps in the reader’s understanding of where the group are heading and of Imara’s precise situation, which could have been included through simple expository narration, or through dialogue or reflection. The wartime setting is strongly conveyed in piece D, through references that match the evacuee experience. The process of leaving the city is captured (*time to leave London... Platform... conductors piercing whistle... the crowd... defeaning train had pulled away from the station*), then the train journey (*Blue skies and green grass started to flash before my eyes... sun glistened over clear water... beautiful view*) and arrival at a rural destination (*gentle breeze... quiet houses with clean windows... village hall*), with descriptions incorporating the narrator’s responses to these changing scenes (*piercing... beautiful... glistening*). Additionally, the pupil explicitly uses the environment to echo the narrator’s feelings, through pathetic fallacy (*lonely bird caught my eyes. It was just like me leaving my home*). The narrator’s emotions are stated directly and also indicated through actions (*a bit confused... my sobbing had subsided... apprehensiveness... my heart beating out of my chest... took a deep breath*) and rhetorical questions (*will I be safe?... Would anyone want me?*). Language choices are not always appropriate to the context, however (*I began to stare out of the windows with embarresment*).

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

The pupil successfully uses simple devices to structure the fact file about the bush baby, piece A. It features a suitably linear sequence of facts, with colons marking subheadings (*Common Name:... Average life span in the wild:*). The typed text also supports typical layout features, with bold used to highlight the subsections. The pupil begins with brief, fixed characteristics of the creature, and moves on to more expanded information (*Introduction:... Habitat:... Appearance:*). These sections include relevant material, with chains of reference supporting the reader’s progress through the piece and their growing knowledge of the creature (*known as Galagos... 20 species of galago... they... their*). The final section, ‘Would they make a good pet?’, moves on from factual information to a more personal dimension, potentially drawing in the reader as a pet owner. The ‘Interesting Facts’ list could, however, have formed a more natural final section for the fact file, and been more clearly distinguished through bullet points.

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

Although there are some inaccuracies, evidence across the collection meets the standard, for example:

capital letters, full stops, question marks and exclamation marks to demarcate sentences

- *Bush babies are known as Galagos and are small primates that live in trees.* (piece A)
- *Would they make a good pet?* (piece A)
- *Could you provide a loving home for a helpless child?* (piece B)
- *They could provide an extra pair of hands to help you around your house.* (piece B)
- *“Keep up spirt child!”* (piece C)
- *Would anyone want me?* (piece D)
- *Firstly, it was clear that many people needed to keep their children safe.* (piece E)

commas for lists

- *fruit, insects and gum* (piece A)
- *with long ears, brown, yellowish to reddish-brown or grey-coloured soft, woolly fur* (piece A)
- *innocent, vunerable citizens* (piece B)

- *crisp, fresh air* (piece E)
- *children had to clean, cook their own food and...* (piece E)

apostrophes for contraction

- *Let's* (piece E)

There is also some evidence of the wider range of punctuation taught at KS2, and this is sometimes used accurately, for example:

commas after fronted adverbials

- *When the evacuee comes to you, he...* (piece B)
- *Although she was weary,...* (piece C)
- *After a few moments,...* (piece D)
- *With my heart beating out of my chest,...* (piece D)
- *During World war Two,...* (piece E)

commas to separate phrases and clauses

- *due to their small structure, they can fit...* (piece A)
- *If you choose to foster, your evacuee...* (piece B)
- *clambered over the low-hanging branches, her stomach...* (piece C)
- *sobbing had subsided, I began to...* (piece D)
- *led to depression, which no child...* (piece E)

commas and brackets for parenthesis

- *(including young sibling)* (piece E)

ellipses to suggest mystery and build tension

- *The day I had been dreading...* (piece D)
- *I took a deep breath, stepped forward and...* (piece D)

hyphens to form compound words

- *bat-like... good-looking... reddish-brown... grey-coloured* (piece A)
- *moss-covered... low-hanging...* (piece C)

colons to introduce direct speech and lists

- *They eat:...* (piece A)

semi colons to link independent clauses

- *London was suffering heavy damages due to the bombing in the Blitz; citizens were at risk...* (piece C)

speech punctuation

- *"Keep up spirt child!" Rat insturuded.* (piece C)

•

Across the collection, there is evidence of a range of punctuation being used mostly correctly. At times errors and omissions weaken the pieces, but these do not prevent each piece from meeting its aim and meaning is mostly clear throughout.

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

Spelling of the year 3 and year 4 words included in the pupil's writing is mostly accurate across the collection, and the four year 5 and year 6 words used are also correct.

Evidence for the correct spelling of the year 3 and year 4 words meets the standard.

For example:

- *position[s]... certain* (piece A)
- *throughout... through... thought* (piece C)
- *caught... imagine[d]... arrived... breath... forward... women* (piece D)
- *therefore... separate[d]* (piece E)

Evidence for the correct spelling of the year 5 and year 6 words meets the standard.

For example:

- *average... aggressive* (piece A)
- *stomach... shoulder* (piece C)

The pupil can write legibly

Handwriting is legible throughout the handwritten pieces in the collection. Letters are mainly appropriate in size and spacing.

Why is the collection not awarded the higher standard?

The collection is not awarded the higher standard as there is insufficient evidence to support the statements which describe the expected standard.

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

While the collection demonstrates writing in a range of forms, meeting different purposes, the overall effectiveness of each piece is compromised at times by lapses in focus and control. The fact file on the bush baby, piece A, is informative and largely consistent in style, though at times informality disrupts this (*like to hang out in the trees... quite good-looking animals*) and there is not a full sense of the needs of the target year 5 or 6 reader. The units of measurement (*773mm... 57 ounces*) could have been amended to better match the readers' frame of reference, for example. The piece also lacks geographical information, leaving the reader uninformed about where the creature is to be found, and the list-like approach and repeated sentence openers (*They...*) weaken the piece.

In the radio advert, piece B, the pupil adopts a confident, persuasive tone for the most part. As the piece progresses, however, this focus weakens and the shift in the final paragraph to a perspective that brings in the speaker's own experience (*The child that has come to live with our family...*) disrupts the authoritative, encouraging tone already established and disorients the reader somewhat. This shift also gives the advert a rather flat ending, where a rousing call to arms would have been in keeping with the aims of the piece. In addition, the formal approach shifts at times (*The kid will be glad if he got a home*).

The purpose of the balanced argument, piece E, is largely met through its sequence of focused paragraphs, addressing positive and negative aspects of evacuation. However, the overall aim is undermined in the final paragraph, where the pupil's comments are disrupted by editing corrections that are incomplete, leaving the concluding judgement unclear. The pupil's movement between generalised description and first-person reflections in the evacuation narrative, piece D, is also disrupted a little through uncertain editing, creating a disjointed effect at times (*people say goodbye to my mum... would we be wanted when I got there?*).

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

Both narratives in the collection give a sense of specific worlds. The rainforest setting, piece C, is captured through description and the character's responses to the environment, though at times these are not fully realised (*Damp fingers mist coiled...*) and do not suit the particular context (*hoping to smooth her feet...*). The wartime context is made clear through the actions and observations of the narrator in piece D, and as in piece C, a sense of tension builds. However, at times, descriptions are undistinguished (*cold Platform... Blue skies and green*

grass) and repetition weakens the depiction of the narrator's experience (*apprehensiveness... Appreprehensively,...*).

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

Dialogue appears only in piece C, with 2 brief instances of speech from 'Rat' and 'the blackmamba'. There are no spoken exchanges between characters, though the words used, including reporting clauses, do evoke some aspects of the 2 figures, including their power. Additionally, the speeches provoke responses in Imara, as she 'clambered over the low-hanging branches, her stomach churning' and 'knew she had to speak'. While the pupil is beginning to use dialogue to convey character and advance the action, this is not adequately evidenced in the collection, and the pieces show a tendency to use narration rather than speech. In the evacuation narrative, piece D, including dialogue at the departure or arrival points could have added to the sense of period authenticity and helped to convey the narrator's character through their relationship with their mother or the other evacuees.

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

While the pupil selects vocabulary and grammatical structures suited to each piece of writing, at times choices are less appropriate, for example in the fact file about bush babies, piece A, the objective, informative purpose is weakened by less formal expressions (*quite good-looking animals*). This perhaps reflects the pupil's uncertainty when making use of researched information, for example using the informal expression, 'hang out in the trees', where the intended point is that the creatures hang in the trees 'in bat-like positions'.

The use of informal vocabulary similarly creates an inconsistent effect in the radio advert, piece B, that is not in keeping with the piece as a whole (*The kid...*). The pupil uses modal verbs to convey the potential advantages of taking on an evacuee, but this is not always managed accurately, alongside attempts to manage tense (*The kid will be glad if he got a home*).

In the balanced argument, piece E, the pupil uses passive and impersonal constructions in support of a formal register, though this is not always successful (*parents were forced with the difficult decision to send their children away*), and some vocabulary choices disrupt the intended effect, for example 'went with' (*multiple negative issues that went with evacuation*).

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

Within the collection, cohesion is noticeably affected at times by attempts to vary pronouns, creating a shifting set of references that disrupt rather than support connection, for example in piece B (*your evacuee... their... the evacuee... he*). Conversely, in piece A, while it is always clear that the pupil is referring to the bush baby, the overuse of 'they' creates repetition and a lack of variety in the last 4 sections (*They are quite... They gets their name... They sleep in... They become... They are...*). In piece C, similarly, 'the group' is repeated 3 times in the second paragraph, with opportunities missed to vary references in a way that could add to the reader's awareness of 'the rebels'.

In piece E, the pupil uses adverbs and adverbials to develop points and to mount opposing arguments, but the final paragraph loses focus as it is unclear which preceding points are being referenced (*In conclusion, on the other hand...*). Similarly, while the pupil is using a range of devices in piece D to track the evacuee's journey, including adverbials and perfect forms (*had finally arrived... had pulled away...*), lapses in referencing weaken cohesion within the whole. This indicates that the pupil is not yet meeting this statement.

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

While the collection demonstrates some success in using verb tenses appropriate to different types of writing, at times the pupil moves between tenses and between singular and plural pronouns, leading to errors in agreement which cause confusion (*the conductors piercing whistle sounded around the crowd. And people say good bye to my mum... where was my mum and the other people?... would we be wanted when I got there? And will I be safe?*). As discussed, piece B also includes shifts in tense which generate errors (*The kid will be glad if he got a home...*) and a disjointedness for the reader. A forward look at what the experience of hosting an evacuee will be like (*your evacuee will come with...*) changes to a generalised expression of his needs in the present tense (*When the evacuee comes to you, he needs to get used to you*), where 'he will need to get used to you' would have maintained a consistent perspective. These weaknesses suggest that further evidence of consistent and correct usage is needed to meet the statement for the expected standard.

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

The collection demonstrates the pupil's growing confidence in using a range of the punctuation taught at KS2. Commas mark phrases and clauses correctly in many cases, and the range of sentence structures in the pupil's writing is supported through the use of a colon, piece A, a semi-colon, piece C, and ellipses, piece D. The pupil is also able to use brackets to add parenthetical information, piece E, and can mark direct speech accurately, though there are also errors (*"Spirit Child, I need you," His voice travelled...*). Apostrophes are occasionally present, with one example of correct usage of an apostrophe to mark a contraction in piece E (*Let's...*). Apostrophes for possession are misplaced, however, for example in pieces A (*old bird's nests*) and D (*mother's skirts*), where the singular is used rather than the plural. Occasionally, sentence punctuation is inaccurate, perhaps reflecting the pupil's attempts to vary sentence structures in their writing. Overall, this combination of a broader range of punctuation and some inaccuracy indicates that the statement is not yet being fulfilled.

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

The collection includes 4 correctly spelt words from the year 5 and year 6 spelling list, in pieces A and C (*average, aggressive, stomach, shoulder*) and 2 errors in words from the list, in piece D (*embarrassment, awkward*). Evidence from other classroom work would need to be in place to confirm their secure spelling of most words on the list. There is ample evidence of uncommon and ambitious words being spelt correctly across the pieces, for example in piece C (*squinted, canopy, clambered*) and piece E (*society, benefited, addition, labour, homesickness*). The pupil also corrects some words in the process of editing, though this does not always result in the correct spelling being used, for example in piece E, 'vnerable' is amended to 'vulnerable'. Overall, however, if the provision of classroom evidence of the correct spelling of most words from the word list is in place, there is evidence that the pupil is meeting this statement.

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

Handwriting is predominantly joined and is legible throughout the collection. It shows some signs of fluency, particularly in piece D, indicating that the pupil shows evidence of meeting this statement.

Piece A: a fact file

Context: as part of their classroom topic 'exploring the Amazon Rainforest', pupils were asked to write a fact file page about a rainforest animal for other year 5 or 6 pupils to read. They used a range of websites and information texts to gather material before writing their own fact file.

Bush-Baby

Common Name: Bush baby

Scientific name: Galilaeae

Type: Small Mammal

Group Name: Family Galilaeae

Average life span in the wild: 16 years

Size: 773mm

Weight: 57 ounces

Introduction:

Bush babies are known as Galagos and are small primates that live in trees. There are at least 20 species of galago. They are also known as nagapies or 'night monkey' because they sleep in the day and are awake at night.

Habitat:

Bush babies are found in forests and like to hang out in the trees in bat-like positions.

Diet:

They eat: fruit, insects and gum trickling from certain trees.

Appearance:

They are quite good-looking animals with long ears, brown, yellowish to reddish-brown or grey-coloured soft, woolly fur, along with large eyes, long hind legs, and long tails.

Interesting Facts:

They get their name from their loud calls as they sound like a human baby crying.

They sleep in hollow trees and old bird's nests.

They become aggressive if kept alone.

Would they make a good pet?

They are not at all harmful or dangerous and due to their small structure, they can fit in a large cage.

Piece B: a radio advert

Context: as part of their work on the Second World War, pupils explored propaganda posters and the features of radio adverts, going on to choose their own audience and focus for a radio advert, with the aim of persuading, informing or a combination of these. They then wrote a script and edited this before recording the advert itself.

Families

~~Families~~ of Britain. Do you want to support your country in the war? Could you provide a loving home for a helpless child? There are thousands of children in dangerous London, who need you-Now! They are innocent, vulnerable citizens that need safety.

If you choose to foster, your evacuee will come with their own clothes, suitcase and anything they might need. They could provide an extra pair of hands to help you around your house. When the evacuee comes to ~~comes~~ you, he needs to get used to you because he might be scared or terrified.

The kid will be glad if he got a home. ~~Support~~ ^{Support} your country before its too late and foster him. The child that has come to live with our family has brought some happiness to our home.

Piece C: a narrative

Context: after reading the opening chapters of 'Gorilla Dawn' by Gill Lewis, pupils focused on the viewpoint of one character, Imara, writing a narrative episode following her journey through the rainforest.

Imara squinted as the sunlight rays reflected from clear water ripping down the stream. Resting on the ~~mass~~ ^{covered} rocks, she listened to chirping birds ~~sounds~~ ^{sounds} echo like a choir throughout the trees. Although she was weary, she waded ~~through~~ ^{through} the cool water, hoping to smooth her feet. Damp gingers, mist coiled around ~~mass~~ ^{covered} vines that intertwined up towards the canopy.

"Keep up spirit child!" Rat instructed. Imara clambered over the low-hanging branches, her stomach churning at the thought of where the group were heading up ahead. Leading the group was the blackmamba. His ringle hung over his shoulder as he used a knife to chop away the vines creating a path. All of a sudden the blackmamba signalled for the rebels to stop.

"spirit child, I need you," His voice travelled ~~statically~~ to the back of the group. Imara hesitated but knew she had to speak.

Piece D: a narrative

Context: drawing on 'Goodnight Mr Tom' by Michelle Magorian, pupils explored wartime experiences using drama and viewing clips from a film version of the story. They adopted a specific point of view, such as that of a child evacuee, and wrote their own narrative.

The day had finally arrived. The day I ~~day~~ I had been dreading... it was time to leave London. As I stood there on that cold, ^{platform} and there was hundreds of children clinging onto their mother's skirts. Out of no where the conductors piercing whistle sounded around the crowd. And people say good bye to my mum but I was a bit confused. Where I was going? Suddenly I was worried, ^{where} ~~where~~ was my mum and the other people? When I set off away from London and my home and my friends. After the depressing train had pulled away from the station and my sobbing had subsided, I began to stare out of the windows with embarrassment and apprehensiveness.

After a few moments, A lonely bird caught my eyes. It was just like me leaving my home. Blue skies and green grass started to flash before my eyes and the sun glistened over clear water. Despite the beautiful view, an awkward silence filled the train carriage, as we all ^{left} ~~left~~ ^{filled our bodies, we} ~~wondered~~ where ^{were going} ~~we~~ would we be ^{wanted} ~~wanted~~ when I got there?

And will I be safe?

Faster than I had imagined, we arrived at ^{our} new destination. Apprehensively, I ^{stepped} stepped down off the train and felt a gentle breeze brush against my rosy cheeks. Beyond the platform, ^{there were} quiet houses with clean windows glistening in the sun.

From there, ^{we} we were all bundled into the village hall where the local women had gathered. This was it. Would anyone ^{would} want me? With my heart beating out of my chest, I took a deep breath, stepped forward and...

Piece E: a balanced argument

Context: using 'Goodnight Mr Tom' once more as a stimulus and drawing on information from their study of the Second World War, pupils explored arguments for and against evacuation. They learned about some features of formal language and drew on these when writing their own balanced argument about the issue.

Was evacuating children during World War Two the right or wrong thing to do?

During World War Two, many parents were faced with the difficult decision to send their children away. Although society accepts this was the correct choice, critics argue that there were many negative effects on the population, let's look at the facts.

Firstly, it was clear that many people needed to keep their children safe.

During 1941, London was suffering heavy damages due to the bombing in the Blitz; citizens were at risk, therefore evacuating ~~vulnerable~~ ^{vulnerable} children ~~to~~ the safety of the ^{countryside} ~~countryside~~ was an obvious solution. In addition, ~~these~~ ^{their} children benefited from crisp, fresh air and a better ^{quality} ~~quality~~ of life.

On the other hand critics argue, there were multiple negative issues that went ^{separated} with evacuation. Evidence suggests that families were ~~separated~~ (including young siblings), this resulted in loss of sleep, frustration and anxiety.

In addition some families forced caracues to compete hard labour.

^{example}
For example, children had to clean, cook their own food and get up before the sun ~~to~~ ^{to} help with farming. contrary to popular ~~to~~ ^{the} belief, childrens well-being declined. This was due to ^{the} impact on their mental health. Many people have proved that homesickness and isolation led to depression, which no child should have.

In conclusion, on the other hand, children ~~separated~~ ^{separated} from ~~their~~ ^{their} parents and not to visit ~~their~~ ^{their} family, because the ~~Government~~ ^{Government} had to decided to take the measure on suffering of mental health.