

Working Towards Writing in KS2

2025-26

Standardisation

Exercise 1

Pupil B

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 successfully for a range of purposes. Pupil B demonstrates capability in writing to inform, to persuade and to entertain. Generally, appropriate conventions for the different text types are adopted, such as structure and tense. The collection includes a report about Mount Everest (piece A) which provides information drawn from the pupil's research. Piece F, a biography, is similarly informative and provides insight into the life of William Shakespeare, including his parentage and his death. The poem, piece B, demonstrates the pupil's ability to sustain a specific form. The poem is organised into stanzas, with each stanza representing a mountain and a unique role or personality. Repetition pervades the piece as each stanza begins with the same opening phrase (If I were...) and personification is used to suggest imagined traits or actions.

The newspaper report (piece C) shares key information following the large-scale earthquake in Haiti, 2010 and piece D, a speech, aims to dissuade people from enlisting in the army prior to WW1 by highlighting the dangers of doing so. The collection contains one narrative piece in the form of a diary entry (piece E), based on Morpurgo's 'Private Peaceful' where the protagonist relays his thoughts and fears whilst in the trenches. Often the pupil selects vocabulary that is suitable for the text purpose, for example the use of emotive language in the speech (Piece D) and the description of feelings and emotions in the diary entry (Piece E), usually relying on familiar vocabulary and expressions.

Piece A, the non-chronological report on Mount Everest is headed by a catchy alliterative title (*NEPEL'S NoToRious NaTuRAL PHENoMENON*) and follows a conventional structure, helping the reader to navigate information. An introduction precedes sections which provide further detail about its climate and additional 'Danger facts'.

The introduction to the piece contains a superlative, which is likely the writer's attempt to engage the reader (*the tallest mountain above sea*) followed with some salient points (*Most deaths on Mount Everest happen in "death Zone."... There is lots of stool... Everest grows by about 4mm (0.16in) Per year.*) to sustain interest. The information provided in the body of the report is, although relevant and interesting, list-like in presentation which affects flow and cohesion although facts appear precise and often related to statistics (*8,850 meters... 29,035 feet... 10 meters deep... 160 kph... 310 humans lost their lives*) affording the piece a level of authenticity.

Some vocabulary is appropriately selected and specific (*Himalayon... frost bite... dangerous... amputated... summit*). Adverbs and adverbial phrases provide detail and precision to the report, helping the reader to understand the conditions on Everest (*tallest mountain... hard to breathe... Most deaths... usually -33... in under half an hour... in a blink of an eye... since 1922.*).

Phrasing is inaccurate at times (*Mount Everest leaves most people amputated*). However, Pupil B delivers facts and information whilst balancing the 'human interest' element of the report, which retains reader attention. This is achieved through direct address (*the most dangerous route you can take*) and interesting 'human-interest' statistics (*One Percent of people will make it to the top and back down without induries or frostbites.*).

Mountains have been creatively personified in piece B, a poem designed to imaginatively entertain using the subjunctive form. The pupil uses simple clauses and basic vocabulary to hold interest, including figurative language such as simile and personification (*tall beast of South America... I would watch over North America like an owl*).

The repetitive opening of each stanza (*If I were...*) creates a consistent, rhythmic structure, 'assigning' a voice to each mountain range which then expresses its features and intentions. Descriptive phrases pervade the piece (*exstreme lava monster... Nepalese giant... the great beast of Australia... scary ice monster*), providing imaginative intent which is clear and engaging.

Piece C, the newspaper report, features a simple headline (*Haiti Boy found after 8 days*) followed by an alliterative heading to draw the reader's attention (*Hope for Haiti*), signalling a positive outcome. A brief introductory sentence provides a hook, followed by a logical series of facts and statistics which relay the magnitude of the disaster whilst providing the reader with key information. Events are reported clearly in the simple and progressive past tense. Adverbial phrases explain the chronology (*The Earthquake struck at 16:53 local time on Tuesday 12th January 2010... After [a] shift in tectonic Plates... on Wendsday 20th of January, 8 days after origanal event... Meanwhile*), taking the reader through the journey from the devastating earthquake which killed thousands, to the miraculous discovery of a 7-year-old survivor, Junior.

A quote from a rescue service eyewitness provides interest (*"it is a miracal he is alive."*) and highlights the extraordinary unlikelihood of the discovery of Junior so long after the earthquake took place, supported by dramatic vocabulary (*devastated... catastrophic force... miracal... survive*) and associated emotive reactions (*breath taken... beloved*), which prompt emotional engagement with the story.

Pupil B adopts an appropriate formal register which is largely sustained across the piece through some use of the passive voice (*has been found... was discovered*) and some formal phrasing (*Over 3.5 million people have been affected, estemated 220,000 dead.... 8 days after origanal event... Rescue survaces say...*). Inclusion of technical language and statistical fact supports this register and signals authenticity (*The epicenter was approxamatly 25 killometers... Over 3.5 million people have been affected, estemated 220,000 dead. Over 300000 are injured.... shift in tectonic Plates*).

The article successfully conveys a dramatic and emotional real-world event, concluding rather abruptly with a reassurance from the Prime Minister (*"Sorry to these who have been taken away but i'll make Haiti a better place."*), leaving the reader with a sense of resilience and tentative hope for the future.

A brief exhortation to discourage young people from enlisting in the army around the time of WWI, piece D uses powerful language in its mission to do so (*blood bath... terrifying disgraceful... murderer... hellish... blown apart!*). Notable is the fact that Pupil B has taken the opposite viewpoint from the propaganda posters of the day, drawing on the principles of persuasion whilst repurposing the original sources to dissuade.

The opening line catches readers' attention using a direct rhetorical question (*Do you want to die or leave your family?*) and provocative phrasing maintains reader interest throughout (*you could be known as a murderer... Our people shall not go get themself killed*). Despite some awkwardly used hyperbole (*the goverment must think there is infanate of us*), the writer maintains a passionate tone, using the pronouns 'our,' 'we,' and

'us' to position themselves on equal footing with their audience, along with more conventional persuasive phrases such as 'In my opinion,' although the placement of this phrase sits awkwardly within the piece.

Pupil B writes with a clear goal, supported by the inclusion of topic-based vocabulary (*allies... war... government*) and repetition (*you could be known as a murderer... the real murderer*). Modal verbs are deployed with persuasive intent to express prohibition, although only sometimes successfully (*We don't have to join... we won't join that hellish place... Don't be those 6000 people that die daily.*).

Piece F concludes the collection and is a biography of William Shakespeare. The piece offers a brief chronological summary of his life and achievements, including some key details such as his place of birth, family, his death and his legacy.

Although in need of some expansion, Pupil B draws on the key constructs and content conventions of this text type. Writing is in the third person, mainly using the simple past tense (*was born... he had ... didn't attend... was alive*) but shifts between tenses occasionally interrupt flow and cohesion (*His legacy has been carried today in Schools, Universities.*). The writer attempts to adopt a more formal, factual register (*William Shakspeare the famous Playright's life came to a end... His legacy has been carried today*) but this is undermined by infrequent lapses into informality, such as 'he didn't see the point of going'.

Interesting details such as the words coined by Shakespeare (*fair-play, bedzzaled, watchdog and lacklustre*) support reader engagement and coordinating conjunctions provide both contrasting and additional information (*His date of birth is still not known today, but we know where he grew up... He didn't attend university, because he didn't see the point of going...*). However, in some parts, sentences lack control and clauses are clumsily linked (*And he was alive during England's tudor period living healthy whilst taking on multiple roles.*). At times, Pupil B shows emerging competence in constructing complex sentences, adding depth to certain sections. For example, the effective use of a semicolon adds engaging detail to a key event (*William Shakspeare the famous Playright's life came to a end Due to a fever in 1616 at the age 52; it was his birthday.*).

In the diary entry based on Morpurgo's war story 'Private Peaceful' (piece E), the pupil depicts a dire situation via a narrative recount, conveying the conditions in the trenches of WWI convincingly. The first-person, past-tense narration captures the scene and events, supported by some aptly chosen vocabulary (*unhygienic ... stench... dark... screeching... crawling... adrenaling [adrenaline]*). The reader is provided with a generally clear sense of the setting and events, as well as some insight into the protagonist's mindset.

The pupil can use paragraphs to organise ideas

Across the collection, Pupil B demonstrates understanding of how paragraphs can organise related ideas and events. The pupil also shows some understanding of other structural devices used to organise texts, however, cohesion within and across paragraphs is inconsistent across the collection.

The opening paragraph of Piece A, the non-chronological report, presents facts and statistics to the reader but with little indication of themed content. For example, the paragraph contains information about the size of Everest, its location and some seemingly

random, unrelated facts (*"death Zone... lots of stool... grows by about 4mm (0.16in) Per year.*) in a list-like fashion, which inhibits cohesion.

The piece improves thereafter, where content is grouped under two subheadings, giving each paragraph a more distinct purpose and demonstrating that Pupil B understands how paragraphs **can** be used to group related ideas. The second paragraph, 'Climate', talks briefly about weather conditions and their effect although again, the listed presentation of facts means that the paragraph feels awkward and stilted. Paragraph three entitled 'Danger Facts' provides information relating to the trials and tribulations of tackling Everest. Whilst Pupil B includes facts which retain reader interest (*One Percent of people will make it to the top and back down without indurries or frostbites*) and the idiom 'in a blink of an eye', once again cohesion is affected by the short, single clause sentences which lack expansion and detail.

In the newspaper report, piece C, information is grouped appropriately into paragraphs, each with a distinct purpose, supporting overall coherence. Paragraph one expands the headline and provides statistical information relating to the earthquake and its ferocity. Paragraph two focuses in on the human-interest aspect of the story (*Junior, a seven year old boy found under his house*) and includes a quotation from the rescue services, although details are sparse (*Rescue survaces say "it is a miracal he is alive."*).

A third paragraph contains the reaction of both Junior's relieved sister, who believed him to be dead, and the Prime Minister, who offers a brief note of apology, concludes with a message of hope. Overall, whilst the report is structured appropriately, the predominance of sometimes repetitive single clause structures impacts cohesion within paragraphs.

Pupil B is successful in grouping ideas within piece E, the diary entry. Content is organised according to distinct experiences or emotional shifts, beginning with the first paragraph which introduces the setting and related emotion, and then the following paragraphs each focus on an element of the protagonist's experience in the trenches. Paragraph two, for example, focuses on a sensory description of the trench (*It was imposible to not get muddy.... I had to hold my nose because the stench of deathness was everywhere and made my stomuch feel sick and sore... birds screeching everywhere*). Paragraph three provides a brief nostalgic lament which juxtaposes the writer's current situation (*I wished I was home with Charlie and big Joe*) and then abruptly shifts back to the present (*covered in mud, blood and stones.*). The final paragraph of the piece depicts a dramatic struggle between the writer and a German soldier (*I grabbed... and shortly overpoured him.*); an accident involving a flare (*I droped to the ground in disbeliev.*); followed by a journey in a crate (*I gotten back bearly breathing gasping for breath*). Due to a lack of expansion, the final events of the piece are somewhat disjointed and abrupt.

Piece F, a biography about Shakespeare, uses paragraphs to loosely categorise information and does so chronologically. Paragraph one provides the reader with key information relating to Shakespeare's place of birth, parentage and siblings. Paragraph two briefly touches on his education and general life context, while paragraph three focuses on his death and legacy. Pupil B includes some engaging detail in each paragraph, although these are generally brief and unexpanded.

The pupil can, in narratives, describe settings and characters

Descriptive detail combined with first-person narration is used to convey a tense atmosphere, raw emotion and the squalid setting of piece E, the diary entry set in wartime trenches. The trenches are portrayed through sensory details and emotional responses, drawing the reader in and capturing the scenes, whilst providing a generally clear sense of events and with insights into the protagonist's state of mind.

The introductory phrase is impactful (*Creeping to the (terrifying, crazy) frontline*) and despite the slightly awkward inclusion of parentheses, the verb choice 'creeping' suggests a sense of stealth and tension, immediately placing the reader in a moment of intensity and setting the tone for the rest of the piece.

Adverbial phrases open three of the four paragraphs within the piece (*Creeping to the (terrifying, crazy) frontline... When I stepped into... Crawling forward*) helping to establish a clear sense of both time and movement and demonstrating Pupil B's emerging awareness of structuring sentences for effect. These openings contribute to the narrative flow and immerse the reader in the character's experience, though the phrasing occasionally lacks precision and control (*Crawling forward to the enemy trench, whilst I was on patrol, depression started to kick in.*).

Descriptive language mainly in the past tense is used to express the emotional journey of the protagonist. This includes feelings of anger (*the posters lied to my face!*), depression (*I wished I was home with Charlie and big Joe and felt desperat to be anywhere else.*), and foreboding (*all I heard was birds screeching everywhere... it felt like something was going to happen*) showing Pupil B's ability to reflect on character experience. Vocabulary choices convey the squalid conditions in the trenches (*unhygenic to live in... stench... My shoes was wet, durty and smelt like rotten flesh.*) building a sense of discomfort and decay that is clear to the reader.

The final paragraph, although in need of expansion for clarity, offers a shift in the narrative, as the writer describes an unexpected and frantic interaction with a German soldier. The transition from depression to adrenaline is sudden as the writer being spotted by the enemy triggers an instinctive, animalistic response (*I knew I had to survive... I grabbed, tackled him to the ground and shortly overpoured him.*). Powerful verbs convey the action (*grabbed... tackled... overpoured... shouted*) along with the only piece of speech (*"Leave me alone!"*). The shift is sudden, as is the next part of the episode, in which the writer survives being hit by a flare and escapes the scene in a crate. Cohesion is weakened by the lack of detail between these last events.

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 B uses several techniques to support the reader in navigating the forms of writing in this collection.

A bold alliterative heading indicates the geographical focus in the report about Mount Everest (piece A), while subheadings (*Climate... Danger facts*) signpost the reader towards the content of each paragraph. Short, regular stanzas create a repetitive rhythm within the poem (piece B) and headlines indicate the extraordinary story of a postearthquake discovery in Haiti (piece C) (*Haiti Boy found after 8 days*). Here, the reader is also supported by adverbial phrases which signpost chronology (*The Earthquake struck*

at 16:53 local time on Tuesday 12th January 2010... After [a] shift in tectonic Plates... on Wendsday 20th of January, 8 days after original event... Meanwhile). Similarly in piece E, the diary, adverbials suggest a sense of chronology and provide some structure for the reader, whilst paragraphing loosely segments the elements and stages of Shakespeare's life in the final biography, piece F.

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

- *Mount Everest's weather can change in a blink of an eye because of the thick snow.* (piece A)
- *Do you want to die or leave your family?* (piece D)
- *They are using us like dolls and they think we are okay with dying!* (piece D)
- *... your friend's head blown apart!* (piece D)
- *... the feeling went scince a German soldjer spotted me.* (piece E)
- *He shouted for help and "Leave me alone!" but I won, then I brought him back.* (piece E)
- *His parents were John Shakespare and Mary Arden.* (piece F)

commas for lists

- *(terrifying, crazy)* (piece E)
- *The trench was cold, muddy and didn't smell good either.* (piece E)
- *I was covered in mud, blood and stones.* (piece E)
- *I jumped in a muddy, dirty, bloody crate.* (piece E)
- *Some words today were made today because of him, such as fair-Play, bedzzaled, watchdog and lackluste.* (piece F)

apostrophes for contraction

- *i'll... wouldn't* (piece C)
- *don't ... we're* (piece D)
- *won't* (piece D)
- *Don't* (piece D)
- *didn't... couldn't* (piece E)

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

The majority of words are spelled correctly or plausibly, meeting the requirements for spelling at WTS.

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

- *natural... breathe... build* (piece A)
- *Earth[quake]... breath... through* (piece C)
- *forward... heard... remembered... thought* (piece E)
- *famous* (piece F)

Correctly spelt year 5/year 6 word:

- *community* (piece F)

The pupil can write legibly

Handwriting is legible throughout the handwritten pieces in the collection. Letters are mainly appropriate in size and spacing. However, the position of some letters with descenders (notably p and j) are occasionally incorrect.

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 B demonstrates some ability to adapt writing for different purposes and shows occasional awareness of the reader through language choices. However, their writing lacks the control and variation needed to meet the expected standard, suggesting also that writing is not entirely effective. For example, in the biography (piece F), the sentence (*And he was alive during England's tudor period living healthy whilst taking on multiple roles*) lacks clarity and control.

The overuse of simple, single-clause sentences, predominantly led by subject and verb (*The epicentre was... Rescue survaces say... William Shakspare was...*) limits fluency and weakens the overall impact. Similarly, attempts to use longer, complex sentences lack control, for example piece C (*Junior, a seven year old boy found under his house - many would think a 7 year old wouldn't survive.*). Vocabulary is generally unambitious with occasional inaccurate use of more challenging vocabulary, for example in piece D (*the goverment must think there is infanate of us.*) and piece A (*Mount Everest leaves most people amputated.*).

Although the tasks vary in purpose, the pupil consistently writes in a similar style for all pieces. Attempts at complex sentence structures are often unsuccessful and have a negative impact on cohesion. For instance, multi-clause sentences contain excessive or unrelated information, such as piece E (*I gotten back bearly breathing gasping for breath*

to say help but then it gotten even worse when I had remembered little Les's death, that haunted me) and piece F (*And he was alive during England's tudor period living healthy whilst taking on multiple roles.*). Additionally, the writing sometimes omits relevant details while including tangential ones, (*He didnt attend university, because he didn't see the point of going.*) This piece only briefly mentions Shakespeare's works, missing an opportunity to provide a more informative and therefore effective biography.

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

The diary entry (piece E) provides a narrative which gives a clear sense of the conditions in the trenches and the writer's thoughts about and reactions to these conditions. Through this piece, it is evident that the pupil can describe settings and character. Atmosphere is alluded to via reference to the 'screeching' birds and an assault on the senses which prompts sickness and disgust from the protagonist.

However, imprecise language choices, repetition, unexpanded ideas and lapses in control of content prevent this writer's good efforts in descriptive writing from attaining the expected standard.

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

Speech features briefly in two pieces in this collection: the newspaper report (piece C) where witness quotes are included (*"it is a miracal he is alive."*), and the diary entry (*"Leave me alone!"*), piece E. There is no evidence of integrated dialogue, hence this statement is not met.

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

Pupil B does not consistently meet the expected standard for selecting vocabulary and grammatical structures appropriately. While there are elements of this statement in evidence, such as the use of passive verbs to present information in the newspaper article (*has been found... was discovered*) and there is some attempt to vary sentence construction, this is not consistently evidenced across the collection.

In addition, the writing relies heavily on simple clauses with limited use of coordination or subordination. While the pupil has used some different conjunctions across the collection, these are dominated by '*and*', '*but*', '*because*' and '*that*'. Errors in subject-verb agreement (*My shoes was wet*) and verb forms (*I seen a crate*), both from piece E, further impact grammatical accuracy, suggesting the pupil is not yet able to consistently choose and control language structures to suit the writing's purpose and requirements.

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

Pupil B does not meet the expected standard for using a range of devices to build cohesion within and across paragraphs. Across the collection, cohesion is limited due to over-reliance on simple, list-like sentence structures and a notable lack of detail or expansion of ideas. Attempts at more complex constructions are often unsuccessful, and

inconsistent use of tense further disrupts flow. In addition, there is evidence of comma splicing, particularly in the diary (piece E) coupled with an absence of commas where needed, which affects overall cohesion.

While there are isolated examples of adverbials and varied sentence starters, (*Creeping to the frontline... When I stepped into*) which show emerging awareness of cohesion, these are not used consistently, so some pieces lack cohesion. The pupil also struggles to use pronouns and synonyms to maintain clarity, often assuming reader knowledge and missing opportunities to connect ideas.

Overall, the writing lacks the control and range needed to create cohesive, engaging texts.

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

Pupil B does not meet the expected standard for using verb tenses consistently and correctly throughout their writing. Across the collection, there are noticeable tense errors, such as piece E (*I seen a crate... all I heard was birds... My shoes was wet*). These inaccuracies, along with inconsistent tense control, affect the clarity and coherence of the writing and indicate that the pupil has not yet developed secure understanding of standard verb forms.

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)

There is some evidence of use of the wider punctuation taught at key stage 2 across the collection. This includes apostrophes for possession (*Haiti's capital... friend's head... Les's death*), parentheses (*(human poo)... (0.16in)... (-19)*), inverted commas for speech (*"Leave me alone!"*), hyphenation (*Stratford-upon-Avon*), a colon (*then an idea hit me: I seen a crate...*) and a semi colon (*We know this war is pointless; the goverment must think there is infanate of us.*).

However, there is evidence in pieces of the writer using commas in place of a conjunction, semicolon or full stop. Also, a lack of security is shown across the collection in using commas accurately in extended sentences and after adverbials.

Evidence to support this statement is minimal, suggesting that Pupil B is not yet secure in accurately using a range of punctuation taught at KS2.

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

There is evidence of one word from the year 5/year 6 spelling, which is 'community' (piece F). There is no further evidence to meet this statement.

While this collection meets requirements for WTS, there are errors which suggest Pupil B is not fully secure in all spelling conventions, for example where consonants should be doubled (*surrounding... imposible... grabed*), where syllables have been missed (*savage... terrifying*) or where the words may have been mispronounced by the writer (*eqiptment... adrenaling... remembered*). In some words, incorrect vowels have been selected (*focas... horrible... summet... in-list... durty... priminester*).

Additionally, Pupil B's knowledge of suffixes is not yet secure (*summond... scard... dropped... miracal*).

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

Across the collection, handwriting is legible but not consistently joined.

Piece A: a non-chronological report

Context: as part of their termly theme on 'Volcanoes, Mountains and Earthquakes', pupils planned and wrote a non-chronological report about Mount Everest.

NEPEL'S NOTIOUS NATURAL PHENOMENON

Mount Everest is the tallest mountain above sea. Mount Everest is 8,850 meters which is 29,035 feet tall. Most deaths on Mount Everest happen in "Death Zone". Everest is in the Himalayan Alps. The snow can be near 10 meters deep. There is loads of stool (human poo) because there is no toilets. Everest grows by about 4mm (0.16in) per year.

Climate

Mount Everest can give frost bite in under half an hour with not the right equipment. The weather will make it hard to breathe when at the top. Flying things can hit you due to the weather that moves up to speeds of 160 km/h. Snow gets up to 10 meters deep sometimes because of build-up snow.

Danger facts

More than 30 humans lost their lives on Mount Everest since 1922. "Death Zone" is the most dangerous route you can take. Mount Everest leaves most people amputated. Mount Everest's weather can change in a blink of an eye because of the thick snow. The weather is usually -33 in July (-19) on the Summit. One Percent of people will make it to the top and back down without injuries or frostbites.

Piece B: a poem

Context: as part of their termly theme on 'Volcanoes, Mountains and Earthquakes', pupils planned and wrote a first-person poem imagining themselves as mountains, using figurative language and the subjunctive mood.

If I were Mount Elbus

extreme lava monster

I would stand out from the landscape and listen to the birds sing.

If I were Mount Everest

the Nepalese giant

I would stand over nine tall and proud.

If I were Mount Pungwa Jaya

the great beast of Australia

I would proudly stand at the top of Australia.

If I were Mount Denali

the scary ice monster

I would watch over North America like an owl.

If I were Mount Vinson

the high altitude Mountain

I would protect Antarctica from Mountaineers.

If I were Mount Aconcagua

the tall beast of South America

I would fling, fight the challenging Mountaineers.

If I were Mount Kilimanjaro

the Savage Mountain

I would tempt people to climb me.

Piece C: a newspaper report

Context: as part of their theme on 'Volcanoes, Mountains and Earthquakes', pupils read the book 'Eight days – a story of Haiti' by Edwidge Danticat, which chronicles the earthquake in Haiti and the rescue of a young boy named Junior. Pupils used information and events from the story and learning from their geography lessons about earthquakes as a stimulus for their newspaper reports.

Haiti Boy found after 8 days

HOPE for Haiti

A boy has been found under his home after 7.0 Earthquake Strikes Haiti. The epicenter was approximately 25 kilometers west of port-au-prince, Haiti's capital, leaving Haiti's people devastated. The Earthquake ^{struck} at 16:53 local time on Tuesday 12th January 2010. Over 3.5 million people have been affected, estimated 220,000 dead. Over 300,000 are injured. After a high in tectonic

plates at the Caribbean and North American boundary, which runs through Haiti, the Earthquake struck in catastrophic force.

Junior, a seven year old boy found under his house. Many would think a 7 year old wouldn't survive. He was discovered on Wednesday 20th of January, 8 days after original event.

by

Rescue Survivors Say "it is a miracle he is alive".

His sister was breathless that her beloved brother is alive so she said, "I am very happy to see him breathing". Meanwhile, the Prime Minister said "Sorry to those who have been taken away but will make

Haiti a better place."

Piece D: a persuasive speech

Context: as part of a topic on 'Conflict', pupils learned about WWI. They read 'Private Peaceful' by Michael Morpurgo, where two teenage brothers are enlisted to go and fight in the trenches. Pupils learned about the features of persuasive speech and studied primary sources in history such as propaganda posters. They then wrote their own persuasive speech.

Do you want to die or leave your family? Just to join that blood bath, Of a terrifying disgraceful war? If you in-list, you could be known as a murderer. We don't have to join since we're allies with the real murderer. In my opinion we won't join that hellish place. Don't be those poor people that die daily. Our people shall not go get themselves killed. We know this war is pointless; the government must think there is infamy of us. They are using us like dolls and they think we are okay with dying! You don't want to see your friend's head blown apart!

Piece E: a diary entry

Context: as part of a topic on 'Conflict', pupils learned about WWI and shared 'Private Peaceful' by Michael Morpurgo. The diary entry is inspired by events in the story where the main protagonist, Tommo, and his brother Charlie are in the trenches and are sent on a mission into No Man's Land to take a German prisoner. Pupils read the book in reading lessons, before planning and drafting their own retelling of a similar event for their own diary entries.

Dear Diary

Creeping to the (terrifying, crazy) frontline I was filled with anger to see dead bodies surrounding me. But since I had people by my side I felt quite excited to be on the frontline.

When I stepped into the trench, I had to focus on staying low but it was very hard to stay hygienic. It was impossible to not get muddy. I had soon realised the posters lied to my face!! The trenches were unhygienic to live in and horrible place to be in. The trench was cold, muddy and didn't smell good either. I had to hold my nose because the stench of deathness was everywhere and made my stomach feel sick and sore. It was too dark and all I heard was birds screeching everywhere... it felt like something was going to happen and it would be soon.

Crawling forward to the enemy trench, whilst I was on patrol, depression started to kick in. I wished I was home with Charlie and big Joe and felt desperate to be anywhere else. I was covered in mud, blood and stones. My shoes were wet, dirty and smelt like rotten flesh.

But the feeling went since a German soldier spotted me. Soon the depression turned into adrenaline and I knew I had to survive. I had to be brave like Charlie so I summoned up my braveness and told myself not to be scared. I grabbed, tackled him to the ground and shortly overpowered him. He shouted for help and "Leave me alone!" but I won, then I brought him back. Just as I thought my day couldn't get any worse I was hit by a flare. I dropped to the ground in disbelief. But then an idea hit me: I saw a crate, without thinking I jumped in a muddy, dirty, bloody crate. The journey was bumpy. I gotten back barely breathing gasping for breath to say help but then it gotten even worse when I had remembered little Les's death, that haunted me.

Piece F: a biography

Context: as part of a topic on the Tudors, pupils researched key facts about Shakespeare's life. They then planned and drafted their own biographies.

William Shakespeare was born in Stratford-upon-Avon in 1564 and he had seven siblings. His parents were John Shakespeare and Mary Arden. His date of birth is still not known today, but we know where he grew up. No one really knew all about his childhood.



He didn't attend university, because he didn't see the point of going. And he was alive during England's Tudor period, living healthy whilst Shakespeare took on multiple roles.

William Shakespeare the famous playwright's life came to an end due to a fever in 1616 at the age of 52; it was his birthday. His legacy has been carried today in schools, universities. His acting career was famous. Some words today were made today because of him, such as fair-play, bedazzled, watchdog and lacklustre. Because of William Shakespeare's legacy, his community (on the 23rd of April on the Stratford-upon-Avon) play music to remember the death of William Shakespeare.

Exercise 1

Pupil C

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

The pupil can write for a range of purposes

Across the collection, Pupil C 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. Piece A is a diary entry detailing a day at school. Piece B is a retelling of an episode from 'Goodnight Mr Tom' by Michelle Magorian. Piece C is a narrative inspired by 'The Piano' a short film, by Aidan Gibbons. The final narrative in the collection (piece F) is based on 'Francis' – a short story written by Dave Eggers, adapted into an animated film by Richard Hickey. The collection is completed by two pieces of nonfiction: a persuasive letter to the manager of the Arsenal Academy (piece D) and a non-chronological report about volcanoes (piece E).

Piece A is a diary entry recounting a bad day. Standard features of a diary are used at the start. These include an address (*Dear Diary*) and the use of the first person and past tense to provide a personal and direct account of the day's happenings. Events are presented in a linear sequence, starting with waking up, rushing to school and interacting with Audrey, and concluding with Miss Murphy's reprimand. This chronological order of events reflects the typical structure of a diary entry. Pupil C uses the past tense to reveal the writer's motivations (*I woke up, thinking I could go to school before her*) and the feelings they experience during the day (*I hated the looks people gave me.*). The present perfect is used to reflect on those feelings in the current moment (*Today has been the worst day of my life*). These choices create for the reader a feeling of intimacy with the writer, typical of a diary entry. The diary form is not, however, sustained and the piece starts to read more like a narrative from the point at which the dialogue begins.

Piece B, the narrative based on 'Goodnight Mr Tom', describes Willie's journey to and first experiences in the fictional village of Little Weirwold. The reader is plunged into the story from the start with the description of Willie saying goodbye to his mother on a station platform, and only learns the full details of his predicament as the piece progresses (*The station was filled with people crying. However Willie's Mum went off without saying good bye... As Willie rushed out of the train, he found a women, holding a sign saying "Evacuee's over here."*). The narrative is well-constructed, with a logical flow of events that guide the reader through Willie's journey. Until the final couple of paragraphs, where the flow begins to break up, each scene smoothly transitions to the next, maintaining a consistent pace that keeps the reader engaged. As the story unfolds, readers are introduced to the village, the billet officer and, finally, to Tom, who adds a new layer of complexity to Willie's experience. These encounters each contribute to the development of the plot, making the story compelling. Pupil C also includes moments of tension and resolution which add depth to the narrative and keep the reader invested in the outcome, for example, when Willie first arrives at Tom's house (*He knocked on the door, he heard footsteps coming, towards, the door. Tom opened the door...*). Overall, the combination of relatable emotions, description and chronological structure supports the narrative purpose, although some reader knowledge is assumed and these assumptions sometimes reduce effectiveness.

'The Piano' narrative (piece C) is a good attempt at a creative piece describing the protagonist's emotions and memories. The stripped back setting (*In the quiet room...*) and use of the piano as a conduit for memory creates a poignant atmosphere, allowing the reader to feel the protagonist's joy and sorrow (*My memories are ready to spill into the music. The keys await my touch, holding stories of joy and sadness. Nostalgia fills the air...*). The stream-of-consciousness style deployed in this piece captures the fragmented

nature of memory. However, towards the end, this is occasionally at the expense of clarity (*I made him die after seeing him come back.*).

The final narrative (piece F) offers an intriguing blend of suspense and vivid imagery, drawing readers into Francis' eerie encounter with the unknown. The writer creates a strong sense of atmosphere and tension from the start (*When the wind whistled it brought the fear of an invisible predator*). The middle section of the narrative offers momentary relief (*The Tranquil waters were cut by the silent strokes of oars.*), before the suspense begins to build again towards the end of the piece with the introduction of the mysterious knocks (*the knocks became louder, this time the boat shook..... BANG! BANG! BANG!*). This device adds to reader engagement, making them eager to discover where the noise is coming from. Interest is also sustained through the use of descriptive language, such as 'sinister umbrella', 'teary eyes' and 'calm, glassy reflection', which helps the reader understand the protagonist's emotional state at different points in the story. The varied sentence structure and punctuation also add to the narrative. For example, when Francis is trying to calm down, shorter sentences, full stops and a simple adverb (*slowly*) mirror her behaviour (*Her heart began slowly to calm down. Francis took a deep breath.*). This is then contrasted by the repetition of onomatopoeic words and the use of exclamation marks which rebuild the tension (*BANG! BANG! BANG!*). Short sentences used at this point also support this build up (*The boat fell to the right. Francis fell back!*). Together these techniques support the writer's intended purpose, namely, to entertain.

Piece D is a letter written to persuade the Manager of the Arsenal Youth Academy to allow year 6 to visit him. It opens with a clearly stated purpose and concludes with '*Yours sincerely*' – a typical convention of letter writing when the recipient is addressed by name (redacted). A formal register is maintained throughout, with no contractions or slang, and a number of persuasive techniques are deployed. The opening paragraph attempts to persuade the recipient by appealing to his vanity (*The main reason why we want to visit you is to see how incredible you are...*). There are some good attempts at providing rational justifications for the proposed visit, including helping young people to achieve their potential and the opportunity for the recipient to discover a new star player (*You might discover a football superstar.*). The modal 'might' helps to open the recipient's eyes to this possibility and is a useful persuasive feature here, showing courtesy and respect to the reader. The pupil's own enthusiasm for the visit is compelling (*we support you... we would like to learn from you.*). An additional persuasive device, a rhetorical question (*Do you want to encourage children to enjoy sports?*), encourages the reader to agree with the speaker's perspective. Combined, these features support the letter's persuasive purpose.

Piece E is suitably completed in the style of a non-chronological report to inform the reader about volcanoes. The opening captures the reader's attention with a direct question (*Have you ever wondered what lies beneath the Earth's surface?*) and an intriguing instruction achieved through an imperative verb (*Imagine a force which is so powerful...*), before the topic of volcanoes is revealed (*Read on to find about more about volcanoes.*). Throughout the piece, paragraphs are short and mostly organised under different headings to support the reader's understanding. Poor cohesion, however, in the final paragraph reduces clarity and effectiveness. For example, the link between plant growth and volcanoes is not fully explained. Topic vocabulary, such as 'magma', 'eruption', 'force', 'dormant' and 'extinct', is interspersed throughout the text. This terminology is appropriate to the scientific context, demonstrating good research and lending authority to the information presented.

The pupil can use paragraphs to organise ideas

Across the collection, Pupil C demonstrates an understanding of how paragraphs are used to group events and related ideas.

In piece A, paragraphs are employed effectively to organise the narrative and present distinct stages of the diary entry. Each paragraph represents a different moment or event in the protagonist's day, providing a chronological recount. The initial paragraph introduces the day's setting and the diarist's hurried morning routine, establishing the context. Subsequent paragraphs continue with descriptions of the protagonist's interactions, emphasizing her encounter with Audrey and the significance of their budding friendship. Pupil C also occasionally uses adverbials of time at the start of paragraphs to support flow and understanding (*I then got my bag... After waiting the bell rang for break.*). Overall, the use of paragraphs in this text serves to compartmentalise the different events, providing structure and making the diary entry easy to follow.

In piece B, paragraphs effectively recount the different episodes of evacuee Willie's day, and ideas are developed within and across paragraphs. For example, the reasons for and implications of Willie leaving his mother are revealed gradually over a number of paragraphs. Each paragraph serves a distinct purpose, guiding the reader through the chronological events of the story. The initial paragraph sets the scene and introduces the characters, establishing the context and the emotional tone. Subsequent paragraphs detail the unfolding events, with each new paragraph marking a progression in the story: the train journey, Willie's arrival and interaction with the billeting officer and, finally, his encounter with Tom.

In piece C, 'The Piano', paragraphs are used to organise the narrator's memories and emotional journey, following the structure of the stimulus film. Each paragraph introduces a new memory or shift in focus, guiding the reader through the narrator's different experiences. The initial paragraphs set the stage in the present, with the narrator at the piano, before transitioning to recollections of the past. As the memories unfold, the paragraphs delineate mostly distinct scenes, from moments with the narrator's wife to the traumatic experience of seeing their brother at war. This clear distinction between past and present is not maintained in the final paragraph, primarily due to the introduction of multiple ideas and events in a short span. The narrative shifts abruptly between emotions and actions without clear transitions, making it difficult for the reader to follow the flow at this point. Otherwise, Pupil C uses paragraphs well to differentiate past and current states throughout this piece of writing.

Piece D, the persuasive letter, is well organised into four simple paragraphs which each focus on a specific idea, ensuring that the letter flows smoothly and the reader can follow the writer's requests. The first paragraph serves as an introduction, providing basic information about the writer and the purpose of the letter. The second paragraph elaborates on the primary reason for the visit (*The main reason why...*). The third paragraph presents additional reasons (*Another reason why I think we should...*). It emphasises the support from the year 6 children and their aspirations to become professional footballers, and their desire to learn from the recipient's experience and skills. The closing paragraph expresses gratitude for the recipient's time and reiterates the writer's hope for a visit.

In piece E, information on volcanoes is appropriately grouped into paragraphs, each with a distinct purpose, supporting overall coherence. Each paragraph focuses on a single main idea or topic, with some supporting details and examples to elaborate on that idea. For example, the second paragraph starts with a description of what a volcano is, before explaining where they can be found. Appropriate sub-headings are also employed from halfway through the piece to indicate the intended content of each paragraph.

Paragraphs in the suspense narrative, piece F, are used effectively to organise events and ideas. The opening paragraphs introduce the setting and the main character, Francis, against a backdrop of ominous weather, setting a foreboding tone. As Francis ventures towards the jetty, the narrative unfolds gradually, with each paragraph building suspense through descriptive detail and mysterious occurrences. The tension escalates with the descriptions of the unexplained knocks and the boat's unsettling movements in the final paragraphs. Pupil C uses adverbials to situate the narrative in time (*After a few minutes....*) and create tension (*...after ten minutes the knocks become louder...*) until, in the final paragraph, silence finally returns (*Francis was never seen again*).

The pupil can, in narratives, describe settings and characters

The setting of a bustling train station filled with people and excitement is juxtaposed with Willie's feelings at the start of piece B, creating a stark sense that the 'skinny... boy' does not belong there (*The train station bustled with excitement but Willie held his suitcase in fear*). Willie's vulnerability and apprehension as he navigates this unfamiliar territory are conveyed through the adjectives 'skinny' and 'timid'. His mother's character is also suggested at through her action of walking away 'without saying goodbye' while others are described as crying.

Willie's anxiety is accentuated throughout the rest of the piece through further descriptions of his feelings (*...he felt nervous...*) and his physical state (*Willie knocked the door frightened. Willie, shivering because he was so scared.*). The manner in which Willie's speech is recorded also enhances this fearful characterisation, creating the impression that he is struggling to get his words out through the use of repeated letters and ellipses (*Tttt-hank... you...*). Other characters are also revealed through speech. The billeting officer's gentle guidance (*"There it is."*) and her use of a term of endearment (*All right dear, follow me*) highlight her nurturing nature. In contrast, Tom not only looks 'big and angry' but also expresses himself with gruff impatience (*He shouted "what do you want? I should have no time waiting here for you. Come on in."*).

In piece C, 'The Piano', the pupil creates a more reflective setting through their choice of language and sensory details. Figurative descriptions at the start of the piece evoke a sense that the narrator's memories are omnipresent in their life, just waiting for an outlet (*My memories are ready to spill into the music... nostalgia fills the air...*). The piano becomes a conduit for these memories, as the narrator closes their eyes and lets the music envelop them, creating an intimate and nostalgic setting. Their character is revealed to the reader through the sharing of their thoughts and feelings of sorrow (*I wish that I could say goodbye after seeing her kiss me on the cheek.*), their horror at witnessing their brother's death (*I ran so fast seeing my brother's body.*), and their guilt (*This was all my fault.*)

The use of rich imagery to describe the weather in piece F, the suspense narrative, creates a sense of impending doom, setting a foreboding tone for the narrative. The descriptions of the clouds as 'swollen' and the wind causing the 'darkness [to] fall like a curtain', for

example, convey a sudden and dramatic darkening of the sky and simultaneous darkening of the mood. Personification further animates the surroundings, with the description of the moon as 'full of fear' heightening the reader's sense of unease. The writer also incorporates sound effectively into storytelling to engage the reader, often through contrast. For example, the near silence on the boat conveys a sense of calm (*The Tranquil waters were cut by the silent strokes of oar.*) which is interrupted by the use of onomatopoeia to reignite suspense and fear (...*Knock, Knock, Knock!*).

Francis' character is developed through both direct and indirect characterisation. Descriptions of her actions help convey her recklessness and bravery (*putting a cigarette behind her ear... She couldn't help herself and cautiously tapped on each crooked board.*). Internal thoughts and reflections shared with the reader also provide insight into her emotional state, conveying her nervousness ("Did I hear it again?"). Although some descriptions, such as 'chocolate-brown eyes that sparkled in the stars', do not fully support the suspenseful purpose, the overall depiction of Francis's character as a combination of plucky and fearful is engaging (*A part of her body wanted to leave but she was Reckless.*).

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

In both non-fiction pieces, Pupil C demonstrates the ability to use appropriate devices to structure the writing and support reader understanding. The presentation of the letter, piece D, follows the conventions of formal letter writing, with address, date, salutation and valediction positioned appropriately on the page. It begins with an introductory paragraph that outlines the purpose of the letter and ends with a conventionally polite 'thank you' to the reader for taking the time to consider its contents. This clear and logical structure ensures that the reader can follow the writer's requests and understand the intent behind the letter.

Piece E is a non-chronological report. Subheadings are used from mid-way through the piece to support the reader to navigate through the text and they clearly outline the content that follows (*The different stages of an eruption*). A picture of an erupting volcano supports understanding of the adjacent text.

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

- *He was a skinny and timid boy. The station was filled with people crying.*
(piece B)
- *In the quiet room, I prepare to journey through time's echoes.* (piece C)
- *Good luck!* (piece D)
- *Have you ever wondered what lies beneath the Earth's surface?* (piece E)
- *..... BANG! BANG! BANG!* (piece F)

commas for lists

- *He saw trees, grass, hay bales and lots of animals.* (piece B)
- *The difference between active, dormant and extinct volcanoes...* (piece E)

apostrophes for contraction

- *I shouldn't have to wait.* (piece A)
- *... I didn't brush my hair.* (piece A)
- *I'm lucky to have Audrey in the class.* (piece A)
- *... extinct volcanoes don't erupt...* (piece E)
- *Without heat we wouldn't be able to live...* (piece E)

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

Where used, words from both lists are mainly correct.

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

- *minutes* (piece A)
- *heard... though* (piece B)
- *through... heart... surprisingly... thought* (piece C)
- *learn* (piece D)
- *imagine... Earth... pressure* (piece E)
- *heart... breath... questioned... arrive[d]... earth... thought* (piece F)

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

- *profession[al]... achieve... sincerely* (piece D)

The pupil can write legibly

Pupil C writes mostly legibly across the collection, with sufficient evidence to meet this statement in pieces A, C, D and E. Piece B, though still legible, is a little harder to read in places where the gaps between letters are smaller or where the letter 'c' is formed without a strong curve such that it might be mistaken for other letters (such as 'l'). The handwriting in piece F is also legible, but in places the letters 'c', 's' and 'k' in the middle of words are the size of a capital letter. Overall, however, there is sufficient evidence in the collection to meet this statement.

Why is the collection not awarded the higher standard?

While there are strengths within this collection – particularly evident in pieces E and F, where a developing awareness of audience and greater variety in language are displayed – the collection as a whole does not evidence the expected standard. This is due to a lack of control and inconsistencies in sentence structure, a limited vocabulary range in several pieces, and issues with cohesion and spelling.

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 this collection demonstrates that Pupil C is able to adapt their writing for a range of purposes and select language with their audience in mind, they are not always able to sustain the required form across pieces, resulting in a deviation from purpose and disrupting reader engagement.

For example, piece A initially captures the form and tone of a diary but begins to resemble a narrative with a heavy reliance on subject-led sentences which gives the writing a list-like quality. The shift to narrative is particularly evident when direct speech overtakes the reflective tone. The abrupt ending comes at a key moment of tension, leaving the reader with the unsatisfying impression that the diary entry is incomplete.

In the formal letter advocating for a visit to Arsenal (piece D), the pupil demonstrates an understanding of structure and maintains the core objective throughout the piece. Yet, the rationale behind the request is weakly developed, making the argument less persuasive than it might otherwise be. While some language choices support persuasion, a wider range of persuasive devices such as repetition, the rule of three or some facts and statistics might have helped further develop the argument.

In their narrative writing, while Pupil C's attempts at descriptive writing are clearly aimed at engaging and entertaining, they sometimes assume reader knowledge of the stimulus texts, for example in the narrative based on 'Goodnight Mr Tom', piece B, and this can result in confusion or awkward transitions.

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

Piece F, the Francis narrative, provides evidence of Pupil C's developing ability to describe settings and characters in their narrative pieces, and to create a sense of atmosphere through the use of descriptive language and appeals to the five senses. There are some good attempts to enrich the description (*The moon was full of fear dripping into the clouds.*), although others are less effective, such as a repeated reference to Francis' hair and eyes at a moment of high tension (*Francis pulled her jetblack hair out of her chocolate brown eyes.*). In other narrative pieces, however, opportunities to expand descriptions are missed.

The opening of piece C, 'The Piano', successfully establishes a reflective and tranquil mood through the use of some evocative imagery (*My memories are ready to spill into the music... In the quiet room, I prepare to journey through time's echoes*). However, the descriptions of the memories evoked lack engaging detail. For example, there is no sense of place or character in the paragraph describing the memory of the narrator's wife. The description of the brother's death conveys the writer's own feelings of sadness, but the

setting is only briefly described as 'war', and the brother is barely sketched beyond his relationship to the protagonist and the poorly handled portrayal of his response to being shot (...*looking at my brother go into a bad-mood*).

In piece B, the narrative based on 'Goodnight Mr Tom', Pupil C uses a variety of techniques to describe Willie, including descriptions of his appearance, behaviour and manner of speaking. However, these descriptions are at times undermined by repetition and inappropriate word choices (*As the train left London, Willie felt anxious as he had never seen things like this before... As he got towards the village, he felt nervous because he had never seen it before and the bright colours made him feel shocked.*). The final episode in which Willie encounters a squirrel and a dog is perhaps intended to illustrate the child's discomfort in his new surroundings. However, the description ends abruptly without explanation, leaving the reader uncertain as to how it relates to the rest of the narrative.

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

Piece B demonstrates that the pupil is beginning to integrate simple dialogue into a narrative. For example, the short dialogue between Willie and the billeting officer in piece B explains Willie's status as an evacuee and conveys both his nervousness ("*U. um excuse me I'm an evacute.*") and the kindness of the billeting officer ("*All right my dear, follow me,*"). In piece A, the dialogue between Miss Murphy and the pupils adds tension, however, it ends abruptly leaving the reader unsure of how the episode is resolved. Inconsistent punctuation and repeated and underdeveloped reporting clauses (for example 'said' and 'replied' in piece B) weaken the effectiveness of the dialogue in this collection and, at times, also affect successful integration.

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 Pupil C is at times able to select vocabulary and language structures appropriate to purpose, their choices are not sufficiently appropriate or well-managed to meet the requirements of this statement. For example, in piece A (*The alarm came loud after I got off my bed*), 'came loud' is inappropriate and 'got' lacks descriptive power and the level of sophistication expected at the higher standard. In a sentence in the same piece (*Miss Murphy curisouly said me and Audrey were missing our break time.*), while 'curiously' demonstrates a willingness to use more ambitious vocabulary, it is not deployed with accuracy. In piece F, 'Francis', although the pupil uses language, including figurative language, to establish atmosphere and build suspense, this language is not always used accurately or with control (*The calm, glassy reflection below embraced by her. Miles upon Miles away from camp, relaxation flew in the air then Suddenly...*).

In piece C, the sophistication intended is inhibited by poor word choices and incorrect pronouns (*Me and my brother go to war... I suddently see my brother get shot... looking at my brother go in a bad-mood.*).

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

There is evidence across the collection that Pupil C is beginning to use some devices to build cohesion in their writing, but there is insufficient evidence of consistent use to support this statement. Devices used successfully include adverbials of time and place to link ideas and events, for example, in piece B, the 'Goodnight Mr Tom' narrative (*As the train left London... When Willie was outside*). In the letter, piece D, pronouns such as 'I', 'we', 'you', and 'your' are used accurately to refer to the writer and the recipient. In piece B, synonyms such as 'nervous' and 'anxious' are used to maintain a cohesive description of Willie's emotional state across the piece. However, there are also instances of the unnecessary repetition of nouns in this piece which reduce overall clarity and flow (*He knocked on the door, he heard footsteps coming, towards, the door. Tom opened the door...*). In the breakfast sequence, repetition and a lack of conjunctions to connect the actions and clarify the order of events reduces cohesion (*He went for bacon and tea. Tom went to Willie. He gave him fresh cooked bacon. Willie looked at the bacon. He just smelt the bacon, had one bite and then just left it.*). A synonymous phrase, 'things like this', used out of sequence also impacts cohesion (*...he had never seen things like this before. He saw trees, grass, hay bales and lots of animals.*).

Elsewhere in the collection, repeated simple structures make the writing list-like, for example in piece A, the diary entry (*She got her phone out. She gave me her number. I quickly took my phone out. We both added our numbers.*). More ambitious structures are not always handled accurately, leading to disjointed connections between ideas. For example, in the letter, piece D (*I am writing to you today to try and convince you so we can visit you... Another reason why I think we should come is because we support you.*).

The Francis narrative, piece F, is largely coherent with a clear beginning, middle and end modelled on the stimulus film. However, there are some errors between paragraphs which disrupt narrative continuity and reader understanding of the sequence of events. For example, Francis arrives at the jetty in the fourth paragraph after having already arrived at and stepped onto it in the previous paragraph.

The writing in piece F can also lack cohesion within paragraphs, with the ideas sometimes feeling disconnected. In the second paragraph, for instance, participle clauses are used effectively at the beginning to link actions (*Putting a cigarette behind her ear... Creeping out of the campsite*), but this sense of connection quickly dissipates due to the absence or misuse of cohesive devices. For example, the use of definite articles in the phrases 'the fog' and 'The voices' implies that these elements have already been introduced, yet there is no prior reference to them. Indeed, there is little to no connection between the 'forest', the 'hair', the 'fog' and the 'voices' described (*...She saw a Magificent forest of tall trees. Her long black hair touched her navel – twinkling eyes. She began walking inside the terroised blanket of fog. The voices trapped her in their thorny gasps...*). While individual sentences in this piece may be vivid and imaginative, the absence of clear links between them weakens the overall description and can hinder the reader's ability to follow the narrative. These issues highlight more consistent use of cohesive devices as an area for development for this pupil.

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

The writing primarily utilises simple past and present tenses, which are mostly accurate throughout the collection, with some lapses. For example, Piece C blends present and past, as the narrative voice shifts from immediate action (*I sit down at my piano.*) memories and reflections of the past (*I thought to my self this was all a mistake.*). However, this transition is not achieved consistently across the piece, meaning clarity between the protagonist's current state, memories and reflections on past events is lost at times. For example, the memory of the war starts in the present tense (*Me and my brother go to the war.*) but ends in the past tense (*However I ran so fast seeing my brother's body.*).

There is some correct use of the present perfect, for example, in piece A (*Today has been the worst day of my life.*) and past perfect, such as in piece F (*Francis tricked herself into thinking she had imagined it all.*). Elsewhere, the perfect is used inappropriately, for example in Miss Murphy's speech in piece A (*"why have you been late this morning?..."*).

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)

There is some evidence that Pupil C is developing confidence using the range of punctuation at key stage 2, but omissions and errors prevent their collection from being awarded the higher standard. For example, the pupil does not demonstrate a secure understanding of commas. There is confusion between commas and full stops to end sentences in piece D (*You can encourage us to support Arsenal, Do you want to encourage children to enjoy sports?*). There are also examples of commas used incorrectly to separate clauses in piece A (*I had to do something, that terrifies her.*) and examples of erroneous overuse in piece F (*He knocked on the door, he heard footsteps coming, towards, the door.*). Apostrophes are inconsistently accurate, for example, 'memory's' in piece C.

Punctuation to indicate direct speech is also not consistently accurate. For example, in piece B, Pupil C omits a comma to mark the reporting clause (*Willie slowly replied "Where should it go?"*), uses capital letters when they are not needed (*"U.um excuse me I'm an evacute." Said Willie.*), and, where speech is inserted into a sentence, uses full stops rather than the commas required (*"There it is." Said the Billiting officer." Off you go behind the villiage. No need to rush."*). Overall, the frequency and variety of these errors suggest that the pupil's punctuation skills need improvement to reach the expected standard.

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

Some year 5/year 6 words are used correctly, including 'professional', 'achieve' and 'sincerely' in piece D. There are, however, errors that indicate insecurity with spelling rules, insufficient use of a dictionary and a lack of editing. For example, there are inaccuracies in adding '-ed' and '-ing' to words of one syllable (*snapt... slamed... puting... scard*) and words ending in -y (replied as *(replied)*), and errors when adding other suffixes, such as -ly (heavily (*healy*)). There are many good examples of spelling uncommon or more ambitious vocabulary correctly (*Hawaii, lava, oxygen, abundance, swollen, cigarette, bustled*), but there are also examples where more ambitious vocabulary is attempted incorrectly (*Nostodgia, Magifecent, terroised*). Sometimes key thematic words are misspelled such as *panio* for piano in piece C, *vist* for visit in piece D and *evacute* for evacuee in piece B.

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

Handwriting is predominantly joined and mostly legible throughout the collection, with some exceptions as described above. The writing flows smoothly and remains consistent throughout a writing task.

Piece A: a diary entry

Context: following an exploration of the features of diary writing, pupils wrote diary entries describing an imagined day at school

Dear Diary,

Today has been the worst day of my life. I had to do something that terrifies her. She is called Emily, that brat. I woke up, thinking I could go to school before her. The alarm came loud after I got off my bed.

I then got my bag and quickly put my shoes on. I could not believe that I didn't brush my hair. There was no choice; I was late! I ran quickly I saw Audrey pass me on her bike.

I came across the road, going to her. She looked at me and smiled, I smiled back. After a few minutes we saw the gates. She got her phone out, she gave me her number. I quickly took my phone out. We both added our numbers.

She waved bye and went to class, I waved back ~~bye~~ bye.

Soon, I sat in the chair on the classroom, I hated the looks people gave me. I'm lucky to have Audrey in the class. Miss Murphy curiously said Me and Audrey were missing our break time. Emily whispered to her friend and then she giggled at me.

After waiting the bell rang for break Me and Audrey had to stay in. Miss Murphy swooped into her chair. She shouted, "Why have you been late this morning? I shouldn't have to wait!" Miss Murphy grabbed a pencil and snapped it.

Miss Murphy finally stop shouting. She kindly said, "Audrey you don't owe me time, you you you go, enjoy your break." I suddenly, said, "Bb.... uuu.....t, what about me?" Miss Murphy stared

the door, "YOU! OWE ME TIME! NO EXCUSE!"

Piece B: a narrative

Context: pupils read 'Goodnight Mr Tom' by Michelle Magorian in connection with their WWII topic and were tasked to rewrite episodes from the novel.

"Bye Mum," said Willie. He was a skinny and timid boy. The station was filled with people crying. However Willie's Mum went off without saying goodbye. The train station bustled with excitement but Willie held his suitcase in fear. Going onto the train, he felt nervous and lonely even though he was left with other children.

As the train left London, Willie felt anxious as he had never seen things like this before. He saw trees, grass, hay bales and lots of animals. To Willie they looked peculiar. As he got towards the village, he felt nervous because he had never seen it before and the bright colours made him feel shocked.

As Willie rushed out of the train, he found a woman, holding a sign saying "Evacuees over here." So Willie, nervously rushed over. "U-um excuse me I'm an evacuee," said Willie. "All right my dear, follow me," replied the billeting officer. They began walking through the village. "There it is," said the billeting officer. "off you go behind

the village. No need to rush." Willie slowly replied "Tt-t-hank... you," Willie stared at the village head's him, his eyeball grew bigger and bigger.. He walked slowly and slowly going near the house, Willie knocked the door frightened. Willie, shivering because he was so scared.

He knocked on the door, he heard footsteps coming, towards, the door. Tom opened the door, Willie looked blankly at him. He felt so scared with Tom because he was so big and angry.

18th. He shouted "what do you want? I should have no time waiting here for you. Come on in." When they went inside Tom said "Go on. Hang your coat on the peg."

Willie 1 slowly replied "where should it go?" Tom slowly went to Willie, putting his coat on the peg. Then Willie went outside.

Tom, suddenly went to get him food. He went for bacon and tea. Tom went to Willie. He gave him fresh cooked bacon. Willie looked at the bacon. He just smelt the bacon, had one bite and then just left it. Then he just drank

his tea.

8

Tom sent Willie outside. When Willie was outside, he could hear squeaking. Then Willie saw a squirrel. It made him feel scared because the squirrel squeaked at him. He looked at how fast it could run. When the squirrel went up the tree, Willie saw the dog. It was bigger and faster. Then it made Willie feel more scared because it went near him. The dog barked as loudly as a lion. Because Willie was scared, he quickly took a big thin stick from behind him. The dog was brave enough to attack. Willie replied "I will kill you!"

Piece C: a flashback narrative

Context: pupils used the silent short film 'The Piano' by Aidan Gibbons as a stimulus for independent writing following a series of lessons exploring how to establish mood in narrative writing.

I Sit down at my piano. My Memories are ready to spill into the music. The Keys await my touch, holding Stories of joy and Sadness. Nostalgia fills the air as I Start to join the piano with my fingers.

In the quiet room, I prepare to journey through time's echoes. Eyes closed, I let the piano carry me into my memories. Suddenly I start remembering the things I played with my wife.

Suddenly I am taken back into all the memory's. I am playing together with my wife. I wish that I could say goodbye after seeing her Kiss me on the cheek. I feel so heartbroken without seeing my wife. I have to say goodbye after all these memories memory's.

Me and my brother go to the war. After taking in the memory's into my heart. I Suddenly see my brother get shot in front me, he's telling him yes. My eyes raced fast looking at my brother go in a bad-mood. However I ran so fast seeing my brother's body. after

My heart started racing beating quickly. Every second I blinked, my arms and legs were weighed heavily, holding him. I thought to my

Self this was all a mistake. Looking at him
surprisingly made me think it was a dream.
My lungs and soul were taking all the
memories I had. This was all my fault. I made
him die after seeing him come back.
I felt so heartbroken after seeing all I
did.

My

Piece D: a persuasive letter

Context: pupils explored features of persuasive writing and were then tasked to write a persuasive letter. Pupil C chose to write to the manager of the Arsenal Academy concerning a visit to the academy.

[redacted]
Primary School
[redacted]
[redacted]
[redacted]

28.03.24

Dear [redacted]

My name is [redacted] and I attend [redacted] Primary School, in [redacted]. I am writing to you today to try and convince you so we can come visit you.

The main reason why we want to visit you is to see how incredible you are and to tell you, how good you are. You can encourage us to support ~~A~~ Arsenal. Do you want to encourage children to enjoy sports? You might discover a football Superstar.

Another reason why I think we should come is because we support you. Year 6 children want to be professional footballers: we would like to learn from you. You might encourage young

People to achieve their potential ~~primary~~ ~~primary~~
or improve their skills.

Thank you for taking the time to reach my
letter. I hope that I am able to visit you.
We wish the very best for your
Season. Good luck!

Yours Sincerely,


Piece E: a non-chronological report

Context: to support their learning in geography, pupils used a variety of resources to research volcanoes and then wrote their own non-chronological report.

Have you ever wondered what lies beneath the Earth's Surface? Imagine a force which is so so powerful that can itcover the land. Read on to find about more about volcanoes.

A volcano is a mountain or hill with an opening. It erupt's from the Earth's Surface. They can be found in Hawaii and Iceland which are located in mountains.

The difference between active, dormant and extinct volcanoes is that dormant volcano don't erupt for along time, active volcanoes can explode at any second and extinct volcanoes don't erupt.

The different stages of an eruption.

The stages first stages Stages of an eruption is that magma builds pressure under Earth's Surface. It then starts to build



up in^a Magma chamber. Once the pressure has gotten too ~~as~~ much, Magma ~~chambers~~ starts to come out together with the Lava.

The benefits of volcanoes

~~The benefits of volcanoes is that, tectonic tectonic~~

Without heat we wouldn't be able to live and that it helps animals to breathe. ~~They help plants grow.~~

One good thing about volcanoes is that they help plants grow. Another good ~~the~~ thing is that it helps us breathe oxygen.

Piece F: a narrative

Context: pupils took part in a series of lessons on writing an effective suspense narrative. They used Richard Hickey's short film 'Francis' (based on a Dave Eggers story) as the stimulus for their end of unit work.

Out of a tent poked Francis' head. The clouds were swollen, spraying down an abundance of water turning the trees into an sinister umbrella. The wind made darkness fall like a curtain. When the wind whistled it brought the fear of an invisible predator. The moon was full of fear dripping into the clouds.

Putting a cigarette behind her ear, Francis began to walk under the dull black sky. Creeping out the campsite, she saw a magnificent forest of tall trees. Her long black hair touched her havel-twinkling eyes. She began walking inside the forested blanket of fog. The voices trapped her in their thorny gasps.....

When she arrived at the jetty, she gazed into the darkness of the devil's sky. The sparkling stars were now covered by the dark clouds. She took her first step on the jetty: CREAK!

Francis arrived at the decaying jetty. She couldn't help herself and cautiously hopped on each crooked board. A boat was waiting for her at the end. A part of her body wanted

to leave but she was Reckless. Francis pulled her jet-black hair out her chocolate-brown eyes that sparkled in the stars. The Tranquil waters were cut by the silent strokes of oars. The calm, glassy reflection below embraced by her. Miles upon miles away from camp, relaxation flew in the air then Suddenly.....

Knock what was that? For Francis thought it was her imagination but it happened again..... Knock Knock!

After a few minutes, the knocks came again. Knock, knock, knock! "Did I hear it again?" For Francis questioned. She wasted no time and got up. She leaned over the side of the boat. She felt a tinge of unease, "What on earth could make a noise like that?" Francis said.

Once again, Francis tricked herself into thinking she had imagined it all. Her heart began slowly to calm down. Francis took a deep breath.

She tried not focusing on the knocks, after

Ten minutes the knocks became louder, this time the boat shook..... BANG! BANG! BANG! The boat fell to the right. Fr. Fa Francis fell back!

As the silence returned, she took her journal book, ~~her~~ eyes and started expressing her emotions with her book. Her eyes gloomed with tears. Through out the night, the boat was knocked through the dark. Her journal book was full of mysteries. On the final page, as if it had been written by her bloody finger, ~~I~~ **I DID KNOCK FIRST**.... Francis was never seen again.

Exercise 2

Pupil A

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

The pupil can write for a range of purposes

Across the collection, a range of fiction and non-fiction genres are covered and, through adapting content and form, the pupil demonstrates ability to write for purpose. A World War 2 letter from the trenches conveys a soldier's longing for home and hints at the pre-war bond with the recipient, while two contrasting setting descriptions based on Helen Ward's 'Varmints' create distinct imagery of a world under threat. Three pieces in the collection stem from topic work on Ancient Egypt: piece C, a diary entry written from the viewpoint of a slave, recounts some key events leading up to Moses freeing the Israelites from slavery. Piece D is a brief biography including significant facts about King Tutankhamun and, concluding the collection is piece E, a rewrite of the story of Isis and Osiris, central to Ancient Egyptian mythology.

Piece A, a letter dated 1945, maintains a personal connection between the writer, Carl, and his best friend, blending emotional honesty (a constant worry... I pray I don't get it... I miss you) with short descriptions of trench life (much colder than home actually... I am cold and damp). Written in first-person and present tense, despite a lack of introduction, the letter maintains a consistent format and briefly recounts life in the World War 2 trenches, functioning as both a personal update and a source of comfort.

A rhetorical question (but guess what?) combined with an informal tone conveys the bond shared by the writer and recipient and reveals the writer's youthful sense of fun and humour (I am a machine gunner. It's so fun! To eat, we have small biscuit things that are stale and rock solid. Otto nearly broke his tooth on one yesterday!). Including such details suggests that the writer would rather not dwell on the poor conditions that the letter hints at (cold and damp... trench foot) and focus more on the positive aspects of the situation.

The letter ends with an appeal to 'stay strong,' reflecting Carl's desire to support his friend despite physical distance.

Piece C, the diary entry from a slave's perspective, shows Pupil A's emerging understanding of how to use language to convey a personal response to a major historic – and life – event. The piece, written appropriately to form in the first person, simply recounts events leading up to Moses freeing the Israelites, using basic phrases and unambitious vocabulary combined with a slightly disjointed structure and over-reliance on reader prior knowledge. The tone is conversational and colloquial (out of nowhere... the crack of dawn... or something like that... Everyone is saying) and there is evidence of some direct address to the diary (Guess what happened... let me go back) which provides reader interest. Through these techniques the writer's personal voice is expressed, appropriate to the diary genre.

Events are recounted simply and briefly and the piece ends abruptly (Then he actually asked to free us but of course the Pharaoh said no.). However, emotional engagement is notable in two forms: the writer expresses occasional surprise and excitement expressed through exclamations (Guess what happened today!... out of nowhere... now were [we're] in the promised land!) and emotive details show frustration and depth (I had been a slave since I turned 10 years old). Both techniques add authenticity and draw the reader in to the piece, giving it purpose and form. Coordinating conjunctions provide some expansion of ideas (so... and... but) whilst subordination (when... Until... because... while)

introduces dependent clauses which support the reader in understanding the sequence and motivation behind events.

Although details are brief and some ideas would have benefitted from expansion, the objective of expressing personal emotion and conveying events through a diary format is clear and sustained.

The biography (piece D) outlines some key facts about the ancient Egyptian king, Tutankhamun. Essential information is outlined, including approximate dates of birth and death, parentage and main achievements. Pupil A also includes some relevant historical details to hold the reader's attention, for example: expansion on 'Ushabtis' and creation of the iconic 'golden death mask'.

The piece is written predominantly in the past tense, although there are brief shifts to the present tense which are handled awkwardly and affect cohesion (He is so well known for... King Tut, still being some were near to 11 years old...).

Pieces B and E demonstrate Pupil A's ability to adapt their writing to narrative form. Piece B provides two contrasting setting descriptions written in the third person. The first description focuses on an idyllic land filled with nature, reflected in the figurative language used to describe it and simple noun phrases which build a visual image of the scene for the reader (peaceful field... small Varmint... golden grass... beatiful field... tiny Varment). In the second setting, the focus shifts towards the ominous approach of machinery which decimates all life in its path. There is a change in tone and language.

The metaphor of creatures pulling buildings 'like worms' creates a surreal, unsettling atmosphere, directly contrasting to the 'wigeling worm' simile of the first paragraph.

Piece E tells the Egyptian myth of Isis and Osiris. Key details relay events in an engaging way as the pupil blends narrative storytelling language (They lived happily... Ultimately, that day arrived!) with simple dialogue ("I will catch you someday,") and action (Set slammed the lid shut and threw it into the River Nile.). A clear, chronological three-part structure combined with descriptive phrases provides evidence that Pupil A is able to write simple narratives which entertain and engage.

The pupil can use paragraphs to organise ideas

Across the collection, Pupil A demonstrates understanding of how paragraphs can organise related ideas and events.

In the letter (piece A) three paragraphs create structure. Each appropriately deals with a separate but linked idea: the first paragraph sets the scene for the recipient, mentioning the conditions in the trenches (cold and damp) and the primary ailment amongst the soldiers (trench foot). Paragraph two begins by lamenting on some of the things that the writer, Carl, misses about his pre-war life, emphasised through repetition (I miss playing football with you, I miss daily life, I miss you.). He then moves to describing the aspect of his role that he enjoys (I am a machine gunner. It's so fun!) along with a brief anecdote about the food. The final paragraph, albeit brief, concludes the letter on a positive note.

Piece C, the diary entry, is less obvious in terms of paragraphing but the writing is clearly separated with chronology in mind and Pupil A has separated ideas logically. The first paragraph introduces the reason for the diary entry (Guess what happened today!) and

subsequent paragraphs attempt to order events chronologically (let me go back to the beginning), including simple time adverbials to support the reader (First... Then). The biography (piece D) is structured into two broadly headed paragraphs. The content of each paragraph relates to its heading, although details would benefit from expansion in order to be more engaging.

In piece E, the Egyptian narrative, paragraphs have been used to separate key events, speech and shifts in action. The scene is set in paragraph one, where Osiris, Isis and Set are introduced, leading to Set's sneering interjection in paragraph two, which helps to separate speech from narration. The subsequent events – including Set's creation of the box, the party, Osiris's capture and Isis's discovery and rescue of him – are paragraphed individually, supporting the reader in following the dramatic progression.

The pupil can, in narratives, describe settings and characters

The collection includes two narrative pieces. Piece B is based on the haunting and emotionally resonant 'Varmints' by Helen Ward and demonstrates Pupil A's emerging ability to depict scenes through descriptive detail.

The piece provides two contrasting setting descriptions, expressed via third-person narration. The first setting is the Varmints' peaceful, natural world prior to the arrival of the destructive 'Others'. Their surroundings are clearly portrayed through simple noun phrases (golden grass... beautiful field) and similes which bring movement and personality to the landscape (like a wigeling worm... dancing in the sky like balariners... As fast as a cheater... as tall as a giraffe). Language choices reflect the tranquillity of the setting (peaceful... golden... beautiful) and sensory details, such as the crunching [grass] and the buzzing bees, helping the reader to picture and feel the environment.

The writer's voice is engaging, and as the narrative progresses, Pupil A demonstrates an understanding of techniques that build suspense. Repetition (heard a noise the noise of birds), a short, tense sentence with a mysterious pronoun (Then the tiny Varmint heard it.), and a carefully punctuated question (Could it be... the storm?) work together to create tension effectively, in direct contrast to the opening of the piece.

The second setting description portrays the menacing onslaught of the 'Others.' Language becomes more dramatic and intense (evil creatures... killing... darkness... gloominess) and imagery is darker and more fantastical (scraping the sun... killing all life... bringing all the darkness) though it's less grounded in sensory detail than the first description. Onomatopoeia (BASH! CRASH! BOOM!) adds energy and urgency, amplifying the chaos of the scene and helping the reader 'feel' the violent arrival of the 'Others', while deliberate repetition (bigger and bigger higher and higher) emphasises the impact on the Varmints' habitat.

The Others, while not described directly, are cleverly represented through their aggressive actions (killing all life and bringing all the darkness.), mirrored in the verb choices (pulling... tugged... killing). This is in direct contrast to the Varmint of setting one, who is described simply as 'small' and 'tiny' and whose actions are comparatively passive and calm (sat... looked).

The descriptions are successful in setting the scene and depicting contrasting moods and feelings, demonstrating Pupil A's emerging understanding of the drama genre and ability to build a mental image through descriptions which aim to 'hook' the reader and build tension.

Traditional storytelling language (Many years ago,) opens piece E, which retells the story of Isis and Osiris. The piece is the most assured of the collection, combining a clear conflict–resolution structure with some effective characterisation, predominantly evidenced through action and speech.

The narrative, written appropriately to form in the third person past tense, provides a basic but effective sense of place using Egyptian references (Pharoah... River Nile... Egypt) and providing cohesive links between paragraphs. The opening provides the notion of a peaceful city under beloved rulers (They lived happily and were loved by their people). The story refers to visual elements through the use of noun phrases (a beautiful box made with gold and jewels... amazing gold box... a huge party with lots of people) reflective of the grandeur of a Pharoah's party and from this, the setting shifts to one of betrayal as Set traps Osiris in the symbolic gold box.

Fronted adverbials support chronology (Many years ago... Ultimately,... Then... As soon as... Many years have passed) guiding the reader through the various settings of the piece, while speech provides insight into characters' motivations and personalities. Set, for example, is portrayed clearly as jealous and deceptive through his words ("I will catch you someday," Set sneered. "You will see one way or another.") and his violent actions (plotted to kill him... Set slammed the lid shut and threw it into the River Nile... he chopped Osiris into pieces). Verb choices support this unpleasant characterisation (sneered... snuck... slammed... threw... chopped).

In contrast, Isis is presented very differently, as one who is admired (loved by their people) and a supportive partner to Osiris. The language associated with her – in speech and narration – reflects her loyalty towards Osiris (I have finally found you my love... Isis did not give up) coupled with a slightly inaccurate simile to portray her relief at finding him years later (a tear rolled down her face like a waterfall.).

Although brief, the ending of the narrative provides a resolution to the situation by showing that Isis's love and determination ultimately triumph over Set's cruelty, as she finds all the pieces of Osiris and brings him back to life.

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

In this collection, non-fiction writing provides reader support through a few linguistic devices.

Letter conventions have been accurately followed in piece A, the letter from soldier Carl to his best friend. Aptly dated, the piece opens with the salutation 'Dear Bester Freund,' and paragraphing provides a clear structure. Each paragraph is purposeful and focuses on elements of Carl's experience of war thus far. The piece is signed off appropriately with a supportive message, simply 'Stay strong, Carl.'

A main heading (Who was king Tutankhamun?) supplemented by one additional subheading (King Tut's Achievements) provides a simple structure for the biography (piece D). Each subheading is generally indicative of content, although statements tend to be brief and sweeping, lacking expansion needed to make the biography truly informative. However, thoughtful details such as those in relation to 'Ushabtis' provide some level of interest, supporting reader engagement (little men that they thought came

to life and were servants.). Additionally, a semi-colon links two related ideas, supporting the cohesion within the second paragraph (restored traditional Egyptian religion and art; he create-d the golden death mask.).

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

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

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

- I am a machine gunner. It's so fun! (piece A)
- ... but guess what? (piece A)
- Otto nearly broke his tooth on one yesterday! (piece A)
- He looked up at the sky and saw the clouds dancing in the sky like balariners. (piece B)
- Could it be... the storm? (piece B)
- BASH! CRASH! BOOM! (piece B)
- ... now were in the promised land! (piece C)
- Who was king Tutankhamun? (piece D)
- His father was called Akhenaten... (piece D)
- "Welcome to my lovely party!" (piece E)

commas for lists

- nice, peaceful field (piece B)
- apostrophes for contraction
- it's... don't (piece A)

There is some emerging evidence of the wider range of punctuation taught at key stage 2, and this is sometimes used accurately. Examples include commas to separate phrases and clauses, ellipses to build tension, speech punctuation and apostrophes for possession.

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 the pupil'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:

- actually (piece A)
- minutes... heard... buildings (piece B)
- guard... caught... appeared... promise[d]... different... (piece C)
- thought (piece D)
- arrive... famous (piece E)

There is also evidence for the correct spelling of the year 5/year 6 words. For example:

- soldier (piece A)
- Achievements (piece D)

The pupil can write legibly

Handwriting is legible across the collection. Generally, letter size is consistent and spacing between words is appropriate.

Why is the collection not awarded the higher standard?

The pupil has not been awarded the higher standard because not all statements for this standard have been met. Despite some evidence of a growing confidence in writing, the pupil does not yet show a consistent grasp of the skills that are required for EXS.

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 demonstrates understanding of a range of genres and the collection provides evidence of the pupil being able to adapt writing to suit each purpose.

Some pieces evidence successful language choices and include constructs such as multi-clausal sentences (In the nice, peaceful field a small Varmint sat watching the golden grass blow in the wind like a wigeling worm... They lived happily and were loved by their people - except Osiris's brother Set, who plotted to kill him.) which elevate aspects of the writing. In addition, the letter (piece A) and diary (piece C) are written colloquially in the first person, suggesting that Pupil A is beginning to understand reader awareness.

However, this audience awareness is not always sustained, evidenced in the biography (piece D), which, despite the inclusion of interesting facts, lacks the detail to be considered engaging or overly informative. Similarly, the abrupt endings of pieces C and E and general reliance on a limited selection of sentence structures and openers impacts effectiveness.

Overall, writing is too simplistic and lacking in detail or expansion to be considered truly effective.

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

The collection's descriptive and narrative pieces are stronger, demonstrating Pupil A's emerging awareness of how vocabulary choices and grammatical structures enhance reader experience and contribute to atmosphere, particularly evident in the Egyptian narrative (piece E).

Whilst Pupil A's narrative pieces offer rudiments which support characterisation and setting description, there is limited evidence to demonstrate atmospheric development, for example through effective sensory detail or mood-building language. This is emerging in piece B, the setting descriptions, but the piece is not expansive enough to solidify a sustained sense of atmosphere.

At times there is a reliance on repetition which weakens some pieces (colder than home much colder than home actually. I am cold...). The overuse of similes in Piece B adds interest but oversimplifies descriptions, reducing their impact and originality.

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

Piece E, the Egyptian narrative, shows the beginnings of cohesive, compelling and accurately punctuated dialogue, particularly through Set's utterances, which effectively convey aspects of his character ("Welcome to my lovely party!" Set announced. "Before you all leave I have something you can only keep if you fit," he chuckled.) and Isis's obvious relief at finding her husband ("Oh my, I have finally found you my love," she said).

While these moments hint at Pupil A's ability to use dialogue to support characterisation, there is no sustained exchange between characters to fully advance the action. The lack of extended dialogue limits the overall impact on narrative progression.

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

Across the collection, Pupil A demonstrates an emerging ability to use simple devices that build cohesion within and across paragraphs. However, this is not sustained or consistent.

In earlier pieces, there is a reliance on commonplace vocabulary and basic sentence constructions, often chained with 'and,' which limits fluency and cohesion. Attempts to use similes (golden grass blow in the wind like a wigeling worm... as fast as a cheater the bees flew past) are not always precise enough to be fully successful.

Cohesion is impacted in earlier pieces, for example a missing word in piece B (As he stood up the crunched under his feet) and comma splicing in piece A (I am cold and damp, soldiers have begun to get this thing called trench foot; It's been a constant worry for me, I pray I don't get it.) Later pieces show improvement, with a wider range of conjunctions and cohesive devices in use including simple subordinating conjunctions (when... until... because... while), relative clauses, parenthesis and fronted adverbials.

Although Piece E also shows a broader range of verb choices and accurate use of pronouns, the collection remains inconsistent overall, with limited vocabulary variation and overuse of general terms such as 'lots of people,' 'lots of guests,' and 'amazing'. Some prepositional phrases are used to expand noun phrases, but descriptive writing lacks depth.

Overall, while key grammatical features taught at KS2 are beginning to appear, their use is not yet secure or sustained.

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

Across the collection, verb tenses are generally simple and mostly correct.

The letter (piece A) and the diary (piece C) are composed in the present tense, as appropriate to form. The narratives sustain the past tense, mostly accurately aside from one lapse in piece E where writing shifts from past to present tense (Many years have passed and Isis was about to give up). However, Pupil A controls the appropriate shift from past to present tense in speech ("Oh my, I have finally found you my love,").

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)

By the end of the collection, Pupil A demonstrates mostly accurate use of punctuation, though it generally reflects the WTS standard.

There are isolated examples of punctuation taught further into key stage 2 (KS2), including:

commas to mark fronted adverbials and clauses

- Many years ago,... Ultimately,... When they returned, they had an amazing gold box. (piece E)

apostrophes in contractions to reflect an informal register

- Where I am it's... I pray I don't get it (piece A)

apostrophes to mark possession

- Osiris's brother Set (piece E)

inverted commas and other punctuation to indicate and describe direct speech

- "I will catch you someday," Set sneered. "You will see one way or another."... "Welcome to my lovely party!" Set announced. (piece E)

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

- King Tut, still being some were near to 11 years old, restored traditional Egyptian religion and art; he create-d the golden death mask. (piece D)

punctuation to indicate parenthesis and quotations

- It was the most intact ever found, full of gold, and over 400 Ushabtis. (piece D)
- They lived happily and were loved by their people - except Osiris's brother Set, who plotted to kill him. (piece E)

These examples show Pupil A's emerging awareness of how punctuation can shape meaning, but instances are not frequent or consistent enough to evidence secure understanding at EXS.

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

Evidence of correct spelling from the year 5/year 6 spelling list is limited to two words:

- soldier (piece A)
- Achievements (piece D)

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

Across the collection, handwriting is neat and legible

Piece A: a letter

Context: pupils explored life in Nazi Germany as part of their learning on World War 2. They wrote informal letters in the role of German soldiers.

October 18, 1945

Dear Bester Freund,

Where I am it's... colder than home much colder than home actually. I am cold and damp, soldiers have begun to get this thing called trench foot. It's where you are in the trenches too long and their foot starts to rot away!!! It's been a constant worry for me, I pray I don't get it.

Here I miss playing football with you, I miss daily life, I miss you. Here it's always cold and wet, but guess what? I am a machine gunner. It's so fun! To eat, we have small biscuit things that are stale and rock solid. Otto nearly broke his tooth on one yesterday!

I enjoy it when we have our free time. We normally have a big card game or have a cigar.

&

Stay strong,
Carl.

Piece B: two setting descriptions

Context: linking to the wider science topic of climate change, pupils read 'Varmints' by Helen Ward which explores the subject of industrialisation of the natural world. Pupils produced two setting descriptions—one handwritten and one typed—highlighting the contrasts between the two settings.

In the nice, peaceful field a small Varmint sat watching the golden grass blow in the wind like a wigwagging worm. As he stood up the crunched under his feet. He looked up at the sky and saw the clouds dancing in the sky like ballerinas. As fast as a cheater the bees flew past. He ran across the beautiful field over to the tree, as tall as a giraffe. He sat by the tree and closed his eyes, after a few minutes of sitting he stood up and heard a noise the noise of birds. After the sound had gotten closer a whole flock of birds appeared. Then the tiny Varmint heard it. Could it be... the storm?

The small Varmint stood up and saw they were coming with big ropes pulling giant buildings, each one that came bigger and bigger higher and higher, so high it looked like it was scraping the sun. The evil creatures tugged on the ropes killing all life and bringing all the darkness. BASH! CRASH! BOOM! They looked like worms coming out of the ground bringing darkness and gloominess.

Piece C: a diary entry

Context: as part of their wider learning on Ancient Egypt, pupils wrote diary entries in the role of an Egyptian slave.

Along time ago, in Egypt
Dear Diary,

Goess what happened today! I was with my friends talking about Moses when a ~~gate~~ guard caught us, so we got back to work. Until out of ~~nowhere~~ ^{nowhere} Moses appeared and said that we were free, now ~~we~~ were in the promised land!

Wait, let me go back to the beginning and tell you the whole thing.

First I woke up at the crack of dawn to start my work but today was different. We had to work twice as hard because Moses was trying to free us or something like that. I had been a slave since I turned 10 years old and now 30 years later some desides to save us. No one really belives it because he lived in the place of luxuru while we had to work for him. Everyone is saying

God is on his side because a burning bush spoke to him.

Then he actally asked to free us but of course the Pharaoh said no.

Piece D: a biography

Context: as part of their wider learning on Ancient Egypt, pupils wrote biographies about a notable figure.

Who was king Tutankhamun?

King Tutankhamun was an Egyptian Pharaoh in 1341 BC and died in 1323 BC at 18 or 19, of a bone disease called Malaria. His father was called Akhenaten and his mother was The Younger Lady. He is so well known for his tomb. It was the most intact ever found, full of gold, and over 400 Ushabtis. They were like little men that they thought came to life and were servants.

King Tut's Achievements

King Tut, still being some were near to 11 years old, restored traditional Egyptian religion and art; he created the golden death mask.

Piece E: a narrative retell

Context: as part of their wider learning on Ancient Egypt, pupils learned about Egyptian mythology and retold a well-known story. This pupil chose the story of Osiris and Isis.

Many years ago, the famous Pharaoh Osiris was the ruler of Egypt, along with his wife Isis. They lived happily and were loved by their people - except Osiris's brother Set, who plotted to kill him.

"I will catch you someday," Set sneered. "You will see one way or another."

Ultimately, that day arrived! While Osiris was sleeping, Set snuck in and measured him and made a beautiful box made with gold and jewels.

Then he threw a huge party with lots of people, even Osiris and Isis. "Welcome to my lovely party!" Set announced. "Before you all leave I have something you can only keep if you fit," he chuckled. Then he ordered his servants to go get the box. When they returned, they had an amazing gold box.

Lots of guests tried it for size but it only fit Osiris. As soon as he got in, Set slammed the lid shut and threw it into the River Nile.

Many years have passed and Isis was about to give up when she found the box! "Oh my, I have finally found you my love," she said as a tear rolled down her face like a waterfall. But Set saw her and he chopped Osiris into pieces and scattered them all over Egypt.

But Isis did not give up. She found all the pieces and blew life back into him.

Exercise 3

Pupil B

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

The pupil can write for a range of purposes

Pupil B demonstrates the ability to write for a range of purposes across the collection, including to inform (Pieces A and E), to recount (Piece B), to entertain (Pieces C and F), and to persuade (Piece D).

In Piece A, the balanced argument about the Benin Bronzes follows an appropriate structure for an informative text, with clear sections giving reasons "to return them to Nigeria" and "to keep them in the British Museum." The pupil attempts to maintain balance and provide both viewpoints, which shows a developing awareness of the form. However, ideas are sometimes underdeveloped or lack explanation ("They belong to the Edo people and there history"). Piece B, a first-person recount based on 'Children of the Benin Kingdom,' shows that the pupil can write to reflect and describe events from a personal perspective. The opening line, "My name is Ada and this is what has happen to me so far," establishes the recount style clearly, and the pupil includes personal feelings ("I felt a strange feeling inside me like it was part of me but I didn't understand why"). In Piece C, a short narrative, the pupil attempts a different form to entertain through dialogue. The use of character interaction ("Maybe we could do a cake sale everyone loves cakes," said Ben") shows an awareness of how to use speech to move the action forward, although the end product is barely developed beyond a conversation.

In Piece D, the persuasive letter to the Prime Minister, the pupil attempts to argue a point of view, showing some awareness of persuasive purpose. Sentences such as "I am writing this letter because I think the enviroment and climate change is very serious" and "The goverment should make laws that stop people from poluting" demonstrate an emerging awareness of how to state opinions and make recommendations. Piece E, the description of an inspirational person, is a straightforward informative piece with elements of personal reflection. The purpose is mostly clear, and the pupil selects relevant content, for example, "She works hard and trained everyday, and she showed that nothing can hold you back if you keep trying." Finally, in Piece F, the folktale, the pupil shows some ability to write to entertain and convey moral meaning, consistent with the genre: "That is why even today crocidiles love fish more than any other food." The simple narrative structure and moral ending reflect an understanding of purpose.

The pupil can use paragraphs to organise ideas

Pupil B demonstrates the use of paragraphs to organise ideas across the collection, though not always consistently or fully developed. In Piece A, the balanced argument, paragraphs are used to separate reasons for returning the Benin Bronzes from reasons to keep them in the British Museum. For example, the paragraph starting "Reasons to return them to Nigeria" clearly groups related points about fairness and cultural significance, while the following paragraph under "Reasons to keep them in the British Museum" separates contrasting ideas. This shows a basic awareness of how to structure writing for clarity.

In Piece B, the first-person recount, paragraphs are used to separate different moments or reflections. Ada's thoughts about the mysterious bracelet are in one paragraph, while her reflections on Mbe and Papa Eze are in another. This allows the reader to follow the sequence of events and the character's feelings. In Piece C, the narrative about Ben and

Sophie planning a fundraising day, paragraphs are used with limited effect to mark shifts in dialogue or action, for instance when the focus moves from Ben suggesting a cake sale to Sophie proposing a football match. The paragraphs are short and mostly match changes in speaker or topic, supporting the reader in following the sequence of events.

In Piece D, the persuasive letter, paragraphs separate different arguments: the first outlines the problem of climate change, the second suggests solutions, and the final paragraph gives a personal appeal to the Prime Minister. While the ideas within some paragraphs could be more clearly linked, the basic structure shows an understanding that paragraphs help organise information. Piece E, the non-fiction biography of Hannah Hampton, uses paragraphs to separate general information about her achievements, childhood challenges, and the pupil's personal reflections. This helps the reader distinguish factual details from opinion, even if some points are repeated. In Piece F, the folktale narrative, paragraphs indicate different episodes in the story, such as the journey of Turtle and Hawk, their encounter, and their return to Great Croc. Each paragraph focuses on a single event or part of the tale, which helps maintain the sequence of the story.

The pupil can, in narratives, describe settings and characters

Pupil B demonstrates a basic ability to describe characters and settings in their narratives, though the detail and development are limited.

In Piece C, the narrative about Ben and Sophie planning the fundraising day, the focus is mostly on the characters and their actions. The pupil provides short descriptions of the characters' feelings and reactions, such as "Sophie started laughing" and "Ben said smiling," which indicate mood and engagement, but there is little description of the wider setting. The story mentions that they are walking home from school, but the environment is not developed beyond that. Characterisation is conveyed mainly through dialogue, for example Ben's repeated suggestions about cakes show he is practical and persistent, while Sophie's responses suggest she is enthusiastic and organised.

In Piece F, the folktale narrative, the pupil gives more attention to setting and character. The River King, Great Croc, and the animals (Turtle and Hawk) are introduced with some descriptive language: "Hawk flew fast and far, but soon he got distracted watching the clouds and the shadows" and "Turtle was slower but he was determined, crawling over hills and through muddy paths, sniffing and tasting when he could." These descriptions give the reader a basic sense of action and environment. Character traits are shown through actions: Hawk is distracted and careless, Turtle is determined and methodical. Dialogue is used to indicate personality, for example, Hawk's nervousness and Turtle's pride, though the punctuation and sentence construction sometimes make it harder to read: "Hawk got nervous. 'Turtle, how did you manage to taste them?'" Overall, the descriptions are functional rather than rich or detailed.

Across both narratives, Pupil B demonstrates the ability to convey characters and settings sufficiently for the reader to follow the story, using actions and brief setting references. While there is evidence of awareness of character traits and basic environmental detail, descriptions are simple, and additional sensory or imaginative detail is limited. This is consistent with writing at this standard, where the pupil can show settings and characters but with minimal development and occasional errors in clarity or punctuation.

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

Pupil B shows a basic ability to structure non-narrative writing using simple devices, appropriate for this standard.

In Piece A, the balanced argument about the Benin Bronzes, the pupil uses headings and sub-headings to organise the content: “Reasons to return them to Nigeria” and “Reasons to keep them in the British Museum.” These headings clearly signal to the reader what each section is about, helping to divide the argument into manageable parts. Within these sections, the pupil presents reasons in short paragraphs, for example: “One reason to send them back is because the bronzes were taken without asking. They belong to the Edo people and their history...” While the structure is clear, the explanation of points is often minimal and lacks development, but the use of headings supports the reader in following the argument.

In Piece D, the persuasive letter to the Prime Minister, the pupil demonstrates paragraphing to separate ideas. Each paragraph focuses on a different aspect of the argument: one on extreme weather, one on pollution, one on trees and energy. This simple structure helps the reader understand the writer’s main points, for example, “I was thinking about how the weather is strange these days... this makes me feel worried because I want to grow up safe not scared.” Paragraphing is generally consistent, though transitions between ideas are sometimes weak.

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

In Piece A, the balanced argument, the pupil generally uses capital letters and full stops correctly to begin and end sentences: “The Benin Bronzes are ancient statues made a long time ago in a place called Benin, now a part of Nigeria.” Apostrophes for contractions are mostly correct in Piece B (don’t, it’s). In Piece D, the persuasive letter, the pupil attempts to use commas in lists: “we should ban bags and bottles, shops need to have refill stations and people should bring their own containers, that would make a big change.” While the use of a comma shows an awareness of list punctuation, it is sometimes placed incorrectly or creates run-on sentences. Question marks are used in appropriate contexts in Piece F, for example, “Turtle, how did you manage to taste them?” Capital letters are mostly correct at the start of sentences and for proper nouns, though some slips occur: “Dear Prime minister.” In Piece B, the first-person recount, there are occasional punctuation issues in multi-clause sentences, especially when combining multiple ideas: “One day I found a strange bracelet hidden in the forest, when I held it I felt a strange feeling inside me like it was part of me but I didn’t understand why.”

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

The following words from the year 3/year 4 spelling list are spelt correctly:

- different (Piece A)
- history (Piece A)
- earth (Piece D)
- important (Piece D)
- learn (Piece A)

The following words from the year 5/year 6 spelling list are spelt incorrectly:

- anceint (Piece A)
- determind (Piece F)
- enviroment (Piece D)
- sincerly (Piece D)
- goverment (Piece D)

The pupil can write legibly

Pupil B forms letters clearly enough for the text to be read without difficulty. While some letters and joins may be inconsistent and there are occasional uneven spaces between words, the overall handwriting is legible.

Why is the collection not awarded the higher standard?

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

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

Pupil B has not met this standard because, While the range is suitable for a pupil working towards the expected standard, the effectiveness of the writing in fulfilling each purpose is inconsistent. For example, in Piece D, the persuasive letter to the Prime Minister, the language is informal and conversational in places, which does not suit the intended audience: "I was thinking about how the weather is strange these days... animals loosing there homes and also floods and fires, this makes me feel worried." The frequent use of contractions, casual phrasing, and simple sentence structures reduces the persuasive impact and suggests the pupil has not fully considered the formality required for this genre. Similarly, in Piece B, the first-person recount, the writing occasionally lacks clarity and cohesion for the reader: "Papa Eze told me that I have anscestors who watch me, and that the braclet must be connected to them. At first I was confused, I didn't know what to think." While the first-person voice is appropriate for a recount, the narrative meanders, and repeated use of phrases like "I started to wonder" or "sometimes I feel scared" adds little insight or detail, which weakens the reader's engagement.

In contrast, there are occasional moments where Pupil B shows some awareness of the reader. For example, in Piece A, the balanced argument on the Benin Bronzes, the pupil uses headings and attempts to structure points clearly: "Reasons to return them to Nigeria" and "Reasons to keep them in the British Museum." However, the content often remains superficial, with statements like "...it would be fair and respectful to the people of Nigeria" left unexplained, so the reader does not fully understand why this is the case. Similarly, in Piece E, the non-fiction text about Hannah Hampton, the pupil includes personal reflections: "She inspires me because I like football as well... I can get better if I practise." While this shows some attempt to connect with the reader, the tone is more informal and reflective than analytical or explanatory, limiting its effectiveness for the purpose of an inspirational profile. Overall, while there are glimpses of audience awareness, the pupil's writing is inconsistent in adapting language, tone, and detail to suit purpose, meaning the standard has not been met.

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

Pupil B has not met this standard because, across the collection, descriptions are often basic, inconsistent, or limited in detail, which reduces the sense of immersion for the reader. For example, in Piece F, the settings are mentioned but not vividly described: "Turtle was slower but he was determined, crawling over hills and through muddy paths, sniffing and tasting when he could." While this conveys some action, it gives very little sense of the environment or atmosphere; the hills and paths are generic, and there is minimal sensory detail to engage the reader. Similarly, the characters are outlined in a functional way but lack depth. Statements like "Hawk flew fast and far, but soon he got distracted... he liked flying more than following orders" communicate actions but offer little insight into personality or motivation beyond simple traits, so the reader does not fully connect with the characters.

There are occasional attempts to convey atmosphere, but these are inconsistent. For instance, the brief tension when Hawk pecks out a tooth: "Hawk quickly said, 'The tastiest meat is fish, your Majesty, fish is the best of all'" hints at a dramatic moment, but the narrative does not expand on the characters' emotions or the setting to create real suspense or mood. In Piece B, the first-person recount, there is some reflection of internal atmosphere: "It made me frightened and a little scared... sometimes I feel scared about the future." While this communicates Ada's feelings, the description of the physical setting is minimal, and the pupil relies mostly on the character's direct thoughts rather than painting a full picture for the reader. Overall, Pupil B's narratives provide basic information about characters and settings but do not develop these elements fully, nor do they create a consistent atmosphere.

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

Across the narrative pieces in the collection, Pupil B includes dialogue, but it is not sufficiently integrated, nor is it consistently used to develop character or move the action forward, as required at the expected standard.

In Piece C, dialogue is present but often sits awkwardly within the text and does not effectively build the characters or shape the events. For example: "I'm still thinking about cakes maybe we'll have cakes and a show and a race." This line shows the pupil attempting to use dialogue, but the lack of punctuation, the merged clauses, and the repetition of ideas mean that the conversation does not reveal anything new about the characters or their motivations. Instead of advancing the action, it simply restates ideas already given in previous lines.

Similarly, earlier lines such as "It is going to be great a hole day with no lessons." and "That's a lot but it will be fun." show the characters speaking, but their speech does not deepen understanding of who they are, nor does it meaningfully change what happens next. The dialogue mostly lists ideas rather than driving the narrative.

In the moral tale (Piece F), dialogue appears only minimally, for example "'Please don't eat me,' Turtle cried." This line conveys emotion but does not shape the story beyond what the reader already knows that Turtle is in danger. It does not reveal character traits or contribute to advancing the plot in a purposeful way.

Where dialogue is included, it often suffers from inaccuracies in punctuation and structure, which disrupt the intended integration. Missing inverted commas, comma splices, and uneven sentence boundaries mean the dialogue sits separately from the narrative rather than being smoothly woven into it.

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

Pupil B has not fully met this standard. While there are moments where word choices are suitable for the audience or purpose, overall the selection of vocabulary and grammar is inconsistent, and the writing often defaults to simple, speech-like constructions rather than demonstrating deliberate stylistic control.

For example, in Piece B (first-person recount): “It made me frightend and a little scared. I started to wonder about where I really come from.” The language is understandable but basic, with simple sentence structures. There is little evidence of more precise vocabulary or varied grammar to enhance meaning or suit the reflective, narrative purpose.

In Piece F, verbs are mostly in the past tense, but occasionally tense shifts occur, for example: “Hawk thought quickly, he didn’t want to be in trouble.” This comma splice and the lack of more complex verb structures (such as modal verbs to suggest possibility, for example, might, could) limit the control over grammar and the effect of the writing. Similarly, in Piece C, dialogue uses basic forms with contractions in places (“we’ll,” “doesn’t”), but the choices are inconsistent and sometimes inaccurate, as in: “Yes if everyone helps we could ask Miss to print the posters and tell parents” The lack of commas and punctuation reduces clarity, and there is minimal evidence of deliberate vocabulary choices to reflect tone or audience.

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

Across the collection, Pupil B shows some emerging awareness of cohesion, but their writing does not yet demonstrate the consistent and controlled use of cohesive devices required at the expected standard. While conjunctions, pronouns, and basic temporal adverbials appear across the pieces, these are often repetitive, over-relied upon, or used in ways that do not create smooth or logical links between ideas or paragraphs.

In the balanced argument, cohesion within paragraphs is attempted through simple conjunctions such as because, and, and but. However, this reliance on basic conjunctions limits the clarity and sophistication of the argument. Pronouns are sometimes used to maintain reference, but they are not always precise, which can lead to ambiguity. For example, in the sentence: “If the bronzes go back, it would be fair and respectful to the people of Nigeria,” the reference is clear, but later sentences such as “they get lost or broken” lack clear signposts, weakening cohesion. Additionally, there is no cohesive linking across paragraphs, such as through summaries, adverbials, or topic sentences that guide the reader between sections.

In the first-person recount, the pupil begins several sentences with time-based openers “One day, At first, Now,” but these are used inconsistently and not always purposefully. While these adverbials do create some sense of sequence, they do not consistently build a smooth narrative flow. For example, “Now I feel like I’m different... Before all this, I was happy living quiet with Mbe...” shows an attempt to contrast past and present, but the shifts between ideas feel abrupt, lacking the connective phrases (“Later on...”, “As a result...”, “Meanwhile...”) needed to shape the overall progression of the text.

In Piece D, cohesion is attempted through repeated references to environmental problems, but this becomes repetitive rather than cohesive. The pupil frequently begins sentences with “I was thinking..., The goverment should..., Another thing..., “which leads to a list-like structure without the connective variety needed to guide the reader. Adverbials of cause, consequence, or emphasis, are largely absent, meaning the argument lacks the joined-up reasoning at the expected standard.

In Piece E, pronouns and repeated subject references do help ideas connect, and the text shows some progression from childhood challenges to achievements. However, cohesion across the piece remains limited. Conjunctions such as “because, but, and when” are used correctly, but there is little evidence of more sophisticated cohesive devices such as synonyms, varied adverbials, or structural signposting. As a result, paragraph-to-paragraph links are weak, and the writing reads as a series of loosely connected statements rather than a deliberately structured explanation.

In narrative writing, (Piece F) cohesion depends heavily on basic sequencing words like soon, when, and then, but these are not sufficient for the expected standard. For example: “Hawk flew fast and far, but soon he got ditracted... Turtle was slower but he was determind...” The pupil attempts to show contrast using “but,” yet the narrative still feels fragmented because it lacks more precise adverbials of time and place that would help shape the pacing and development of the story. Pronoun use is also occasionally unclear, making it difficult to track the characters’ actions smoothly across the scene.

Across all six pieces, cohesion is inconsistent, limited, and mostly dependent on simple conjunctions and repeated sentence starters. The pupil has not yet demonstrated the controlled use of a range of cohesive devices within and across paragraphs that characterises the expected standard.

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

Across the collection, Pupil B does not yet meet the expected standard for using verb tenses consistently and correctly. While there are moments of accurate tense use, these are outweighed by frequent shifts, inaccuracies, and lapses in control that disrupt clarity and the smooth progression of ideas.

In Piece A, the pupil generally attempts to use the present tense, which is appropriate for discussing ongoing issues. However, there are several inaccuracies that weaken consistency. For example: “Many people ...visit the museum and learned about Benin history” shifts into the past despite the rest of the paragraph being in the present. “If the bronzes go back to Nigeria, some people worry they get lost or broken” uses the present simple incorrectly instead of the subjunctive or conditional. These small but frequent errors show that tense choice is not yet secure.

Piece B, which should remain consistently in the past tense, contains multiple shifts into the present and future: “My name is Ada and this is what has happen to me so far.” followed by “I want to learn more... maybe I will go to Benin one day...” and “Sometimes I wonder if I can really trust Kene.” The mixture of past, present, and future tenses creates an uneven and sometimes confusing timeline, showing that the pupil does not maintain a consistent tense for the recount form.

In the persuasive letter, the tense use is slightly more stable but still contains errors that affect accuracy. The pupil mostly uses the present tense appropriately to express viewpoints, but there are slips such as: “animals loosing there homes”; “this makes me feel worried because I want to grow up safe not scared”). The mixture of correct and incorrect forms shows partial but not consistent control. In the non-fiction piece about Hannah Hampton, the pupil switches between past and present tense when describing her achievements, which should generally be in the present if they are ongoing. For example: “she helped England to win the Euros in 2025” but later “she always trys her best even if it doesn’t always work.” Although some tense shifts are appropriate (moving from describing past events to expressing current opinions), the pupil does not clearly separate these purposes, resulting in blurred boundaries.

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 B demonstrates pockets of correct punctuation use, including some correct use of apostrophes for contraction across pieces and occasional correct use of inverted commas. However, speech punctuation is a significant weakness across all narrative pieces. Errors include missing commas before speech: “Maybe we could do a cake sale everyone loves cakes,” and missing punctuation inside the inverted commas: “It’s going to be great a hole day with no lessons” said Ben.

Commas are used inconsistently, including a number of comma splices “I was thinking about how the weather is strange these days, it rains to much and then it gets really hot...” (Piece D).

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

There is no evidence of correct spelling of words from the year 5/year 6 spelling list.

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

The pupil’s joined handwriting remains clear and legible throughout.

Piece A: A balanced argument

Context: As part of a history topic learning about the kingdom of Benin pupils debated whether the Benin Bronzes should be returned to Nigeria or remain in the British museum, before writing a balanced argument.



Should the Benin Bronzes be sent back to Nigeria?

The Benin Bronzes are ancient statues made a long time ago in a place called Benin, now a part of Nigeria. The British army took them in 1897 when they attacked Benin City. Now many of these bronzes are in the British Museum in London. Some people think they should be returned to Nigeria some think they should stay in the British Museum.

Reasons to return them to Nigeria

One reason to send them back is because the bronzes were taken without asking. They belong to the Edo people and their history, they should be in Nigeria so people there can see and learn about them. If the bronzes go back, it would be fair and respectful to the people of Nigeria.

Also, the bronzes were made using a special way called lost wax. Nigerian people today still feel proud of this art. Having the bronzes back helps artists keep the tradition alive.

Reasons to keep them in the British Museum

Some people say the British Museum should keep the bronzes. They have good security and can keep them safe. Many people from all over the world visit the museum and learn about Benin history. If the bronzes go back to Nigeria, some people worry they get lost or broken because of less money for looking after them.

Another reason is that the bronzes are now part of world history and should be shared with everyone, not just one country.

Conclusion

In conclusion, there are good reasons for and against sending the Benin Bronzes back to Nigeria. They were taken in a wrong way and are important to Nigeria, but many people can see them in the British Museum. Maybe a good idea is to share the bronzes so some go back and some stay in London. This way more people can see them and learn about them.

Piece B: A first-person recount

Context: Pupils read 'Children of the Benin Kingdom' by Dinah Orji as a class and were tasked with writing an account in the first person of what has happened to Ada so far in this story.

My name is Ada and this is what has happen to me so far. One day I found a strange bracelet hidden in the forest, when I held it I felt a strange feeling inside me like it was part of me but I didn't understand why. It made me frightened and a little scared. I started to wonder about where I really came from.

Papa Eze told me I have ancestors who watch me, and that bracelet must be connected to them. At first I was confused, I didn't know what to think. Now I feel like I'm different from the other children in the village because I have a special past I never knew before.

Before all this, I was happy living quiet with Mbe in the village. Mbe was kind and gentle, and I felt safe with her but now things have changed. Mbe seems worried and she doesn't smile like she used to, I think she knows something big is going to happen and that makes me nervous.

I want to learn more about where I came from, maybe I will go to Benin one day to ~~find~~ find out. But I also worry about Papa Eze he has been so kind to me and I don't want him to get hurt or sad. Sometimes I wonder if I can really trust Kene. He says he will help me but I don't know if he means it

or if he has his own ideas.

I have heard of the Ogiso, the rulers long ago, and I hope I can meet them some how even if it's only through ~~stories~~ stories.

I want to know more about my people and my history but sometimes I feel scared about the future.

Piece C: A narrative with dialogue focus

Context: The class teacher read the opening lines of a play script involving two characters, Ben and Sophie, discussing ideas for fundraising at school. Pupils were then challenged to continue the conversation between the two, integrating dialogue within the narrative.

Fund Raising Day

Ben and Sophie were walking home from school, they talked about the big Fund Raising Day soon.

"It's going to be great a hole day with no lessons" said Ben.

"I can't wait" said Sophie "we can raise more money than year 6 did last year."

Ben laughed, "That doesn't matter anyway."

"Yes it does we want to be better than them!" said Sophie folding her arms.

"Maybe we could do a cake sale everyone loves cakes" said Ben.

Sophie shook her head "we did that last time what about a football match people would come and watch."

"Or a race round the playground with prizes for the winners, and we could charge to enter" said Ben thinking hard.

Sophie grinned "I like that and we could also have a talent show then everyone can join in."

"That sounds really busy do you think we can organise it in time" Ben said looking worried.

"Yes if everyone helps we could ask Miss to print the posters and tell parents" said Sophie.

"I'm still thinking about cakes maybe we'll have cakes and a show and a race" Ben said smiling.

Sophie started laughing "that's loads of stuff but it will be fun we will raise loads of money."

"Ok let's tell the others tomorrow then we can decide" said Ben.

They walked off still talking about cakes and football and who might win the race.

Piece D: A persuasive letter

Context: As part of a science topic learning about the dangers of global warming, pupils were invited to write a letter to the Prime Minister trying to persuade him to do more to save the environment and avert climate change.

Dear Prime minster,

I am writing this letter because I think the enviroment and climate change is very serious, it needs to be the biggest issue for your goverment. People always talk about money and schools and health, those are important but if the earth is ruined then none will matter, we won't even have a safe place to live.

I was thinking about how the weather is strange these days, it rains to much and then it gets really hot, animals loosing there homes and also floods and fires, this makes me feel worried because I want to grow up safe not scared.

The goverment should make laws that stop people from poluting, like there is still to much plastic, we should ban bags and bottles, shops need to have refill stations and people should bring there own containers, that would make a big change. Also there is so much trafic, you should make buses and trains cheaper so people dont drive as much, then there will be less fumes.

Another thing what I wanted to say is we need more trees in towns, parks, even schools, trees help the air and they look nice too. And energy should come from the wind and sun not from oil or gas, burning fuel makes the air dirty and people can get sick.

I know its hard but you are the primeminister now, you can make changes, if you do this then children like me will remember that you cared about the earth, it would be something positive that you did.

Please think about what I said because its important, we can't wait longer, it needs to happen now.

Yours sincerely,

Piece E: A piece of non-fiction writing

Context: Pupils were challenged to think of someone who is an inspiration to them and write an account explaining why. Pupil B chose England goalkeeper Hannah Hampton.

The person who inspires me the most is Hannah Hampton, she is a famous women's goal keeper and she helped England to win the Euros in 2025. That was a very proud moment for the team and for everyone who supports them. She also plays for ~~Chelsea~~ Chelsea and she has made lots of clean sheets and saves in big matches, helping her club to win important games in the WSL.

When Hannah was younger she had problems with her sight, and some people might of thought that would stop her being a goal keeper, but she never gave up. She works hard and trained everyday, and she showed that nothing can hold you back if you keep trying. That is why I think she is a such a good role model.

I admire her because she saves penalties even when there is so much pressure, like in the Euros final when everyone was watching. She stays calm and brave, and she always tries her best even if it doesn't always work. That is something I want to learn too, be strong when things are difficult.

She inspires me because I like football as well, and I know I might not be the best yet but I can get better if I practise. Hannah shows that girls can play football just as good as boys, and they can win big things like the Euros. That makes me feel really hopeful.

One day I would like to meet her and say thank you for inspiring me. She has done so much already with Chelsea with England, and I think she is a hero to young people like me who love football.

Piece F: A moral tale

Context: The class teacher shared the Mongolian folktale, "The Swallow and the Wasp."
Pupils were asked to write their own versions using different animals.

The Turtle and the Hawk

A long time ago the King of the Rivers, who was called Great Croc, wanted to know what animal had the best tasting meat. He called Turtle and Hawk to his palace and said, "Go and find it out, and come back by sun set."

Hawk flew fast and far, but soon he got distracted watching the clouds and the shadows, he liked flying more than following orders. Turtle was slower but he was determined, crawling over hills and through muddy paths, snuffing and tasting when he could.

They met again by the water side. Hawk was worried, he had not tried any animals. Turtle said proudly, "I tasted many, and I found out that the goat has the sweetest meat of all."

Hawk got nervous. "Turtle, how did you manage to taste them?"

"I bit some skin and chewed just a little bit," Turtle said, showing his sharp beak mouth.

Hawk thought quickly, he didn't want to be in trouble. "Let me see those teeth," he said, and when Turtle opened wide Hawk pecked one out.

They went back to Great Croc. "Tell me what you discovered," he said. Turtle tried to speak but his mouth was hurting and he couldn't talk properly, just mumble. Hawk quickly said, "The tastiest meat is fish, your Majesty, fish is the best of all."

So then on, Great Croc and his children hunted only fish in the rivers. And that is why even today crocodiles love fish more than any other food, and turtles still have broken teeth, and hawks still circle above making sure they don't get blamed again.