

Expected Writing in KS2

**2024-25
Standardisation**

**Exercise 1
Pupil A**

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

The collection demonstrates Pupil A's ability to write effectively to meet a range of purposes and for different audiences. Narrative writing in the set includes a description of a tense encounter between a teacher and a headteacher, and a piece based on a clip from the film version of 'The Hunger Games' by Suzanne Collins. The pupil's ability in non-fiction writing is demonstrated in a formal persuasive letter, a review and an explanation text. The collection also includes a short piece of self-reflection. Language choices across the collection show good awareness of specific readers.

The audience for the first of the non-fiction pieces in the collection, a persuasive letter (piece B), is the writer's headteacher. The purpose is to respond to the headteacher's emailed decision to change the date of a school trip. Pupil A demonstrates good understanding of the form in their use of the first person and choice of appropriate salutation and sign off (*Dear Ms. Greenwood, Thank you for your email, which you sent... Thank you for your time and consideration... Yours sincerely*). The register is suitably formal (*I must disagree with you, on this occasion.*). The writer sets out clearly their reasons for writing (*I am writing to you to question your reasons*), and the issues they choose to address – disrupted learning, SATs and well-being – are relevant. They adopt a logical approach, presenting largely well-expressed counter arguments to the points raised by the headteacher (*I have to disagree strongly with your opinion on this, and I must explain why.*). These counter arguments are presented in multiclausal sentences which include supporting detail (*In order to catch up on what you call 'disrupted learning time', I suggest that we use opportunities for us to catch up on all of our learning when we return, such as in our lunch times or in after-school booster classes and even on the coach, there and back.*). Emotive language expressing empathy is deployed as a persuasive technique in the final paragraph (*as I know you are always busy doing the best you can as our amazing headteacher... do you think you would consider coming with us to experience what we are so passionate about and have a lovely day out with the 5s and 6s?*). There are some lapses in control, such as unnecessary repetition (*I think that before SATs, we should have a bit of fun and enjoy our time before we have SATs and before we leave to go to our new secondary schools.*), but overall, the piece meets its purpose.

Piece C is a Tripadvisor review of an attraction, The Eden Camp Modern History Museum. The content is relevant and includes a description of the nature of the exhibits and the layout of the camp, and opinions on the staff and ticket prices. It concludes by highly recommending the site to potential fellow visitors and with some advice for the camp organisers. The piece is written appropriately in the first person when expressing personal opinions and the third when describing amenities (*I left feeling enriched, enlightened, and eager to return for another visit in the future... I really liked how there was a chapel where people could reflect and pray.*). It deploys direct address for the advice to the camp (*maybe you could improve accessibility*). Informal language typical of online reviews is selected to express the writer's personal feelings about the attraction (*the layout of the camp was brilliant... a nice day out... I would definitely tell more people to come... stuck in the house with nothing to do*). More formal language is used to lend authority to the reviewer's opinions (*I was distinctly impressed by the interactive elements... The ticket price was more than justified by the quality of the experience.*). There are some lapses in control of purpose, such as imprecise word choices (*I was so shocked by the experience*), however the piece concludes with an appropriate summary (*Overall, my experience at Eden Camp was remarkable! I would definitely come back again*).

The intended audience for the highly personal self-reflection piece (piece D) is the pupil's new secondary school teacher. The writer aims to explain the contrast between how they appear to others and how they feel (*Caring and mature, that is how people describe me, but there is another part of me which I keep locked away... I want to be more confident*). The piece is written in the first person and in the style of an internal dialogue (*It is part of me that I never tell anyone. I wonder why?*), deploying some figurative language (*my tears flow into a big pool of sensitivity*). This is a heartfelt and affecting piece which achieves its intended purpose, despite some lapses in cohesion between the ideas in the second paragraph.

The last of the non-fiction pieces is an explanatory text (piece E) aimed at a young audience and written in the second and third person. Questions and question tags are used appropriately to hook the reader (*Have you ever wondered where your heart is in your body and how it works? ... Fascinating, don't you think?*). The explanation is made accessible to its intended audience through the combination of direct address in the opening and closing paragraphs (*a very important organ in your body; you would die without it*) and age-appropriate scientific vocabulary throughout (*blood travels through to the two main veins called the superior vena cava and the inferior vena cava.*). The inclusion of some 'fascinating facts' is aimed to sustain interest, although the positioning of this content interrupts the flow of the introduction (*Did you know that the human heart is roughly the size of a large fist and weighs between 9 and 12 ounces (250-350 grams)?*). Otherwise, the piece is well organised and concludes with a summarising paragraph used to draw all the information together (*To summarise, your heart allows blood to move through its chambers and pumps blood around your entire body. This process makes sure*). In explaining the function of the heart with overall clarity, this piece meets its intended purpose.

In the narrative writing in the collection, the pupil shows a good awareness of their reader in their selection and handling of content and language choices. Both narrative pieces aim to entertain an audience of contemporaries through building suspense.

In piece A, the writer shows awareness of their intended readership through the selection of a familiar school setting and by drawing on popular tropes from children's literature: the plucky teacher, champion of 'her beloved class', and the comically mean headteacher (*a lady in a sharp suit sat typing away furiously*). Reader empathy for the 'hero' teacher is established through the foregrounding of her thoughts and feelings, and through the emotive language deployed in the descriptions of her courage and goodness (*now shaking but some bravery inside her swelled up... children in her class who she utterly adored*). The headteacher is depicted more superficially as a comic caricature, her speech peppered with capital letters and exclamation marks (*"My decision is FINAL!!!!"*).

A suspenseful opening to the piece hooks audience attention (*She reached out her hand and wrapped it around the door handle. Taking one last deep breath [she] opened the door.*). Well-paced mounting tension sustains reader interest (*now had sweaty palms... now shaking... one last time... Slowly, she looked over her shoulder and then fully turned her chair around.*) and reaches an effective dramatic peak (*"Get. Out. Of. My. Office... NOW!"*). The description of the headteacher's final explosion aims to amuse and to move, and reader sympathy is directed at the teacher. The teacher's despairing inner monologue brings the piece to an effective close (*How would she break the news to her beloved class?*).

The second narrative (piece F) is written in the first person, providing the reader with full access to the narrator's feelings and motivation. Like piece A, this narrative is intended to entertain an audience of contemporaries, but this time the setting is the unfamiliar dystopian world of Suzanne Collins' popular Hunger Games novels.

The piece opens with a mystery, hooking the audience in with a description of the narrator's feelings of dread and helplessness without specifying the cause of her fear (*Survive or die! I could be chosen today. ... Today our fate will be decided by the Capitols whims.*). A slow reveal technique is then deployed to further engage the reader. The details of the narrator's fate are only gradually divulged as the piece progresses, although perhaps not always with sufficient clarity for those unfamiliar with the original text.

The use of internal dialogue supports empathy for heroine Katniss' predicament (*"Katniss, keep calm and keep your head down." I kept repeating to myself... "Will I be chosen today?" I speculated... "It's not me; it's not me." I repeated constantly*) and reveals her inner journey to the reader. The depiction of her transformation from fearful child to confident Bowman 'with rightful attitude and sarcasm' is well pitched towards the piece's intended youthful audience. It reaches an effective conclusion in a cliffhanger – Katniss has put herself in further danger by ruffling powerful adult feathers – although the final note is satisfyingly upbeat (*"As I said, thank you for your consideration," I boldly stated as I swept out of the room...*).

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

Pupil A is able to establish a sense of place, provide insights into characters' feelings and build atmosphere in both narratives in the collection.

The setting selected for the tense encounter between the teacher and headteacher (piece A) is appropriately confined, the action centred around an office door and a desk. References to opening and closing the door bookend the piece, metaphorically reflecting the teacher's failed attempt to change the headteacher's mind (*She reached out her hand and wrapped it around the door handle [and] opened the door... [she] stepped out of the room and closed the door.*). Deliberately sparse descriptive detail focuses the reader's attention on 2 points: the door handle gripped by the teacher and the activity at the headteacher's laptop (*still holding onto the door handle... typing away furiously at her laptop... didn't even look up*). The characters' contrasting behaviour around these 2 focus points – the teacher hovering in the open doorway while the headteacher refuses to look up – establishes a tense atmosphere from the start and signals the power relationship between them.

The teacher's shifting feelings are expressed through direct description (*anxious... worried... feeling like a nuisance... bravery inside her swelled up*) and through accounts of her physical actions and sensations (*Taking one last deep breath... sweaty palms... shaking... drenched in sweat*). References to her feelings for her pupils indicate her affectionate nature and reveal the motivation for her visit to the office (*the children in her class who she utterly adored... her beloved class*).

The headteacher's power, stress and fury are conveyed through descriptions of her dress and features (*a lady in a sharp suit... Her brow furrowed*) and her behaviour (*typing away furiously... still not taking her eyes away from her laptop... shouted...hissed*), as well as through direct observation of her mood (*She was not amused.*).

As the teacher perseveres, the tension in the piece increases (*The teacher at the door was now shaking but some bravery inside her swelled up and she decided to ask one last time*). It peaks with a well-crafted description of the previously frenetic headteacher's ominous change of pace (*This time, the head teacher stopped typing. Slowly, she looked over her shoulder and then fully turned her chair around. Her brow furrowed. She was not amused.*). The teacher's resulting feeling of defeat is conveyed through her physical response (*who's hands were now drenched in sweat*), and the spare description of her final actions draws the piece towards its deliberately flat conclusion (*[she] turned, stepped out of the room and closed the door. Her plan had failed.*).

The action in the longer narrative (piece F) takes place in 3 settings: around a stage, inside a waiting room and at a training facility. The writer uses a variety of techniques to describe settings and build atmosphere, primarily relying on descriptions of the sounds heard in each location to convey a sense of place and changes in mood. Around the stage, a horn breaks the tense silence of the gathering crowd (*Blasting out with no care of the peace*) and is followed by Effi's loud declaration (*"Now the time has come..."*), Katniss' 'shaky screech' and then 'pin drop' silence. The description of Effi's 'microphone echo[ing] across the desolate landscape' indicates a vast space which is later contrasted by the comparative confinement of the 'dull, gloomy room' in which Katniss and Peeta sit in anxious near silence. The 'robotic voice' that breaks this silence signals Katniss' helplessness in an inhumane world and contributes to the atmosphere of fear and dread. Her lack of agency is further highlighted when she is initially ignored and then mocked by the noisily chatting crowd in the training room (*Echoes [-] filled the air... the room soon filled with laughter and chuckles.*). However, the committee members are ultimately stunned into silence when Katniss demonstrates her real skill (*the committee were lost for words. I could tell they were threatened by me. The silence was deafening enough to hear someone breathe from a mile away.*), and the atmosphere in the piece begins to shift from fear to hope.

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

Pupil A uses dialogue to convey character and characters' feelings, explain plot and advance the action. In the school-based narrative (piece A), the nervousness of the teacher is expressed through the hesitant and fragmentary nature of her speech (*"Erm sorry to interrupt but could I..."*) and her apologetic tone (*"if you have a minute..."*). *"Yes I'm so sorry,"*). Her feelings are also made evident through the use of expanded reporting clauses (*replied the teacher who now had sweaty palms... she continued, feeling like a nuisance...she bravely uttered*), and her deference to the headteacher is demonstrated through some formal expressions (*excuse me... if you might be able to reconsider*).

The headteacher's status and sense of superiority is conveyed through her informal brusqueness (*"Can't you see I'm busy?"*) and her impatient tone (*snapped*). Emphatic punctuation is deployed to signal her rising anger and ultimate fury (*"My decision is FINAL!!!!" shouted the seated woman... "Get. Out. Of. My. Office... NOW!" she hissed.*).

The purpose of the teacher's visit is revealed over the course of the narrative and almost entirely through the dialogue (*"Some of the children in my class have written you a letter..."*). *"They have tried really hard to change your mind..."*. *"they are truly disappointed about the trip ... they are really hoping to visit Eden Camp when we had originally planned*). Dialogue is also used to advance the action; the unhappy outcome of the episode is all too clear from the headteacher's response *"Get. Out. Of. My. Office... NOW!"*.

In the Hunger Games narrative (piece F), narrator Katniss' dilemma and feelings are conveyed to the reader through access to her thoughts and through her dialogue with others. Effie's speech, for example, sets out the purpose of the anticipated gathering (*"Now, the time has come for us to choose one courageous man and woman for the honour of participating in the 74th annual Hunger Games,"*) and her subsequent exchange with Katniss begins to explain what is due to take place and the danger of the situation (*my voice let out a shaky screech. "I volunteer as tribute." It soon went quiet, quiet enough that you could hear a pin drop..."Oh we have a volunteer, how brave of you!"*). Some detail on the exact nature of her task is conveyed through Peeta's blurted advice (*not one word was spoken until, "Katniss, shoot straight," tumbled out of his mouth.*). The fact that Katniss' subsequent actions have put her in further peril is revealed through her conversation with the 'unusual little man' at the end of the piece (*"Erm, miss Everdeen? A word of caution,"... "...you have now ruffled feathers at the Capitol, be careful,"*).

These brief dialogues are also used to convey character and relationships. Effie's position of power is communicated through her use of elevated language (*"Now, the time has come for us to choose one courageous man and woman for the honour of participating in the 74th annual Hunger Games,"*). She is briefly kind (*Looking vaguely amused, Effie seemed to soften her glare. "Oh we have a volunteer, how brave of you!" ... "Well up you come, volunteer,"*), but ultimately callous in her indifference to the danger (*"And now for the boys," she clapped with glee.*). Peeta's anxiety is indicated through his initial silence and then through the nervous manner in which he delivers his advice (*tumbled out of his mouth.*). The little man's words are formal but reveal good intentions (*"Erm, miss Everdeen? A word of caution," a short unusual little man stepped forward. "Although impressive, you have now ruffled feathers at the Capitol, be careful,"*), while Katniss' bravado and newfound attitude are evident in the formality and boldness of her response (*"As I said, thank you for your consideration," I boldly stated as I swept out of the room...*).

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

Pupil A demonstrates the ability to use a wide range of structures and adapt their vocabulary choices to the requirements of the writing task. They expand ideas and information through the modification of verbs and nouns and through the deployment of a variety of clause types and verb forms.

In the school narrative (piece A), expanded noun phrases (*a lady in a sharp suit... some bravery inside her*) and adverbial phrases are used to set the scene and describe characters' responses (*still holding onto the door handle... feeling like a nuisance*). Additional information is also provided in relative clauses and through the modification of verbs with adverbs (*the children in her class who she utterly adored... Slowly, she looked over her shoulder and then fully turned her chair around.*) The teacher's persuasive argument is expressed in multiclausal sentences (*"Some of the children in my class have written you a letter if you have a minute to take a look?"*), sometimes using modal verbs (*if you might be able to reconsider your decision*). Shorter sentences are used when the drama peaks with the headteacher's explosive reaction (*Her brow furrowed. She was not amused.*) and are also used to describe the teacher's defeat (*Her plan had failed.*). Her exit is detailed using the power of three (*immediately turned, stepped out of the room and closed the door.*).

Exclamations, contractions, asides and fragment sentences establish the informal tone of the first-person Hunger Games narrative (piece F) (*Survive or die!... After all it's reaping day... And it could be me... "Will I be chosen today?" ... my legs shook in fear, or was it tension?... I'm sure they wondered who dare stop their party... didn't usually bother me*). However, the writer also selects some more archaic and formal language appropriate to heroic story writing (*Today our fate will be decided by the Capitols whims... It will decide our destiny... to soften her glare... With little regard... with glee... I grazed my hand across the unfamiliar bow... with no hesitation... a confident bow*). The narrator's dread is expressed using modal verbs, and their sense of helplessness highlighted by the use of the passive (*I could be chosen today... Today our fate will be decided by ... 2 people will be selected to participate*).

The vocabulary deployed in the letter to the headteacher (piece B) supports the suitably formal register and serious tone of the writer's persuasive argument (*on this occasion... it is essential... opportunities... fair solutions... mental health... reconsider... my response... consideration.*). Nouns are expanded to provide persuasive detail using a variety of structures, including the infinitive, relative clauses and the passive form (*some suggestions to help you change your mind again... fascinating facts about the soldiers that fought in the war... experiences with our friends, which we will remember... Everyone's stories need to be told to be remembered*). Fronted adverbials provide structure and context (*First of all,... Finally,... In our final year of school,*), and modal verbs and questions are used to persuade (*but have you considered...? ... If you would like to reconsider changing... I must...we should*).

Word choices in the review (piece C) provide a sense of place (*huts... wartime history... interactive elements... the camps... chapel... signs and paths*) and communicate the writer's enthusiasm (*history enthusiast... absolute delight... from start to finish... more than justified... have a great day... Highly recommended!*). This is summed up using the power of three (*I left feeling enriched, enlightened, and eager to return for another visit in the future.*). The pupil selects the language of feelings in the softer-toned self-reflection piece (piece D) (*shyness... sensitivity... anxiety... confident... humiliated and self-doubt*), and some figurative language is used to expand ideas (*another part of me which I keep locked away... flow into a big pool of sensitivity... my heart feels like it is in my stomach*).

Piece E (*How does the heart work?*) also evidences this pupil's ability to choose appropriate vocabulary, including topic specific vocabulary (*chest... pump... circulatory system... oxygen... veins... artery... atrium... contracts... cell*). Some accessible high utility language supports understanding of the circulatory system's processes (*located... continuously... lead back... pushed into... responsible for... transported... delivers... cycle*). Adverbials support clarity (*Located slightly to the left of your chest... Once the right atrium contracts... back to the heart*), parenthesis provides detail (*The heart, which is like a hard working pump in your chest, beats continuously in your body (even when you sleep).*), and the passive is used appropriately (*is pushed... gets pushed*).

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 A uses a range of devices to link events, information and ideas within and between sentences and within and across paragraphs. Content is logically organised into paragraphs. Despite occasional lapses, pieces flow and are coherent.

Cohesive devices are well deployed – for example, in the tight narrative describing an encounter between a headteacher and teacher (piece A) in which pronouns and synonymous references are applied to avoid repetition and support reader understanding (*She... the anxious teacher... the teacher at the door... Miss... a lady in a sharp suit... The lady... the woman at the desk... the seated woman*). Adverbial phrases specify the sequence of events (*Taking one last deep breath ... still holding onto... still typing away... now shaking... one last time... This time*) and the location of events (*around the... onto the ... in front of... at her laptop... at the desk... at the door*). They are also used to detail how the characters respond (*furiously... utterly... bravely*). Subordination and appropriate tenses link ideas in the teacher's argument (*"Some of the children in my class have written you a letter if you have a minute to take a look?"*). Multiclausal sentences explain cause and effect (*The teacher at the door was now shaking but some bravery inside her swelled up and she decided to ask one last time for the children in her class who she utterly adored.*). References to the children's letter and its gradually revealed purpose provide thematic cohesion across the piece and support coherence (*written you a letter... they are truly disappointed... change your mind... persuasive techniques... in their letters... They are really hoping*).

In the persuasive letter (piece B), cohesion within paragraphs is achieved through a structure repeated across each paragraph, with a reference to a point in the headteacher's email (*you said... your opinion*) followed by the writer's counter argument (*have you considered... I suggest... I have to disagree... I must explain why*). Each paragraph focuses on a single topic, including, for example, the impact on learning, well-being and relevance. Cohesion between paragraphs is supported by listing adverbials (*In fact... First of all... Another important reason that I am concerned about... Finally*). Multi-clause sentences are used to explain the writer's reasoning (*Everyone's stories need to be told to be remembered, and this is why it is essential we go in March while the topic is fresh in our minds and hearts.*) and adverbials link points between and within sentences (*In order to... as a consequence*). Repetition is avoided through the use of synonyms (*our school visit to Eden Camp... the visit... Visits like this...*) and ellipsis, or deliberate omission (*so there will be no point in going [to Eden Camp] in June*).

Synonymous references and pronouns are also used to avoid repetition and support flow in piece C, the review, (*the Eden Camp Modern History Museum... this interesting attraction... there... the camp... the exhibit*). These same devices support clarity in piece E, the explanation (*your heart... it... the right atrium contracts, blood is pushed into the next chamber called the right ventricle. This movement*). The writer also deploys determiners to help specify nouns and events after their initial introduction in piece E (*blood travels through to the two main veins called the superior vena cava and the inferior vena cava. These veins...*), and a well-deployed adjective provides a link to a previous sentence (*Blood travels to the lungs after leaving the heart and picks up fresh oxygen and releases carbon dioxide. The oxygen-rich blood returns*).

In piece C, a sentence outlining a potential problem is deftly paired with one describing how the problem is avoided (*I never felt lost or worried about not being able to find the huts where I wanted to be. There was always staff around wanting to help or answer my questions.*). In piece E, coordination is used to contrast (*Blood delivers oxygen but also picks up all of the waste such as carbon dioxide.*) However, a misplaced question in the introductory paragraph of the piece briefly impacts cohesion (*Did you know that the human heart is roughly the size of a large fist and weighs between 9 and 12 ounces (250-350 grams)?*). Otherwise, this is a well-sequenced explanation text (*To begin with... Once the right atrium contracts... after leaving the heart... back to the heart*).

Repetition is used deliberately as a cohesive device and to good effect in piece D, the short reflection (*there is another part of me which I keep locked away. It is part of me that I never tell anyone... I must admit that I am a shy person, but I want to be more confident like other people in my class and people I know.*). However, there is a lapse in cohesion in the second paragraph of this piece. The absence of a linking device between the paragraph's 2 sentences undermines the writer's attempts to fully explain the contrast between how they are perceived and how they feel (*Thought, love and care have been planted in*

my kind, warm heart since day one; this reflects outwardly daily for the whole world to see. Shyness makes me feel that all eyes are on me at all times.).

Adverbial phrases are well-deployed in the Hunger Games narrative (piece F) to support reader understanding of where events take place as the action moves from one location to another (*Standing looking at the glass bowl... across the desolate landscape... emerging from the side of the stage... Waiting in a dull, gloomy room... in the training room*). The building sense of dread and the slow reveal of the purpose of the selection process provide thematic cohesion across the piece (*Survive or die!... our fate will be decided... 2 people will be selected... journey of dread... "Oh we have a volunteer, how brave of you!"... Echoes in the training room filled the air as I walked towards my equipment... Picking up a new sharp arrow, I held up my bow, pulled back the string and with no hesitation, fired.*). The use of pronouns, including indefinite pronouns, to refer to the story's many characters is well-handled across the narrative and supports reader understanding (*no one... someone*). Repetition is also avoided through the application of ellipses (*She was an outsider and didn't belong here.... "Although impressive, you have now ruffled feathers..."*), and sometimes deliberately used for emphasis (*It soon went quiet, quiet enough that you could hear a pin drop.*).

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

The collection demonstrates Pupil A's ability to select a variety of tenses, deploy them appropriately and move between tenses with control – for example, in the school story (piece A), the narrative sections are written consistently in the past tense (*She reached out her hand*) while the present tense is deployed in dialogue (*"Can't you see I'm busy?"*). The teacher explains the reason for her visit, namely the children's current wishes, using the present perfect (*the children in my class have written you a letter*), and expresses her hopes using a future form (*if you might be able to reconsider*). The finality of her lack of success is expressed in the past perfect (*Her plan had failed.*).

The second narrative (piece F) is largely written in the past tense, although the story opens in the present tense (*it's reaping day... Jumping out of my skin, I move to action.*) with the narrator's speculations expressed in future forms (*I could be chosen today.... But 2 people will be selected to participate*). The move from present to past may have been deliberately selected to contrast the narrator's inner thoughts at the beginning of the story with subsequent events which involve other characters. However, in the second paragraph, past and present are both used, and this brief loss of control reduces the effectiveness of this technique and negatively impacts the story opening (*I gaze at the potential future. "Will I be chosen today?" I speculated.*).

The non-fiction pieces demonstrate an ability to manipulate tenses, including within single sentences – for example, in the persuasive letter (piece B), references to the headteacher's email are written in the past tense, and the pupil's responses and opinions

in the present (*I know how you said that the visit would 'disrupt our learning time', but have you considered that we are still learning about WW2... Another important reason that I am concerned about is how, in your email, you said that SATs are our priority. I have to disagree strongly with your opinion on this, and I must explain why.*). The writer also deploys future forms to persuade (*Too much intense practice will not be good for our mental health*).

The review of a trip to Eden Camp (piece C) is written in the past tense, with an appropriate use of the past perfect to describe a completed action (*it felt like I had travelled back in time*). The writer's intentions and advice are expressed in the present tense and future forms (*I would definitely tell more people to come if anyone else is stuck in the house with nothing to do and wants a nice family day out... Just one thing to consider, maybe you could improve accessibility because there are no ramps or hearing loops for people who wear hearing aids, have a hearing impairment, or are disabled and have to be in a wheelchair.*).

The personal reflection piece (piece D) expressing the writer's current thoughts and feelings is largely and appropriately written in the present tense (*Shyness makes me feel that all eyes are on me at all times.*), as is the explanatory text (piece E) describing the function of the heart (*Once the right atrium contracts, blood is pushed into the next chamber called the right ventricle.*).

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

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

- **commas to mark fronted adverbials and clauses**

- *Taking one last deep breath, the anxious teacher opened the door ... This time, the head teacher stopped typing* (piece A)
- *In fact, ... first of all, ... In order to catch up on what you call 'disrupted learning time, I suggest that we use opportunities for us to catch up...* (piece B)
- *As a history enthusiast,* (piece C)
- *I will continue to be me, despite this self-doubt.* (piece D)
- *After the right ventricle contracts, blood is pushed out of the heart through a large blood vessel, the pulmonary artery. ... When contracting, it pushes the blood out the heart* (piece E)

apostrophes in contractions to reflect an informal register

- *can't... I'm... It's* (piece A)
- *don't* (piece E)
- *weren't... didn't* (piece F)

hyphens to avoid ambiguity

- *after-school booster classes... time-consuming* (piece B)
- *self-doubt* (piece D)
- *oxygen-rich... re-entering* (piece E)

inverted commas and other punctuation to indicate and describe direct speech

- *"Hi. Erm excuse me. Erm sorry to interrupt but could I..." she said, still holding onto the door handle. ... "Can't you see I'm busy?" the woman at the desk snapped, still typing away. ... "My decision is FINAL!!!!" shouted the seated woman,* (piece A)
- *Effie cleared her voice and announced, "Primrose Everdeen." ... "And now for the boys," she clapped with glee. ... "Erm, miss Everdeen? A word of caution," a short unusual little man stepped forward. "Although impressive, you have now ruffled feathers at the Capitol, be careful," he continued.* (piece F)

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

- *Date of experience: March 2024 ... The ticket price was more than justified by the quality of the experience; it was the perfect amount and there was even a discount for families.* (piece C)
- *Thought, love and care have been planted in my kind, warm heart since day one; this reflects outwardly daily for the whole world to see. ... I'm too scared to be myself; I do not want to be humiliated.* (piece D)
- *Located slightly to the left of your chest is your heart, which is a very important organ in your body; you would die without it.* (piece E)

punctuation to indicate parenthesis and quotations

- *Miss, who's hands were now drenched in sweat, immediately turned, stepped out of the room and closed the door.* (piece A)
- *Another important reason that I am concerned about is how, in your email, you said... 'disrupt our learning time'* (piece B)
- *The heart, which is like a hard working pump in your chest, beats continuously in your body (even when you sleep).* (piece E)

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

Spelling is mostly accurate across the collection.

Evidence of correctly spelled words from the statutory year 5/year 6 spelling list meets the standard, for example:

- *nuisance... persuasive (persuade)... interrupt... immediately... (piece A)*
- *opportunities... sincerely... suggestions (suggest) (piece B)*
- *definitely (definite)... recommended (recommend)... (piece C)*
- *stomach... (piece D)*
- *system... (piece E)*
- *equipment (equip)... unfamiliar (familiar)... (piece F)*

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

- *anxious... furiously... techniques... originally... uttered... drenched ... furrowed... (piece A)*
- *opinion... location... multitude... fascinating... essential... disrupted... solution... concerned... priority... intense... consequence... response... passionate... consuming (piece B)*
- *enthusiast... absolute... delight... interactive... justified... exhibit... enlightened... accessibility... impairment... (piece C)*
- *mature... sensitivity... anxiety... humiliated... self-doubt... (piece D)*
- *located... responsible... cycle... summarise... functions... fascinating... continuously... (piece E)*
- *isolated... destiny... scents... potential... lavish... participants... suspense... volunteer... tribute... apprehensively... ridiculous... caution... attitude... desolate... vaguely (piece F)*

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

Across the collection, handwriting is neat, legible and generally joined.

Why is the collection not awarded the higher standard?

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

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

Pupil A is able to write appropriately for audience and purpose, demonstrating elements of the higher standard in places – for example, in their use of varied sentence structures to establish mood in piece A (*She reached out her hand and wrapped it around the door handle. Taking one last deep breath, the anxious teacher opened the door... Her brow furrowed. She was not amused.*). However, this is not sustained across the collection and lapses sometimes impact coherence, particularly in non-fiction writing – for example, while there is sufficient evidence of the effective use of cohesive devices in pieces B and E, coherence is sometimes impacted by repetition and missing words (*I think that before SATs, we should have a bit of fun and enjoy our time before we have SATs and before we leave to go to our new secondary schools... every cell in your body. It branches into small vessels, reaching out [to] every part of the body*). Non-fiction writing is a little formulaic and models are not always accurately applied – for example, in piece B (*Thank you for your email, which you sent to [-] and [-] about your opinion of changing your mind about our school visit to Eden Camp.*). This suggests that Pupil A is not yet drawing independently on their non-fiction reading. Narrative writing is much more assured, and there is evidence of the pupil borrowing from expert authors – for example, in piece F (*Emerging from the side of the stage, in her lavish dress, ... Looking vaguely amused, Effie seemed to soften her glare... "And now for the boys," she clapped with glee... "... A word of caution," a short unusual little man stepped forward. "Although impressive, you have now ruffled feathers..."*). Nevertheless, some imprecise choices in both fiction and non-fiction writing suggest that the writer does not yet have enough experience of the words selected to support their appropriate and accurate use. This is evident in piece A (*she bravely uttered*) and in piece C (*I was so shocked by the experience and knowledge offered*).

While some language choices are judicious – for example, in piece C (*I left feeling enriched, enlightened, and eager to return for another visit in the future.*) - the writing sometimes lacks succinctness and meaning is lost (*There was so much space inviting anyone for a nice day out, and I would definitely tell more people to come if anyone else is stuck in the house with nothing to do and wants a nice family day out to have a good time and get some fresh air.*). In piece D, some language choices are overblown and poorly handled, impacting sense (*Raised voices often make my tears flow into a big pool of sensitivity, while shaking, and cracks in my voice.*).

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

There is evidence that the pupil understands register and the difference between speech and writing – for example, they select vocabulary more typical of written forms in the persuasive letter, piece B (*I am writing to you to question your reasons*). However, this language use is not always consistent and there are lapses into more inappropriate speechlike forms in the formal writing, including in the same piece (*a bit of fun*). Some attempts to write formally are also undermined by imprecise word choices – for example in piece C, the review (*I was so shocked by the experience*). This inconsistency prevents this collection from achieving the higher standard in this aspect of writing.

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

While there is sufficient evidence that the collection meets the expected standard, a number of mistakes indicate that the writer is not yet exercising an assured and conscious control over levels of formality. Control is sometimes lost when Pupil A attempts longer sentences and more complicated structures. This is evident, for example, in piece C, the review (*Furthermore, the layout of the camp was brilliant, with clear signs and paths guiding people through the exhibit and how all the paths and huts flowed well.... There was so much space inviting anyone for a nice day out, and I would definitely tell more people to come if anyone else is stuck in the house with nothing to do and wants a nice family day out to have a good time and get some fresh air.*).

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

Pupil A uses the full range of punctuation taught at key stage 2 but makes some basic errors – for example, in piece E, there are errors with apostrophes (*Blood is now on it's way to... throughout it's chambers*) and in piece F, the punctuation of speech is not consistently accurate (*"...keep your head down." I kept repeating... "... ladies first." And began to walk... "...it's not me." I repeated constantly.*).

There is some evidence in this collection of the writer's ability to use punctuation for effect – for example, the emphatic punctuation in piece A (*"Get. Out. Of. My. Office... NOW!" she hissed.*). The pupil is also sometimes able to use punctuation such as colons, semi colons and parenthesis to enhance meaning – for example, in piece E (*Located slightly to the left of your chest is your heart, which is a very important organ in your body; you would die without it.*). However, across the collection as whole, there is insufficient evidence of this skilful use of punctuation to award the higher standard.

Piece A: a narrative

Context: Pupils studied how published authors use language choices and dialogue to support characterisation. They were presented with an imaginary scenario, in which a teacher attempts to persuade a head teacher to change their mind, and tasked to write a description of this encounter with a focus on characterisation.

She reached out her hand and wrapped it around the door handle. Taking one last deep breath, the anxious teacher opened the door.

"Hi. Erm excuse me. Erm sorry to interrupt but could I..." she said, still holding onto the door handle. In front of her a lady in a sharp suit sat typing away furiously at her laptop. The lady didn't ever look up. "Some of the children in my class have written you a letter if you have a minute to take a look?" the worried teacher asked.

"Can't you see I'm busy?" the woman at the desk snapped, still typing away.

"Yes I'm so sorry," replied the teacher who now had sweaty palms. "It's just that they are truly disappointed about the trip if you might be able to reconsider your decision," she continued, feeling like a nuisance.

"My decision is FINAL!!!!" shouted the seated woman, still not taking her eyes away from her laptop. The teacher at the door was now shaking but some bravery inside her swelled up and she decided to ask one last time for the children in her class who she utterly adored.

"They have tried really hard to change your mind. We have been working on persuasive techniques and they have tried to use them in their letters," she bravely uttered. "They are really hoping to visit Eden Camp when we had originally planned!" she stated.

This time, the head teacher stopped typing. Slowly, she looked over her shoulder and then fully turned her chair around. Her brow furrowed. She was not amused. "Get. Out. Of. My. Office... NOW!" she hissed. Miss, who's hands were now drenched in sweat, immediately turned, stepped out of the room and closed the door. Her plan had failed. How would she break the news to her beloved class?

Piece B: a persuasive letter

Context: After studying formal letter writing, pupils received an email from their head teacher informing them of the cancellation of their school trip. They were tasked to write a formal letter to persuade the head teacher to change their mind.

Dear Ms. Greenwood,

Thank you for your email, which you sent to [REDACTED] and [REDACTED] about your opinion of changing your mind about our school visit to Eden Camp. I am writing to you to question your reasons for not going to Eden Camp this month and changing it to June. In fact, I must disagree with you, on this occasion. I have many important reasons for you to let us go in March instead of June, along with some suggestions to help you change your mind again.

First of all, I know how you said that the visit would 'disrupt our learning time', but have you considered that we are still learning about WW2, just in a different location? At Eden Camp, we will read a multitude of displays and learn about fascinating facts about the soldiers that fought in the war, including how many people unfortunately suffered during this horrible period. Everyone's stories need to be told to be remembered, and this is why it is essential we go in March while the topic is fresh in our minds and hearts. In order to catch up on what you call 'disrupted learning time, I suggest that we use opportunities for us to catch up on all of our learning when we return, such as in our lunch times or in after-school booster classes and even on the coach, there and back. I feel I am giving you some fair solutions here.

Another important reason that I am concerned about is how, in your email, you said that SATs are our priority. I have to disagree strongly with your opinion on this, and I must explain why. I think that before SATs, we should have a bit of fun and enjoy our time before we have SATs and before we leave to go to our new secondary schools. Too much intense practice will not be good for our mental health, and as a consequence, we might not do as well because we never had any down time.

Finally, I think that you should reconsider changing the date back to this month instead of June because we will have already finished our WW2 topic and will be learning about something new, so there will be no point in going in June or after; again, it should be fresh in our minds. In our final year of school, we should have visits like this, not only for us to learn but to have experiences with our friends, which we will remember with our time at [REDACTED] School.

I was really excited and looking forward to going to Eden Camp this March,

Thank you for taking time to read my response, as I know you are always busy doing the best you can as our amazing headteacher at [REDACTED] School, and it is very time-consuming. If you would like to reconsider changing the school trip to Eden Camp back to this month, do you think you would consider coming with us to experience what we are so passionate about and have a lovely day out with the 5s and 6s? Thank you for your time and consideration.

Yours sincerely

Piece C: a review of an attraction

Context: After a visit to Eden Camp as part of a WW2 History topic, pupils studied TripAdvisor reviews before compiling their own review of the attraction. This piece has been transcribed on the following page.



Tripadvisor

Helpful

Save

Share

Perfect place for everyone for a day out!

Review of Eden Camp Modern History Museum



Reviewed 6 days ago

See all 3,120 reviews

Date of experience: March 2024

As a history enthusiast, a few days ago I had the absolute delight of a day from start to finish at the Eden Camp Modern History Museum!

I was so shocked by the experience and knowledge offered at this interesting attraction. Each hut offered a view of different periods of that wartime history. While being there, I thought that it felt like I had travelled back in time and experienced the history of WW1 and WW2. I was distinctly impressed by the interactive elements scattered throughout the camp. However, I really liked how there was a chapel where people could reflect and pray.

Furthermore, the layout of the camp was brilliant, with clear signs and paths guiding people through the exhibit and how all the paths and huts flowed well. I never felt lost or worried about not being able to find the huts where I wanted to be. There was always staff around wanting to help or answer my questions. The ticket price was more than justified by the quality of the experience; it was the perfect amount and there was even a discount for families. I would never ask for my money back. I left feeling enriched, enlightened, and eager to return for another visit in the future.

There was so much space inviting anyone for a nice day out, and I would definitely tell more people to come if anyone else is stuck in the house with nothing to do and wants a nice family day out to have a good time and get some fresh air. Just one thing to consider, maybe you could improve accessibility because there are no ramps or hearing loops for people who wear hearing aids, have a hearing impairment, or are disabled and have to be in a wheelchair. But other than that, I have nothing bad to say about Eden Camp and everything else was great!

Overall, my experience at Eden Camp was remarkable! I would definitely come back again and would be able to give another positive review back to the Eden Camp Modern History Museum and encourage more people to have a great day like I did! Highly recommended!

transcription:

Perfect place for everyone for a day out!

Review of Eden Camp Modern History Museum

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Overall, my experience at Eden Camp was remarkable! I would definitely come back again and would be able to give another positive review back to the Eden Camp Modern History Museum and encourage more people to have a great day like I did! Highly recommended!

Piece D: a self-reflection

Context: As part of their preparation for the transition to secondary school, pupils were tasked to write a short description of themselves for their new teacher.

Me. Who am I?

Caring and mature, that is how people describe me, but there is another part of me which I keep locked away. It is part of me that I never tell anyone. I wonder why?

Thought, love and care have been planted in my kind, warm heart since day one; this reflects outwardly daily for the whole world to see. Shyness makes me feel that all eyes are on me at all times.

Raised voices often make my tears flow into a big pool of sensitivity, while shaking, and cracks in my voice. I try to get words out but can't.

Taking over me, anxiety makes me feel sick while my heart feels like it is in my stomach most of the time. I must admit that I am a shy person, but I want to be more confident

like other people in my class and people I know. I'm too scared to be myself; I do not want to be humiliated. But this is only a problem I see, not everyone else. I will continue to be me, despite this self-doubt.

Piece E: an explanation

Context: As part of their science learning, pupils studied the functions of different organs and the importance of exercise. They watched the dissection of a heart and were asked to write an explanation about how the heart works. They had studied explanation writing earlier in the year.

How does the heart work?

Have you ever wondered where your heart is in your body and how it works? Located slightly to the left of your chest is your heart, which is a very important organ in your body; you would die without it. The heart, which is like a hard working pump in your chest, beats continuously in your body (even when you sleep). Whilst keeping you alive, your heart pumps blood around your body in a special system called 'The Circulatory System'. The veins in your body carry oxygen (O_2), which you breathe in daily. Did you know that the human heart is roughly the size of a large fist and weighs between 9 and 12 ounces (250 and 350 grams)? Your heart beats about 100,000 times per day, about three billion beats in a life time. At night, a child's heart beats around 90 times and as for adults the heart beats around 70 times.

To begin with, blood travels through to the two main veins called the Superior vena cava and the inferior vena cava. These veins lead blood from different parts of the body straight back to the heart. After this, when the blood enters the heart, it begins to lead through to the right atrium.

Once the right atrium contracts, blood is pushed into the next chamber called the right ventricle. This movement is important due to the fact that it allows the blood to move from one side of the heart to another. After the right ventricle contracts, blood is pushed out of the heart through a large blood vessel, the pulmonary artery.

Blood travels to the lungs after leaving the heart and picks up fresh oxygen and releases carbon dioxide. The oxygen-rich blood returns back to the heart, through the pulmonary vein. It then begins to enter the left atrium.

Oxygen-rich blood gets pushed into the left ventricle when the left atrium contracts. The left ventricle is the most important and strongest chamber of the heart and is responsible for pumping blood to the whole body. When contracting, it pushes the blood out the heart and through another blood vessel called the aorta.

Blood is now on it's way to transport oxygen and nutrients to every cell in your body. It branches into small vessels, reaching out every part of the body. Blood delivers oxygen but also picks up all of the waste such as carbon dioxide.

Once the blood has transported oxygen and nutrients to your body's cells, it returns all the way back to the heart straight through the veins once more. This cycle then starts again, due to the blood re-entering the heart and moving throughout it's chambers and being sent back out to the body again.

To summarise, your heart allows blood to move through its chambers and pumps blood around your entire body. This process makes sure all of the cells, which make up of your blood, get the right amount of oxygen and nutrients so your body functions correctly. To ensure this, you have to make sure you and your body are healthy and get enough exercise which is needed to make your heart stronger. Fascinating, don't you think?

Piece F: a narrative

Context: After completing a narrative writing unit, pupils were shown a clip from 'The Hunger Games' film and asked to rewrite it from their chosen character's point of view. Pupil A selected Katniss Everdeen. Due to its length, this piece has been transcribed.

Transcription

Hunger Games

Survive or die! I could be chosen today. After all it's reaping day. District 12, my district, the boring, dull, most isolated district out of them all. Today our fate will be decided by the Capitol's whims. I probably will not be chosen, I will in my head, hopeful that I will be lucky again. But 2 people will be selected to participate in the deadly Hunger Games. And it could be me...

Blasting out with no care of the peace, a horn sounded. It will decide our destiny. Jumping out of my skin, I move to action. Scents of coal with the damp air clogs up my lungs more than the journey of dread; making me feel uneasy. "Katniss, keep calm and keep your head down." I kept repeating to myself in order to not be affected by the situation. Everyone is best dressed making their way towards their potential death, afraid to step out of line. Standing looking at the glass bowl whilst organized into lives of gender, I gaze at the potential future. "Will I be chosen today?" I speculated.

Emerging from the side of the stage, in her lavish dress, she looked completely different from the rest of us. She was an outsider and didn't belong here.

"Now, the time has come for us to choose one courageous man and woman for the honour of participating in the 74th annual Hunger Games," Effie explained whilst the microphone echoed across the desolate landscape. Everyone's faces dropped as they knew it had only just begun. She went on, "As always ladies first." And began to walk to the large glass bowl filled with the participants names. Hovering her hand over the bowl, she paused in suspense. She dug to the bottom and snatched a piece of paper out. "It's not me; it's not me." I repeated constantly. She walked back over to the microphone with someone's name in her hand. Effie cleared her voice and announced, "Primrose Everdeen."

All eyes were on Prim, my dearest Prim. She glanced at the audience and began to walk to the stage, catching sight of our mother, she offered no comfort. I tried to run to her but the guards caught me too soon. They were too powerful and weren't letting go anytime soon, no matter how I struggled.

They held me back but that was until my voice let out a shaky screech. "I volunteer," I repeated twice, "I volunteer as tribute." It soon went quiet, quiet enough that you could hear a pin drop.

Looking vaguely amused, Effie seemed to soften her glare. "Oh we have a volunteer, how brave of you!" Effie went on, now realising the connection between Prim and I.

"Well up you come, volunteer," she indicated for my name.

"Katniss, Katniss Everdeen," I uttered with little confidence once I had firmly taken my place. With little regard, she turned and moved on as if my bravery meant nothing. "And now for the boys," she clapped with glee.

Training

Waiting in a dull, gloomy room apprehensively with Peeta, my legs shook in fear, or was it tension?

"Katniss Everdeen," my name echoed from the robotic voice calling me to prove my worth. Between me and Peeta, not one word was spoken until, "Katniss, shoot straight," tumbled out of his mouth. I glanced at him, nodded my head and continued to walk out, even though his advice was ridiculous. It must have been his nerves.

Echoes in the training room filled the air as I walked towards my equipment, familiar I thought but more modern, and waited for them to notice me. "Katniss Everdeen, District 12." I said in a clear voice. Everyone stopped chatting and stared. I'm sure they wondered who dare stop their party. I grazed my hand across the unfamiliar bow, and pulled the arrow back sharply. A loud thud struck the board as I missed the target. The room soon filled with laughter and chuckles.

The thought of humiliating myself didn't usually bother me but this time it did. Picking up another arrow, I pulled back on the string and it was a perfect hit. No one saw it. A mixture of rage and anger, at myself, started to build up within me yet they still continued to chat. I knew I could prove them wrong and show them what could do. They just had to pay attention.

Training Part 2

Gathering around a pig that they cared about more than me and my skill, Wondering what I could do to get their attention, my anger started to get the better of me, sending a burst of rage around my whole body. Picking up a new sharp arrow, I held up my bow, pulled back the string and with no hesitation, fired. Swiftly pinning the apple to the wall straight out of the pig's mouth. Bullseye!

Turning their heads with horror at what looked like on attack, the committee were lost for words. I could tell they were threatened by me. The silence was deafening enough to hear someone breathe from a mile away. So I took a confident bow. "Thank you, for your consideration." I announced with rightful attitude and sarcasm. Turning around, I began to walk back through the hallway knowing I got their attention. "Erm, miss Everdeen? A word of caution," a short unusual little man stepped forward. "Although impressive, you have now ruffled feathers at the Capitol, be careful," he continued. "As I said, thank you for your consideration," I boldly stated as I swept out of the room...

Exercise 2

Pupil B

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

The pieces in this collection effectively meet a range of purposes, while addressing a range of audiences. Narrative writing in piece A is focused on an episode from a dark, contemporary fantasy, 'A Monster Calls' by Patrick Ness. Piece C presents the story of a romance based on an animated stimulus, 'The Invention of Love'. In piece D, the narrative focuses on suspenseful events from 'Thornhill' by Pam Smy, a book which presents the perspectives of two characters – one through diary entries and the other through images. A persuasive speech calls for action to address animal cruelty (piece B), drawing on climate activism speeches by Greta Thunberg and on work from Geography lessons. Piece E is a letter from Jack (from the 'Jack and the Beanstalk' story) to his mother, bringing in unexpected story characters from other sources. Completing the set is piece F, which also uses a story as the stimulus for non-fiction writing, in this case, a newspaper report focused on events from 'Peter Pan' by J M Barrie.

The narratives adopt a clear third-person perspective, presenting events and characters through description and dialogue, and successfully contextualising the action for the reader, regardless of the point at which the story is taken up. In piece A, James's situation is quickly established in the first sentences (*about to drop off to sleep... camping... 12:30. Half past midnight*). Similarly, Dave's situation is made clear at the start of piece C (*workshop of smashed inventions... lost in sadness... mourning for his loves refrain*). Piece D begins by presenting Ella's current actions and mood, while filling the reader in on story context (*...with her friend, Emily. She had promised an adventure, so far, this had not come to light.*) In each piece, action progresses in clear paragraphs and is rounded off, in the case of piece A, with a suspenseful cliffhanger (*James was cornered.....*), with a musing on possibilities in piece C (*But could he? Would this work out?*) and a grim finality in piece D (*Dead. Strangled. Beyond hope.*).

The purpose of the speech (piece B) is established immediately in a sequence of short sentences (*I am here today to say... People are killing animals... I want you to...*). The pupil adopts a direct style, using the first and second person, and focusing in on the notional live audience for the speech through the use of questions, appeals and warnings (*Do you think this is okay?... So I beg you, please help the creatures... I will protect every creature I can. Will you?... Either you come with me...or go with the poachers and pay for your actions*). These devices seek to persuade, working alongside information which lends authority to the piece (*the RSPCA which claims 54% of rhinos and elephants... Scientists claim that 72% of habitats...*).

The letter from Jack (piece E) maintains a lightly comical tone, with the first-person voice of the fairy tale character conveyed with the strong indication of an accent (*Alrig't... 'ave a clue... 'e was as big as...*) and given a contemporary twist (*my rehabilitation... sign up for salesman training*). The pupil confidently combines literary worlds, selecting references which enable the reader to enjoy the intertextual references (*the Giant from the BFG... my beanstalk... Voldermort keeps torturing people... Cruela keeps chasing guard dogs*). The content and register of the letter are matched to its intended recipient, Jack's mother (*Ma... you'll never guess... Are you coming to visit me?... Just one favour...*). The pupil also utilises the letter form appropriately for the context, from the casual opening salutation and the sign-off (*Alrig't Ma... See you soon! Bye, Jack*) and the use of 'PS'.

In the newspaper report focused on Peter Pan (piece F) the pupil combines a similarly knowing perspective with the conventions of the form. Newspaper features are customised for the context, with the masthead playing on 'The Times' and storytelling (*Once Upon A Crimes*). The standfirst, or short sub-headline before the report properly begins (*Catastrophic crime committed by a perilous Peter*), uses alliteration and the report maintains a deliberately serious tone in summarising events (*Around 6.30am two days ago, an assailant, who we now know is a flying boy named Peter Pan*). This adds to the effectiveness of the piece for the reader, who is assumed to be familiar with the story.

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

The narratives in this collection effectively create story worlds through detailed and vivid description. In piece A, James's encounter with the monster is clearly located (*camping in a cold, deathly wood*), with the camping context further illustrated (*shuffled over to the tent door and unzipped it... foldable bed... sleeping bag*). Atmosphere is richly evoked through descriptions, including figurative language, such as personification and foreshadowing, and a focus on sensory perceptions (*a noise in the eerie darkness slashed through the air... from the roar of the wind to the slither of the snake... air hung around him like a shadow... whirling wind whipped through the air like a tornado*). These techniques are also used to bring the monster figure to life (*a horrific monster that could crush a tree with one finger... eyes spitting red like angry lava... voice rumbled through the air like thunder*). James is presented through description of his actions and feelings, which reflect shifting responses to the dangers of the situation (*dopey stance... whimpered... in terrified desperation... glaring... with all the confidence he could muster... cowered*).

A powerful sense of setting is also evident in piece C, as the pupil elaborates on the visual source material of the video stimulus. Details are specific to the context, beginning in the busy interior occupied by Dave, the main character (*a full workshop of smashed inventions... coggs turned... compact workshop was bearily enterable with a cornucopia of mechanical concoctions... mechanical chair*). A sense of sorrow and unfulfilled longing is presented (*Silent, forgotten, echoing... melancholy music flooded... remorseful music*). The romantic night-time exterior is then evoked through geographical details (*stony track... dark hillside... over rolling hills... rushing river*), suited to the characters' journey on horseback. Also, the night sky is used as a focal point for creating atmosphere (*the moon shone alabaster like a glowing pearl... clouds and mist were bioluminescent... sky was as dark as coal*). Visual description portrays the characters through their appearance, with similes used in particular to describe the unnamed woman (*black dress which swept around her like a cloud... eyes were as bright and as blue as violets... narrow white frill which shone like ivory*). The shift in Dave's mood is shown through his gait (*sat slumped... tall and proud*) and feelings are also directly handled in the narration (*Hopelessly... horrible thoughts rushing through his head*), with an effective use of the rule of three (*Dave's hope expanded. His love expanded. His capability expanded.*)

In piece D, there is additional evidence of settings and atmosphere being established effectively for the reader (*toxic waste site next to a murky lake... tree trunks looked like coffins... lake looked like a smirk of death... eerie and forgotten*). Ella is the main focus of the piece, and the pupil powerfully tracks her initial impatience with the situation (*Stubbornly, Ella demanded to rest*), followed by her mounting panic and horror at Emily's disappearance and the skeleton's pursuit (*Alone. Abandoned. Apprehensive. The dreadful situation dawned on her... felt a rush of hopelessness wash over her... frozen to the spot trapped in horror... felt her nerves crackle*).

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

The collection demonstrates the pupil's understanding of how dialogue contributes to the purpose and effects of each narrative. Characters are in troubled or desperate circumstances and dialogue shows this, without restating what the narration supplies. In piece A, James senses but has yet to see the threat to his safety, and his words reflect this appeal to an unknown listener (*His head hit the ground, "Please, No, stop! I mean no harm," he called out in terrified desperation*). He attempts to challenge the monster a little later and his speech is used to convey this through questions, supplemented by informative reporting clauses (*"Why have you come for me? Glaring at the monster... "...I'm just a child," he said with all the confidence he could muster*). The Monster's responses are suitably authoritative, conveying strength and a hint of mystery, which draws the reader onward (*"Because I need the truth from you," it roared. "You know what you have done. You will come!"*). The dialogue carries each character's actions and intentions, moving the story events forward, interwoven suitably with the narration.

In piece D, characters speak at key moments, prompting actions from others. Emily's moment of danger is voiced (*"Help!" she cried desperately*), leading Ella to run and seek help. The threat articulated by the skeleton (*"Stop, or the girl is dead!"*) also provokes action and speech from Ella, moving events on (*She skidded to a halt turning to see her friend being dragged... "NO," she screamed ... "Please don't,"*). Reporting clauses add to this (*screamed in desperation... she begged*).

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)

Narratives highlight the pupil's careful selection of vocabulary and grammatical structures to suit narration and speech. Contractions are used in dialogue, capturing informality and urgency, as the characters handle dangerous situations. In piece A, for example, James exclaims to the monster (*"I won't hurt you. I'm just a normal person. I'm just a child," ... "I haven't done anything..."*). This is combined with moments where his language is closer to that used by the monster, taking on a formal, heightened vocabulary and syntax (*"You are mistaken..." ... "...Never, never will I..."*). The pupil's awareness of how speech can be matched to feeling and context is evidenced here. Piece D also features markers of immediacy and informality in speech, such as exclamations, imperatives and contracted forms (*"Help!" ... "Stop,..." ... "Please don't,"*). The skeleton's words also contain a formality which indicates coldness, through the use of 'the' and the recognisable phrasing associated with threat, 'is dead' (*"Stop or the girl is dead!"*).

The pupil's choice of vocabulary and grammatical forms also supports the conventions of each narrative sub-genre, with ominous, archaic formality evident in piece A (*deathly wood... out of the darkness... Under its glare... And with that,*). In piece D, passive verb forms accentuate the formal narration (*how it felt to be doomed... All was lost...*). Additionally, fronted adverbials (*In the haunting corner of the shack... Behind her...*) and subordinate clauses (*As the light dimmed and the water rippled, they turned for home... As she hit the icy cold water...*) support the syntax of storytelling in keeping with the magical events.. The romantic story (piece C) features deliberately heightened vocabulary to reflect the powerful emotions of the

protagonists (*engulfed... fateful night... flourishing rose*) and once again, grammatical constructions serve the desired tale-telling style, with prepositions and adverbs foregrounded (*at her neck... Out of the mist... Down they sat...*).

The speech (piece B) combines a range of grammatical features which support the aim of informing the audience. Relative clauses add detail (*the RSPCA, which claims... The RSPCA, who know... reduction of products that encourage poaching*), along with expanded noun phrases (*thousands of species worldwide... a variety of crucial tools*), which suggest an informed, authoritative speaker. Persuasion is underlined through direct address in the form of questions (*So what are you going to do about it?... Do you think this is okay?*) and through sequences in which the writer's actions and convictions are set against those of others, such as 'uneducated people' (*Who cares about some animals? As long as I am okay, it does not matter to me! I am telling you, with zeal, that it does matter!... I will protect every creature I can. Will you?*). Pronouns and determiners emphasise shared responsibility (*We are... by us... our actions... every person*), along with modal verbs (*will... can*). Short sentences and sentence fragments, appropriate for an emotive speech, build emotive force (*I want you to understand the chaos. The panic. Hasten. I need you to awaken.*), along with vocabulary choices (*unspoken enormity... dreadful annihilation... tusks ripped... obliterated*). There are occasional errors or inappropriate choices, but these do not affect the overall message (*A vindictation was made... It is eminent that we all help...*).

Grammatical constructions support the newspaper reporting style of piece F, with concise noun phrases summing up details of those involved, for quick consumption by the reader (*Confused Mother... flying boy... the kidnapped children*). Phrases and clauses are used in parenthesis, to build information (*Around 6.30am two days ago, an assailant, who... disgruntled owls – who can see in the dark and can fly – have... Poppy Cross, the doctor of most of the criminals, made...*). In addition, passive constructions suggest an informed and serious perspective on events (*whether she is being forced... a group of volunteers... has been set up*). Vocabulary reflects the focus on crime and its aftermath in a community (*assailant... license... interrogate... severity... majority of the general public... misdemeanours... incarcerated*). The newspaper's position on events is foregrounded through vocabulary choices evoking the sense of outrage and moral panic typical of popular journalism (*terrible crime... horrendous ass[a]ults... inadequate parenting... menace to the local society*). Quotes from witnesses and the intentional shift between the informality of the mother and the greater formality of the doctor, further evidence the pupils matching of grammar and vocabulary to purpose. At times, multi-clause sentences seek to handle too much detail and the pupil's attempts to use ambitious vocabulary misfire, weakening the piece in parts (*It is of deep allegations from the vast majority... as many police officers as possible to colaberate a larger force*).

The informal, chatty register of the letter (piece E) demonstrates the close relationship with the audience (mother) through phrases such as 'Alrigh't Ma', 'you'll never guess' and 'guess what'. This informal tone is mostly maintained, and contractions which are normally found in speech are evident, supporting this intention, though the forms used are not usually found in written communication (*'ead off'... t'ere... 'ere*). A more formal phrase, perhaps used with deliberate irony towards the end, underplays the importance of 'beans' to Jack's escape (*would you care to remember some beans?*).

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

The pupil builds cohesion through a range of devices, supporting the reader's enjoyment and comprehension of events and ideas. In the fantasy narrative (piece A), pronouns (*his, he*) maintain the focus on James, while avoiding repetition (*his, he*), along with synonyms support (*normal person, child*), suited to the context. This is also the case as regards the monster (*inhuman creature, its, His*). Events advance and are made clear for the reader through adverbials signalling time (*As the light dimmed... In that moment...*) and place (*out of the darkness... into view...*) within paragraphs. Connections are also maintained between paragraphs through pronouns (*Under its glare... And with that...*).

In the romantic narrative (piece C), deliberate repetition supports cohesion within paragraphs (*horrible thoughts rushing through his head. Thoughts he would rather...*). Sequences of related nouns also build and link descriptions in the second paragraph, while avoiding repetition (*the moon... the clouds... The sky...*). Prepositional phrases connect actions and locations (*...towards the dark hillside. At the top...*). Also, the adverbial (*On that fateful night...*) indicates the transition to a particular point in time, from the situation described in the first paragraph.

Cohesion is built in piece D through similar means, with events peaking at the end of a paragraph and being picked up through adverbials in the following paragraph. This is evident between the fifth and sixth paragraphs (*then everything went black. / As she hit the icy cold water, she was flung back into consciousness...*) and the last two paragraphs (*everything was gone forever!/Weeks later,...*).

The speech (piece B) demonstrates variation in referencing which aids the progression of ideas and the build-up of persuasive force. Synonyms and pronouns emphasise the scale of the issue (*animals, they, thousands of species, Creatures*), while determiners also support the development of points and emotive impact (*it, this unspoken enormity, this dreadful annihilation... Habitats are obliterated by humans. Do you think this is okay?... Creatures suffer from our actions but we will suffer from those actions too*).

Within paragraphs, points are linked through pronouns and conjunctions (*the RSPCA which claims... because their mother... Even though*). Adverbials also link points within (*Also,... Most importantly...*) and between paragraphs (*People are killing animals.../ Furthermore, animals are captured*). Occasionally, links are not fully clear, for example, in the opening to the fourth paragraph, 'This' in 'This means...' appears to refer back to 'halt immediately' but the paragraph break hinders clarity.

In the newspaper report (piece F), numerous appropriate synonyms and alternative references to Peter Pan add detail and maintain connections for the reader (*assailant, flying boy, violent and demonic devil, criminal, violent child, perpetrator*). The pupil once again makes use of determiners to avoid repetition and to develop points within a paragraph (*assaults, These misdemeanours, huge forms, some of the latest, this hideousness*). Pronouns and conjunctions (*who we now know... untill the perpatrator*) and adverbials relating to time and place support the careful tracking of events between paragraphs (*Moving forward,... After the latest disasters...*).

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

Verb tenses are used consistently and correctly across the collection, with the pupil demonstrating an awareness of what is appropriate to each form, and to their different purposes. The narratives retell events in the past tense, with variation as needed to distinguish speech and to support shifting perspectives on events. In the fantasy narrative (piece A), James's inner mental processes are captured within the narration, and the pupil shifts successfully from simple past tense (*He looked at his phone.*) to the future form, to capture his speculation (*"When all of the ghosts will be out," he thought...*). The pupil also moves successfully between speech in the present tense and reporting clauses in the past tense (*"Please! No, stop! I mean no harm," he called out...*), and uses progressive verb forms within description to emphasise actions and states (*James cowered back wishing the creature to retreat... sounding braver than he felt... ripped the tent like blades shredding flesh*).

In the romantic narrative (piece C), the past tense is maintained and the pupil switches appropriately to progressive forms to emphasise dynamic elements of each scene (*sent horrible thoughts rushing through his head... their hair waving behind them*). The narration also articulates Dave's state of mind through modal verbs and conditional verbs in the present tense (*Thoughts he would rather would just disappear... felt like he could do anything to his will. But could he? Would this work out?*). The dramatic events of the suspenseful narrative about Ella and Emily (piece D) are also told in accurate past-tense narration, with present-tense speech giving a sense of immediacy (*"Stop, or the girl is dead!"... "Please don't,"*).

The speech (piece B) is largely in the present tense, as suited to live delivery before an audience, with a range of forms used appropriately for effect. Simple present-tense forms highlight existing circumstances (*I am here... We are responsible... Creatures suffer*) and progressive forms add force to specific points (*People are killing animals... I am telling you... they are torturing*). There is also apt focus on future actions (*we will suffer... I will protect... Will you?*).

Jack's letter (piece E) also moves effectively between tenses as required. He addresses his mother in the present about past events, while speculating on her reaction (*You won't 'ave a clue w'o I met – you'll never guess*). Progressive forms capture the ongoing situation in prison (*Cruella keeps chasing the guard dogs*) with Jack's requests made in the present, in relation to future actions (*Are you coming to visit me?*).

In the newspaper report (piece F), there is further evidence of the pupil's effective movement between tenses. The typical present tense abbreviations of headline style are used (*Peter Pan gets... Confused Mother discovers...*) and the report combines past- and present-tense forms to convey what has happened and to update this with current intelligence (*Around 6.30am two days ago, an assailant, who we now know is a flying boy named Peter Pan, coldly kidnapped...*). The sense of recent and dynamic reporting is emphasised through present progressive forms (*...are still flying... are also hunting down...*). In addition, quoted comments capture the retelling of events (*'usband had steam coming from 'is ears*) along with reflections and future promises from the policeman (*I am proud to state... I will try my best...*). Present-perfect forms also feature in the piece as wider implications are addressed (*misdemeanours have taken huge forms... what damage it has caused...*).

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

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

commas to mark fronted adverbials and clauses

- *Unable to settle...* (piece A)
- *In a flash...* (piece A)
- *he shouted, sounding braver than he felt* (piece A)
- *Furthermore...* (piece B)
- *On that fateful night...* (piece C)
- *...grave face, dazzled by her beauty.* (piece C)
- *Clutching her side...* (piece D)
- *...yanked her by her wrist, pulling her to an abrupt halt* (piece D)

apostrophes in contractions to reflect an informal register

- *won't... I'm... haven't* (piece A)
- *don't* (piece D)
- *you'll* (piece E)

hyphens to avoid ambiguity

- *blood-curdling* (piece A)

inverted commas and other punctuation to indicate direct speech

- *"What do you mean?" asked James.* (piece A)
- *"Because I need the truth from you," it roared.* (piece A)
- *"That lake is thought to be haunted," Ella grinned...* (piece D)
- *"I twas 'eart broken, ...nervous wreck!"* (piece F)
- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists**
- *...stomped into view; its eyes spitting red like angry lava; its ugly back had...* (piece A)
- *...please help the creatures; it is the right decision.* (piece B)
- *...unmistakably a skull; was this a coincident...* (piece D)
- *Everything about the place seemed eerie and forgotten: the murky water, the dumped litter...* (piece D)
- *...promising the following: [bulleted list] More undercover officers...* (piece E)

punctuation to indicate parenthesis

- *...wrapped his sheets even tighter around himself (if that was even possible)...* (piece A)
- *...then suddenly, out of the darkness, a whirling wind whipped...* (piece A)
- *The RSPCA, who know animals provide a variety of crucial tools that are relevant to our existence, claim...* (piece B)
- *I am telling you, with zeal, that it does matter!* (piece B)
- *Emily, who was gazing thoughtfully at the lake, was slightly...* (piece D)
- *An assailant, who we now know is a flying boy named Peter Pan, coldly...* (piece E)
- *Mother of the kidnapped children, aged 39, explained...* (piece F)
- *...a group of volunteers – who are extremely passionate about protecting the children – has been set up* (piece F)

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

Spelling is mostly accurate across the collection.

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

- *existence... immediately... relevant... variety* (piece B)
- *consciousness* (piece C)
- *desperately* (piece C)
- *determination* (piece C)
- *recommended* (piece F)

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

- *whimpered... cowered... annoyance* (piece A)
- *obliterated... impede* (piece B)
- *potential... mourning... practically* (piece C)
- *abandoned... apprehensive... ominous* (piece D)
- *rehabilitation... torturing... solitary confinement* (piece E)
- *horrendous... incarcerated... surveillance* (piece F)

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

Across the collection, even and legible joined handwriting is evidenced. Pieces B and D, in particular, demonstrate that the pupil can maintain fluency throughout a piece of writing.

Why is the collection not awarded the higher standard?

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

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

While a range of purposes are met and appropriate forms used, occasionally, descriptions are inconsistent. In piece A, the monster appeared 'In a flash' but also 'stomped into view'. At times, ambitious vocabulary choices misfire or do not match the context, for example, in piece B (*A vindictation was made... it is eminent that we all help*) and piece C (*his pallor hands... clouds and the mist were bioluminescent*). Some literary language is also familiar or lacking the control over precise vocabulary that would suggest a range of models or reference points, in piece A, for example, (*colossal mouth*) and piece C (*twinkling stars*). The pupil draws on the given model for the speech (piece B), but the combination of fact, argument and appeal is somewhat mixed across paragraphs, rather than creating an effective build-up to the culminating appeal, which would be expected from a writer drawing on wider reading. The first paragraph ends with a statistic (*54% of rhinos*) which might have been followed up with points and persuasive devices. The third paragraph ends with an unsubstantiated point (*we will suffer from those actions too if we don't halt*). The newspaper report (piece F) also demonstrates sound understanding of purpose and audience, but some choices are less effective and suggest a lack of wider reading within this genre. While an appropriate sub-headline is present (*Confused Mother discovers pirate gold*), less appropriate features are included, such as a subheading (*Where we stand*) and bullet points.

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

Variation in register largely matches what each piece requires. The newspaper report (piece F) demonstrates targeted use of informal language to capture the speech of the mother and a contrasting formality in the statement of the police officer. However, the pupil is not fully able to maintain the desired register for the mother, using the archaic and more formal 'twas' rather inappropriately (*twas fumin*). The movement between registers is sometimes abrupt, determined more by the pupil's awareness of the features of a report perhaps, rather than a fully controlled deployment of shifting levels of formality. The suspense narrative (piece D) also moves rather inconsistently between informal expressions that are more typical of speech (*Randomly, they came across... like she was actually sorry for the dumpyard... a huge shove*) and a more literary style typical of writing (*All was lost. ...With trepidation...*). This suggests that the pupil is not yet fulfilling the statement.

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

The collection evidences suitable variation in levels of formality but this is not always assured and controlled. In the newspaper report (piece F), the mother is presented through colloquial expressions (*mi 'usband... fumin*), and a heightened formality is used for PC Bobby Badger (*I am proud to state... engage as many police officers as possible*). However, attempts at formality and the language of officialdom are confused at times (*It is of deep allegations... I heavily guide a reinforcement in the security of your properties... to colaberate a larger force*). This can be attributed in part to experimentation and some overuse of a thesaurus, perhaps. A similar lapse of overall control is evidenced in piece F (as referenced above). In the speech (piece B), grammar and vocabulary choices are sometimes less successful as the pupil attempts more formal expressions (*educated humans are desiring us to impede animal cruelty... This means an immediate reduction of products that encourage poaching and passing on this message...*).

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

There is evidence throughout the collection of the correct use of the range of punctuation taught at key stage 2. At times, punctuation is used to avoid ambiguity, for example, in piece B (*Most importantly, educated humans*). A semi-colon enhances meaning by emphasising a point in piece B (*please help the creatures; it is the right descision.*) and a colon helps to highlight listing in a setting description (*seemed eerie and forgotten: the murky water, the dumped litter and the rusting machinery.*). At times, sentences which would have worked better with a semi-colon feature instead a comma splice (*She had promised an adventure, so far, this had not come to light...*). Dashes are also used accurately for various purposes in piece E, including to increase anticipation (*w'o I met – you'll never guess – I met...*). The pupil also uses dashes accurately in a long, carefully constructed sentence, offsetting parenthetical information, and patterning information about day and night, in piece F (*After the latest disasters, a group of volunteers – who are extremely passionate about protecting the children – has been set up...*). At other points, punctuation is occasionally omitted and there is evidence of comma splicing (*Out of the mist, Dave rode,*

he sat tall and proud) in piece C, for example. Overall, further evidence of accuracy and use of punctuation to enhance effects in a range of contexts is needed to fulfil the statement.

Piece A: a fantasy narrative

Context: drawing on a sequence of work and shared writing from a different context, pupils wrote their own version of events from 'A Monster calls' by Patrick Ness

Just as James was about to drop off to sleep, a noise in the eerie darkness slashed through the air and snapped James out of his dozey stance. He was camping in a cold, deathly wood and each noise from the roar of the wind to the slither of the snake, sent a blood-curdling shiver down his spine. He looked at his phone. 12:30. Half past midnight. "When all of the ghosts will be out," he thought as he wrapped his sheets even tighter around himself (if that was even possible). Unable to settle, James shuffled over to the tent door and unzipped it. The air hung around him like a shadow. He whimpered, and then suddenly, out of the darkness, a whirling wind whipped through the air like a tornado. A wind so strong James was knocked over. Bang! His head hit the ground, "Please! No, stop! I mean no harm," he called out in terrified desperation.

In a flash, a horrific monster that could crush a tree with one finger, stomped into view; its eyes spitting red like angry lava; its ugly back had spines that looked like swords and a face that looked like a boulder. As the monster prowled towards him, he stood up tall preparing to protect himself.

The inhuman creature reached forward. "You will come with me!" His voice rumbled through the air like thunder.

"What do you mean?" asked James, "Why have you come for me?" Glaring at the monster, "I won't hurt you. I'm just a normal person! I'm just a child," he said with all the confidence he could muster.

"Because I need the truth from you," it roared. "You know what you have done. You will come!"

Under its glare, James cowered back wishing the creature to retreat. “You are mistaken. I haven’t done anything. Never, never will I give you what you want!” he shouted, sounding braver than he felt.

And with that, James rushed to the foldable bed and climbed under. The monster roared in annoyance and flared from its colossal mouth. The bed set on fire. James cowered amongst his sleeping bag. The monster ripped the tent like blades shredding flesh and prowled towards him. James was cornered.....

Piece B: a persuasive speech

Context: pupils were learning about the impact of climate change in geography lessons and explored 'No one is too small to make a difference' by Greta Thunberg, before writing their own speech.

I am here today, to say that animals deserve to live. People are killing animals like ~~as~~ they are rubbish. So what are you going to do about it? I want you to feel shocked. Startled. Fearful. I want you to understand the chaos. The panic. Hysteria. I need you to awaken. We are responsible for this unspoken enormity, this dreadful annihilation. A vindictation was made by the RSPCA which claims 54% of rhinos and elephants have their tusks ripped from them by us.

Furthermore, animals are captured from their natural habitat and traded. Also, thousands of species worldwide are killed! Wildlife trading on the black market has increased. The RSPCA, who know animals provide a variety of crucial tools that are relevant to our existence, claim there is an increase in animal cruelty in most parts of the world. Animals deserve to live. Even though, they only have a few heart-beats left. We can still save them!

Scientists claim that 72% of habitats are obliterated by humans. Do you think this is okay? Many uneducated people might think this is okay and that it does not

matter if a few animals are killed or tortured. Who cares about some animals? As long as I am okay, it does not matter to me! I am telling you, with zeal, that it does matter! Most importantly, educated humans are desiring us to impede animal cruelty. It does not just affect the animal they are torturing, it affects their young as well because their mother isn't ~~there~~ ^{there} to protect or has had their tusks taken so can not fight. Creatures suffer from our actions but we will suffer from those actions too if we do not halt immediately.

This means an immediate reduction of products that encourage poaching and passing on this message to as many people as possible. Either you come with me and help animals or you go with the poachers and pay for your actions. So I begg you, please help the creatures; it is the right decision. We have one future ahead of us and that includes change or else our future is nothing. It is crucial that every person in the society works together. It is eminent that we all help and care for animals. I will protect every creature I can. Will you? ~~Our~~ ^{Our} future depends on us!

Piece C: a romantic narrative

Context: after watching a wordless video animation called 'The Invention of Love', pupils wrote a narrative, handling part of the story events.

Silent, forgotten, echoing, Dave had a full workshop of smashed inventions which used to have great potential. As the cogs turned, Dave sat lost in sadness as memories engulfed him, mourning for his loves regain. His compact workshop was bearily enterable with a cornucopia of mechanical concoctions now destroyed. Hopelessly, he reached out for his glurishing rose with his pallor hands. As the melancholy music flooded the workshop, he sat slumped on his mechanical chair, like practically everything he owned, the remorseful music sent horrible thoughts rushing through his head. Thoughts he would rather would just disappear.

On that epkegub night, the moon shone alabaster like a glowing pearl. The clouds and the mist were bioluminescent. The sky was as dark as coal. Over the stoney track he clattered and clanged towards the dark hillside. At the top a women stood, dressed in a black dress which swept around her like a cloud, and at her neck was a narrow white grill which shone like ivory. Her eyes were bright and as blue as violets. Out of the mist, Dave rode, he sat tall and proud on his mechanical horse. He smiled into her beautiful, grave face, dazzled by her beauty. He pushed a lever and his mechanical horse plucked a blossoming rose.

They galloped smoothly over rolling hills on Dave's mechanical horse, their hair

waving behind them in the breeze. As the mist cleared, twinkling stars were to be seen in the midnight sky. As they approached their destination, Dave climbed down off the horse and reached up a hand to gently lift her off. Down they sat next to the rushing river and shared their first kiss. In that moment, Dave's hope expanded. His love expanded. His capability expanded, he felt like he could do anything to his will. But could he? Would this work out?

Piece D: a suspense narrative

Context: as part of a sequence of work exploring 'Thornhill' by Pam Smy, pupils wrote a narrative focused on key suspenseful events from the story.

Clutching her side, Ella walked steadily forward, she was with her friend, Emily. Emily^{She} had promised an adventure, so far, this had not come to light. It felt like they had been walking for miles. Randomly, they came across a toxic waste site next to a murky lake. The water in the centre of the lake was gurgling. The smell stung her nose, made her eyes stream and her head throb but she could not keep going, she had to stop. Stubbornly, Ella demanded to rest. They sat down and gulped down some water and then rested for quite some time.

As the light dimmed and the water rippled, they turned for home. "That lake is thought to be haunted," Ella grinned bravely. Emily, who was gazing thoughtfully at the lake, was slightly behind, called out, "Please wait," Ella walked a few more steps and turned to see, **Nothing**. Alone. Abandoned. Apprehensive. The dreadful situation dawned on her. In that moment, everything seemed scarier. The tree trunks looked like coffins and the lake looked like a smirk of death. Everything about the place seemed eerie and forgotten: the murky water, the dumped litter and the rusting machinery. It felt like she was actually sorry for the dumpyard. She knew how it felt to be doomed.

Suddenly, Emily burst from behind some bushes, pulling a skeleton with her, "Help!" She cried desperately at Ella. The skeleton yanked her by her wrist, pulling her to an abrupt halt. Ella started running, running to get help. "Stop, or the girl is dead!" The skeleton growled at Ella, sending a chill down her spine. She skidded to a halt turning to see her friend being dragged towards the lake. "NO," she screamed in desperation. "Please don't," she begged.

But it was too late. There was nothing she could do. All was lost. She squeezed her eyes tightly shut as the loud splash echoed through the air, she felt a rush of hopelessness wash over her which made her blood run cold.

In the snap of a dead man's finger, a skeleton's bony hands were clasp^{ing} her shoulder. She stood frozen to the spot trapped in horror. Pain. Dread. He rose a knife, that was as dark as the ominous glow in a devil's eye, until it reached her throat ready to strike. He gave her a huge shove and then everything went black.

As she hit the icy cold water, she was flung back into consciousness. Hopelessly sinking into the caliginous depths of the water. As hope was disappearing, she hit something hard. With trepidation, she floated towards an open door of a rotten, decaying shack, she felt a rush of desperation and determination wash over her and took her opportunity. Whilst still very confused.

She saw a bright light shine through the inky black water, enticed, she floated towards it to find an air bubble in the top crevis of the shack. Her eyes staggered in disbelief. She found something! A head! A skull! In the haunting corner of the shack was unmistakably a skull; was this a coincident or an omen? The skull was destroyed, damaged, decayed.

Behind her a mysterious figure moved out of the ebony water, into the light. Ella felt her nerves crackle. She felt something tight around her neck and then everything was gone forever!

Weeks later, she was found bobbing on top of the water unmoving. Dead. Strangled. Beyond hope.

Piece E: a letter in role

Context: drawing on shared writing from a different context, pupils wrote their own letter in role as Jack, from 'Jack and the Beanstalk'.

Alrig't Ma,

You won't 'ave a clue w'o I met - you'll never guess - I met the Giant from the BFG - and guess what 'e was as big as my beanstalk. Last night, I crept out of bed to go and see if I could get some Beans and I met the Giant I stole from, who was visiting. He was givin' 'e ~~th~~ tried to rip me 'ead off. Me plan of action on Wednesday (as part of my rehabilitation), is to sign up for Salesman ~~th~~ training - maybe I will do a better sale next time!

T'ere are loads of people 'ere

Voldemort keeps torturing people and Cruella keeps chasing the guard dogs with dinner knives - of course this was before they were dragged into solitary confinement and taken to the questioning room. Are you coming to visit me? Have you even thought about your handsome Prince? Just one favour - would you care to remember some beans? See you soon!

Bye,
Jack

PS. Please tell the Judge I'm innocent!

Piece F: a newspaper report

Context: as part of a sequence of work, pupils drew on the story of 'Peter Pan' by J M Barrie to write a front-page newspaper report.

Once Upon A Crime

Peter Pan gets metaled up for good!

The police are still glying planes, jets and all sorts of aircraft.

They are also hunting down Tinkabell to interrogate her for information on whether or she is being forced to ~~work~~^{work} for the criminal or is carrying out her actions on her own accord.

Have you seen children being hauled from a house? Have you heard screams in the night? Are people mysteriously disappearing?

The Mother of the kidnapped children, aged 39, explained how horrible this kidnap had been on her family, "I twas 'eant broken, mi 'usband had steam coming from 'is ears an' 'e los' 'is job 'e was so sad, 'e twas gumin' an' mi twas in 'ospital ag'er they wen' missin' cause I had a 'eant attack

Concused Mother discovers pirate gold.

Catastrophic crime committed by a perilous Peter. Around 6.30am two days ago, an assailant, who we now know is a glying boy named Peter Pan, coldly kidnapped a group of children. The violent and demonic devil is still glying without a license. Police have warned people to lock their windows and doors also to guard their children.

So I was a nervous wreck!"

In addition, the severity of this crime was underlined by PC Bobby Badger. "It is of deep allegations from the vast majority of the general public that they consider that he was purposeful in his actions and I heavily guide a reinforcement in the security of your properties. I am proud to state that you have publically adopted the crisis reasonably calmly which is normally a big help. I will try my best to engage as many police officers as possible to collaborate a larger force, against this violent child."

Where we stand.

Since Peter committed his terrible crime, guilty stalkers, committing horrendous assaults has increased by 63%. These misdemeanours have taken huge forms, trespassing, gold theft and criminal damage are

some of the latest. In our opinion, inadequate parenting and disastrous moral education in schools / colleges / universities and academies is the root of this hideousness. Lingering jobs are a menace to the local society. It is strongly recommended that you remain vigilant what ever happens and you put CCTV cameras up around juveniles bedrooms, until the perpetrator ~~perpetrator~~ has been incarcerated if you have any additional information, regarding the abduction, please contact PC Bobby Badger, on 01566 784545.

Moving forward, the police have released a statement, promising the following:

- More undercover officers
- Extra Surveillance in the wood he lives in
- Police on air machines
- Getting magic proof cages

to transport

- Armed officers

After the latest disasters, a group of volunteers - who are extremely passionate about protecting the children - has been set up to keep a watch on the neighbourhood by day and a task force of disgruntled adults - who can see in the dark and can fly - have promised surveillance at night. Poppy Cross, the doctor of most of the criminals, made the following quote, "I am very depressed to comment that lots of children have access^{own} difficulties and most of the children never get the treatment they deserve, as most parents will not give consent and now look what damage it has caused and still parents deny all knowledge of these problems so will still not give permission for

medical attention."

Exercise 3

Pupil C

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

Pupil C's ability to write effectively for purpose, selecting language to support reader understanding and engagement, is evidenced across this collection. The collection includes three pieces inspired by class work on Ernest Shackleton: a narrative imagining events on board the *Endurance* (piece C); a motivational speech from Shackleton to his beleaguered crew (piece E); and a non-chronological report on Emperor Penguins (piece F). A second narrative, piece A, draws on the silent film 'Wing'. Macbeth is the stimulus for two further pieces in the collection. King Duncan's death is announced in a newspaper article, piece B, and piece D is a letter written in role, from Macbeth to Lady Macbeth.

Pieces F and B are both formal pieces of writing intended to convey information to an unknown reader. Piece B is visually attractive as a newspaper article with well-established features of the style including the name of the newspaper, a date and captioned photograph. In keeping with the serious nature of the content, and to instil reader confidence in the information presented, the piece adopts a predominantly formal register (If you have any more information on the matter, please try and contact...). The pupil has also shown understanding of the need to employ historical language to fit the tone and context (the noble knight Macduff... feasting... banquet). The formal tone is, however, slightly compromised by the use of 'really' in the final sentence (It would really help us to have this information.). The piece also employs common structuring devices that work well in a newspaper article to convey information quickly to the time-poor reader: a heading, short paragraphs and columns of writing. To maintain the reader's interest, Pupil C uses these devices to structure the information in descending order of importance. This allows a busy reader to grasp the crucial details quickly so they can decide whether to keep reading. For example, piece B starts with a concise summary about what the full article is about (At yesterday's dawn, King Duncan was found dead in his sleep by the noble knight Macduff) before moving into more detail: when Macbeth was last seen, a summary of others' opinions and a direct quotation from the victim's relative. Overall, these choices indicate that Pupil C demonstrates understanding of the style, purpose and of how to write to inform.

In the non-chronological report about Emperor Penguins (piece F), Pupil C uses typical structuring devices such as a title, introduction and sub-headings to separate the information into digestible sections for the reader (Diet...Habitat). The use of the third person throughout lends the report credibility by positioning the writer as an independent observer, as is typical of this style of writing. This credibility is also supported by the formal tone created through the inclusion of clear facts and statistics in each section of the report (Penguins can be found on the bays of Antarctica, islands in the Southern Ocean and even the bottom of Argentina.) as well as the use of specialist, topic-focused vocabulary (krill...crustaceans...pescatarians). Pupil C occasionally breaks this formality (That's pretty cold!) to maintain the reader's interest – reflecting, most likely, many of the non-chronological reports targeted at this age-group.

Pieces D (the letter) and E (the motivational speech) are both written for specific audiences. In both, Pupil C shows good awareness of the reader and strong understanding of their relationship to the fictional writer. The informal letter from Macbeth to his wife (piece D) is structured with a right-aligned address. It begins with a term of endearment as the salutation (To my darling love,) and an appropriate – if slightly formal – sign-off (Yours Sincerely,). Pupil C deploys the first person throughout to give a personal account of events and reflect the intimacy between the fictional writer and reader (I can't wait to tell you how excited I am!). This sense of intimacy is developed with the use of hyperbolic (I had my mind on you the whole time) and emotive (And oh how I've missed you) language, as Macbeth describes his angst at being separated from his wife for so long. Throughout the letter, vocabulary choices are also made to reflect the inspiration text's historical context (strolling down the battlefield), older writing styles (Thus... Hath) and language befitting of the writer's social status (Celebrations shall take place at our castles.). Although these choices are not consistently accurate and occasionally conflict with the modern phrasing, the more traditional language does reflect the historic context of the document and language drawn from the original story (I shan't try... I bear news).

Piece E is a persuasive speech written from the perspective of Ernest Shackleton. Pupil C uses a range of literary techniques to convince the fictional audience to persevere on their journey and to keep morale high. The opening sentence immediately establishes empathy (Let's be honest – it's been tough). This direct address – achieved through the first-person plural imperative – creates an instant connection to the audience. Pupil C also fosters a sense of connection with the repeated use of the pronoun 'we'. This is contrasted with the use of the third-person pronoun 'they' to describe the difficult times they have had to date (they could even be described as – well – indescribable.). Combined, these choices bring the writer and audience together but separate them both from the difficult times they have had in the past – demonstrating good understanding of the purpose of the writing. Pupil C also utilises repetition to convince the audience that all will be well (we will wear that badge of pride, we'll wear it with honour.). In addition to these persuasive features, Pupil C draws upon the words of a respected teammate to lend support to

Shackleton's argument, demonstrating that they should not just take his word for it ("It's the work that matter not the applause afterwards," so try, and success will come.).

In piece A, Pupil C retells the story of a one-winged creature who is harassed by a group of oppressive crows. Inspired by the silent story 'Wing' from the Literacy Shed, Pupil C writes to entertain in this descriptive piece and encourages the reader to empathise with the boy. The piece engages the reader effectively throughout. Vocabulary is carefully selected and devices such as the rhetorical question (It couldn't be far could it?) serve to draw the reader into the story. The choice of third-person narration means that Pupil C can follow the points of view of multiple characters throughout the piece, zooming in and out of the story in the same way a camera does in the movie. The piece has other key features of a narrative which keep the reader entertained. For example, Pupil C employs a typical narrative arc which provides structure to the story. The beginning is a description of an ominous setting which immerses the reader. Suspense then builds as the crows make their descent towards the boy and he attempts to run away, before the climax when the boy tries to fly away. Finally, the reader is given some sense of resolution as the boy notices the girl's two-wings and they decide to join forces against the crows ("Let's go" they cried in unison). This, together with the effective description of character, setting and atmosphere, suggests that Pupil C is drawing on their own experience of texts.

The imaginative retelling of Shackleton's discovery of a stowaway on board Endurance (piece C) is also written to entertain. Pupil C drops the reader in the midst of the action to grab their attention and create a sense of mystery. The reader, like the crewmembers, has no idea that there is a stowaway on board until a crate explodes and a figure appears. Pupil C adopts an informal register for exchanges between the characters, appropriately reflecting their close relationships and mimicking natural speech – although veering away from a more appropriate historical style of language. This is achieved through abbreviations ("Shack?"), colloquial language (Not that kid,) and contractions (we're not gonna last). The piece is lively and reflects the anger with which Shackleton allegedly greeted the real-life stowaway. The use of direct address ("Kid, I want you to know...") and imperative verbs ("Get to work now,") demonstrate to the reader that the characters are talking directly to each other. The narrative ends with a resolution: Percy is accepted on board on the condition that he gets straight to work. This final sentence is an effective ending to the piece, allowing the writer's sense of humour to show through.

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

In the narrative inspired by the silent film 'Wing' (piece A), Pupil C creates a sense of foreboding from the offset. Their choice of weather (The blanket of fog), location (the eerie forest) and time of day (the sun cast a spotlight) sets the scene for an unexpected and scary event. The personification of the fog (slowly strangling the vast mountains,) creates the impression that the environment is hostile and makes the reader uncomfortable. As events unfold, Pupil C reinforces that the setting is dangerous with a simile which compares the branches of the forest to razor blades scratching the boy's face. As he tries to escape this menacing forest, the pace of writing quickens with a series of shorter sentences. Through this combination of figurative language and syntax choices, Pupil C effectively describes a dangerous setting from which the main character wants to escape.

Throughout the narrative, Pupil C also uses a range of techniques to create a sense of contrast between the evil creatures and the innocent boy. Pupil C's range of nouns for the 'crows' immediately defines them as something 'other' which the third-person narrator can't quite explain (creatures or monsters). Pupil C's selection of modifiers increases this sense of otherworldliness (hooded) and unpleasantness (grotesque and skeletal). In addition to these visual descriptions of the monsters, Pupil C describes their movements using verbs in the past-progressive to convey their immediate threat to the boy. For example, they are 'hovering' and 'swooping' above the boy as they get 'closer and closer' to him. This sense of the characters' aggression and unpleasantness is enhanced by Pupil C's choice of the verb (snarled) and the expanded noun phrase (their deep croaky voices). Both posit the characters as threatening and unsympathetic. In sharp comparison, Pupil C's description of 'the young lad' immediately make clear that he is an innocent victim. This sense of innocence is mainly created by descriptions of how the boy moves and interacts with his environment. For example, the passive voice conveys he is being 'done to' (Suddenly, the boy was flung to the ground), and adjectives are used well to emphasise his awkwardness (He was sprawled on the moist forest floor.) and peaceful nature (the soothing sounds of a flute). This sense that the boy is an innocent victim is enhanced by Pupil C's description of him running through the forest (Tearing through the forest, the young lad tripped and stumbled like a clumsy elf.). Inspired by the video prompt, this simile associates the boy with typically 'good' characters from well-known folk tales.

Finally, although presented as a newspaper report, it could be argued that Piece B has a narrative element and, as such, gives an indication of the pupil's ability to convey the duplicitous nature of Lady Macbeth through the quotation (I can't believe it, he was one of the kindest men I knew!).

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

In the 'Wing' narrative (piece A), Pupil C integrates the dialogue of the crows into the narrative to introduce them, convey character and describe rapidly developing events. The first piece of speech in the dialogue is abrupt and creates intrigue ("Ha! Look at that! This'll be easy; he's right under us" it stated, "the punk.") before the subsequent narration puts a description to this new voice (A murder of skeletal crows...were hovering above). As the narrative describes the crows getting closer and closer to the boy, the dialogue captures them encouraging one another that they have an easy target. The reporting clauses are an integral part of how Pupil C develops the characters in this exchange. They combine well with the spoken words to convey the crows' unfriendly natures ("... he won't know what hit him", another one cackled."). As the creatures go to attack, the narrative shifts to the boy's thoughts and feelings as he rushes through the forest. This section has some features of an internal dialogue, as Pupil C describes the boy's conflicting thoughts and worries as he tries to escape (It couldn't be far could it?). When the boy runs into someone else towards the end of the story, the narration sets the context for further dialogue well and also gives a sense of the girl's character (Startled, the girl turned around and exploded with questions. "Who are you?"). The plot necessarily limits subsequent dialogue, but the reporting clause at the end shows these characters are on the same side ("Let's go" they cried in unison).

Dialogue is a substantial part of piece C, which is an imaginative account of how the crew members on Ernest Shackleton's Imperial Trans-Antarctic expedition might have reacted to the discovery of the stowaway, Perce Blackborow (referred to by Pupil C as 'Percy Blackburrow' in the script). In this piece, Pupil C uses dialogue to develop characterisation and describe the relationships between crewmembers. A key aspect of this dialogue is that the characters listen and respond to one another in a multi-way exchange. For example, when Worsely hears Shackleton exclaim ("You? What on EARTH are you doing on my ship?") he immediately comes running ("Shack? I'm coming!" the distant voice exclaimed.). Throughout, Pupil C uses reporting clauses to help the reader understand who said what and describe the characters' intent and feelings towards the stowaway. In some instances, reporting clauses are essential to understand the intent of the spoken words ("It's Percy" Ernest spat solemnly.). In others, they complement the spoken words ("Not that kid, he didn't even have any skills!" Frank sarcastically stated.). Whilst discussion between crewmembers is taking place, Pupil C intersperses the dialogue with narration to describe how Perce is feeling. For example, there is a short narrative aside which describes Perce's angst (A single droplet of sweat made it's way down his trembling spine. This was not good.) and dialogue interspersed with narration to describe how he is starting to come to terms with what he has done (we're not gonna last with the food we have, and if we do, you'll be a lucky little boy," Blackbarrow was now getting the jist, well nearly. "And if we run out..."). Nearer the start of this dialogue, where narration is more limited, the reader can occasionally get lost in the pace of the events. But overall, the piece demonstrates that Pupil C can integrate dialogue in pieces of writing to convey character and advance the action.

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

In the newspaper article (piece B), Pupil C uses a range of grammatical structures to maintain objectivity and provide information about current events without bias or personal opinions. One of these techniques is the use of the passive to draw the reader's attention to the subject of the article (King Duncan) and to detract attention away from the perpetrator, maintaining the objectivity of the report (At yesterday's dawn, King Duncan was found dead in his sleep by the noble knight Macduff.). Another technique Pupil C draws upon is the use of reported speech to distance other people's perspectives from the writer's personal views (Most reports say that the doing was done by two unsuspecting culprits (his soldiers.)). Finally, the addition of a direct quotation from Lady Macbeth lends the report interest by presenting the perspective of the victim. Pupil C's choice to present this as her exact words, instead of reported speech, again functions to separate any of the writer's personal biases from the Lady Macbeth's account ("Oh it really is terrible, the king has been murdered. I can't believe it, he was one of the kindest men I knew!"). The passive is also employed effectively here to conceal the truth she knows about who has committed the murder (her husband).

In comparison to this objective piece of writing, piece E – Shackleton's speech – is written to persuade. Use of the subjunctive mood creates an advisory tone (... and I wouldn't go down the rabbit hole of the latter if I were you.) and Pupil C creates contrast between the hardship the crewmembers have endured and the joyful future waiting for them, if they can only persevere. One way this is achieved is through a wide range of modals. For example, the modal 'may' indicates that the crew members will possibly experience hardship (I know it may be difficult). Whereas the modal 'will' expresses certainty about a brighter future (we will return home.). In addition to this persuasive technique, Pupil C employs repetition and figurative language to drive Shackleton's message home. For example, modals that express certainty are frequently repeated to remove any ambiguity in the audience's mind about what must be done (we all have to do it, we have to pull together) and the rule of three is also employed effectively towards the end of the piece in a figurative depiction of the bright future that awaits them (summer will come, the sun will

appear and we will finally escape this Hellhole!). The repetition of the modal and clause structure reinforce Shackleton's point that they will escape, whilst the imagery of summer persuades the audience to visualise brighter times.

Figurative language is also used effectively in both narratives (pieces A and C) and in the narrative section of the letter to Lady Macbeth (piece D). The similes to describe what the witches looked like to Macbeth – one of which is 'magpied' from Leon Garfield's book 'Shakespeare Stories' – is particularly effective (Their backs were hooped like question marks and they were as shrivelled as raisins.). This description not only helps the reader to visualise the witches' hunched-over posture, but also appropriately describes Macbeth and the reader's reaction to them – confusion. Pupil C can also use metaphors and similes to create vivid imagery at heightened moments of the narrative. For example, 'an avalanche of broken wood' plummets overboard at the moment the stowaway is revealed in piece C, and the boy's heart is 'thudding like thunder' as he runs away from the crows in piece A. In both narratives, Pupil C also makes infrequent, but effective, use of onomatopoeia to keep the reader engaged (WHOOOSH!... SLAM!... SMASH!!).

In addition to these literary devices, meaning is also conveyed throughout the collection by varying the pace of the writing to reflect the events which are being described. For example, in the letter to Lady Macbeth (piece D), Pupil C varies sentence length and syntax to create different effects. At the start of the piece, a sequence of short, sharp sentences and the use of apostrophes for contraction increase the pace of writing appropriate to the character's excitement levels (I can't wait to tell you how excited I am! It's crazy to think of!). Once the news has been delivered, Pupil C slows the pace to give a clear description of the strange events observed through the use of more frequent multi-clause sentences (As we started to approach the sisters, their shape became clearer and clearer.). This technique is also used in piece A. As the boy is running through the forest, single-clause sentences dominate to give a sense of rapidly developing action (The crows turned around instantaneously. This was his chance.). In comparison, Pupil C uses longer, multi-clause sentences when the boy is safely home (He had been inventing something for the past few weeks now and he was just finishing it off.).

Pupil C's language choices for direct speech give characters distinctive voices, whilst sounding natural. This is achieved through a combination of vocabulary and grammar. A standard feature of their writing throughout the collection, is the use of contractions in speech (he's right under us). This demonstrates an understanding of how people typically speak in real-life and avoids making the characters sound unrealistic or stilted. To bring the characters to life even more, Pupil C adapts the language to increase characterisation. For example, in Lady Macbeth's hyperbolic reaction to the king's death (in piece B), Pupil C uses an interjection (Oh), superlative adjective (kindest) and adverb (really) to exaggerate her sense of surprise and sadness. In contrast, Shackleton adopts an informal, but matter-of-fact tone to explain the gravitas of the situation to the stowaway ("Kid, I want you to know, we're not gonna last with the food we have, and if we do, you'll be a lucky little boy."). Pupil C also manages to achieve a conversational tone in first-person narration. This is evident, for example, in the letter to Lady Macbeth, piece D, where Pupil C uses a pair of commas for parenthesis to separate off a weak interruption of thought (and as for the banquet, well, you must find...) as if the writer were speaking directly to Lady Macbeth.

In piece F, the writer relaxes the formal tone to appeal to a younger audience but still uses appropriate grammatical structures including the passive voice (Emperors are also known for their immense groupings... Penguins can be found).

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

Throughout the collection, Pupil C uses a range of devices to make their writing flow and make sense. In the non-chronological report about Emperor Penguins, Pupil C uses synonyms and pronouns to avoid what would otherwise be a very repetitive piece of writing. For example, they abbreviate the noun from Emperor Penguins to Emperors and use the synonym 'bird'. The pupil also uses pronouns as a substitute for the noun in single (They are one of the only birds that can swim) and multi-clause sentences (These slippery birds are made for it, and they're extremely used to doing it.). This avoids repetition without losing clarity. Within each paragraph, Pupil C also uses adverbs (also) and adverbials to indicate logical relations between facts which both support cohesion (In addition to this, their weight changes a lot too.).

Fronted adverbials are also used at the start of the letter from Macbeth (piece D) to structure the information in order of importance to Lady Macbeth (Firstly and importantly, I'm safe... Secondly, King Duncan has...). In this piece, Pupil C also uses adverbials of time (A few days after that rank battle...) and subordinate clauses (As we started to approach the sisters, their shape got became clearer and clearer) to increase cohesion by making the order in which events occurred clear for the reader. Adverbials of time are similarly effective in the newspaper article, piece B (At yesterday's dawn... The previous day).

Conjunctions are used effectively across the collection to build cohesion by connecting ideas within sentences and creating a logical flow. For example, 'and' is used at the opening of the narrative (piece A) to connect independent clauses that both describe place (The blanket of fog was slowly strangling the vast mountains and the sun cast a spotlight over the eerie forest.). The co-ordinating conjunction 'but' is used consistently well in the persuasive piece of writing (piece E) to create contrast between how the crewmembers feel and Shackleton's alternative point of view (I know it may be difficult, and sounds impossible, but hear me out, we all have to do it.). In addition, Pupil C uses subordinating conjunctions well to describe two events that are happening at the same time or very close together, for example, in piece C (Suddenly, the once – closed crate exploded as an avalanche of broken wood plummeted overboard.). This technique works particularly well in the 'Wing' narrative (piece A), to describe how the crows are encroaching on the boy (They started to manoeuvre closer and closer until they were swooping over him – WHOOSH!). The repetition of the word 'closer', linked by the co-ordinating conjunction 'and' creates a sense of escalation, whilst the subordinating conjunction 'until' denotes the point at which the crows have reached their target.

Finally, in piece C, Pupil C demonstrates creating cohesion across paragraphs by cleverly reminding the reader of the threat that Percy will be eaten if the crew run short of food in the witty final sentence (And with that, Percy Blackburrow was a certified member of the Endurance and top of the Emergency menu.).

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

Across the collection, Pupil C can manipulate tenses to support their intended meaning and reader understanding.

In narrative pieces A and C, Pupil C adopts the past tense for narration and the present tense for dialogue. Within the past tense, Pupil C chooses appropriate forms to match the plot. For example, in piece A, the simple past is used to describe a quick succession of actions (He shut the door violently, pulled the lock and collapsed onto his bed), the past-progressive is used to describe action that is ongoing (were hovering above...) and the past-perfect form is used to describe events that happened before the point at which the story commences (It had been a peaceful day.). Pupil C then switches confidently to the present tense and future form in dialogue, maintaining the past tense only for the reporting clause: ("Ha! Look at that! This'll be easy; he's right under us" it stated, "the punk"). This shows a secure grasp of verb tenses in this piece. The dialogue in Piece C is also mostly in the present tense. In this piece of writing, Pupil C uses both the simple present ("It's Percy") and present progressive ("Shack? I'm coming!") to good effect.

Piece B, the newspaper report, is mostly written in the simple past as it is a report of events that happened the previous day. This choice of tense is maintained in the passive voice which works well stylistically in this piece (The two servants were also found dead). As in the narrative, Pupil C breaks from the past tense where appropriate. For example, in the direct quotation from Lady Macbeth when she is describing her current feelings (Oh it really is terrible) and in the call-to-action at the end of the piece (please try and contact...).

In Piece D, the pupil handles frequent deliberate tense changes successfully, for example, beginning with assurances to Lady Macbeth in the present tense (I'm safe), using the present perfect to tell her of his honour (King Duncan has bestowed...) and simple past and past progressive to describe the encounter with the three witches. There is also evidence of use of modal verbs (I shan't try... I will become king... you shall be queen).

Shackleton's speech (piece E) is mostly written in the present tense which makes the speaker seem more certain. Pupil C utilises three forms of the present tense in this piece to persuade the audience. The simple present is used to situate the audience in the here and now (This is not the time for demotivation), the present progressive is used to describe the ongoing difficulty of the situation (the rations are decreasing) and the present perfect is used to empathise with the audience about the rough times they have had and are still having (it's been tough). Towards the end of the speech, Shackleton encourages his audience to look beyond their current situation to a happier future. The use of the future form here is critical to the persuasive effect (With hope and determination on our side, we will return home.).

As is typical of the style, the non-chronological report (piece F) is written in the present tense to express general truths and facts about penguins. Pupil C mainly relies on the verb 'to be' to describe the penguin's diet, habitat and features (They are one of the only birds that can swim), but occasionally draws on other verbs in the simple present (weigh... cuddle...live).

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

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

commas to mark fronted adverbials and clauses

- Suddenly, the boy was flung to the ground. (piece A)
- Luckily, the ground was soft and he didn't gain anymore scars. (piece A)
- The only thing was, when he opened his eyes, they were there - they were back. (piece A)
- Lady Macbeth, who was at the scene, says ... (piece B)
- At yesterday's dawn, King Duncan was found dead... (piece B)
- And with that (piece C)
- A few days after that rank battle, Banquo and I were strolling down the battlefield. (piece D)
- As we started to approach the sisters, their shape got became clearer and clearer. (piece D)
- With hope and determination on our side, we will return home. (piece E)
- If you have any more information on the matter, please try and contact either the Thane of Fife, Macbeth or Lady Macbeth. (piece B)

apostrophes in contractions to reflect an informal register

- This'll...he's... (piece A)
- we're...you'll..." (piece C)
- I'm... (piece D)
- Let's...it's (piece E)

inverted commas and other punctuation to indicate direct speech

- "Pathetic – we can have some fun here boys," one of them snarled... (piece A)
- "Done!" the lad exclaimed with joy (piece A)
- "Who are you?" (piece A)
- "Shack? I'm coming!" the distant voice exclaimed. (piece C)
- "Are the bananas off?" a distant voice echoed. (piece C)

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

- ...there is one thing that is urgent to keep at: perseverance. (piece E)
- "And if we run out, two words: Percy pie," Worsely drooled. (piece C)
- "This'll be easy; he's right under us" it stated, "the punk" (piece A)

punctuation to indicate parenthesis

- A murder of skeletal crows, if you could call the hooded creatures crows, were hovering above and their victim was top of the menu. (piece A)
- These are not easy times at all, they could even be described as – well – indescribable. (piece E)

hyphens

- never-ending, dome-like (piece A)
- once-closed (piece C)

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

Spelling is mostly accurate across the collection.

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

- especially (piece A)
- immediately (piece B)
- sincerely (piece D)

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

- eerie... grotesque... sanctuary...skeletal...sprawled...jeered... piccolo... violently (piece A)
- banquet... peculiar (piece B)
- squealing... diamonds... plummeted... certified (piece C)
- bestowed... shrivelled... suitable (piece D)
- perseverance...indescribable... beginnings (piece E)
- fascinating...crustaceans (piece F)

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

Handwriting is predominantly joined and is legible throughout the collection. This is sustained across the two longest pieces: the narrative based on the short story 'Wing' (piece A) and a fictional narrative dialogue based on Shackleton's expedition (piece C).

Why is the collection not awarded the higher standard?

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

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

The pupil's ability to adapt their writing to purpose and audience is a strength in this collection. In their writing there is evidence that they are also beginning to draw on their wider reading, but they are not yet doing so consistently. In some pieces, this is because Pupil C does not go far enough to reflect the style of similar writing styles. For example, in piece F, the pupil is starting to use specialist language based on the scientific context but does not do this all the time. For example, part way through a technical description of what penguins eat (krill, squid) the pupil departs from fact in saying that they will eat anything they can find. A writer working at the higher standard and drawing on their wider reading might have produced a more detailed and informative piece on this topic. Also, although multiclaue sentences are used, they are relatively simple and don't reflect the extended complexity of sentences in typical information writing of this type. In other cases, such as the newspaper article, Pupil C does not weave in enough detail to make the article feel authentic or sustained, suggesting that they have not drawn on their own reading to construct this piece.

Pupil C seems to be trying so hard to model their writing on context-specific language used in model texts that this occasionally introduces errors or detracts from the clarity of the writing. For example, in piece B (The two servants were also found dead, giving assumptions that they killed each other through guilt.) and in piece D which is inspired by a Shakespearean text (When we hath arrived, the odd ladies started to speak.).

Finally, whilst the narrative dialogue (piece C) succeeds in its characterisation of the crewmembers, the length of the section of dialogue reduces overall clarity for the reader, placing too great a burden on speech and interspersed reporting clauses.

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

The collection demonstrates the pupil's ability to adapt register for different styles of writing and between narration and dialogue. For example, the pupil writes well in informal, formal and familiar registers in the newspaper report (piece C), narrative dialogue (piece C) and the letter to a spouse (piece D). There are, however, lapses in register within pieces of writing. For example, in the letter to Lady Macbeth (piece D), the ordinal adverbs which are used to list certain points (Firstly... Secondly) and the very detailed description of events feel a bit out of place in an otherwise personal letter between spouses, even if they do bring structure to the writing. Similarly in the newspaper article (piece B), formality is undermined by the colloquial tone of the final sentence (It would really help us to have information.) suggesting that Pupil C's control of register is not yet absolute.

In comparison, the first narrative (piece A), demonstrates a consistent grasp of the distinction between the language of speech and writing. Pupil C easily interchanges between a register appropriate for speech and narrative ("Pathetic – we can have some fun here boys," one of them snarled, as the beaked monsters jeered towards him.). If this skill had been applied consistently, the pupil would have had potential to be working at greater depth on this skill.

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

Across the collection, Pupil C demonstrates that they can adapt the level of formality for specific purposes and audiences through their choice of vocabulary. For example, in the 'Wing' narrative (piece A), the pupil uses language effectively to invoke a sense of atmosphere and setting and maintains this throughout the piece. The dialogue, including the reporting clauses, are appropriate to the characterisation.

However, sometimes, the pupil loses conscious control over the level of formality in their writing with the inconsistent vocabulary. For example, in the non-chronological report about Emperor Penguins (piece F), Pupil C breaks formality by using the word kids instead of a more appropriate noun, such as 'chicks' or 'nestlings', and uses discourse markers more appropriate to informal writing in the body of the report, (One of thier routines is in fact fishing.). Similarly on occasion, some language choices re not reflective of the historical period such as piece C, where Shackleton refers to Percy as 'kid', which does not replicate the more archaic language that would have been used by a man like this and of his status. A pupil working at greater depth would have been able to attain and sustain a more formal, authoritative tone throughout and demonstrate assured control of register and contextual language.

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

Although there is sufficient evidence to meet the expected standard for punctuation in this collection, there are occasional mistakes that indicate that the pupil is not yet able to use punctuation consistently and precisely to support meaning and avoid ambiguity. Across the collection, these mistakes are typically when the pupil is attempting an ambitious sentence structure. For example, there are a number of semi-colons which do not join two independent clauses: in piece F (Emperors are also known for their massive immense groupings, reaching up to hundreds of them at a time; just on one bay!).

Occasionally, the pupil omits sentence demarcation before closing quotation marks, which makes the intent of the speech unclear, for example, in piece A ("Let's go" they cried in unison.). There is also an occasional comma splice or missed comma at the end of non-restrictive relative clauses, though these don't typically create ambiguity. For example, in piece D (Even Duncan is coming, aren't you filled with joy?) and in piece B (Lady Macbeth, who was at the scene says...).

Context: pupils watched the silent film 'Wing' from The Literacy Shed. In this fantasy story, the protagonist is harassed by a group of oppressive human-like crows for being weaker than them. Pupils were asked to compose a written version of the film.

The blanket of fog was slowly strangling the vast mountains and the sun cast a spotlight over the eerie forest. It had been a peaceful day. The world seemed to become its very own sanctuary and the never-ending silence appeared to be lost in the hazy air. It was only broken by the soothing sounds of a glute and this was where they came.

"Ho! Look at that! This'll be easy; he's right under us" it stated, "the punk"

A murder of skeletal crows, if you could call the hooded creatures crows, were hovering above and their victim was top of the menu.

"I can even see the glute; he won't know what hit him," another one cackled.

They started to manoeuvre closer and closer until they were snooping over him - WHOOOSH! Suddenly, the boy was hung to the ground. He was sprawled on the moist forest floor.

"Pathetic - we can have some fun here boys," one of them snarled, as the beaked monsters jeered towards him.

"But I didn't even - who are -" this time it was something else not letting him speak.

The crows turned around instantaneously. This was his chance. Teetering through the forest, the young lad tripped and stumbled like a clumsy elf. His heart was

pounding, thudding like thunder and the discontorted branches were scratching his face like razor blades. There was no going back, not even for his piccolo. It would be late to consider it. The crows were now far out of sight. He was now close to home. It couldn't be far could it? And the boy was right. Without knowing, he had stumbled into the clearing, the clearing next to his treetop sanctuary, the clearing next to home.

SLAM! He shut the door violently, pulled the lock and collapsed onto his bed, not even thinking about those grotesque creatures, not even thinking about their deep croaky voices and especially not thinking about the nightmares he would certainly have that night.

Unsurprisingly, he couldn't get to sleep. They seemed to have scared him and instead of drifting away to dreamland, the boy spent the night working. He had been inventing something for the past few weeks now and he was just finishing it off.

"Done!" the lad exclaimed with joy and before he even started celebrating, he heard the project out of the door.

He clambered inside a dome-like dish and fixed something onto his wingless arm.

"3..." he called, counting down confidently "2..." he geared up a long stick attached to it "1..." time for lift off, "GO!"

It was a terrible idea, maybe that was why he liked it. The only thing good about it was that it worked - well, for a bit. The handmade wing suddenly ripped off his arm and, ungracefully, he fell.

THUD!

Luckily, the ground was soft and he didn't gain any more scars. The only thing was, when he opened his eyes, they were there - they were back. He gulped. Running as fast as his legs would take him, he could barely see, and without thinking, he ran into something, or rather someone.

Startled, the girl turned around and exploded with questions.

"Who are you?"

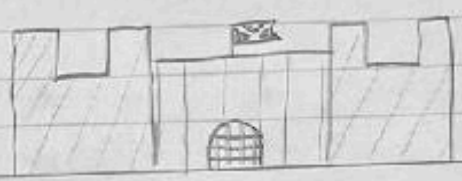
Out of breath, all he could say was, "They're coming."

The girl's mouth dropped, but suddenly, a light appeared. His eyes slowly drifted to her wing - wing, not wings and so did hers.

"Let's go" they cried in unison.

Piece B: a newspaper article

Context: pupils studied the story of Macbeth as part of a six-week unit of work. They used various versions of the play to become familiar with it, for example: Leon Garfield's 'Shakespeare Stories', BBC Teach 'Macbeth rap' and 'Macbeth' by William Shakespeare. Pupils wrote a newspaper article to represent key elements of the story, following a brief review of the features of this genre.

THE SCOTTISH TIMES		Wednesday 14th February 1504 3 shillings
The King's Death		
By [redacted]		
At yesterday's dawn, King Duncan was found dead in his sleep by the noble knight Macduff.	Dunsinane Castle, Scotland	
The previous day had seen him celebrating Macbeth's promotion by feasting on a banquet they had laid out for him. He	kindest men I knew!"	
Most reports say that the doing was done by two unsuspecting culprits (his soldiers.) Two daggers were found beside either one of them, giving themselves away. The two servants were also found dead, giving assumptions that they killed each other through guilt.	If you have any more information on the matter, please try and contact either the Thane of Fife, Macbeth or Lady Macbeth. It would really help us to have this information	
Lady Macbeth, who was at the scene says, "Oh it really is terrible, the king has been murdered. I can't believe it, he was one of the		

A single droplet of sweat made its way down his trembling spine. This was not good.

"Kid, I want you to know, we're not gonna lose with the good we have, and if we do, you'll be a lucky little boy," Blackbottom was now getting the just, well nearly, "And if we run out, two words: Percy pie," Worsely doodled.

He had taken a while to think of that but he was proud.

"I'll do you good Nap!"

"Oh Blackbottom, you sure will," he continued.

The boy was now trying to play out the scenario of being eaten, it didn't last long, and he started to look forward to that stop at South Georgia.

"Get to work now," commanded Shackleton. And with that, Percy Blackbottom was a certified member of the Endurance and top of the Emergency menu.

Piece D: a letter

Context: pupils studied the story of Macbeth as part of a six-week unit of work. They adopted the role of Macbeth to write a letter to his love, Lady Macbeth, following a brief review of the features of letter writing.

Inverness Castle
Inverness
IN10 4NS
19th January 1304

To my darling love,

I'm writing to tell you that I bear news - a lot of news. Firstly and importantly, I'm safe. Secondly, King Duncan has bestowed the title of Thane of Cawdor on me. I can't wait to tell you how excited I am! It's crazy to think of! Celebrations shall take place at our castle. Even Duncan is coming, aren't you gilled with joy?

And oh how I've missed you. It's not easy out there in war. I had my mind on you the whole time, which brings me to another point.

A few days after that rank battle^e, Banquo and I were strolling down the battlefield. We were heading home but, almost immediately, we could see something in the distance. The heath, and as we walked closer, a shape appeared. It appeared to be three old hags. Their backs were hooped like question marks and they were as shrivelled as raisins. As we started to approach the sisters, their shape ^{became} got clearer and clearer. When we both arrived, the odd ladies started to speak. They spoke of prophecies including me becoming king and of statements I shan't try and understand, but when I heard of king, my heart stopped. Do you understand what this means, my love. I will become king of Scotland. Thus, you shall be queen and as for the banquet, well, you must find a suitable bed chamber and get the feast ready. I love you my darling!

Yours Sincerely,
Macbeth

Good evening,

Let's be honest - it's been tough. I know what you're feeling. These are not easy times at all, they could even be described as - well - indescribable. Who agrees with me? But, when we get home, and even already, we will wear that badge of pride, well wear it with honour.

This is not the time for demotivation though; these past ^{few} months have given us the opportunity for new beginnings. You ^{can} either try your hardest or you don't - and I wouldn't go down the rabbit hole of the latter if I were you. But, it is your choice! As Captain Scott once said, "It's the work that matter, not the applause afterwards," so try, and success will come.

I am aware, as well, that the rations are decreasing at an alarming rate and so is the fuel, but there is one thing that is urgent to keep ^{at}: perseverance. I know it may be difficult, and sounds impossible, but hear me out, we all have to do it, we have to pull together, go through this disaster, and work as a team. Please bear in mind: summer will come, the sun will appear and we will finally escape this Hellhole! With hope and determination on our side, we will return home.

Piece F: a non-chronological report

Context: as part of their unit of work on William Gill's 'Shackleton's Journey', pupils researched animals of the Antarctic. After a brief review of the features of reports, pupils wrote a non-chronological report on a species of their choice.

Emperor Penguins

Introduction

Emperor Penguins, the largest of the penguin family, are fascinating creatures. They are one of the only birds that can swim. Especially at speeds up to about 15 mph. Emperors are also known for their ~~massive~~ ^{immense} groupings, reaching up to hundreds of them at a time; just on one bay!

Diet

One of their routines is in fact fishing. These slippery birds are made for it, and they're extremely used to doing it. The fish they catch ^{are} is: krill, squid, and really anything that these penguins find. They also eat the crustaceans found on the land rock. They really are pescetorians!

Habitat

Penguins can be found on the bays of Antarctica, islands in the Southern Ocean and even the bottom of Argentina. Emperors habitats are very widely ranged and their most common place to be found, Antarctica, can experience -6°C ! That's pretty cold!

Features

Similar to the king penguin, emperors are mainly black with a white stomach and patches of vivid orange on each cheek. Their height can vary from 1.1m - 1.3m for adults, but for kids, it would be three times smaller. In addition to this,

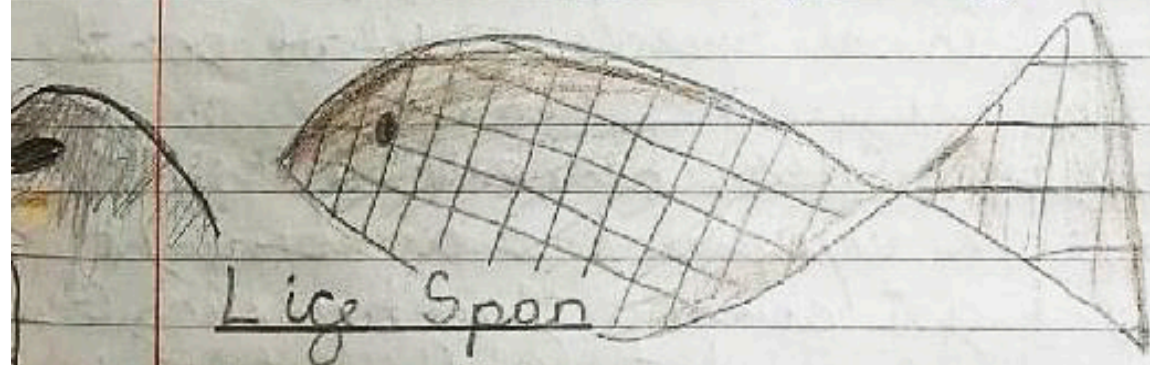
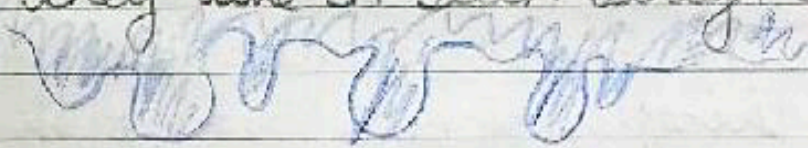
their weight changes a lot too.

They can weigh up to 88 pounds!

And there's also the fact that they

cuddle together to stay warm.

This is really effective as they live in such tough conditions.



Lice Span

The average penguin's lice span goes up to around 20 years and in captivity, 30!

Their mating season lasts one month, giving them thirty days to find a partner. This may

sound like a lot but it's not very long from the penguin's view. Especially with that many to choose from!

