

Greater Depth Writing in KS2

2025-26

Standardisation

Exercise 2

Pupil B

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

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

This collection demonstrates Pupil B's ability to draw on their reading experience to build drama and convey character, to write reflectively and inform, and to entertain and spark amusement. It includes a quest narrative inspired by Philip Pullman's 'The Firework Maker's Daughter', piece A, a rousing eve-of-battle speech, piece B, and a lyrical firstperson piece, C, modelled on Aidan Gibbons' silent film 'The Piano'. Non-fiction forms represented in the collection include a non-chronological report, piece D, and a newspaper article, piece E. A suspense narrative that draws on 'A Monster Calls' by Patrick Ness, piece F, completes the collection.

Pupil B writes effectively for these different purposes and audiences with a creativity and confidence that identifies this writer as an avid and habitual reader. The writing in the collection is often thoughtfully crafted, drawing on the pupil's experience of diverse and varied texts and their ability to borrow appropriately from expert writers in language and content. The vocabulary deployed across the collection is consistently rich and varied, and precisely and judiciously used, demonstrating the writer's understanding of how language choices shape meaning, tone and mood. These choices signal maturity and independence, and, while each piece is distinct from the rest, there are shared elements across the collection which suggest the emergence of a distinct authorial voice.

A few lapses across the collection result from this ambition with language and the pupil's willingness to take risks. For example, there are occasional errors with borrowed phrases (*before becoming to the conclusion...* – piece A – ... *enough to draw tears in my eyes* – piece C) and some ambitious phrases that slightly misfire (*Alarmed that it might take measures to show aggressiveness against him, he dashed back to the lab to convey what had just occurred.* – piece D – *A deep voice pierced the sounds...* – piece F). Other errors, including inconsistent spelling and missed punctuation, might have been picked up through more careful editing (*can not... cannot* – piece B). A next step for this writer might be to engage more reflectively and purposefully with the editing process. Overall, however, extensive evidence accumulates across the collection to confirm that the pupil is able to make independent, inventive and effective language choices which suggests this writer is beginning to shape their own literary identity.

The collection also demonstrates the writer's developing ability to draw on their reading when selecting content and structuring their writing. The extent to which they move away from class models varies across the collection. Some pieces adhere closely to the structure of the model text, while others demonstrate an ability to use the model as a springboard or draw on more than one structural convention. 'The Guitar', piece C, for example, follows the structure of the stimulus film quite closely, although a guitar replaces the piano, while 'The Wizard's Son', piece A, applies the circular narrative of Philip Pullman's novella in a new context. Piece E, the newspaper article, is hybrid, drawing independently on different types of news reporting to report on events drawn from fiction. The attempt to hybridise in piece D, a scientific non-chronological report written in a period style and combined with a short narrative passage, is less successful. Overall, this writer's creativity, experimentation and independence are more consistently evident in their language choices than in how their pieces are structured, suggesting more experiments with structure as a possible next step. Content and structure do, however, consistently meet purpose and support audience understanding across the collection, and especially in

the persuasive speech, piece B, and the suspense narrative, piece F, where the structure is assured and mature.

The Wizard's Son, piece A, is a quest narrative inspired by Philip Pullman's 'The Firework Maker's Daughter' but diverging meaningfully from that model. Pupil B follows Pullman's structure but crafts a new plot with a different context and characters and draws on a wider range of fantasy texts. Like 'The Firework Maker's Daughter', the story explores a parent-child relationship and thwarted ambition. Challenged by their parent, the protagonist embarks on a dangerous journey, is transformed by their experiences and redeemed in their parent's eyes on their return. The action takes place in a magical setting, a world of wizards, which combines elements from Tolkien's 'The Lord of the Rings' (*Gandelf... orcs*) and the Harry Potter series by J K Rowling (*offensive magic... field charm... portal... shield bubble*). The portrayal of the father-son relationship diverges from the model in that the father is disappointed in his child's failure to become a wizard, rather than opposed to his ambition. In describing the interactions between the two, the writer also appears to draw on their own experience, resulting in writing with a personal feel and authentic characterisation (*scored top marks... absolutely crushing it... stormed into this bedroom... glaring at him from the bed... I don't know why I'm telling you this... slammed the door behind him*).

Descriptive language is used purposefully to develop atmosphere, character and action. Some language choices echo the model text (*Once, in a land not far from here.... Now Gandelf and his father didn't work together that well. You see...*). Other choices indicate a familiarity with a variety of epic texts, the archaic and hyperbolic language selected supporting the drama (*ravaged the land and destroyed.... terrible onslaught... engulfing the foundations... yearned to become..... an underground cavern full of riches and gold... a secret compartment in a moss-covered wall... anguished screams... unearthly noise... shouted the incantation*). Phrases borrowed from expert writers in other genres are woven seamlessly into the narrative (*a voice answered from inside... his wrinkled face revealing his disappointment... his countenance changing ... his eyes lit up... He was then conscious of... disappeared from sight... lay sprawled... gingerly holding ... Coming to his senses... a sigh of relief... power coursing through his veins...*). These are sometimes successfully combined (*Cursing under his breath, Gandelf sprinted up and plunged head-first into the portal with the book clutched in his hands.*) and sometimes adapted through expansion (*bursting with life and wonder... nature had taken its course, engulfing the foundations with nettles and thorns.*). This ability to draw, apply and adapt language from multiple sources evidences the greater depth standard in this piece.

The narrative structure is well-managed, with a strong opening setup and clear character motivation (*Once, in a land not far from here, there lived a wizard by the name of Old Tom and his son – Gandelf... Now, Gandelf and his father didn't work together that well. You see, Gandelf yearned to become a wizard*). The writer shows a good understanding of how to hook and sustain reader interest and unfold the plot (*orcs had ravaged the land and destroyed their peaceful home. Gandelf and his father had been amongst the few survivors that had remained alive after this terrible onslaught.*). Dialogue is introduced to advance the action at an appropriate moment, although the father's instructions are occasionally unclear, which slightly disrupts narrative coherence. Although the pacing in the latter half of the story is uneven, with the quest and resolution feeling rather compressed, the conclusion is suitably epic (*Gandelf grasped it and felt power coursing through his veins. It was like nothing he had felt before. He smiled. His life's dream – it had finally been accomplished.*).

Piece B is a persuasive eve-of-battle speech delivered by an alien commander. Here, Pupil B demonstrates a good grasp of rhetorical technique and manipulates language and structure effectively to elicit the intended reader response. The speech opens with familiar tropes of heroic oratory, only to subvert reader expectations in the third paragraph when the revelation of the speaker's actual intent (to colonise planet Earth) transforms reader response from enthusiasm to alarm.

A variety of devices is used deftly to arouse and persuade the imaginary warrior audience, including deliberate repetition and the rule of three (*Warriors, soldiers, people of Mars, this day is our day. The day we strike... ships will be blasted, swords will be disarmed. Men will perish*) and elevated and emotive language (*I will bask in the glory of our victory... We strike for the legacy of the Martians!... Never again should we suffer under the evil tyrant's rule... a new colony rise*). Direct address, both empathic and challenging, strengthens the appeal (*I am not only your Alien King but your fellow brother in war... I can sense the fear inside of your heart ... Will you be there with me? Or will you be cowering... your name will be embroidered on the wall of fame*). The speaker's strong personality is clearly conveyed, and his voice remains consistent and compelling throughout.

Vocabulary is genre-appropriate (*fighting alongside you shoulder to shoulder*), and the writer's own lyrical phrases enhance the dramatic tone (*a fear that could envelop your soul*). Sentence structure is varied and purposeful, and balanced constructions build rhythm and emphasis (*This is the day of many things: the day of loss, the day of victory, the time of protection, the time of invasion, the moment of death, the moment of life... Today, they shall quail under the might of our Martian army. Tomorrow, I feast with my advisors in my marble throne room... I can not give my word that you will be alive after this onslaught but I can promise one thing*). This is a well-shaped piece, confidently executed, providing strong evidence of the pupil's ability to guide reader response.

Piece C is a reflective first-person narrative in which music evokes memories of love and loss. Inspired by Aidan Gibbons' silent film 'The Piano', the pupil adapts the model slightly, using the guitar as a symbolic and structural anchor throughout the piece. The writing is lyrical and emotionally resonant, demonstrating a good understanding of how literary language can be used to shape tone and mood.

Imagery and figurative language are deployed to convey the power of music and memory. Personification is used to animate music (*I am transported... the message the music is trying to convey to me... it raises an apparition*), while metaphors such as 'I step across the threshold of my memories' and 'my deepest memories wash through me' reflect the fluid and immersive nature of recollection. These choices are deliberate and evocative, guiding the reader through a universal emotional experience.

A nostalgic mood is achieved by weaving together descriptions of emotions (*I am transported to a place of sadness... another mournful time... screams of anguish*), a sense of impermanence tinged with longing (*"Please stay." However, I cannot... I look back one last time before slowly walking away... The very last words... "I miss you,"... fade away... dissolving into the air*) and sensory details (*The strings are smooth and bronze as my hands slowly strum across the maple wood... a sombre but sweet melody... warmth seeps into my body filling me with strength... tattered case*). The language of memory is also deployed (*I am transported... I can see myself... I remember those words*).

The piece is generally well-structured, each paragraph introduced by a musical motif that mirrors the narrator's emotional journey (*As I play a sombre but sweet melody... As I play a deeper note of sorrow... This time I play a different melody... As the song comes to an end.*). The opening and closing references to the guitar provide cohesion (*With its mahogany handle and polished surface, it is the centre of my joy and happiness... I smile to myself contentedly as I return my memory-holder back to its tattered case.*), and the rhythm of the writing mimics the reflective tone. Sentences flow gently and words are sometimes repeated (*I remember those words, the very last words my brother-in-arms uttered.*), while shorter sentences reflect the sometimes-fragmentary nature of memory (*"Please stay." However, I cannot.*). There is, however, some ambiguity around the fate of the narrator's son, which slightly impacts coherence. Nonetheless, the piece demonstrates this writer's ability to use literary techniques and write with some emotional depth.

Piece D is a non-chronological report on a fictional creature which blends scientific exposition with a short narrative. While this attempt to combine text types reflects an admirable creative intent, the execution is uneven. The story does little to support the piece's informative purposes and is too fragmentary to be an effective narrative.

The report employs appropriate features of the text type, including factual tone (*Prior to its discovery...*) and technical vocabulary (*Habitat... Diet... predators... venom... nutrients*). However, some phrasing is less precise (*on the front pages of mythical stories... debated for over centuries... various amounts of nutrients.*). These lapses sometimes result from the writer's attempt to give the piece an archaic feel, reminiscent of the time of Victorian or Edwardian explorers. Some choices do successfully support this intent (*the most perilous environments known to mankind... dwells in underground burrows... will soon perish... fantastic beast...the renowned naturalist*), and this attempt to write a 'period piece' is further evidence of this writer's willingness to take risks and their desire to make their writing distinctive. These are positive indicators of independence. However, the writer's efforts to use this language, together with some imprecisions, reduce clarity and the effectiveness of this piece.

Piece E is a witty and well-structured newspaper article that reimagines the story of the Three Little Pigs through a journalistic lens. It aims to amuse, and does so effectively, with a mature control of humour. The pupil demonstrates a confident understanding of the conventions of newspaper journalism, adapting them with skill and originality to suit a fictional context. Elements of tabloid journalism in the opening are combined with a more formal journalistic style in the 'leader' (*PUBLIC SCANDALIZED AS CARING WOLF LEFT ABANDONED IN HOSPITAL... The pig made a run for it... Ambulances raced to the scene... once tranquil village... Over the past few years, the government has released various laws... Statistics show... They look to enhance the safety*). The references to the well-known fairy tale are subtle and clever, rather than laboured or silly (*the peaceful settlement of Piggy Blankets... in a hot, boiling cauldron at a nearby brick dwelling... The cold-hearted pig, however, protested and claimed he had felt threatened*). The policeman's official way of speaking (*The pig was certainly shaken when we discussed the matter with him...*) is juxtaposed with playful online comments at the end of the piece (*@wolf_protectors, 'They're making a right pig's ear of it. Just send the pig to prison!'*). This blending of forms and registers is handled with sophistication, resulting in a piece that is engagingly satirical and meets its entertaining purpose.

The final piece in the collection, piece F, is a suspense narrative that draws inspiration from Patrick Ness's 'A Monster Calls'. The piece also describes the arrival of a monster but from a different perspective and with a plot that showcases this writer's ability to build tension and sustain reader engagement through the judicious use of descriptive language.

Unlike Piece A, where the narrative structure becomes compressed towards the end, this is a well-balanced piece, in which the writer handles each stage of the narrative with precision and controls the pace well. The build-up is gradual and deliberate, with the first paragraph setting the scene and hinting at the danger to come through the description of sounds (*a deep voice pierced... a malicious laugh echoed*). Paragraph two builds suspense through a combination of descriptive detail, sights and sounds, and shifts in rhythm (*At first Jack thought he'd imagined... Boom! Thunder rattled the building. The petrified boy glanced outside as lightning stabbed the earth... a tiny movement seemed to glide across the drenched landscape... confronted by a silhouette of a dark figure framed in the doorway*). Personification adds to the building dread (*The lightning sliced ... Thunder rattled the building... lightning stabbed*).

There is a fast-paced, action-driven second half (*Jack scrambled away from the creature as it bounded after him... took the stair two at a time, plunging into the dark depths... frantically scanned his surroundings*) and a false climax which sustains suspense to the end (*he shut the door behind it... Jack breathed a slow sigh of relief; the door splintered and the hinges clattered down to the floor under the monster's wrath. Its head emerged from the debris.*). The actual climax, the death of the monster, brings the coherent narrative arc to a satisfying conclusion.

The influence of the pupil's reading is evident throughout the piece (*He sighed and pushed his black hair out of his tired eyes.... confronted by... a dark figure framed in the doorway... The shadowy figure bellowed in fury... a plan slowly starting to form... breathed a slow sigh of relief*), and borrowed phrases are also sometimes expanded, resulting in writing that feels fresh and personal (*the door splintered and the hinges clattered down to the floor under the monster's wrath. Its head emerged from the debris.*).

There are a few lapses which reduce the effectiveness of some sentences, such as the repetition of 'as' in 'As the monster barreled through the doorway, Jack remained composed as he shut the door behind it'. Some techniques don't quite work, including the deliberate repetition of 'then' in 'And then a knock on the door. Then a crash. Then a sound of perplexing footsteps.'. However, overall, this lively piece effectively meets the author's intent to entertain through suspense and action.

Across the collection, the pupil's writing demonstrates that they are developing an increasingly confident authorial voice, humorous, reflective and dramatic in turn. While it often draws on expert writers, the work also feels personal and intentional, suggesting a writer who is motivated and engaged. There is a sense of enjoyment and playfulness in the language, balanced by a clear awareness of audience and purpose.

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

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

Pupil B demonstrates a good understanding of the distinction between the language of speech and written language, generally choosing constructions and vocabulary more typical of writing, except when writing speech or dialogue. This is in part evidenced through the expert writer vocabulary selected. For example, in the quest narrative, piece A, 'onslaught', 'engulfing', 'yearned to', and 'countenance' are used in place of the more colloquial or social 'attack', 'covering', 'longed to' and 'face'. In piece E, academic vocabulary used in the analytical sections includes 'resolved', 'abhorrent', 'secure' and 'enhance' over the more conversational 'sorted', 'awful', 'safe' and 'improve'.

The grammatical structures used across the collection also reflect the writer's awareness of this distinction. For example, in piece C, a description of the guitar opens with a prepositional phrase (*With its mahogany handle and polished surface, it is the centre of my joy and happiness.*), while in spoken language this sentiment might be more typically expressed in a subject led sentence (My guitar is... I love my guitar...). The contraction used in the message conveyed by the guitar music is more typical of spoken language (*Don't give up on life because you can still relive the pleasures of the past.*).

Literary techniques used more widely in written composition than in speech are deployed across the collection. In the reflective narrative, piece C, for example, this includes metaphors (*I step across the threshold of my memories*). Alliteration is used in piece E (*clawy clutches... voiced his views*), repetition in piece B (*I can sense the fear inside of your heart: a fear of severe losses, a fear of dying, a fear that could envelop your soul*) and pathetic fallacy in piece F (*lightning stabbed the earth*). This is contrasted in piece F to good effect with the simpler and more everyday language used to describe the boy's thoughts (*Was that really the time already?... He'd just think he was being silly as always.*).

There are several examples of intentional shifts between the language of speech and writing within a single piece, for example, in piece A, where the writing switches between narrative and dialogue. The narrative voice of the introduction uses more literary language and constructions (*Once, in a land not far from here, there lived a wizard by the name of Old Tom... The village used to be bursting with life and wonder until orcs had ravaged the land*), while the dialogue is authentically speech-like in pattern, rhythm and vocabulary (*"Look, I know you're annoyed with me but there is a way you can still learn." ... "Well you're only a child, I don't know why I'm telling you this. ... You'll never become a wizard!"*).

These language choices are also linked to Pupil B's ability to select the appropriate register, or level of formality, for their intended purpose and audience. The collection showcases a variety of registers, and register is usually sustained throughout a piece. Sometimes register is shifted deliberately within the piece. In piece E, the newspaper report, register is adapted fluidly as the writing moves between reporting, analysis and quotation. The attention-grabbing tabloid style headline is appropriately informal (PUBLIC SCANDALIZED AS CARING WOLF LEFT ABANDONED IN HOSPITAL), while the opening paragraph adopts a semi-formal register to elicit reader confidence in the accuracy of the information shared (*The police were immediately alerted to the crime...*). A more formal register is attempted in the commentary to establish the authority of the opinions (*However, many groups are querying whether this ever would have happened if*

the government did not hold such anti-wolf views... Statistics show that crimes against wolves have increased by...).

Quotations in the piece add engaging detail and vary in register. The policeman adopts a formal, official and measured register (*"...we believe that the wolf may have threatened the pig. The pig was certainly shaken when we discussed the matter with him..."*). The mother's protestations, on the other hand, are highly informal, as befits a passionate outburst, and she uses non-standard English (*"I ain't believin' my son has threatened a pig. Not on my nelly... I taught him well good and proper I did."*). The online comments, aimed at entertaining the reader, are authentically informal (@wolf_protectors, *'They're making a right pig's ear of it. Just send the pig to prison!' ... @down_with_the_pigs, 'I need to leave this place. Don't wanna see the wolves dying.'*).

In piece B, the oratorical eve-of-battle speech, the writer adopts a suitably formal register to rally their fighters and impress upon them the gravity of their situation and their possible fate (*Warriors, soldiers, people of Mars, this day is our day... Never again should we suffer under the evil tyrant's rule... I will bask in the glory of our victory... Men will perish.*).

There are also differences in register in the narrative writing. To lend gravitas to the epic quest, piece A, for example, some formal vocabulary is selected, including 'competent', 'proceeded' and 'accomplished', and there is a formality to the archaic epic style used in narrative opening (*Once, in a land not far from here, there lived a wizard by the name of Old Tom*). There is a shift to a more informal register when the narrative focus turns to character description and the interactions between the father and son (*Now, Gandelf and his father didn't work together that well. You see, ... absolutely crushing the straw dummies in their back garden*). In the more contemporary setting of the suspense narrative, piece F, an informal register is maintained throughout (*At first Jack thought he'd imagined. He considered calling Dad but though better of it. He'd just think he was being silly as always. He sighed and pushed his black hair out of his tired eyes.*).

The attempt at a formal register to support the authority of the information in the nonchronological report, piece D, is sometimes successfully supported by formal or scientific language (*Prior to its discovery... Their preferred food is Bermunda Grass as it contains various nutrients.*) but sometimes undermined by the pupil's efforts to write in a formal period style (*However, if they stumble across the dreaded venom grass, they will be struck down dead on the ground until nature takes its course.*). Despite these lapses, there is sufficient evidence across the collection to demonstrate Pupil B's ability to select the appropriate register for their writing intentions.

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

The writing in this collection is assured and intentional, demonstrating Pupil B's ability to make deliberate linguistic choices to achieve their writing goals including required levels of formality. Pupil B draws on a large and rich repertoire of language drawn from published authors. The vocabulary used is often ambitious and the writer varies sentence length and the structures deployed to achieve their intended effect and guide reader response. Authorial decisions generally demonstrate a good understanding of the vocabulary applied and of how grammatical structures can be used to support meaning.

Piece A, the quest narrative, for example, demonstrates the writer's expansive vocabulary, including their good use of noun phrases and powerful adjectives (*this terrible onslaught... a swirling mass... spiralling stairs... the orc's anguished screams*); the wide range of action verbs (*bursting; engulfing... yearned... thrust... hurled... thundered... slammed... conjured... propelled... sprawled... heaved... enveloping... plunged... clutched... commanded... coursing... accomplished*); and the assured use of the passive (*was greeted by... were revealed*). There are occasional lapses. For example, in piece A, the past perfect is inconsistently used to distinguish prior from current events. Other lapses in control stem from the writer's ambitious attempts to control formality and provide further evidence of their intentionality when writing (*Alarmed that it might take measures to show aggressiveness against him, he dashed back to the lab to convey what had just occurred* – piece D). There are also errors dotted across the collection which perhaps result from poor engagement with the editing process (*absouletly* – piece A). These technical inaccuracies sometimes impact the intended level of formality, but they do not detract significantly from the evidence that accumulates to support this statement across the collection.

In the first of the non-narrative pieces, piece B, the formality of the Alien King's speech is achieved through the deliberate use of elevated vocabulary and grammatical structures that support persuasion. The speaker employs the first and second person and direct address to engage his audience on a personal level (*I am here to tell you... I shall be fighting alongside you... Do you stand with me?*), establishing both authority and camaraderie. Heroic and militaristic vocabulary is used to rally the crowd and evoke the conventions of pre-battle rhetoric (*fellow brother in war... field of battle... day of victory... invasion... might of our Martian army... glory of our victory... disarmed... hostage... casualties... wall of fame... legacy*). This is layered with emotive language that intensifies the speech's impact and reinforces themes of sacrifice and unity (*fear... severe losses... evil... suffer... quail... cowering... under the fist of... bask... promise*).

Rhetorical techniques are used with control and purpose to build emotional momentum. These include the posing and answering of questions (*Will you be there with me? Or will you be cowering in a prison cell?*), deliberate repetition (*this day is our day. The day we strike for our kind... a fear of severe losses, a fear of dying, a fear that could envelop your soul*) and short sentences for impact (*Men will perish.*). Balanced and parallel sentences contribute to the rhythm and pacing of the speech, while the use of the passive voice enhances formality (*... ships will be blasted, swords will be disarmed. Men will perish.*). The future passive is used to make promises and elevate the speaker's authority (*Your name will be embroidered on the wall of fame*), and the speech concludes with a shift to the imperative mood (*Let's fight!*), providing a rousing and decisive call to action.

In contrast to piece B, piece D – the non-chronological report – is written in the third person and employs the passive voice to establish an objective, detached tone typical of scientific writing (*had only been sighted... has been debated... concealed under the soil... it was discovered*). Shifts between tenses are used to explain cause and effect (*These unusual creatures can only survive in tropical conditions; they will soon perish if located elsewhere.*). The formal register is further supported by the use of appropriate technical vocabulary (*environments... burrows... source of water... predators... nutrients... diet... habitat... etymology*).

The writer's attempts to give the piece a period feel by using antiquated vocabulary also contribute to its formality (*perilous... perish... fantastic beast... dreaded... not especially fond of*). There are also some effective noun phrases (*the most perilous environments*

known to mankind;...). However, some of these efforts are not well controlled and reduce clarity and the intended authority of the piece (*Alarmed that it might take measures to show aggressiveness against him, he dashed back to the lab to convey what had just occurred.*). Technical inaccuracies add to this inconsistent control, making this perhaps the least secure piece in the collection.

Piece E, the newspaper article, demonstrates Pupil B's ability to manipulate language to change levels of formality within a single piece. The report section uses the passive voice to establish formality and signal objectivity (*a pig was charged with... a wolf was sighted... The police were immediately alerted... the poor wolf was abandoned*). Neutrality is also supported by some word choices (*seemingly... claimed*) and impersonal constructions (*...many groups are querying*). There is an attempt to provide both sides of the story in a multi-clause sentence (*The cold-hearted pig, however, protested and claimed he had felt threatened and was only trying to protect himself.*), but the adjectives selected signal the view the opinion writer will take in the 'leader' (*poor wolf... coldhearted pig*).

The formal tone of the pro-wolf 'leader' is established through the use of technical language (*released various laws... taken advantage... statistics show... ensured*) with the perfect tense used to describe the contributory factors to the incident (*Statistics show that crimes against wolves have increased*). Sentence length is varied and includes short declarative sentences (*This must be stopped.*) and multi-clause explanatory sentences, which sometimes use modal verbs to express possibility (*Many creatures are taking sides and if this crime isn't resolved, it could seriously affect the welfare of the animals who have settled in this once tranquil village... However, many groups are querying whether this ever would have happened if the government did not hold such anti-wolf views.*). Adverbial phrases add precise and concise detail to support the authority of the report (*Yesterday, 9th of October,... at a nearby brick dwelling... Over the past few years*).

An undercurrent of satirical humour runs through this piece, and this is supported by the contrast between the formal reporting style and the well-known fictitious content. The informality of the authentic-sounding online comments also supports the humorous tone (*@wolf_protectors, 'They're making a right pig's ear of it. Just send the pig to prison!'*).

Levels of formality in the narrative writing are also achieved and controlled through vocabulary choices and the manipulation of grammatical structures. In the quest narrative, piece A, the vocabulary choices in the story opening support the formal, elevated tone typical of epics, and are contrasted by the more informal vocabulary describing character interaction and action. Antiquated vocabulary used to evoke an epic tone includes 'ravaged', 'onslaught' and 'yearned', while the vocabulary used to describe Gandelf's situation and elicit reader empathy is more contemporary (*top marks... absolutely crushing*).

A variety of structures is used to provide descriptive depth to the story set-up, including expanded noun phrases (*a cobbled, stone house with a thatched roof in the middle of a deserted village*). Multi-clause sentences deploy relative clauses, coordination and subordination to describe the dilemma (*Gandelf and his father had been amongst the few survivors that had remained alive after this terrible onslaught... Gandelf yearned to become a wizard but his levels in defensive magic were extremely low... "... You have to perform a simple shield charm before becoming a competent wizard so I can present you with your staff."*). The past perfect and simple past are used to establish the setting and distinguish events that happened before from the events described in the story (*orcs had ravaged... the few survivors that had remained... nature had taken its course... He had*

scored top marks... However, his father just sighed...). In the action section of the narrative, non-finite clauses (*Quickly feeling around... cursing under his breath*) support concision so that the text is not overloaded in this fast-paced part of the story.

An intimate and reflective piece written in the first person, *The Guitar*, piece C, adopts a literary and formal style. This is achieved through the use of literary language including metaphors to express abstract emotions (*memories wash through me*). Vocabulary choices are elevated, contributing to the reflective tone (*sombre but sweet melody... a place of sadness... dragged to another mournful time... screams on anguish*). Sentence length and structure are used with control to support the mood, with multi-clause constructions expressing layered thoughts and feelings (*And as I step across the threshold of my memories, I look back one last time before slowly walking away.*). Snippets of speech are seamlessly embedded within longer sentences (*I can see myself crying as my son hugs me one last time and murmurs, "Please stay."*), while short, simple sentences are used for emotional impact (*However, I cannot*). The writer's loss of agency while the music plays is conveyed through the passive voice (*I am transported to a place of sadness... I am dragged to*). The piece is largely written in the present tense, with the act of playing the guitar at the beginning and end marking the boundaries between present experience and remembered past.

The final narrative in the collection, piece F, the suspense narrative with a contemporary context, is more informal. This informality is supported in the story opening by the domestic setting and the comparatively spare descriptive style, supported by the use of some simple and compound sentences deploying noun phrases (*It was a dark, dismal night... He had just settled down on his bed in the snugness of his warm, cosy room and was about to switch on his favourite programme.*). This is a third-person omniscient narrative, the reader has access to Jack's thoughts, and these are written in an informal, conversational tone using contractions, idioms and questions (*At first Jack thought he'd imagined. He considered calling Dad but thought better of it. He'd just think he was being silly as always... Was that really the time already?*). As the suspense builds, longer descriptive sentences are alternated with shorter, more informal constructions, including single word and fragment sentences (*Boom!... Then a crash.*).

The vocabulary deployed in the subsequent sections suits the fast pace of the narrative at this point and is suitably physical (*scrambled... rushed... scurried... leaped... plunging... barreled... rushed*) and noisy (*yelled... roared... bellowed... screeched*). Adverbs and adverbial phrases locate the action (*up the stairs... bowels of the house... through the doorway... in the cellar... from the debris*). Additional phrasing is borrowed from expert authors, lending maturity to the writing (*a plan slowly starting to form into his mind... seemingly determined to... remained composed... breathed a slow sigh of relief*). Some sentences, however, are less well-controlled (*which was exactly what Jack hoped the beast would try and do – it would fall into any trap... He grasped the hilt and thrust it into the monster's heart as it rushed towards him.*). The action peaks with the dramatic death of the monster. Despite all the excitement, the writer maintains control over the action narrative and sustains an appropriate pace throughout this section.

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

A range of punctuation is used correctly and to enhance meaning, for example:

commas to clarify meaning

- *And as I step across the threshold of my memories, I look back one last time before slowly walking away.* (piece C)
- *However, if they stumble across the dreaded venom grass, they will be struck down dead on the ground until nature takes its course.* (piece D)

punctuation for parenthesis

- *And there it was – a swirling mass of black and grey – looming over him...* (piece A)
- *Prior to its discovery (in 1054), the lesser-spotted niffler had only been sighted...* (piece D)
- *It supposedly settles adjacent to a source of water, ideally a pond or lake, where it can leisurely drink without fear of predators...* (piece D)
- *Some people, including the pigs, go to great lengths to rid the world of these animals we adore.* (piece E)

colons, semi-colons and dashes expand points and enhance meaning

- *A chink in the wall popped out and there it was: the book.* (piece A)
- *He had scored top marks on offensive magic – absolutely crushing the straw dummies in their back garden.* (piece A)
- *Gandelf hurled a fireball at it; the orc's anguished screams echoed around the cavern – filling it with an unearthly noise.* (piece A)
- *His life's dream – it had finally been accomplished.* (piece A)
- *This is the day of many things: the day of loss, the day of victory, the time of ...* (piece B)
- *As I play a sombre but sweet melody, I am transported to a place of sadness and worry: the place I left to go to war.* (piece C)
- *This time I play a difference melody – a melody that raises an apparition of someone I love.* (piece C)
- *These unusual creatures can only survive in tropical conditions; they will soon perish if located elsewhere.* (piece D)
- *...on his wooden miniature clock: 10 minutes past 11* (piece F)

speech punctuation/inverted commas and other punctuation, for example, comma after a reporting clause, and punctuation inside inverted commas

- *"What is it?" his eyes lit up eagerly.* (piece A)
- *I can see myself crying as my son hugs me one last time and murmurs, "Please stay."* (piece C)
- *"I am here," it whispered menacingly... Jack scrambled away from the creature as it bounded after him echoing the familiar words, "I am coming for you!"* (piece F)

Inverted commas to highlight specific terms

- *The word 'niffler' comes from the Latin term 'ex aspecto', which means 'out of sight'.* (piece D)

hyphens to avoid ambiguity

- *tumbled-down houses* (piece A)
- *razor-sharp claws* (piece D)
- *cold-hearted pig* (piece E)

Across the collection, Pupil B shows a degree of assurance in using the full range of KS2 punctuation correctly, with occasional misapplications. Punctuation is used stylistically and for effect and to support meaning and clarity. For example, punctuation is used in the quest narrative, piece A, to signal shifts (*And there it was – a swirling mess of black and grey – looming over him.*), express uncertainty (*With a deep breath, he lit his torch and slowly descended...*) and for emphasis (*His life's dream – it had finally been accomplished.*).

Comma use is stylistic and supports meaning (*Once, in a land not far from here, there lived a wizard by the name of Old Tom and his son – Gandelf.*). In piece B, the persuasive speech, punctuation shapes the rhythm and builds momentum (*I can sense the fear inside of your heart: a fear of severe losses, a fear of dying, a fear that could envelop your soul, urging you to surrender and lay down to rest.*) and is used to expand the speaker's points (*I will bask in the glory of our victory – watching a new colony rise from the surface of Earth's soil.*). Dashes support reflection in piece C, 'The Guitar', *This time I play a difference melody – a melody that raises an apparition of someone I love.*). In piece D, the non-chronological report, a colon emphasises significance (*Carter Howard knelt down to the floor and pressed his hand against the soil:*

tracks.). Piece E, the newspaper report, evidences familiarity with punctuation used online (*@down_with_the_pigs*). The pace of the suspense narrative, piece F, is controlled by the careful application of punctuation and punctuation is used effectively to advance the action (*As Jack frantically scanned his surroundings, he became conscious of a dagger lying on the box next to him. ... "No, you're not!" the boy yelled as he rushed up the stairs – a plan slowly starting to form into his mind.*).

Piece A: a quest narrative

Context: following a writing sequence based on 'The Firework Maker's Daughter' by Philip Pullman, the children wrote their own story involving a parent-child relationship.

The Wizard's Son

Once, in a land not far from here, there lived a wizard by the name of Old Tom and his son - Gandelf. They lived in a cobbled, stone house with a thatched roof in the middle of a deserted village. This village used to be bursting with life and wonder until orcs had ravaged the land and destroyed their peaceful home. Gandelf and his father had been amongst the few survivors that had remained alive after this terrible onslaught. As the houses turned into ruins, nature had taken its course, engulfing the foundations with nettles and thorns.

Now, Gandelf and his father didn't work together that well. You see, Gandelf yearned to become a wizard but his levels in defensive magic were extremely low. He had scored top marks on offensive magic - absolutely crushing the straw dummies in their back garden. However, his father just sighed and said "It simply can't work. You have to perform a simple ~~shield~~ shield charm before becoming a competent wizard so I can present you with your staff." His wrinkled face scrunched up when he said this, revealing his disappointment at his son's performance.

Gandelf stormed into his bedroom, thrust open his window and hurled a fireball at one of the tumbled-down houses - letting his rage take over him. He slowly watched the smoke drift towards the horizon before it disappeared from sight.

The next day, once Gandelf had calmed down a little, his father scaled the stairs to his bedroom and knocked exactly 3 times on his door, knock! knock! knock!

"Come in," a voice answered from inside. Tom opened the door and was greeted by the sight of his son glaring at him from the bed.

"Look, I know you're annoyed with me but there is a way you can still learn."

"What is it?" his eyes lit up eagerly.

"You must go to the cavern of the cave orcs located in the jungle on the other side of this planet. I can conjure a portal for you but that is it. You must find the special

book of your ancestors."

"Thanks, Dad," his son replied.

"Well you're only a child, I don't know why I'm telling you this. There's something you need to do, but I'm not telling you. You'll never become a wizard," he thundered - his countenance changing completely. With that, he stormed out of the room and slammed the door behind him.

After Gandelf had decided that he would make the journey, he packed his supplies and proceeded to walk outside to where his father had supposedly conjured the portal. And there it was - a swirling mass of black and grey - looming over him greatly. Without thinking, he approached it and pushed his hands into it. In a flash, it sucked him in and propelled him out of it again. He was then conscious of all kinds of sounds: squawking of parrots were deafening, chatters of monkeys were coming from all directions and snaps of crocodiles appeared to be coming from a nearby lake. Stumbling forward, Gandelf tripped on something and lay sprawled on the soil. Coming to his

senses, he realised the source of the trouble was a chain on a trapdoor so he quickly heaved on it. The trapdoor came loose and spiralling stairs were revealed under it. With a deep breath, he lit his torch and slowly ~~then~~ descended...

The passage led to an underground cavern full of riches and gold. Grandelf carefully examined every piece before coming to the conclusion that the special book was not there.

He quickly cast a path-finder path, which revealed a secret compartment in a moss-covered wall to the left of him. Quickly feeling around, he pushed different parts of the wall.

On his fifth go he struck gold. A chink in the wall popped out and there it was: the book. Thankfully for him, it contained the secret defensive spell for orcs.

"Growl," a voice boomed from behind him. Swiveling around, he came face to face with an orc. Its ugly features leered at Grandelf as he shouted the incantation. In a flash, a shield bubble was cast around him, enveloping him in a bright, blue holographic light. Grandelf hurled a fireball at it; the orc's anguished screams echoed around the cavern - filling it with an unearthly noise. Cursing under his breath, Grandelf sprinted up

and plunged head-first into the portal with the book clutched in his hands. He once again flew out of the portal and once again hit the ground with a tremendous thump. He glanced up to see his father dashing towards him.

"You're alive!" he gasped. Grandelf waved the book at him with a sigh of relief.

"Wait there," he commanded before racing off inside the house. He came out gingerly holding out a staff. "Take it," he exclaimed. "You are a wizard." Grandelf grasped it and felt power coursing through his veins. It was like nothing he had felt before. He smiled. His life's dream - it had finally been accomplished.

Piece B: a persuasive speech

Context: after reading Suffragette speeches in history lessons and studying battle speech writing using Tony Bradman's 'Anglo-Saxon Boy', pupils chose their own context for an inspirational eve-of-battle speech.

Warriors, soldiers, people of ^M Mars, this day is our day. The day we strike for our kind. I am not only your Alien King but your ~~friend~~ fellow brother in war. I am here to tell you that no matter what happens, I shall be fighting alongside you shoulder to shoulder on the field of battle.

I can sense the fear inside of your heart: a fear of severe losses, a fear of dying, a fear that could envelop your soul, urging you to surrender and lay down to rest. But not this day. This is the day of many things: the day of loss, the day of victory, the time of protection, the time of invasion, the moment of death, the moment of life.

Never again should we suffer under the evil tyrant's rule. Today, they shall quail under the might of our Martian army. Tomorrow, I feast with my advisors in my marble throne room. I will bask in the glory of our victory - watching a new colony rise from the surface of Earth's soil. Will you be there with me? Or will you be cowering in a prison cell - shivering as a hostage under the fist of their so-called King's mighty hand.

However, you can not expect no casualties: ships will be blasted, swords will be disarmed. Men will perish. I can not give my word that you will be alive after this onslaught but I can promise one thing: if you fumble a shot and it costs you your life, your name will be embroidered on the wall of fame.

Do you stand with me?

Then we attack!

We strike for the legacy of the Martians!

Let's fight!

Piece C: a first-person reflective narrative

Context: following a narrative unit inspired by the silent film 'The Piano' by Aidan Gibbons, pupils were asked to write a narrative in which an object or instrument evoked memories.

Plunging my hand into my old wardrobe that holds all my precious treasures, I find my guitar. With its mahogany handle and polished surface, it is the centre of my joy and happiness. The strings are smooth and bronze as my hands slowly strum across the maple wood. And suddenly, my deepest memories wash through me as I relax into the tune.

As I play a sombre but sweet melody, I am transported to a place of sadness and worry: the place I left to go to war. I can see myself crying as my son hugs me one last time and murmurs, "Please, stay." However, I cannot. And as I step across the threshold of my memories, I look back one last time before slowly walking away. The sheer memory is enough to draw tears in my eyes.

As I play a deeper note of sorrow, I am dragged to another mournful time. Gun shots are crackling in the air, bombs are raining down overhead and screams and yells of soldiers are heard over the audible sound of war. Then a familiar voice shouts over the din. "Come on quick." I remember those words, the very last words my brother-in-arms uttered. Helplessly, I watch a bullet pierce the air. Red envelopes my friend's body before he drops down, lifeless on the soil.

This time I play a different melody - a melody that raises

an apparition of someone I love. As the screams of anguish fade away, I see my son sitting on the edge smiling at me joyously as he reaches for a hug. I gently relax into it as his warmth seeps into my body filling me with strength and power. "I miss you," I say but he merely smiles before dissolving into the air.

As the song comes to an end, I am aware of the message the music is trying to convey to me. Don't give up on life because you can still relive the pleasures of the past. And I smile to myself contentedly as I return my memory-holder back to its tattered case.

Piece D: a non-chronological report

Context: pupils studied the features of non-chronological reports in a variety of contexts and were then tasked with writing a report on a creature of their own imagining.

THE LESSER-SPOTTED NIFFLER

Prior to its discovery (in 1054), the lesser-spotted niffler had only been sighted on the front pages of mythical stories. Its existence has been debated for over centuries and people still speculate today. According to folklore, this creature lurks in the mysterious forests - in the most perilous environments known to mankind.

Habitat

This extraordinary animal dwells in underground burrows, concealed under the soil away from the prying glare of the human eye. It supposedly settles adjacent to a source of water, ideally a pond or lake, where it can leisurely drink without fear of predators crushing it within their jaws. These unusual creatures can only survive in tropical conditions; they will soon perish if located elsewhere.

Etymology

The word 'niffler' comes from the Latin term 'ex aspecto', which means 'out of sight'. This name

developed from the fact that these creatures are always hidden, apart from that one rare occasion when it was discovered. It spread across the world until eventually it stuck forever. Therefore, this fantastic beast was named 'the lesser spotted niffler'.

Diet

This bizarre species' diet consists of grass and berries. Their preferred food is Bermunda Grass as it contains various amounts of nutrients. However, if they stumble across the dreaded venom grass, they will be struck down dead on the ground until nature takes its course. They are not especially fond of nuts but they will accept them if necessary.

Appearance

This Canidae creature has black scaly skin and red eyes. They have razor-sharp claws for tunneling and burrowing. Their legs are quite short and squat but can be lethal if approached with violence. Niffles have miniature wings that can be used to escape predators.

DISCOVERY

The renowned naturalist and scientific genius, Carter Howard, sought to venture into The Forbidden Forest, hoping to find evidence of the lesser-spotted niffler. He apprehensively crept down a winding path tiptoeing over the moss and leaves, until finally he reached a bluewater pond. Carter Howard knelt down to the floor and pressed his hand against the soil: tracks. Scanning his surroundings, he noticed burrows scattered around the lake. Then, out of the corner of his eye, a head popped up. Carter Howard immediately swivelled around. There a round head sat. He barely had time to take this in when it vanished. Alarmed that it might take measures to show aggressiveness against him, he dashed back to the lab to convey what had just occurred.

Piece E: a newspaper report

Context: following a teaching sequence using a newspaper report on 'Goldilocks', pupils were asked to choose their own fairytale to report on.

THE TOOTHY TIMES

Attempted Murder at Piggy Blankets

10/10/25

PUBLIC SCANDALIZED AS CARING WOLF LEFT ABANDONED IN HOSPITAL

At sunrise, a pig was charged with drowning a wolf in the peaceful settlement of Piggy Blankets.

Yesterday, 9th of October, a wolf was sighted at Piggy Blankets, being drowned by a seemingly wild pig in a hot, boiling cauldron at a nearby brick dwelling. The police were immediately alerted to the crime, thundering through traffic at 8am sunrise on the cold Wednesday morning. The pig made a run for it, but could not escape the clawy clutches of the police. Ambulances raced to the scene and the poor wolf was abandoned in a nearby hospital. The cold-hearted pig, however, protested and claimed he had felt threatened and was only trying to protect himself.

THE WOLF'S SIDE

The wolf's mother, who works at Wolf Accessories and is aged 43, growled to our newspaper reporter on the day after the commotion had arisen: ' I ain't believin' my son has threatened a pig. Not on my nelly. He's a harmless little boy really. I taught him well good and proper I did. ' Many creatures are taking sides and if this crime isn't resolved, it could seriously affect the welfare of the animals who have settled in this once tranquil village.

WHAT THE POLICE THINK

PC Harry Davies voiced his views on the issue, ' There isn't much evidence on the crime but we believe that the wolf may have threatened the pig. The pig was certainly shaken when we discussed the matter with him - but that could be the fact that he didn't want to be put in solitary confinement.' However, many groups are querying whether this ever would have happened if the government did not hold such anti-wolf views.

OUR VIEW ON THE SUBJECT

Over the past few years, the government has released various laws against our wolf population. But some anti-wolf creatures have taken advantage of this. Statistics show that crimes against wolves have increased by over a shocking 50% when they are merely trying to make friends with the local residents of the town: dressing up as children's grandmas to amuse the young ones or pretending to bite some animals for entertainment. Some people, including the pigs, go to great lengths to rid the world of these animals we adore. This must be stopped. Therefore, police have ensured that the community of Piggy Blankets is secure from the abhorrent crimes that are occurring elsewhere in the world. They look to enhance the safety of our people and to make sure that these creatures cease attacking innocent animals.

WHAT PEOPLE SAY

@wolf_protectors, 'They're making a right pig's ear of it. Just send the pig to prison!'

@wolf_rights, ' The pigs must be sentenced to prison immediately.'

@down_with_the_pigs, 'I need to leave this place. Don't wanna see the wolves dying.'

Piece F: a suspense narrative

Context: after pupils looked at the features used in the opening of Patrick Ness' 'A Monster Calls', they wrote their own suspense narratives.

The Unknown Creature

It was a dark, dismal night. The lightning sliced through the inky sky like a knife and the rain poured down relentlessly as the clock struck 11. Jack was completely unaware of the time. He had just settled down on his bed in the snugness of his warm, cosy room and was about to switch on his favourite programme. As he flicked the TV on, the screen remained dark as he fiddled with the buttons in desperation. Then a deep voice pierced the sounds of the thunderous weather outside. "I am coming for you," it growled and a malicious laugh echoed through the dark and gloomy atmosphere.

At first Jack thought he'd imagined. He considered calling Dad but thought better of it. He'd just think he was being silly as always. He sighed and pushed his black hair out of his tired eyes. Boom! Thunder rattled the building. The petrified boy glanced aside as lightning stabbed the earth. Then suddenly, a tiny movement seemed to glide across the drenched landscape. It was advancing towards the house. Tick, Tick, Tick, the minute hand approached the 2 on his wooden, minature clock. 10 minutes past 11. Was that really the time already? And then a knock on the door. Then a crash. Then a sound of perplexing footsteps. Jack slowly tiptoed towards the sound and was confronted by a silhouette of a dark figure framed in the doorway. "I am here," it whispered menacingly.

Jack scrambled away from the creature as it bounded after him, echoing the ~~former~~ familiar words, "I am coming for you!"

"No, you're not!" the boy yelled as he rushed up the stairs - a plan slowly starting to form into his mind. He scurried towards the bowels of the house, hoping to trap it in the cellar. The monster roared and leaped after him, seemingly determined to capture him, which was exactly what Jack

hoped the beast would try and do - it would fall into any trap.

Jack took the stair two at a time, plunging it into the dark depths of the ice-cold room. As the monster barreled ^{through the doorway} into the room, Jack remained composed and he shut the door behind it. The shadowy figure bellowed in fury, "This doesn't change things boy!" Jack breathed a slow sigh of relief; the door splintered and the hinges clattered down to the floor under the monster's wrath. Its head emerged from the debris.

As Jack frantically scanned his surroundings, he became conscious of a dagger lying on the box next to him. Its hilt was enveloped with cobwebs and its rusty edge looked damaged and broken. Jack assumed it ~~must~~ must be from his Dad's travels. He grasped the hilt and thrust it into the monster's heart as it rushed towards him. "Noooo!" it screeched in pain as it disintegrated into the choking air.