

Working Towards Writing in KS2

2024-25

Standardisation

Exercise 1

Pupil B

The pupil can write for a range of purposes

Across the collection, the pupil demonstrates the ability to write for a range of purposes by adapting content and form fittingly for each genre. The first 3 pieces originate from a unit of work on Katherine Rundell's adventure novel 'The Explorer'. Related pieces consist of a narrative extract which describes 2 survivors of a plane crash exploring the Amazon rainforest (piece A), a guide for survival in the rainforest (piece B) and a newspaper article focusing on the plane crash which forms the basis of the story (piece C). Each piece is purposefully written and includes aspects of content and presentation which are largely appropriate to form, though lacking detail in places. Piece D, a short narrative which includes a setting description of a spooky house, is a stand-alone piece of writing. It was devised to encourage pupils to write creatively whilst introducing suspense and mystery. The letter from a classroom chair (piece E), based on Drew Daywalt's comical book 'The Day the Crayons Quit', expresses a chair's discontent at being so misused, demonstrating the pupil's ability to adopt a character's fictional voice and associated outrage. Finally, piece F, a diary entry based on learning around WW2, conveys Anne Frank's concern at the absence of her father.

Piece B, the survival guide, adopts a suitable format for an instructional task. After opening with a direct question designed to draw the reader in (So, you have crashed in the Rainforest?), headings and subheadings add structure to the piece and walk the reader through a series of simply structured suggested actions to ensure survival. The piece is written fittingly using direct address in the second person, and provides brief instructions through a series of short but focused paragraphs. Under the subheading 'How to build a den', a direct initial instruction (... try to find a den) urges the reader into their first task, followed up with a series of further instructions (improve it... check...).

There is a logical progression to the directions given, by way of 'find it, improve it, check it'. The use of imperatives provides a directive tone, typical of instructional writing, and the use of infinitive verbs (to try to find... to improve... to stop) provides clarity around the sequence of actions. The use of the conditional conjunction 'if' (If you see bees... If you follow this guide) demonstrates the writer's attention to the suitability of the instructions as well as an emerging awareness of the potential needs of the reader. Modal verbs support this notion (You need to ... you can try). Although the purpose of the piece is retained, the brevity and lack of expansion (then check your stuff around you.) for each instruction limits the overall effectiveness.

Evidence of Pupil B writing for purpose is further demonstrated in piece C, which uses the third person to report the events of the aeroplane crash that instigates the drama in Rundell's 'The Explorer.' Here, the pupil adopts and sustains the more formal register and reporting style of this genre (Reportedly... However... is believed to). This, combined with some simple technical vocabulary (emergency services... on route... location... young passengers... witnesses), means the piece, although lacking expansion of detail, remains purposeful and factual.

The report begins with a simple headline (LOST CHILDREN) and is predominantly written in the present tense (The plane is believed to be on fire...) and the perfect present (Some witnesses have said...), which conveys relevant facts seemingly as they emerge or occur, or have done so recently. A fronted adverbial (In the Amazon Rainforest) immediately informs the reader of a key fact: the location. The passive constructions maintain the formal reporting tone (is believed to be... Witnesses have been interviewed... families have already been informed) and appropriately emphasise the key subjects of the report: the plane and its passengers, the witnesses and the families of the victims.

Brief but correctly punctuated witness quotes add human interest to the piece ("I heard screaming!"), demonstrating a growing awareness of the reader and the conventions of this genre of writing. Piece C moves forward towards a logical – albeit brief – conclusion, whereby the reader is directly invited to find further information via the newspaper's website.

The admonishing tone of a wronged classroom chair comes through clearly in a letter to its occupant, 'Amelia', in piece E. The opening adheres to letter-writing conventions (To Amelia) and Pupil B quickly launches into the string of reasons for the chair's evident dissatisfaction, using an appropriate direct address in the first person. Writing in this piece is informal and in line with the purpose. The use of exclamations clearly expresses the intended anger of the 'writer' (I'm done!... I don't even know why you put marks on me!). The frequency of modals and negative contractions (can't... never... shouldn't... don't) contribute to sustaining the clearly outraged tone of the piece, concluding with a capitalised final statement designed for impact (YOU'RE DISGUSTING!).

The anxiety felt by Anne Frank, the protagonist in the diary entry (piece F), is captured alongside an outline of the recent events which have impacted her. Written in the first person, Anne conveys her worry at having to go into hiding, and at the apparent disappearance of her father. She does this by directly stating her concerns (Today was the worst day... I'm worried because) and indirectly, by detailing how her emotions have manifested physically (I felt the butterflies that fluttered in my tummy... I have bitten off all my fingernails... I was shaking with fear). A rhetorical question further conveys Anne's lack of control of her situation (Where was I going?) and helps to explain her resultant worry. Additionally, coordinating and subordinating conjunctions capture the overall sense of fear and trepidation felt by Anne (and that was even more terrifying... It's been a bit now, and I haven't heard from my Dad... because he was unknown to me now.).

Although some thoughts are repetitive and a little jumbled in nature – perhaps representative of Anne's confused and anxious state – the objective of expressing strong, personal emotion and conveying events through a diary format is clear and sustained.

In pieces A and D, Pupil B demonstrates the ability to adapt their writing to the narrative form by depicting settings and characters. This is achieved through writing that is brief but convincing. In the narrative focusing on the boys' exploration of the Amazon rainforest (piece A), use of the first-person (I stepped forward) immediately immerses the reader into the scene. Past-tense narration captures the pair's movements as they enter unfamiliar surroundings. The scene culminates in an exciting moment of suspense, housed in a short, sharp sentence (Then there was eyes.) where a mysterious set of eyes appear, frightening the boys (I froze, Milo screeched "Max!").

The language of storytelling pervades piece A, supported with some effective use of personification and simile (As I waited... the trees stretched their arms... I froze... as clear as glass.). Brief dialogue serves to punctuate the action ("Wait up!"... "Is this the right way?") whilst offering a sense of the boys' apprehension. Although a short narrative, through language choices and other constructs, Pupil B succeeds in beginning to create a sense of foreboding and an atmosphere of trepidation and mystery.

The narrative description of a spooky house (piece D) is similarly successful in setting the scene and evoking a mood, demonstrating the pupil's emerging understanding of the mystery/suspense genre. An impactful opening (The gates screeched) is followed by a series of sensory details (crows screamed... owls hooted... I smelt rotten birds and flesh... the stairs creaked.). This demonstrates Pupil B's ability to build a mental image through careful descriptions which aim to 'hook' the reader and build tension.

Overall, Pupil B demonstrates the ability to engage the reader by adapting their writing to a variety of forms and purposes.

The pupil can use paragraphs to organise ideas

Across the collection, the pupil demonstrates understanding of how paragraphs can organise related ideas and events. The pupil also shows some understanding of other structural devices used to organise texts.

Paragraphing in the survival guide (piece B) structures the piece and supports the reader to carry out different tasks to ensure survival in the rainforest. The title and opening paragraph clearly signal the intent of the piece, and subsequent subheadings indicate the content of each paragraph, although the content does not always fulfil the aim of the subheading chosen – for example, the paragraph entitled 'How to make a fire' only tells the reader the materials that are required to do so, but neglects to expand on how to actually make the fire. Bullet points in this final instruction support the obvious intent to structure and organise the ideas within this piece.

Content within the newspaper report (piece C) is grouped appropriately into 4 main paragraphs, with some additional 'standalone' witness statements. Each paragraph has a purpose, which supports the emergence of overall coherence, although the reliance on simple, often single clause sentences means that the flow feels a little disjointed. The first paragraph begins with an appropriate adverb (Reportedly) and briefly summarises the incident, including the date. The second paragraph expands on the introduction, outlining other key information such as what happened (a plane crash) and where (the Amazon Rainforest). Pupil B then goes on to provide expansion of the incident, grouped into paragraphs which outline key events and information. The piece concludes with a 'call to action' for those readers who wish to find out more (just click on our website now.).

Paragraphing in the spooky narrative (piece D) supports a shift of focus from the sensory introduction as the protagonist approaches the house, to their ascent up the stairs and entering the house itself. Each paragraph is brief, but valuable in supporting the chronology of the piece.

The chair's outraged letter (piece E) provides further evidence of Pupil B using paragraphs to organise ideas. The opening clearly portrays the tone of the writer (I can't do this! I'm done!) and sets out the purpose of the letter (I can't handle that you're giving the tables more attention than you give me.) Reasons to support the writer's frustration follow, and specific causes of the chair's frustrations are cited. The final paragraph focuses on the physical impact caused by 'Amelia', including an abrupt but overtly furious conclusion (YOU'RE DISGUSTING!).

Whilst the coherence of the diary entry (piece F) is affected by what feels like a slightly jumbled stream of consciousness, ideas and emotions are outlined within functional paragraphs, helping to give the piece some structure. Each paragraph begins with an indication of the content (Today was the worst day... Since then,... I haven't seen my dad and...) and, although repetitious in places, the paragraphs take the reader on a journey which conveys Anne's anxieties clearly and reflects her state of mind.

The pupil can, in narratives, describe settings and characters

The collection includes 2 narrative pieces. Piece A is a narrative extract in which 2 plane crash survivors explore their new surroundings, based on Katherine Rundell's adventure/mystery novel 'The Explorer'. The spooky house setting description (piece D) uses prior learning around language and atmosphere to create mystery and suspense.

A fronted adverbial opens the narrative extract (piece A) (Looking around...), setting the scene of 'the unknown' followed by an immediate – if slightly confused – metaphor (my eyelids were walls), designed to engage the reader and provide a sense of the unknown. The remote setting is evoked through details of sights and reactions, structured as a series of single clause sentences for impact (Milo screeched "Wait up!"... Then there was eyes.) and longer sentences which provide more information, often with some dialogue to support understanding (We continued and Milo whispered, "Is this the right way?" "Yes I'm sure it is!" I replied a bit unsure.).

Apt phrases and similes help to paint a picture of the setting (the sun pierced down) and an effective metaphor introduces a deliberately unsettling visual representation of this unknown place (the trees stretched their arms.). As events unfold, the boys find themselves before a waterfall, effectively described via the simile 'as clear as glass' and giving the reader the sense that a change in setting might also prelude the next intriguing event.

Elements of character are mainly expressed through descriptions of the boys' reactions to their environment. Powerful verb choices permeate the piece, depicting Milo's obvious terror at his new surroundings expressed through his speech and accompanying descriptive verbs (screeched... whispered), and the trepidation and subsequent caution exercised by Max in line with events as they unfold (goosebumps... a bit unsure... peered... tiptoed... sprinted... froze). A sense of Max's bravery is also hinted at, where his thoughts and words do not align, suggesting he is putting on a brave face to mitigate his friend's worry (Milo whispered, "Is this the right way?" "Yes I'm sure it is!" I replied a bit unsure.). This notion is supported by Milo's repeated calls for reassurance in times of obvious concern.

The bravery of the protagonist is a character trait also echoed in the spooky house narrative (piece D). Through the writer's internal monologue (I wanted to turn around but I made myself carry on... I felt the goosebumps crawl up my arm and tried to ignore them), the reader witnesses the protagonist's internal struggle and how they push through and overcome their own fears (I made myself carry on... now was the time to be brave.). This characterisation is also conveyed through action; namely, entering the house despite fear (I felt apprehensive but took another step forward into the darkness...).

A combination of first-person narration and well-chosen fronted adverbials sets the scene and places the reader into the action (Suddenly,... As soon as I opened the door... Totally overwhelmed,). Events are experienced by the reader as if in real time, supporting the mysterious atmosphere. Evocative phrases engage the senses (the sky was on fire... crows screamed and the owls hooted... I smelt rotten birds and flesh... the stairs creaked) whilst adding intensity and creating reader immersion. Alongside this, impactful language choices (screeched... snapped... burned... digging... screamed... slammed) contribute to the ongoing feeling of unease of this setting and successfully creates a vivid, tense scene that grabs the reader's attention. Use of ellipses concludes the piece, leaving the reader wondering what the writer will face as they enter the house and who they are there to assist.

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

Across the collection, Pupil B uses several semantic and graphic devices to structure their non-fiction writing. A main heading (*How to survive in the rainforest*) supplemented by subheadings provides simple structure for the survival guide (piece B). Each subheading generally indicates content, although this is unsuccessfully handled in paragraph two, where the subheading and the content do not marry effectively. Bullet points in the final paragraph, 'How to make a fire', inform the reader what they will need to perform the task, including a colon to begin the list (*So you will start with:*).

A capitalised headline (*LOST CHILDREN*) provides a conventional opening to the newspaper report (piece C), and adverbial phrases help to guide the reader through the dramatic events (*Reportedly, ... In the Amazon... However... if you want more information*). Similar structures have been applied in the diary entry (piece F), as the piece opens with 'Dear Diary' and Anne's anxious day is structured by adverbial phrases to mark each new thought/worry (*Today... Soon as I was told... Since then*).

Finally, a conventional salutation opens piece E, the letter (*To Amelia*). The chair's utter disgust is clearly expressed via the final 2 words of the piece, capitalised to emphasise the emotion of the writer and reinforce the outrage (*and also one thing, YOU'RE DISGUSTING!*).

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

Although there are some minor inaccuracies, evidence across the collection meets the standard, for example: **capital letters, full stops, question marks and exclamation marks to demarcate sentences**

- Milo was stood at a waterfall, the water shone as clear as glass. (piece A)
- "Is this the right way?" (piece A)
- So, you have crashed in the Rainforest? (piece B)
- ... make sure they aren't bad! (piece B)
- The children's families have already been informed by emergency services. (piece C)
- "The plane just flew down!" (piece C)
- Then the door slammed. (piece D)
- Then I feel like you use me like a bin and then I feel like rubbish. (piece E)
- I haven't seen my dad and I'm worried for him. (piece F)
- Where was I going? (piece F)

commas for lists

- ... get pineapples, bananas and apples but... (piece B)

apostrophes for contraction

- I'm (piece A)
- Aren't (piece B)
- Couldn't (piece D)
- I'm... can't... don't... you're... you've (piece E)
- isn't... haven't... don't (piece F)

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

Spelling of the year 3/year 4 words included in the pupil's writing is mostly accurate across the collection, and the one year 5/year 6 word used (equipment – piece F) is spelled correctly.

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

- forward... continue[d]... disappear[ed] (piece A)
- build... guide (piece B)
- believe[d]... accident... heard (piece C)
- through (piece D)

The pupil can write legibly

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

Why is the collection not awarded the higher standard?

The pupil has not been awarded the higher standard because not all statements for this standard have been met. **The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (for example, the use of the first person in a diary; direct address in instructions and persuasive writing)**

Pupil B is beginning to make suitable language choices and include constructs which elevate some sentences. Additionally, they can adapt their writing to purpose and follow some of the conventions of the different forms of writing included in this collection – for example, the diary and letter written in the first person and the survival guide directed at the reader suggest that Pupil B is beginning to understand reader awareness. However, this is not always sustained, evidenced by the abrupt endings of pieces E and F and the reliance on a limited repertoire of sentence structures and openers that impact cohesion and, ultimately, effectiveness.

Coherence is occasionally interrupted by repetition rather than expansion or development of ideas – for example, in the letter (piece E) and the diary entry (piece F). Some pieces are overly brief. Overall, writing is too simplistic and lacking in detail or expansion to be considered truly effective.

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

The descriptive pieces are stronger in the collection and show Pupil B's emerging understanding of how vocabulary choices and grammatical constructs can improve the reader experience and their use in building an atmosphere of suspense – for example, Pupil B's use of fronted adverbials in piece D is successful in setting the scene and building tension. The inclusion of an internal monologue in piece A shows emerging understanding of character development and this is put to good use to express the fear and caution exercised by the protagonist.

However, occasional lapses in cohesion are in evidence – for example, through a confused metaphor in piece A (my eyelids were walls) and the repetition of ideas, which is more prevalent in the non-fiction pieces. Effectiveness is slightly impacted by the undeveloped characterisation of Max in piece A. Although Pupil B hints at Max's strength and leadership so that characterisation in this piece clearly meets the 'working towards' statement, there remains ample room for development and expansion to really provide insight into his character and personality. Character development is stronger in the spooky narrative (piece D) via the internal struggles expressed by the writer and their navigation of those struggles (I wanted to turn around but I made myself carry on. I was needed. I couldn't stop... I felt apprehensive but took another step forward into the darkness...).

Pupil B is beginning to evidence understanding of how to build atmosphere into narrative pieces. Pieces A and D include several constructs and lexical choices which set the scene and increase drama and suspense – for example: the goosebumps felt by Max, the outstretched arms of the trees, the mysterious eyes, the gates which 'screeched', the unexpected snap of a fence and the slamming of the door. Simple adverbs and adverbial phrases support this tension (Suddenly... As soon as I...) and some short sentences portray the sense of fear and the unknown (I was needed. I couldn't stop.).

Whilst the atmosphere is clearly set, the constructs used to do so are imitative and largely unexpanded. Effectiveness and impact could be improved via more unique ideas which are suitably developed and enhanced.

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

The narrative extract (piece A) and the newspaper report (piece C) offer evidence of dialogue and demonstrate Pupil B's developing understanding of its punctuation and function within different forms of writing.

Dialogue in the narrative extract (piece A) demonstrates some character interaction and highlights the dependence of Milo on Max ("Wait up!... "Is this the right way?"... "Max!"). It is clear from the dialogue that Max is seen by Milo as the leader and a person of strength, however the dialogue is not sustained and does not sufficiently advance the action of the story.

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

Pupil B uses some vocabulary and grammatical structures to suit the forms of writing in this collection – including, for example, some use of the passive voice in the newspaper report (have been... have said), modal verbs (couldn't... can't) in the spooky narrative and the letter, and colloquial speech in the rainforest narrative (piece A) ("Wait up!").

Although limited, a range of simple conjunctions are used (because... when... however... as) and the occasional relative clause is also evident. Fronted adverbials, often punctuated with commas, help support cohesion, and vocabulary is appropriate and sometimes chosen for effect. For this statement to be fully met, evidence across the collection needs to be substantive and sustained.

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

Pupil B is beginning to utilise devices such as adverbial phrases, pronouns and coordinating and subordinating conjunctions to build cohesion. They also demonstrate some accurate use of tense, particularly in narrative writing, which evidences an emerging understanding of devices which help to build cohesion. However, this evidence is not extensive or always sustained across the collection. Repetition and a lack of control inhibit the success of some pieces, interrupting flow and therefore cohesion, indicating that the pupil has not yet fulfilled this statement.

In the survival guide (piece B), Pupil B has made efforts to structure the piece using headings and subheadings. However, instructions are overly brief and lacking enough detail to be effective in their task. Additionally, the section entitled 'How to make a fire' and the content of the linked paragraph are misaligned, which negatively impacts the cohesion of the piece.

The writer's reliance on simple, often single-clause sentences in piece C means that the piece lacks flow and feels somewhat disjointed overall. The absence of expansion and significant detail limits effectiveness and the jump from an authorial reporting voice to some rather anonymous witness statements limits cohesion.

Across the pieces, cohesion is weakened through repetition of nouns rather than the use of pronouns or synonyms, which impacts the overall success of the writing. This is particularly evident in the pieces written in character – for example, in the letter (piece E) (I am really sick of your attitude and seriously, I don't like your attitude right now.) and the diary (piece F) (I have only just realized that my dad isn't here and he has gone to visit a friend. It's been a bit now, and I haven't heard from my Dad and I'm really scared for my dad.). The writer's intent is occasionally lost within a stream of consciousness.

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

The use of verb tenses is mainly consistent in this collection, including the use of progressive, perfect and passive constructions. Tenses are shifted to suit the purpose of each piece.

The narrative pieces (A and D) are both written consistently in the simple past tense (Milo screeched... We continued... I froze... the crows screamed... I smelt... the atmosphere changed.). Typically for instructional writing, the survival guide is written in the present tense (I'm going to... try to improve it... check if its good) and future tense (...you will start with:... If you follow) with the inclusion of imperatives (check... make). Similarly, the letter and the diary entry, which both convey the immediacy of the writers' emotions, are maintained appropriately in the present (I can't do this!... I'm worried because) and present perfect tense (you never use me with anything nice despite being very helpful to you... I have been thinking constantly.).

In this collection, whilst it is clear that the pupil is able to use verb tenses appropriately, the brevity of the pieces means that the pupil has not yet provided substantial or sustained evidence to consistently fulfil this statement. There are also occasional errors, such as subject-verb agreement in piece A (there was eyes) that indicate a lack of consistency in this skill.

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

There is some emerging evidence of the wider range of punctuation taught at key stage 2, and this is sometimes used accurately – for example:

commas after fronted adverbials

- Reportedly, there was... (piece C)
- Suddenly, the sky... (piece D)
- As soon as I opened the door, the atmosphere... (piece D)
- Since then, I watched... (piece F)

commas to separate phrases and clauses

- As I waited, goosebumps ran up my body... (piece A)
- As night fell, (piece A)
- As I sprinted, the noises disappeared... (piece A)
- If you see bees, you can try and get their honey ... (piece B)

ellipses to suggest mystery and build tension

- into the darkness... (piece D)

colons to introduce direct speech and lists

- So you will start with: (piece B)
- Some witnesses have said: "The... (piece C)

speech punctuation

- Milo whispered, "Is this the right way?" "Yes I'm sure it is!" I replied. (piece A)
- "I heard screaming!" (piece C)

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

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

The pupil has evidenced one word from the year 5/year 6 spelling list in this collection, which is 'equipment' (piece E).

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

Handwriting is predominantly joined and is legible throughout the collection. There are some infrequent lapses in correct joins ('r' and 'v'). However, writing shows some signs of fluency, indicating that the pupil shows evidence of meeting this statement

Piece A: a narrative extract

Context: Pupils read Katherine Rundell's adventure story 'The Explorer' as part of wider learning about the Amazon rainforest. Prior learning involved discussion of effective vocabulary choices and the use of dialogue. Pupils then wrote part of the story, being sure to include an element of setting description.

Looking around, I stepped forward, my eyelids were walls as soon as the sun pierced down. Milo screeched "Wait up!" As I waited, goosebumps ran up my body. We continued and Milo whispered, "Is this the right way?" "Yes I'm sure it is!" I replied a bit unsure. As I peered up, the trees stretched their arms. As night fell, we tiptoed forward. Then, there was eyes. I froze, Milo screeched "Max!" As I sprinted, the noises disappeared. Milo was stood at a waterfall, the water shone as clear as glass.

Piece B: a survival guide

Context: As part of learning about the Amazon rainforest and following on from Rundell's text, pupils wrote a guide to survival to assist those who find themselves remotely stranded.

How to survive in the rainforest

So, you have crashed in the Rainforest? I'm going to make it easy for you.

How to build a den

You need to try to find a den. If you do, try to improve it with banana leaves on top to stop leaks. Check if it's good then check your stuff around you.

How to get food

If you see bees, you can try and get their honey. You can also get pineapples, bananas and apples but make sure they aren't bad!

Piece C: a newspaper article

Context: As part of learning about the Amazon rainforest and following on from reading Rundell's text, pupils wrote a newspaper article including the details of the aeroplane crash which forms the basis of the story.

26th of May 2022
LOST CHILDREN

Reportedly, there was a fatal accident on the 24th of May 2022.

In the Amazon Rainforest in South America, there was a plane crash with school children on board. However, this is under control with emergency services. Police are on route and heading to the location now. Witnesses have been interviewed. The plane is believed to be on fire or has blown up so the young passengers may be in danger. Some witnesses have said: "The smoke was bursting out!"

"The plane just flew down!"

"I heard screaming!"

Police will be staying overnight for investigations. The children's families have already been informed by emergency services.

If you want more information about what is happening with the children and where their parents may be, just click on our website now.

Piece D: a setting description

Context: Pupils were given an image of a spooky house and asked to write a setting description which would build suspense.

The gates screeched and the fence snapped unexpectedly. Suddenly, the sky was on fire as the sun burned down onto me. Trees were digging into me as the crows screamed and the owls hooted. I smelt rotten birds and flesh, which swished through my nose. I wanted to turn around but I made myself carry on. I was needed. I couldn't stop.

The stairs creaked as I walked up them to the mysterious house. I felt the goosebumps crawl up my arm and tried to ignore them because now was the time to be brave. As soon as I opened the door, the atmosphere changed. The breeze from outside slipped into the house. Then the door slammed. Totally overwhelmed, I felt apprehensive but took another step forward into the darkness...

Piece E: a letter

Context: Pupils read Drew Daywalt's story 'The Day the Crayons Quit.' They were asked to write a letter in the voice/character of a chosen piece of classroom equipment.

To Amelia,
I can't do this! I'm done! I can't handle that you're giving the tables more attention than you give me. you treat the tables, draws and equipment nicer than you've ever treated me before. you never use me with anything nice despite being very helpful to you. I'm really frustrated with you and I'm hoping for an apology from you soon.

I have four legs not two so stop using me with two legs! You swing on me and you even know it hurts me. Then I feel like you use me like a bin and then I feel like rubbish. I am really sick of your attitude and seriously, I don't like your attitude right now.

I don't even know why you put marks on me! You know why you shouldn't do it but you still do it. You hurt me that much that I feel like I'm going to turn into dust half of the time. I am super annoyed and also one thing, **YOU'RE DISGUSTING!**

Dear Diary,
Today was the worst day.
I'm worried because I have
just been told I have just
have to go into hiding.
Soon as I was told that
I felt the butterflies that
fluttered in my tummy. I
was told that I would have
to pack later and that was even
more terrifying. Where was I going?

Since then, I watched the
news, I have bitten off all of
my fingernails. It's been a
while since the news, I have
been thinking constantly.
I have only just realized that
my dad isn't here and he has
gone to visit a friend. It's
been a bit now, and I haven't
heard from my Dad and I'm
really scared for my dad.

I haven't seen my dad and I'm worried for him. I was shaking with fear because he was unknown to me now. I have looked out of the window for him because I don't know where he is. I don't know if he is at the hospital. It has been an hour since I have heard from my ^Ddad.

Exercise 2

Pupil A

The pupil can write for a range of purposes

They demonstrate emerging competence in making appropriate grammatical and vocabulary choices according to the requirements of each genre within the collection. This collection contains two narrative pieces: the first (piece A) is a re-write of the popular classical fairy tale 'Thumbelina' and the second (piece B) tells the story of the silent fantasy film stimulus entitled 'Eye of the Storm.' Pieces C and D are letters, which vary in tone according to their intended recipient (Queen Elizabeth and a soldier's parents, respectively). The collection concludes with two non-fiction pieces: piece E is a biography of Ruby Bradley, one of three female nurses to be promoted to the rank of Colonel in WW2, and piece F is an information text about Texas. Each piece is purposefully written and includes aspects of content and presentation which are largely appropriate to purpose and form.

Following a conventional and respectful address (*Your Dear Majesty*), an apology opens the letter (piece C) from Mrs Calvin - mother of soldier George - to Queen Elizabeth (*I'm so sorry if I'm troubling you with this letter*). This paves the way for the purpose of the piece, which is to appeal to the Queen personally to persuade her to grant Mrs Calvin's son a day of leave from his role as a WW2 soldier, so that he may visit his dying father. Using the names of her children throughout, particularly George, adds authenticity to the plea, making it more relatable and poignant.

Emotional appeal pervades the piece, supporting its persuasive purpose. Mrs Calvin references her family's personal hardships and struggles (*his dad's got only a few days left... we can't afford his medicine; he's getting worse every day... there's no news for him*). She evokes a sense of nostalgia and sadness in her plea to see 'Storm smile again' and have 'Midnight laugh,' using a semi colon to extend this point precisely. Coupled with this direct appeal to the Queen's humanity, Mrs Calvin also references the shared human experience of loss and the need to say goodbye to loved ones. She uses a rhetorical question to do this at the end of the letter, intending to create empathy by drawing a parallel between the monarch's own potential loss and Mrs Calvin's current suffering (*he would be devastated if he died wouldn't you if your princes died?*). The letter also conveys a sense of urgency and anxiety, highlighting the desperate circumstances (*he would want to say goodbye to his dad... we are running out of food*). This urgency is intended to prompt a quick and compassionate response.

A personal and persuasive tone is maintained, whereby Mrs Calvin uses emotional language (*just one day... say goodbye... Oh what I would do... I pray every night for him... devastated*) to express her longing to spend time with her son. Repetition effectively emphasises the negative affect that George's absence has on the family (*Oh what I would do to see my George again! Let alone to see Storm smile again; to see Midnight laugh again...*). The prevalence of contractions (*I'm... dad's... he's... there's*) indicate that Pupil A does not establish a formal tone in the letter as may be expected of a letter to a monarch. However, the persuasive purpose and consistency is maintained throughout and is successful in its task, if not for its intended audience. A conventional and suitably respectful sign off ends the piece (*Your loyal subject, Mrs Calvin*), positioning Mrs Calvin as a humble subject and fostering a sense of personal connection and subordination.

Piece D is another letter, also written around the topic of WW2. The author of this piece is 'Michell', a soldier on the front line who speaks informally and with warmth to his parents, in this first-person direct address. The letter format is simple and purposeful and as writing progresses, it becomes evident that the author has written home because he misses his family, his old life and home comforts.

Michell (presumably 'Mitchel' or 'Michael') evokes a sense of nostalgia as he uses the simple past tense combined with the conditional 'would' while reminiscing about his childhood (*it reminded me of when we would go camping in the summer... when we would have a nice warm bath before roast*). This contrasts starkly to the challenging situation he currently finds himself in, referenced by a sharp shift to the present tense and a much bleaker, shorter sentence (*By now, I'm probrly on my towel*).

The piece goes on to loosely recount a seemingly unpleasant event involving 'sargent Miller'. Pupil A uses some well-chosen vocabulary and phrasing, showing emerging understanding of reader engagement (*I was as cold as ice... shot up... suddenly... squelchy muddy boots*) and the sense of Michell's challenging circumstance is clear through the use of vocabulary such as 'caught' and 'froze'. Adverbial phrases provide some chronology to the event (*By now... as quick as a flash... With out warning*) and a slightly puzzled simile (*he whipped like an ice berge*) nonetheless supports the notion that Sargeant Miller is behaving unusually and that Michell was uncomfortable with proceedings. However, the interaction remains somewhat unclear owing to Pupil A's lack of detail and expansion, and the piece concludes abruptly with Michell's expression of relief that he ended up in safety (*any way I'm safe now...*). A brief sign off signifies the end of the letter (*Lots of hope and love Michell*).

WW2 veteran and celebrated nurse Ruby Bradley is the subject of piece E, a simple biography which outlines elements of her life and achievements chronologically, within structured paragraphs. The piece successfully combines factual information (*was born in Spencer West Virginia... she was captured by the Japanese (in 1941)... died on 28 May 2002 (aged 94).*), professional achievements (*earned 34 medals and was a highly decorated nurse*) and a more personal anecdote (*in the interview she said "you get out in a hurry, when you have someone behind you with a gun."*) to create an engaging and coherent – if brief – overview of Bradley's life.

Although in need of some expansion, Pupil A draws on the key constructs and content conventions of this text type. Writing is in the third person mainly past tense (*was born... entered the United States... was promoted*) and Pupil A successfully maintains a more formal, factual register and impersonal style. The vocabulary chosen is appropriate and often precise (*surgical nurse... captured... decorated... promoted*), supporting reader engagement. Some passive verb forms help sustain the impersonal style (*was born... later she was captured*) and coordinating conjunctions provide both contrast and additional information (*and she was a very famous nurse but it leads her down some unexpected paths... but later she was captured by the Japanese*) although in some parts, sentences lack control and tend to overrun.

The informative purpose of the Texas information text (piece F) is fulfilled through a series of short, headed paragraphs, delivering some interesting facts and features about the country, providing the reader with key information about some of Texas's geographical elements. However, the pupil has not started the piece with an introduction to orientate the reader with the topic of the information text.

Writing is in the simple present tense with a sample of simple and compound sentences to open before including some complex sentences later on. This structure is appropriate for the genre, and covers the state's location, size, population, notable features (such as dangerous animals and rodeos), and its climate. Pupil A also briefly shifts to using more casual language which directly addresses the reader via an exclamation (*can you believe that it is three times bigger than the UK!*), making the information relatable and engaging. Blending facts with conversational phrasing supports reader engagement and shows Pupil A's emerging awareness of the reader. In the paragraph entitled 'Features', Pupil A uses a complex sentence to present information around the local wildlife (*Although seen as a giant, pretty state, it has some dangerous animals, such as: Great White Sharks, Spiders and Snakes.*), providing an interesting dimension, with the subordinating conjunction 'Although' offering contrast. This is followed up with some rather 'user-friendly' information about rodeos and the Texan flag. Information is unexpanded but it is clear that Pupil A has made efforts to include a variety of facts about topics likely to retain reader interest. The third paragraph with the subheading of 'Climate' is less controlled than the first two. The content remains relevant, but writing has a list-like quality with little expansion which detracts from the cohesion of the paragraph.

The narrative pieces are successful in their purpose to entertain, raise questions and evoke emotion. Pupil A depicts events convincingly, conveying settings and situations with relevant detail.

The plot of piece A, a re-write of Thumbelina, moves swiftly and exhibits some common features of a fairytale, making use of traditional storytelling language (*Once upon a time, in a far distant land... the Kingdom, fell into fright and dispare... was skipping happily along when suddenly...*) and selecting noun phrases to set the scene (*transparent lakes... a fallen dusty tree.*). Adverbials of time help to provide structure and chronology to the piece (*One night... Every year... Then one day*) and adverbials of place and manner effectively anchor the action (*In the village... On the other side of town... skipping happily... suddenly... Then in the corner of her eye*). Through a combination of third person narration, integrated dialogue and ongoing description, the reader is guided through Thumbelina's encounters in the woods, leading to a rather abrupt – yet miraculous and unexplained - conclusion.

The second narrative (piece B) is the opening to a fantasy story based on the silent film 'The Eye of the Storm'. In this piece, Pupil A demonstrates an understanding of the fantasy genre and makes good use of descriptive vocabulary (*skittered... lingered... gobeled... scavenged*) to scene-set and advance the action. Writing remains consistently in the first person, propelling the reader into the scene with an engaging opening sentence (*The dimly-lit craft moon rose as the tattered, ancient airship hovered in the sky.*) Adverbial phrases support chronology (*By the time I was done... Whithout warning... As I looked through*) and expanded noun phrases (*tattered, ancient airship... ominous green liquid... emerald green light*) and similes (*lik a can of tuna... hard as rock... as shiny as a star*) demonstrate awareness both of the reader and of conventions of the narrative form, but less so understanding of what is required to make them effective for the context.

Pupil A has effectively combined multi-clause sentences with noun and adverbial phrases to make a largely engaging narrative which conveys some key events. However, occasional errors in punctuation and tense reduce

the effectiveness of a few otherwise engaging sentences (*I heard a neigh from the hybrid, as I went inside the ship to turn it to full speed; then let my hybrid friend go.*). This is coupled with the fact that information which the reader requires to make sense of the text is often omitted, affecting the overall accuracy and therefore cohesion of the piece. Whilst the protagonist's journey is conveyed, events become a little hazy with the unexpected and unexplained introduction of 'Emerald' the kitten and 'Lucky/Lucy' the dog(s).

The pupil can use paragraphs to organise ideas

Across the collection, Pupil A demonstrates an understanding of how paragraphs can organise related ideas and events and is able to do so in both the fiction and non-fiction writing.

The Thumbelina narrative (piece A) is organised into paragraphs with simple adverbials (including an overreliance on 'then') providing structure and chronology (*One night... then one day... A few miles from the house*). The first paragraph is descriptive (*busy streets... transparent lakes... swishy swashy pine trees*) and sets the scene, repeating the cause of excitement which supports cohesion: namely, prom. This happens prior to a cohesive shift into the first main event of paragraph two; the Queen's demise, a change of scene to 'deep in the woods' and the introduction of Thumbelina. Dialogue dominates the middle section of piece A, but the narrative eventually moves back to character interactions and events, which are clearly grouped into paragraphs.

Paragraphs are used to group events in the fantasy narrative (piece B) and to track the narrator's experience: preparation for launch, the journey itself and arrival at 'the eye'. Adverbial phrases often open paragraphs, which supports structure, readability and reader engagement (*Without warning... From inside the craft... As I looked... As I got closer... By the time I was done... With a gloved hand*). Pupil A successfully uses a rhetorical question at the end of the sixth paragraph (*What could it be?...*) to entice the reader to read on and heighten the sense of mystery and drama. Each paragraph outlines an event and contains some accompanying description, creating a structured and interesting piece. However, the pupil is not able to manipulate language to successfully communicate their intended ideas in the last paragraph (*Since then I had never smiled never even brought her back . I scavenged high and low until I heard a familiar voice... it was Lucy.*). The character's arrival at 'animal heaven' is unexpected and unexplained, so, despite some careful use of language and expression, overall coherence is somewhat reduced as a result.

Mrs Calvin's letter, a plea to Queen Elizabeth, is suitably organised into three paragraphs. The first serves as an introduction, the second draws on the dire situation the family are in and the third reveals some heightened emotion as the writer focuses on the danger faced by her son, George, to evoke emotions that can be personally absorbed by the reader. Overuse of the pronoun 'he' affects the coherence of this piece, as does the use of 'and' to begin the third paragraph, however, overall, the letter expresses Mrs Calvin's request in a brief and structured manner.

The second letter of the collection, Piece D, uses paragraphs to organise the writer's thoughts and includes a brief recount of recent events. A sentimental tone opens the first paragraph, where Michell reminisces over his pre-war life. An opening time adverbial in the second paragraph (*By now*) creates a stark contrast to this lament, whereby Michell details his current life as a soldier in the cold trenches. The final paragraph concludes the letter and leads to a hasty sign off (*... any way I'm safe now, take care. Lots of hope and love Michell.*)

The information offered in the biography (piece E) and the information text (piece F) are suitably paragraphed. Ruby Bradley's life is presented chronologically under two headings, which offer digestible segments of information about her early life and her successful career. Chronology is indicated by time adverbials (*In 1934... Later... Later that year... In 1963*) and the final paragraph informs the reader about Ruby's final years. Parenthesis provide additional information which moves towards providing the reader with a fuller understanding of Bradley's life and a varied clause structure (*(in 1941)... (who was a vegetarian)... (aged 94).*).

Information about the American state of Texas is similarly organised under three headed paragraphs: 'Location', 'Features' and 'Climate'. The content of each paragraph remains largely true to its heading, supporting cohesion. Paragraph one sets the stage by establishing Texas as a prominent state due to its size and population. Attention shifts in the second paragraph to the notable features of Texas including wildlife, cultural aspects (*People in Texas enjoy rodeos*) and cultural identity (*The Texas flag is called the Lone Star Flag*) and the piece concludes with rather list-like – and less engaging – notes about the coldest/hottest/rainiest months of the year.

The pupil can, in narratives, describe settings and characters

In both narrative pieces, Pupil A demonstrates their ability to adapt writing to the narrative form by using language effectively to describe characters and settings and providing the reader with suitable descriptive detail. Different worlds are vividly created through the pupil's choice of vocabulary and phrasing. Although cohesion is affected through lack of explanation and expansion, overall, writing provides clear evidence of Pupil A's ability to describe settings and characters, alongside some emerging technical ability demonstrated through their word choices and grammatical structures.

Conventional fairytale settings are clearly conveyed in piece A. The 'kingdom called Roses' opens the piece, followed by the village, the market and the woods. An idyllic setting is conjured up through atmospheric noun phrases (*transparent lakes leading to the crystal clear sea*) and some auditory imagery is created via the 'swishy swashy pine trees' in the village. A sense of charm and warmth is added to the narrative as the writer mentions the delights of the market (*full of sweet treats*) and evokes images of a town busily preparing for prom. Pupil A uses the Queen's sudden illness to sharply shift the tone of the piece (*the Kingdom, fell into fright and dispare.*). The location of the story cleverly mirrors this – albeit sudden - shift, and the reader is transported from the idyllic kingdom setting to 'the other side of town, deep in the woods' where Thumbelina and her mother are situated. This dramatic contrast paves the way for the more sinister elements of the story, where the reader discovers Thumbelina's misdemeanour (*your daughter she stole the queen's crown!*).

Dialogue often gives the reader further insight into Thumbelina's character. Verbs such as 'moaned' and responses from Thumbelina such as "Yeah yeah I will" give the reader a flavour of her demeanour, as does her rather unkind reaction to the crying bear (*"argh why are you crying lts so annoying so can you stop?" shouted Thumbelina... "U gh no what makes you think you can have a treat from my basket?" questioned thumbleina.*). Through these initial interactions, Thumbelina is presented as a discourteous character without empathy for others which is in contrast to Lucy, a mother concerned for her child's wellbeing (*"Go through the forest, but make sure to stick to the path, at least be safe my dear ok?" asked lucy... "Bye honey be safe!" shouted Lucy*). Coupled with noun phrases – one of which makes good use of pathetic fallacy (*sobbing on a fallen dusty tree*) – the sequence of settings provide clear visual imagery for the story.

In piece B, Pupil A experiments with more sophisticated language and successfully evokes imagery through details of sights and sounds to create a vivid setting in this fantasy narrative. Expanded noun phrases add interest to support reader engagement (*dimly-lit... tattered, ancient airship... ominous green liquid*) and parenthesis provide additional information which add to the overall fantastical scene and unusual aura of the setting (*(the cogs were spinning and churning.)... (they tasted like marshmallows)*). Language is precisely chosen to enhance the imagery of the piece (*strew[n]... skittered... russeled... wined and whured*) and includes an example of personification (*gobeled*).

The piece yields less in terms of character description. Elements of characterisation can be inferred through the narrator's actions. For example, an affinity for animals, suggests that the narrator is compassionate and caring (*lingered on the third pat... purrng... my hybrid freind ... Lucy was my childhood dog and we would play day after day*). The narrator is strategic in enabling the airship to be operational again (*I took some steel twigs and made a circle whith them and steared the ship ... looked through a well used spy glass*) and courageous despite the challenging conditions (*the wind increased... It was hell.... I heard the wind getting stronger*). These subtle inclusions provide the reader with a sense of the protagonist's character and help to support engagement in the piece.

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

Across the collection, the pupil demonstrates their ability to structure non-narrative writing simply, using a range of constructs which support the reader.

A conventional salutation opens both letters (pieces C and D), adjusted appropriately to suit the addressee (*Your Dear Magesty, ... Dear mum and frank,*). The letter format is maintained and, in both pieces, Pupil A directly addresses the recipient in a tone appropriate to the relationship between the writer and the recipient. For example, a more formal approach is established in piece C (*I ask... I pray every night*) although this is not expertly sustained, evidenced through the inclusion of contractions (*I'm... dad's... there's*). A more familiar and close relationship is prevalent in piece D, as 'Michell' recounts events using familiar and relaxed language, such as referring to his 'crazy' day and the manner in which the Sargeant 'shot up from his seat.' Fronted adverbials provide further structure and chronology to the piece (*By now... Yestoday... suddenly... Then*). The letters are signed off appropriately (*Your loyal subject, Mrs calvin... Lots of hope and love Michell.*).

The biography, piece E, is clearly headed with the subject's name and structured chronologically, presenting Bradley's life as a linear narrative and making it easy for the reader to follow. Subheadings organise the information, signalling to the reader when the focus shifts to a new phase of her life. A direct quote captures Bradley's own words during an interview, which provides authenticity and gives the reader insight into her experience during the war. This inclusion is also an effective way to bring a personal voice to a factual narrative. Headings and subheadings have been used to structure information in the report about Texas (piece F). Statistics gleaned from Pupil A's research have been used to support the contextual information of the piece (*the second biggest state in America... a population of 29,000,000*), providing a clearly organised piece which serves to inform.

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

Although there are some inaccuracies such as occasional missing capital letters for names, evidence across the collection accumulates to meet the standard, for example:

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

- *Once upon a time, in a far distant land, there was a kingdom called Roses.* (piece A)
- *"Thumbelina what do you say?"* (piece A)
- *Please can I have one of your treats from the basket?* (piece A)
- *We are here because of your daughter she stole the queen's crown!* (piece A)
- *It was a treasure vault!* (piece B)
- *Oh what I would do to see my Goerge again!* (piece C)
- *... three times bigger than the UK !* (piece F)

commas for lists

- *doughnuts, cupcakes and pancakes* (piece A)
- *the tattered, ancient airship* (piece B)
- *the burning, bright sun* (piece B)
- *it has some dangerous animals, such as :Great White Shark, Spiders and Snakes.* (piece F)
- *I'm* (piece A)

apostrophes for contraction

- *Can't.. he's... there's... wouldn't...* (piece C)

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

There is evidence that Pupil A meets the statement for spelling in this collection. Spelling of the year 3/year 4 words included in Pupil A's writing is mostly accurate and there are four year 5/year 6 words used which are spelt correctly.

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

For example:

- *woman... Guard... through... question[ed]... early[er]* (piece A)
- *circle... increased... through* (piece B)
- *thought... medicine... remember* (piece C)
- *caught* (piece D)
- *continued* (piece E)
- *different... February* (piece F)

Whilst there is evidence of 3 / 4 words and some 5 / 6 words, it can be seen that Pupil A has worked hard to improve their spelling over the course of the collection. In the early pieces, there are some inaccuracies with the use of double consonants (*surounded/arive/hapily/feelling/realy/grining/disapeared/familiar*) which have generally been corrected by the later pieces in the collection (*biggest/different/territory*). Although spelling is inconsistent in places, the pupil demonstrates the correct spellings of words which are misspelt elsewhere, for example: 'crystal', 'moaned', 'with' and 'suddenly'. Additionally, the pupil misspelt 'with' (*whith*) in the two early narratives, which had been corrected by piece C. Where there are errors in later pieces, some have been corrected through editing and others are generally phonetically plausible (*loker/sargent/earened*). However, across the collection, spelling has become sufficiently accurate to demonstrate the WTS standard.

There are also examples of high-level words which are spelt correctly across the collection:

- *ominous... memories... hybrid... intensified... heaven... scavenged* (piece B)
- *surgical... interview... vegetarian* (piece E)
- *territory... obviously... population... dangerous... adrenaline* (piece F)

The pupil can write legibly

Across the collection, the handwriting is legible.

The letter 'z' is mis-formed and in pieces C and D, resembles an 's'. Occasionally the size of the writing makes individual letters difficult to discern. However overall, the pupil writes legibly and provides enough evidence to meet this standard, particularly in piece E.

Why is the collection not awarded the higher standard?

The collection has not been awarded the higher standard of EXS because not all statements have been consistently evidenced.

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

Pupil A shows evidence of being able to write competently for different purposes and through content choices, shows understanding of the features of a variety of text types. There is emerging evidence to suggest that the pupil has an awareness of readership. For example, through the adapted register and tone of the two letters, the precisely chosen vocabulary of the narrative pieces and the accurate organisation and presentation of facts in the non-fiction pieces.

However, overall, Pupil A is not yet able to write with consistent effectiveness, which undermines the cohesion and leaves the reader with more questions than answers. In narrative pieces A and B, writing starts off succinctly and the pupil successfully conjures up vivid scenes, both adapted for and suitable to their respective genres. However, as the plots of both pieces advance, it becomes difficult to follow what is happening due to lack of development and detail, so the reader cannot easily follow events as they unfold.

For example, advances towards the conclusion of 'Thumbelina's Adventure' are sudden and enigmatic. Events move quickly, from encountering a distressed bear in the woods, to entering a non-descript castle containing her ailing grandmother and the same bear, to a speedy, miraculous yet unexpanded conclusion.

Writing in piece B conveys the narrator's journey using some notable descriptive phrases, but overall execution of the narrative is similarly ineffective. Following some vivid description of how the narrator navigates tumultuous weather in the 'tattered, ancient airship', the reader sees the introduction of kittens, childhood dogs and then 'Lucy'; it remains a mystery as to why and how they have become part of the story. Cohesion is weakened by this and in terms of the flow of the narrative, the reader is left questioning events.

The letter to the Queen (piece C) begins promisingly, with a suitably formal salutation (*Your Dear Majesty*) and it is clear that Pupil A has attempted to adopt an appropriate tone to address the monarch. However, this is not sustained; at times, Pupil A uses a personal tone to persuade, including informal contractions not suited to a formal register (*I'm... haven't... dad's... can't... there's... he's... wouldn't*).

Despite the familiarity of the writer and the letter recipients, Piece D becomes overly colloquial and as a result, the letter turns into more of a narrative recount in the third paragraph, the details of which are unclear. Description of the event involving Sargeant Miller is sparse, despite the inclusion of an expanded noun phrase (*squelchy muddy boots*) and simile (*as cold as ice... whipped like an ice berge*). However, where expansion is lacking, there are not enough contextual clues for the reader to accurately piece events together, making the piece ineffective overall.

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

Pupil A shows some emerging evidence of this statement in narrative pieces A and B, but not enough to suggest that the statement is fully met.

The language used to describe settings in the fairytale rewrite (piece A) is, although generally well chosen, largely imitative and unoriginal. Phrasing often lacks maturity (*surrounded with busy streets... swishy swashy pine trees*) and although scenes are visually evoked, the sense of atmosphere is not strongly conveyed through language choices, grammatical structures or syntax. Characterisation is vague. Through spoken exchanges within the piece, it is suggested that Thumbelina is not an overly kind or empathetic protagonist, however there is no further detail of her personality to deepen the reader's understanding of her character, so she is largely one-dimensional in this piece.

Piece B is more successful in creating atmosphere. The setting description contains some ambitious language choices, including a hyphenated word, which create atmosphere (*dimly-lit craft moon... ominous green liquid... the wind intensified...*). The writer also demonstrates variation in sentence structure situating long descriptive sentences alongside short, impactful ones (*It was hell.*) which creates emphasis. However, some descriptions are vague, which makes the setting and action difficult to comprehend. For example, when talking about the "eye" of the storm, the transitions and details become muddled, and the reader may struggle to understand what is happening.

The use of figurative language needs development in order to be truly successful. Similarly emerging but not established is Pupil A's ability to consistently develop character, although they are able to describe character as per the requirements at WTS. In piece B, the emotional development of the narrator is present, but it is not handled with much subtlety. The sudden shift from a casual tone to heavy themes of grief (for example, remembering the loss of childhood pets) feels rushed and not fully explored.

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

Narrative piece A contains plentiful evidence of dialogue, which is integrated mostly successfully although not punctuated with consistent accuracy. Dialogue conveys the more unempathetic side of Thumbelina's personality ("argh why are you crying its so annoying so can you stop?") and conversely, the caring nature of her mother ("Go through the forest, but make sure to stick to the path, at least be safe my dear ok?" asked Lucy). However, narration is the main driver of events in the piece and, whilst dialogue provides brief insights into aspects of the main characters' personas, it is mostly the third-person narration which moves the action along to its fairly brief conclusion.

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

Pupil A often selects simple grammatical structures and vocabulary that are suited to each piece of writing. For example, piece A includes colloquial speech appropriate to the tone of the piece ("Bye honey be safe!" shouted Lucy) including a contraction (*Oh I'm sorry, I'm... Just feelling realy upset.*). However, at times, choices are less appropriate or developed. For example, in the final paragraph of the piece, there is notable repetition of simple sentence structures (*Then in the corner of her eye, she saw the bear from earlier grining. Then he disapeared into the darkness. Then a miricle happened.*), impacting the pace and success of the conclusion. Pupil A can select language structures that reflect what the writing requires but is not always able to use them accurately to support meaning or provide detail.

There are losses of control in some multiclaue sentences, evidenced in piece B (*It was Lucky my old dog then I realised Thut I was in animal heaven so then will Lucy be here to! Lucy was my childhood dog and we would play day after day month after month year after year.*), piece C (*I remember when he was young and he would be devestated if he died wouldn't you if your princes died?*) and piece D (*Yestoday, I was caught sharing beer and was taken to sargent Millers, I was as cold as ice and my leg frose but as quick as a flash, he shot up from his seat and went to his loker (instead of me...).*). Whilst Pupil A frequently includes some effective phrases (*Whith a gloved hand I pulled the lever*), many sentences are either too short and abrupt, or too long, lacking in appropriate punctuation and difficult to follow, which impacts cohesion and reader engagement. For instance, (*It smelled lik a can of tuna and there were some sort of salt chrystals*) would benefit from restructuring for clarity.

Although lacking formality, the letter to the queen (piece C) demonstrates use of repetition for effect, modal verbs to convey emotions of hope (*he would want... what I would do... can't work*) and emotive language to persuade (*Let alone to see Storm smile again; to see Midnight laugh aigen like she used to*). However, as in other pieces, sentences are simply structured throughout and there exists a misuse of subordinating conjunctions either as sentence openers (*Because Storm can't work...*) and with 'if' used in a run-on sentence (*... he would be devestated if he died...*). Both errors indicate that Pupil A's understanding of some structures is not yet secure.

In the biography (pieces E), the pupil uses some passive and impersonal constructions in support of a more formal register (*Ruby Bradley was born... she was captured by...*). However, transitions between major life events are abrupt, with little elaboration on how Bradley moved from one stage of life to the next. For instance, the leap from being captured by the Japanese to earning 34 medals is sudden, with no explanation of the events in between. The lack of transition sentences or phrases weakens the flow of the writing, as does the simplistic vocabulary.

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

Within the collection, cohesion is noticeably weakened by content which jumps quickly from one point to the next without an appropriate level of detail, expansion or explanation. Pupil A's writing collection evidences the emerging use of devices which build cohesion, but this inclusion is not demonstrated with enough consistency or skill to suggest that writing is truly cohesive.

In the narrative pieces (A and B), for example, Pupil A has used simple but varied sentence openers which help move the story on and provide flow within and across paragraphs, including adverbials of time and place (*A few miles from the village,... One night of prom,... Meanwhile on the other side of town,... Whithout warning,... As I looked through... As I got closer,*). Subordinating conjunctions also support structure and meaning in both pieces (*Everything was perfect, until one day... We are here because of your daughter... craft moon rose as the tattered...The wind was realy strong then, as I went through*). Despite this structure, in both pieces, there are 'holes' in the plot which leave the reader asking more questions than are answered. Generally, the outline of events is comprehensive; however, in piece A, the reader is propelled rather joltingly from the woods where Thumbelina talks with the enigmatic bear, to a castle where her grandmother is struggling to breathe, to an abrupt ending where all appears to be well again. The 'jumpy' plot and occasional lack of clarity around use of pronouns or relative pronouns weakens cohesion. Similarly in piece B, writing around 'animal heaven' lacks detail and context; Pupil A introduces a new element to the story without any additional contextual guidance.

In addition, comma splicing and run-on sentences are evident, which also affect the cohesion. Conjunctions beginning sentences often diminish the desired effect. Lapses in detail, expansion and context weaken overall cohesion across the collection indicating that the pupil is not yet meeting this statement.

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

Verbs tenses vary across the collection. Narratives are mainly written in the simple past tense, although there are errors which suggest that Pupil A is not yet completely secure in their understanding of tense. Errors include confusion between past and present tense and inflected verb endings in piece A (*“why does someone wants you?”... moanded*), and incorrect application of past tense verbs in pieces B (*strew... had took*) and D (*was taken*). Use of the simple past tense in the biography (piece E) is mainly consistent, although again some tense disagreement early on in the piece (*she was a very famous nurse but it leads her down some unexpected paths.*) which suggests that Pupil A does not fulfil this statement.

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

Pupil A makes errors when attempting to use the full range of KS2 punctuation. For example, the collection contains errors in comma splicing, absent capital letters at the start of direct speech (mostly accurate in relation to sentence openers), some missed possessive apostrophes or incorrectly used apostrophes for example, *who’s grandmother*. However, there is some evidence of the wider range of punctuation taught at KS2, and this is sometimes used accurately, for example:

commas to mark fronted adverbials and clauses

- *Once upon a time*, (piece A)
- *A few miles from the village*, (piece A)
- *Then in the corner of her eye, she saw...* (piece A)
- *By the time I was done*, (piece B)
- *Whithout warning*, (piece B)
- *From inside the craft*, (piece B)
- *As I looked through a well used spy glass*, (piece B)
- *As I got closer*, (piece B)
- *Yestoday*, (piece D)
- *With out warning*, (piece D)
- *Later that year*, (piece E)

commas and brackets for parenthesis

- *(who’s grand mother was the queen)* (piece A)
- *(they tasted like marshmallows)* (piece B)
- *(mostly June and July)* (piece F)

ellipses to suggest mystery and build tension

- *the wind intensified...* (piece B)
- *(instead of me...)* (piece D)

semi colons to link clauses independent clauses

- *... turn it to full speed; then let my hybrid freind go.* (piece B)

speech punctuation

- *“Bye honey be safe!” shouted Lucy* (piece A)
- *“Yeah yeah I will” replied Thumbelina.* (piece A)

hyphens

- *dimly-lit* (piece B)

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

There are four words from the year 5/6 spelling list, which are ‘ancient’ and ‘recognised’ (piece B), ‘achieve[ment]’ (piece E) and ‘temperature’ (piece F). The collection does not provide any further evidence to meet this statement.

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

Handwriting is legible and joined across the collection, with occasional errors.

Piece A: a fairytale rewrite

Context: pupils watched 'Little Miss Take' from the Literacy Shed. Following some focused teaching on dialogue, they planned and wrote their own version of a well-known fairy tale. This pupil chose 'Thumbelina'.

Transcription provided for clarity, due to pupil's editing in middle section. Original piece below for reference.

Theumbelina's adventure

Once upon a time, in a far distant land, there was a kingdom called Roses. It was surrounded with busy streets also transparent lakes leading to the crystal clear sea. In the village all you could see for miles was swishy swashy pine trees. A few miles from the village, there was a market full of sweet treats like doughnuts, cupcakes and pancakes. Every year, for prom they moved all the carts and wagons ready for people to arrive.

One night of prom, the queen fell very ill then the Kingdom, fell into fright and dispare. Meanwhile on the other side of town, deep in the woods there was a cottage there lived a young woman and her daughter (who's grand mother was the queen) caulled Thumbelina. Everything was perfect, until one day, when Thumbelina came home she said "why does someone wants you?" "and what do you want?" Lucy (Thumbelina's mum) asked

"We are here because of your daughter she stole the queen's crown!" replied the guard.

"Thumbelina what do you say?" asked Lucy.

"Sorry," moaned Thumbelina.

Then one day Lucy asked Thumbelina to take the basket full of treats (from the market.) "Go through the forest, but make sure to stick to the path, at least be safe my dear ok?" asked Lucy.

"Yes mum," moanded Thumbelina,

"Bye honey be safe!" shouted Lucy

"Yeah yeah I will" replied Thumbelina. And off she went down the path not knowing what she would encounter on the way...

A few miles from the house, Thumbelina was skipping hapily along when sudenly, she spotted a bear sobbing on a fallen dusty tree. "argh why are you crying Its so annoying so can you stop?" shouted Thumbelina.

*

Oh I'm sorry, I'm... Just feelling realy upset. Please can I have one of your treats from the basket?" asked the bear "U gh no what makes you think you can have a treat from my basket?" Then (when she had reached the castle) her eyes filled with terror...

she saw her grandma led on the floor coughing and whessing. Then in the corner of her eye, she saw the bear from earlier grining. Then he disapeared into the darkness. Then a miricle happened. Her grandma got on her feet and lifted Thumbelina into a tight hug. After that they all lived hapily

the end.

*The queen was a nice old lady with loucous curly silver hair. Thick grey glasses and a shiny golden crown sat on her silver hair.

Thumbelina's adventure.

Once upon a time, in a far distant land, there was a Kingdom called Roes. It was surrounded with busy streets and transparent lakes leading to the crystal clear sea. The village all round was for miles was richly swathed with pine trees. A few miles from the village, there was a market full of sweet treats like doughnuts, cupcakes and pancakes. Every year for prom they moved all the carts and wagons ready for people to arrive.

One night of prom, the queen fell very ill and the Kingdom fell into fright and despair. Meanwhile on the other side of town, deep in the woods there was a cottage where ^{lived} a young woman and her daughter, whose grand mother was the queen, called Thumbelina. Everything was perfect, until ^{one} day when Thumbelina came home and said "Whodunnit someone wants you?" Lucy (Thumbelina's mum) asked "What do you want?" Lucy (Thumbelina's mum) said "I don't know I asked."

"We are here because of your daughter she stole the queen's crown," replied the guard.
"Thumbelina what do you say?" asked Lucy.
"Sorry," moaned Thumbelina.

Then one day Lucy asked Thumbelina to take the basket full of treats from the market. To go through the forest, but make sure to stick to the path, at least be safe my dear ok? asked Lucy.

"Yes mum, moaned Thumbelina.

"Be ye honey be safe!" shouted Lucy.

"Yeah yeah I will" replied Thumbelina. A red dot went down the path not knowing what she would encounter on the way...

A few miles from the house, Thumbelina was skipping happily along when suddenly, she spotted a bear sobbing on a tree fallen dusty tree. "Agh, why are you crying, it's so annoying so can you stop?" shouted Thumbelina.

* Q
"Oh, I'm sorry, I'm ... I just feel really upset. Please can I have one of your treats from ^{the} basket?" asked the bear.
"Why go to what what makes you think you can have a treat from my basket?" questioned Thumbelina. Then (when she had reached the castle) her eyes filled with terror...

As he saw her grandma led on the spot coughing and wheezing. Then in the corner of her eye, she saw the bear from earlier growling. Then he disappeared into the darkness. Then a miracle happened. Her grandma got on her feet and lifted Thumbelina into a tight hug. After that they all lived happily ~~THE END~~ the end.

x The queen was a nice old lady with luscious curly grey silver hair, white thick grey glasses and a shiny golden crown sat on her silver hair.

Piece B: a fantasy narrative

Context: pupils watched the silent film 'The Eye of the Storm'. Following some teaching which focused on amplification, pupils wrote a fantasy narrative in the first person.

The eye of the storm

The dimly-lit craft moon rose as the tattered, ancient airship hovered in the sky. I went to look at the map that lay strewn on the table. Then I took some steel twigs and made a circle with them and steered the ship. By the time I was done, the burning, bright sun rose as the birds skittered.

Without warning, the wind increased. I offered three pats to the pegasus unicorn hybrid but lingered on the third pat. Then it ruffled my hand while purring.

From inside the craft, I turned a bottle of ominous green liquid into the furnace, the furnace sparked as it gobbled up the ominous green liquid. Then I took my friend's box and threw it off the ship. (I wanted to get rid of all the memories together so I can't feel any grief.) The weather grew worse, blowing the ship all over the place. It was hell.

As I looked through a well used spy glass, I turned. I heard a neigh from the hybrid, as I went inside the ship to turn it to full speed; then let my hybrid friend go.

With a gloved hand I pulled the lever. Although, it was quiet the engine whined and whirred back to life (the cogs were spinning and churning.) I was there, I headed towards the eye. As I headed towards the eye the wind intensified...

The wind was really strong then, as I went through the eye the wind grew stronger. And so did the emerald green light. It smelled like a can of tuna and there were some sort of salt crystals. I had took a few of them to taste (they tasted like marshmallows) and felt hard as rock. I heard the wind getting stronger But then I saw a golden light behind the eye. What could it be?...

As I got closer, the light became clear it was as shiny as a star. It was a treasure vault! As I went through the treasure vault I heard a familiar voice it was the meowing of kittens. But not any kittens, there was a gold one, an emerald one and a diamond one. I recognised one as Emerald my old newborn cat. But then I heard a puppy cry. I ran with the kittens to the puppy. It was Lucky my old dog then I realised that I was in animal heaven so then will Lucy be here too! Lucy was my childhood dog and we would play day after day month after month year after year. Until we had to put her down. Since then I had never smiled never even brought her back. I scavenged high and low until I heard a familiar voice... it was Lucy.

Piece C: a letter

Context: as part of their history learning around the subject of WW2, pupils were asked to write a letter to a monarch or Prime Minister which focused on a 'human interest' aspect of the war, for example, rationing, missing children who were away at war.

Queen Elisabeth,
London Buckingham Palace

Your Dear Majesty,

I'm so sorry I'm troubling you with this letter. ^{but} I haven't seen my son since last year, I ask for just one day with him. You see his dad's got only a few days left. ^{so} I thought he would want to say goodbye to his dad.

O what I would do to see my boy ^{again!} Let alone to see Storm ^{again} smile like she used to ^{before} ~~before~~ ^{George} George went to war. It has never been the same since. Then we are running out of food because Storm can't work any more and we can't afford his medicine; he's getting worse every day.

And there's no news ^{news} for him. I pray every night for him to make it through this horrible war. It's ^{has} killed thousands of people already. I remember when he was young and he would be devastated if he died wouldn't you if your princess ~~Elisabeth~~ died?.

Your loyal subject, Mrs Calvin

Piece D: a letter

Context: as part of their history learning around the subject of WW2, pupils were asked to write an informal letter from a WW2 soldier to a loved one back home.

Dear mum and gran,

Thank you for my last letter, ^xit really made me forget about how busy my day was and it reminded me of when we would go camping in the summer. And going skiing in the winter and when we would have a nice warm bath before roast and then have apple crumble and shandy cake, ^{also sleep in} and sleeping in a comfy bed instead of a ^{toilet} toilet that smells like tuna.

By now, I'm probably on my toilet, but let me tell you why. Yesterday, I was caught sharing beer and was taken to sergeant Millers in there. I was as cold as ice and my leg froze but as quick as a flash, he shot up from his seat and went to his locker (instead of me...)

Without warning, he ran suddenly towards me, while his squeaky & muddy boots slid on the floor and then he froze. ^{he} Then he whipped like an ice berg and away I'm gone now, ^{so} take care.

Lots of love and love Michell.

Piece E: a biography

Context: after reviewing a range of biographies, pupils researched and wrote a biography on an individual who was famous for actions during WW2.

Ruby Bradley

Early life

Ruby Bradley was born in Spencer West Virginia on December 1907. and her parents were Fred and Bertha and their jobs were farmers and she was a very famous nurse but it leads her down some unexpected paths.

War years

In 1934, Ruby Bradley entered the United States as a surgical nurse. But later she was captured by the Japanese (in 1941) and a little later while she was doing an interview, ~~she interviewed~~ ^{she interviewed} she said "you get out in a hurry, when you have someone behind you with a gun!"

Later that year, she had already earned 34 medals and was a highly decorated nurse (who was a vegetarian); ^{she} was promoted to ~~colonel~~ ^{Colonel} to learn more about nurses (which was an achievement for her).

In 1963 she retired of old age but continued for 17 years (in the field) and later died on 28 May 2002 (aged 94).

Piece F: an information text

Context: as part of a geography unit on 'The Americas', pupils researched one of the States for homework, which they used to plan and write their own text to inform the reader. This pupil's research focused on the state of Texa

Location

America has 50 states altogether, Texas is the second biggest state in America . Alaska is the biggest. Their territory is in the South and has a population of 29,000,000 . Texas is obviously well-known because of its size and population and can you believe that it is three times bigger than the UK !

Features

Although Seen as a giant,pretty,state,it has some dangerous animals,such as :Great White Sharks,Spiders and Snakes. People in Texas enjoy rodeos, where cowboys and cowgirls take part in high adrenaline sports to win prizes!The Texas flag is called the Lone star Flag and it is red, white and blue just like the Stars and Stripes.

Climate

Texas has many different climates, but its normal climate and weather is clear skies and warm temperatures in the summer. The Coldest months are December,January and February. December is the 1st Coldest month, January is the 2d Coldest month and February is the 3rd Coldest month.The Hottest months in Texas are September,August and April including Summer months (mostly June and July). Rainiest months are March and May.

Exercise 2

Pupil C

The pupil can write for a range of purposes

Across the collection, Pupil C demonstrates an understanding of writing for purpose. They can adapt their writing, selecting some language appropriate to the task, and include relevant content. They use some of the characteristic features of the forms of writing chosen to meet their various writing purposes. Pupil C's collection includes a newspaper report (piece A), a biography (piece D) and four narratives. Two of the narrative pieces are based on class texts, namely 'Goodnight Mr Tom' by Michelle Magorian (piece B) and 'The Giant's Necklace' by Michael Morpurgo (piece F). Pieces C and E are inspired by the silent films 'The Piano' and 'Francis' respectively. In piece A, the newspaper report, the writer seeks to inform the reader of significant recent events and offer opinion. The piece includes features typical of newspaper reporting, such as a byline, an image with a caption and quotes from eyewitnesses. An exclamatory headline hooks the reader (*JAPAN ATTACKS!*), and a short 'teaser' opens the piece and is then expanded (*It started at 7:55am. At 7:55am, Japanese fighters planes started to attack the United States Navy.*). The report includes pertinent information about when and where the attack occurred and describes its impact. These events are recorded in the past tense and adverbials and expanded noun phrases provide detail (*The Japanese killed over 2,280 Americans... The attack took place on Pearl Harbour on the Island of Hawaii... practice drill... huge clouds of smoke*). Subordination is also sometimes used to expand and explain (*This happened very early in the morning when the Americans were resting.*).

Some use of the passive form establishes an appropriately formal register (*Over 10,000 homes, buildings and streets were destroyed.*), although lapses in control undermine the overall authority of the report. Eyewitness accounts are informal and recorded as reported and direct speech (*Jan Barland (age 5) was shocked when she announced that there were huge clouds of smoke. ... Tom Barland, age 11, claimed, "It was like a bunch of fire on my feet."*). The writer also uses an informal register when commenting on events and expressing hopes for the future and manages a switch from the past to the present tense in this commentary (*The attack was outrageous! We want...*). The piece concludes with a direct address to the reader expressed as an imperative (*To keep you homes, children and friends' lives safe read on more...*).

The second non-fiction piece in the collection, piece D, is a biography of Malala Yousafzai and its purpose is clearly stated at the start (*In this piece of writing you will be learning about Malala's life...*). The biographical content selected is relevant, with a main focus on the attack on Malala and its impact on her life. It is logically organised under subheadings. The writer manages tenses to distinguish between past and current events (*She grew up in Mingoro (Pakistan). She has two brothers and a father who works as a teacher.*).

While many of the sentences in the biography are simply constructed and short, some multiclausal sentences are used to explain and expand. These include sentences with relative clauses (*Around the time Mala was ten years old, the Taliban were taking over the region where she lived.*). Further detail is provided through the modification of adjectives (*extremely strict*) and through expanded noun phrases (*a happy and peaceful childhood... a speech to the united Nations... children needing to be educated and learn new things*). The piece concludes with a brief reflective author comment (*Anything is possible.*).

The four narratives in the collection evidence Pupil C's ability to adapt their writing to the task. Pieces B and F retell episodes from class texts, 'Goodnight Mr Tom' and 'The Giant's Necklace'. The first reimagines the initial encounter between protagonists Willie and Mr Tom, while piece F is narrated in the first person, rather than the third person of the original. Piece C, 'The Piano', aims to move the audience through a description of loss, and piece E, 'Francis', to thrill the reader through building suspense.

Piece B, the narrative based on 'Goodnight Mr Tom', successfully establishes the context from the start. We learn that Willie is travelling to the countryside for the first time and infer that he will no longer be living with his mother (*Willie was a little upset... Willie was wondering what was in the country-side.*). A reference to the 'billeting officer' identifies Willie as a refugee and locates the piece in wartime.

The narrative is written in the third person and the simple and progressive past (*Tom wached down at willie as he came to the door. He was shaking like a tree losing its leafs.*). Subordinate clauses lend structure (*As the train approached... As Willie was walking... As Tom showed willie inside his house*), and nouns are modified to add detail (*thousands of bruises all over his arms, hands, and legs.*). The reader is given access to the characters' thoughts and feelings (*Willie was wondering... Tom was so shocked*), and brief dialogue, written in the present tense, is used to advance the plot (*"This is your home." Tom said.*). Although the effectiveness of the piece is undermined by some repetition (*Willie was a little... Willie was wondering... Willie hopped off*), Pupil C does successfully communicate young Willie's sorry predicament and Mr Tom's kindly response.

In piece C, a piano evokes memories, transporting the writer back to the past. The piece is narrated in the first person and the present tense, establishing a sense of immediacy which connects the reader closely to the narrator's emotional experiences (*I watch as my love's hands play the perfect harmony with my own... I rush to his aid as he takes his last breath... I am kneeling down waiting from my present... Is that my grandson?*). The passive voice is used to advance the narrative and signal a change in time (*I am transported to Dunkirk... I am teleported back to the present.*).

The memories described in the piece are drawn from a silent film stimulus but captured in Pupil C's own words. These include some effective descriptive phrases (*the perfect harmony... her soft warms lips touching my cheek... The shape of the galloping horse ... the final melody*). Structures are more controlled than in some of the other pieces in the collection (*It has been a while since my fingers touched the keys... I rush to his aid as he takes his last breath and falls into my arms.*), and there is greater cohesion. Sentences are linked through the use of pronouns, synonymous references and deliberate repetition (*I watch as my love's hands play the perfect harmony with my own. I close my eyes and can feel her soft warms lips touching my cheek. As I close my eyes, I watch my love go... That child looks familiar. Is that my grandson?... After he has finished playing with the hobby horse*). The adverbial phrase 'After he has finished' also links the final two paragraphs. The piece concludes with a multiclausal sentence expressing the writer's sense of loss and his hopes for the future (*I hope my grandson stays with me unlike the others who I have cared for.*).

In piece E, 'Francis', in contrast, a high level of repetition and a lack of cohesion between sentences ultimately undermine the effectiveness of this narrative (*As Francis escaped... As Francis walked... She wanted some peace and quiet. So she went on an adventure. well, that is what she thought. But before Francis left the campsite, she wanted to look up at the beautiful majestic stars. After 5 minutes, she was ready to take off then quickly put on her thick heavy boots.*). However, there is sufficient evidence to meet the statement for this standard. The writer's intention is to write a suspense piece, and their choices do serve this purpose. The structure, content and some of the language selections reflect an understanding of how expert writers build suspense, even if that knowledge is not always applied with control.

The story is structured appropriately, the suspense building in stages. Francis initially feels no fear (*She wanted some peace and quiet... she wanted to look up at the beautiful majestic stars*), although an aside to the reader gives advance warning that all may not be well (*well, that is what she thought*). She begins to feel spooked soon after her arrival in the forest (*She didnt know what to do...*) but is lulled into a false sense of security once she reaches the boat (*Francis tricked herself that she imagined it all... Francis lay down and relaxed*). Then terror

takes over (*She froze*), she is unable to flee (*Francis was rowing and rowing but nothing was happening.*) and ultimately succumbs to an unknown fate (*she was never seen again...*).

The piece is a limited third person narrative, told from the main character's point of view. This direct access to Francis' thoughts and feelings intensifies the suspense for the reader, and Pupil C draws on features and phrases typical of the suspense form to describe her experiences (*Francis heard a sudden noise... She felt as though she was being watched... a shiver went down her spine... It was so dark that she could not see a thing – it was pitch-black.*). Shorter sentences are used at moments of peak tension (*She didn't know what to do. She froze in midair. She was as still as statue. Francis had to get out of there.*) and ideas are sometimes expanded in longer multclause sentences (*She was so convinced that it was all in her head, she lowered one of the oars in the water to see if there was anything but crystal blue water... Francis lay down and relaxed but then there was a knock knock.*). Some adverbials, including subordinate clauses, support reader understanding of when and where events take place (*As Francis walked the planks,... When she felt satisfied that she was in the deepest Point,... while she was at it,... all of a sudden*). Expanded noun phrases provide descriptive detail (*blue eyes like the sea... beautiful majestic stars... thick heavy boots.*).

Piece F is a first person retelling of an episode from 'The Giant's Necklace' by Michael Morpurgo. It opens with a vivid description of the narrator's perilous situation designed to hook the reader (*I Instantly gasped for air... I tried to escape but the ocean was swallow me up... "Should I do this?"*). However, this level of excitement is not sustained, as there is no clear explanation of how the narrator surmounts these initial difficulties (*When I had I climbed the tall grey cliff face, I realised I was in front of a cave entrance.*).

The description of the main character's encounter with the two men is better handled, the writer's gradual reveal of the details encouraging the reader to read on (*I could hear hammering... I could hear voices... I was hiding in the shadows... I could not wait anylonger...*). When they finally decide to engage with these two new characters (*"Er hello lad who's this then?" muttered the older man.*), the full extent of the narrator's predicament is explained (*"Would you please help me out of this mine so I can find my family?..."*). The piece ends on a note of drama with a final plea (*...I beg you?..."*).

Overall, the piece is logically sequenced, with some adverbial phrases providing structure (*When I had I climbed the tall grey cliff face,... Immediately*), but its effectiveness is undermined by some lapses in control, repetition and insufficient cohesive links between sentences (*I could hear voices they were older than me. I could hear one was yonger and one was much older what was I going to? I was hiding...*).

The pupil can use paragraphs to organise ideas

Pupil C uses paragraphs to organise content across the collection, with the exception of piece A, the newspaper report. Their organisational choices are usually logical. For example, content is organised into paragraphs topically in some pieces and by location and chronology in others.

In the narrative based on 'Goodnight Mr Tom', piece B, paragraphs are used to organise the events of the story by location and chronology. There are paragraphs describing the train journey; the arrival at Little Weirwold; Tom's first impressions as he catches sight of Willie from his house; and the interaction inside the house.

Piece C, the piano narrative, opens with an introductory paragraph and each of the writer's memories that follow is recalled in a single paragraph. The penultimate paragraph brings the reader and writer back to the present, and the writer's closing thoughts are captured in a concluding paragraph. These last two paragraphs are linked by an adverbial (*After he has finished playing with the hobby horse,*).

In piece D, the biography, content is organised into paragraphs by topic – Malala’s childhood, the attack on her life and her inspiring achievements. The description of the infamous attack is recorded appropriately across two paragraphs, the first supplying context and the second providing detail (*Around the time Mala was ten years old, the Taliban were taking over the region where she lived... One day, Malala was taking a bus home from school*).

Location and chronology inform the paragraphing choices in piece E, Francis, and Piece F, the ‘Giant’s Necklace’ narrative. In piece E, Francis’ departure from the campsite, entry into the woods and arrival at the boat are described in separate paragraphs. The story peaks once Francis is in the boat, and this section is appropriately expanded across three paragraphs. The first of these describes the strange noises under the boat and is followed by a shorter paragraph describing Francis’ response. The break between these two paragraphs perhaps might have been better managed had the first finished at ‘another knock’ (*But then there was another knock. She was confused.*). The events that follow – Francis’ tries to relax, is terrified by the return of the knocks and is unable to escape – are all narrated in a final paragraph, as is her ultimate fate (*she was never seen again...*). This content feels rather rushed and might have been better expanded across two or three paragraphs.

The first part of the final piece in the collection, piece F based on the ‘Giant’s Necklace’, is organised into paragraphs which map the chronology of events. The first paragraph establishes the opening context – the narrator finds themselves in dangerous seas at the foot of a cliff – and the two paragraphs that immediately follow it detail her decision to climb the cliff and her discovery of the cave at the cliff top respectively. There is evidence that Pupil C can reflect on and improve paragraph choices at the editing stage. They have inserted a paragraph mark to separate the discovery of the cave from the description of the noises heard within. The second part of the story is largely narrated through dialogue, including internal dialogue, and the writer begins a new paragraph for each speaker.

The pupil can, in narratives, describe settings and characters

Pupil C describes settings and characters using a variety of techniques to engage the reader. When describing settings, they include details of sights and sounds, make reference to the weather and time of day, and explain the impact of their surroundings on characters. Character descriptions sometimes include details related to physical appearance, and character is also revealed through actions and thoughts. Simple dialogue is sometimes used to explain characters’ preferences and situations.

Piece B describes the arrival of evacuee Willie in the countryside. It opens with a description of a change in the weather, foreshadowing how Willie’s life is about to improve (*As the train approached Little Weirwold, the dark clouds began turning lighter.*). We learn that Willie is feeling ‘upset’, but also curious (*Willie was wondering what was in the country-side.*). The trees he first encounters reflect these mixed feelings, appearing to both tower threateningly over him and welcome him (*many towering trees waving his way*). The anxiety he experiences as he approaches his new home is described using a tree simile (*He was shaking like a tree losing its leaves.*). Similes are also used to express Mr Tom’s observations: Willie is ‘as thin as a skeleton’ and has ‘greasy hair as dirty as mud’. Mr Tom is described as feeling ‘shocked’ by Willie’s appearance, these feelings strengthened by the use of ‘so’ (*Tom was so shocked*), and his subsequent kindness reveal him to be an empathetic character. Inside Tom’s house, small domestic details indicate to the reader that this is a safe place for the boy. Willie is shown to his own room, and he is given his own peg and offered breakfast (*Tom realised that it was 10:30 in the morning and Willie had not had breakfast... “What would you like william?” said Tom*). Willie’s confident response (*“Egg and bacon please!”*) signals that the anxiety displayed on his arrival (*“where am I?”*) is beginning to fade.

Small details are also used to describe the central setting of piece C, a piano, and the other locations featured in this narrative. These are sometimes described through prepositional phrases (*at my piano... around the room... on to the chair next to me*). At the story opening, the narrator sits alone at his instrument (*I sit down at my piano. It has been a while since my fingers touched the keys.*). This triggers memories of the same place at a different time, a time when 'my love's hands play the perfect harmony with my own'. The setting for a less happy memory is 'Dunkirk, where my best friend stands'. They are under attack (*I suddenly feel something heavy fall onto my head.*). This is immediately contrasted by a pleasant childhood memory: a room at Christmas (*It is christmas day and I am kneeling down waiting for my present*). At the end of the piece, the narrator is 'transported' back to the present and back to his seat at the piano where he is joined by his grandson (*he comes running to me and jumps onto the chair next to me.*).

Across the piece we learn through first person narration that the narrator has experienced love, friendship and loss. Those he has cared for – his beloved, his comrade and his grandfather – have left him (*I watch my love go... he takes his last breath and falls into my arms. I finally say goodbye.*). His mixed feelings of loss and hope for the future are captured in the narrator's closing remarks (*We then finish the final melody together. I hope my grandson stays with me unlike the others who I have cared for.*).

The setting for piece E, the Francis narrative, is described in more detail, and the descriptions of the various settings contribute to the suspense. The reader learns from the beginning that it is nighttime, and heroine Francis initially welcomes this (*she wanted to look up at the beautiful majestic stars*). We infer that Francis, '17 at the time with long, black hair and blue eyes like the sea', is plucky, and independent. She wants to 'escape' her family and go on an 'adventure'. However, things change when Francis leaves the safety of the campsite for the forest. The forest is dark, and alive with strange noises and presences (*she felt tall towering tree watching over. Francis heard a sudden noise... It was so dark that she could not see a thing*). She begins to feel afraid (*She felt as though she was being watched... a shiver went down her spine. She didnt know what to do...*), the intensity of her experiences and feelings are expressed through the repeated use of 'so' (*It was so dark... She was so scared... She was so convinced*).

There is little respite from this spooky atmosphere when she reaches the water. The 'broken' planks of the jetty creak, and once she is in the boat and 'in the deepest Point', Francis hears a 'knock'. The sound comes from 'under the boat' and the water beneath it is deep (*she lowered one of the oars in the water to see if there was anything but crystal blue water*). Through direct access to her thoughts, we learn how Francis' bravely attempts to dismiss her fears and calm herself down (*She convinced her self it could be a number of things: a rock or stick that drifted under the boat... She took a deep beath and tried to calm her self down... Francis tricked herself that she imagined it all.*). Her ultimate feelings of terrified helplessness can be inferred from the description of her last desperate actions (*Francis was rowing and rowing but nothing was happening. She realised she was not moving. She Just sat hoping that she would drift to shaw.*).

Piece F, the narrative based on 'The Giant's Necklace', features contrasting settings – the vast ocean below an 'enormous cliff' and a dark, enclosed cave. The story opens as the narrator emerges from a broiling sea to find themselves at the foot of the cliff. The ocean is described through personification and simile (*The stench of the grey ocean poisoned the helpless beach. The vicious water snarled at me like a tiger waiting to attack me... the ocean was swallwong me up like a tornado.*). First person narration details what the main character senses and thinks (*I could taste the relentless salty water. The stench of the grey ocean... I Instantly gasped for air... a shiver went down my spine. I started whispering to my self "Should I do this?"*).

The second part of the story takes place in a cave which is later revealed to be a mine. This setting is described through what the narrator can hear (*I could hear hammering though the darkness... I could [hear] voices*) and through descriptions of their actions (*I was hiding in the shadows... I decided to step out from behind the wall*). Their feelings of fear are made apparent through descriptions of their physical response (*I felt butterflies in my stomach fluttering.*) and behaviour (*I had been hideing for 3 hours.*). The narrator's dilemma is revealed through internal monologue and through dialogue with the two men (*"I want to go home and see my loveing family...."*... *"I took a deep breath "Would you pplease help me out of this mine so I can find my family? I beg you?..."*). We learn from the men's voices that they are different ages (*I could hear one was yonger and one was much older*). Their appearance reveals them to be related (*I recognised that there was something unmistakeably similar - they must be father and son.*) and their words indicate a suspicion of outsiders (*"Er hello lad who's this then?" muttered the older man. "Another one of em travellin' through types I reckon."*).

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

Pupil C demonstrates an understanding of how structural devices can be used to support reader understanding in both non-narrative pieces in this collection. In piece A, the newspaper report, the shocking news from Pearl Harbour is presented in an exclamatory headline using all capital letters (JAPAN ATTACKS!) and is followed by the reporter's details. The report is laid out in columns typical of newspaper layout and includes an image with an explanatory caption (*Some ones home is being bombed*). Chronology is supported by the use of adverbials (*at 7.55 am... very early in the morning*) and subordinating conjunctions (*when*), and the reporter's commentary is interwoven with direct and reported speech followed by a more detailed explanation by the reporter. It concludes with an impassioned demand (*We want...*).

In piece D, sub-headings direct reader attention to the different sections of the biography of Malala Yousafzai (*Malalas childhood... The attack... Becoming an inspiration*) and are underlined for emphasis. Events in Malala's life are organised chronologically and adverbs are again used to support chronology (*Around the time Mala was ten years old... One day,... On her 16th birthday,... In 2020,*).

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

While Pupil C uses a range of KS2 punctuation, they also make errors with basic punctuation which could perhaps have been picked up at the editing stage. For example, in piece F there is a redundant capital (*I Instantly gasped for air.*) and in piece B, capital letters for proper nouns are inconsistently applied (*william... willie*). However, overall, sufficient evidence of accurate punctuation use accumulates across the collection to meet the statement for this standard. This includes:

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

The attack was outrageous! (Piece A)

The attack took place on Pearl Harbour on the Island of Hawaii. (piece A)

"Egg and bacon please!" (piece B)

Is that my grandson? The shape of the galloping horse is familiar too. That's the toy my grandfather gave me! (piece C)

"I want to go home and see my loveing family. But how can I escape? They know I am here!" (piece F)

Over 10,000 homes, buildings and streets were destroyed. (Piece A)

commas for lists

Long, back hair (piece E)

apostrophes for contraction

didn't (piece E)

who's (piece F)

apostrophes to indicate possession

people's... friends' (Piece A)

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

Most words from the year 3/year 4 spelling list and some words from the year 5/year 6 spelling list are spelled correctly, so sufficient evidence accumulates across the collection to meet this statement. Other non-statutory multisyllabic words are also often spelled correctly, including 'unbearable' and 'outrageous' in piece A, and 'vicious' and 'unmistakeably' in piece F. Spelling is corrected during editing, although some errors remain uncorrected. In piece A, the newspaper report, for example 'Japanse' and 'buldings' are corrected, while 'annouced' and 'boms' remain uncorrected. Reflexive pronouns are repeatedly incorrect (*my self... her self*).

Evidence of correctly spelled words from the statutory year 3/year 4 spelling list meets the standard includes

buildings [build]... early... island... thought (piece A)

arrived [arrive]... although (piece B)

remember... breath (piece C)

extremely [extreme]... decided [decide]... continue... strange... possible... learning [learn] (piece D)

imagined [imagine]... heard... minutes... thought (piece E)

Evidence of correctly spelled words from the statutory year 5/year 6 includes: 38

soldiers (piece A)

bruises (piece B)

familiar (piece C)

stomach... immediately... recognised (piece F)

The pupil can write legibly

Pupil C writes legibly, with most letters written at the correct size, orientation and relationship to one another. In some pieces, however, ascending letters are incorrectly sized. The pupil has demonstrated some diagonal and horizontal joins particularly in piece D. Overall, there is sufficient evidence across the collection to meet the handwriting statement for this standard.

Why is the collection not awarded the higher standard?

There is some evidence in this collection to support progress towards the higher standard, such as the range of punctuation used and the consistent use of tenses. However, there is insufficient evidence to support any of the expected statements in full and therefore the collection does not meet the expected standard. The effectiveness of Pupil C's writing is particularly undermined by the lack of control of some more complex sentences, and cohesion between sentences is often poor.

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

While there is evidence that this writer can write for purpose, they are not always able to do so effectively or respond appropriately to their intended audience. For example, in piece A, the newspaper report, the form is not consistently sustained. In parts the text reads more like a narrative than a news report for a specific audience (*The attack took place on Pearl Harbour on*

the Island of Hawaii. This happened very early in the morning when the Americans were resting.). While the name of the newspaper indicates a local readership (*HAWAIIAN EVENING GAZETTE*), awareness of this audience is largely absent. Opportunities to recognise the local connection are missed, apart from a reference to 'you[r] homes, children and friends'... in the final sentence. Lapses in control also undermine the intended authority of the report (*We want Thousands of people's homes and lives to not be in danger, be protected and not not harmed or in danger*).

Lapses, such as poor sequencing of information and redundant information, also impact the authority and effectiveness of the biography, piece D (*One day, Malala was taking a bus home from school on the 9th October 2012.*). A poorly-managed relative clause and or poor research impede the writer's intended meaning (*The Taliban were extremely strict to muslims who demanded the girls to stay at home.*). This piece does reflect some awareness of its audience in the writer's attempts to pass comment on Malala's experiences (*It was awful... Anything is possible.*), but these thoughts are not sufficiently expanded.

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

Pupil C shows awareness of the techniques writers use to describe setting, characters and atmosphere and makes good attempts to employ these. For example, the opening to the narrative based on 'The Giant's Necklace', piece F, includes vivid detail and deploys figurative language. However, this writer's descriptive efforts are often undermined by their developing ability in other areas, including their insecure use of cohesive devices. While the individual sentences in the opening to piece F are powerful, the lack of links between the ideas impacts flow and effect (*As I awoke, I could taste the relentless salty water. The stench of the grey ocean poisoned the helpless beach. The vicious water snarled at me like a tiger waiting to attack me. I Instantly gasped for air.*). Elsewhere in the same piece, the description of the sense of threat in the cave is undermined by the repeated use of 'I' statements in sentence openers (*I realised I was in front of a cave entrance. I wondered what to do Immediately I ran into the cave hoping I could escape the ocean. I could hear hammering though the darkness and wanted try to find my way out. I felt butterflies in my stomach fluttering. I could voices they were older than me. I could hear one was yonger and one was much older what was I going to? I was hiding*).

List-like passages also reduce Pupil C's attempts to build atmosphere in piece E. For example, while the details selected to describe the forest and Francis' feelings are relevant to purpose, the repetition of 'she' reduces the effectiveness of the description (*she felt tall towering tree watching over. Francis heard a sudden noise. She wondered what it could be. She felt as though she was being watched. She heard the noise again; a shiver went down her spine. She didnt know what to do.... She stood there as still as a statue.*). Disjointed ideas in the story opening also impede reader understanding of Francis' motivation and behaviour (*She wanted some peace and quiet. So she went on an adventure. well, that is what she thought. But before Francis left the campsite, she wanted to look up at the beautiful majestic stars. After 5 minutes, she was ready to take off then quickly put on her thick heavy boots.*).

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

There is some evidence that Pupil C is beginning to use dialogue in their narrative writing. In piece F, the narrator's greeting to the two men is appropriately anxious (*"Err. H-H-hello," I whispered, whilst fiddling with my fingers.*). The old man's manner of speech and attitude to strangers are well-captured in his response (*"Er hello lad who's this then?" muttered the older man. "Another one of em travellin' through types I reckon."*). This dialogue is also used to advance the plot; the narrator's request for help finally reveals the full extent of her dilemma to the reader (*"Would you pplease help me out of this mine so I can find my family?"*). However, a writer writing at the expected standard might have used greater interaction between the characters. As written, this interaction reads more like a series of standalone statements than characters engaging in a responsive dialogue.

Piece B also indicates that Pupil C has not yet secured the use of dialogue as an effective narrative device. While Willie's few utterances do successfully convey how his anxiety is beginning to give way to a feeling of greater safety ("*where am I?*"... "*Eggs and bacon please!*"), opportunities to further explore this shift in mood through more detailed dialogue with Tom and through expanded reporting clauses are missed (*said Willie*). 41

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 C uses some appropriate high utility words and topic vocabulary. This includes, for example, the use of 'melody' and 'harmony' in the piano narrative, piece C; 'violence', 'revenge', 'educated' and 'awards' in the Malala biography, piece D; and 'convinced', 'realised' and 'relief' in the suspense narrative, piece E.

However, some imprecise word choices indicate gaps in understanding. In Piece A, the newspaper report, the verbs selected – 'was', 'announced' and 'claimed' – are not appropriate for reporting eyewitness accounts (*Jan Barland (age 5) was shocked when she announced that there were huge clouds of smoke.... Tom Barland, age 11, claimed, "It was like a bunch of fire on my feet."*). Moreover, Pupil C's repertoire is at times limited. For example, trees are 'towering' in both piece B and E, and shivers run down spines in pieces E and F. Elsewhere, vocabulary can feel a little forced, for example in piece F, 'beautiful majestic stars' is overdone and does not contribute to the intended effect.

Pupil C is sometimes able to select language structures that reflect what the writing requires but is not always able to use them accurately to support meaning. This inconsistent control suggests mastery over some structures has not yet been secured. For example, in piece B, the writer's attempts to use 'how much' to explain Mr Tom's shock and to modify 'dirt' are unsuccessful and the verb choice 'had' is imprecise (*Tom was so shocked by how much dirt Willie had. [by how dirty Willie was]*). In other pieces, including pieces B and E, a preponderance of subject led sentences and an overreliance on the subordinating conjunction 'as' indicate that Pupil C is not yet drawing consistently on the wider repertoire of structures included in writing at the expected standard.

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

There is evidence that Pupil C is beginning to use cohesive devices between and within sentences. For example, in piece A, the newspaper report, synonymous references and pronouns are used to avoid repetition and to specify, and subordination is used to link ideas in a sentence (*The attack took place on Pearl Harbour on the Island of Hawaii. This happened very early in the morning when the Americans were resting. They thought it was practice drill. Davis Mayes (radioman on wss Utah) ...*). In the Malala biography, piece D, time adverbials maintain cohesion across the piece (*Around the time ... One day... In 2020*) and references to the shooting links two paragraphs (*Then he shot Malala./Getting shot did not stop Malala*).

However, across the collection as a whole, cohesion is a significant weakness. Links between sentences are often missing, resulting in disjointed or list-like writing. For example, the absence of pronouns in the narrative based on 'Goodnight Mr Tom' reduces the effectiveness of the story opening (*As the train approached Little Weirwold, the dark clouds began turning lighter. Willie was a little upset to arrive at Little Weirwold because he really loved his dear mother. Willie was wondering what was in the country-side. Willie hopped off the train and arrived at Little Weirwold.*). Moreover, the connection between Willie being upset and loving his mother is incomplete, and thus the reason for his upset (his beloved mother's absence) is not communicated.

The fluency of the Francis narrative, piece E, is also impacted by repetition (*She wondered ... She felt ... She heard ... She didn't know ... She stood ...*), and by the limited range of subordinating (*As Francis escaped... As Francis walked... As Francis walked the planks...*) and coordinating conjunctions (*But all of a sudden... But then...*).

In the Malala biography, piece D, missing information means cause and effect are not always linked, so that the reader is left wondering, for example, what action Malala took before becoming famous and winning awards (*Malala only wanted peace; she did not want revenge or violence. Malala's fame spread. She won many awards.*).

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

The simple present and past tenses are generally accurately and appropriately deployed across the collection. The simple and past perfect are also used on a few occasions to distinguish events that happened in the narrative from events that had already happened, including in the narrative based on 'Goodnight Mr Tom', piece B, (*Tom realised that it was 10:30 in the morning and Willie had not had breakfast.*) and progressive forms of both are deployed in 'The Giant's Necklace' narrative, piece F, (*I was hiding... I had been hiding for 3 hours.*). Piece C, the piano narrative, uses the present perfect to contextualise events (*It has been a while*), and piece D, the biography, includes a future form (*In this piece of writing you will be learning about Malala's life and how she lived it.*). A more ambitious attempt to express hopes for the future using the verb 'to want', passive infinitives and the negative is mishandled (*We want Thousands of people's homes and lives to not be in danger, be protected and not not harmed or in danger.*).

Tenses are sometimes substantially corrected at the editing stage (for example, in piece F), suggesting Pupil C's ability to manipulate verb tenses and forms is not yet automatic.

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

Pupil C uses much of the punctuation taught at KS2, including parenthesis and commas to separate clauses and semi-colons, for example, in piece D (*She grew up in Mingoro (pakistan)... On her 16th birthday, Malala gave a speech... Malala only wanted peace; she did not want revenge or violence*). However, their use of this punctuation is not consistently accurate. This inconsistency, together with errors in basic punctuation – capital letters and full stops – prevents the collection from achieving the evidence threshold for this statement (although there is sufficient evidence for the working towards punctuation statement). For example, in this extract from piece F, 'The Giant's Necklace' narrative, sentences are not demarcated, and commas have not been used to demarcate adverbials (*I wondered what to do Immediately I ran into the cave hoping I could escape the ocean.*).

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

The year 5/year 6 words included in this collection are correctly spelled as are some of this writer's more ambitious words, such as 'fiddling', 'attempted', 'types' and 'reckon' in piece F, 'The Giant's necklace'. Other topic vocabulary, however, has not been checked in a dictionary. Examples include 'civillians' in the newspaper report, piece A, and '*guadwated*' in the Malala biography, piece D. While some errors are picked up at the editing stage, missing syllables, implausible choices and patterned errors indicate that this pupil is not yet working at the expected standard for spelling. For example, in piece E ('The Giant's Necklace'), the writer fails to record all the syllables in 'swallowing' (*swallowng*); in piece B, 'Goodnight Mr Tom', 'attic' is spelled 'attich'; and in piece E, 'The Giant's Necklace', 'loveing' and 'hideing' indicate insecurity around the use of the 'ing' suffix.

The pupil can maintain legibility in joined handwriting when writing at

Handwriting across the collection is legible but it is not consistently joined.

Piece A: a newspaper report

Context: after studying the structure and style of newspaper reporting, pupils were tasked to write their own report about the attack on Pearl Harbour.

<h1 style="text-align: center;">HAWAIIAN EVENING GAZETTE</h1>		
<h2 style="font-size: 2em;">JAPAN ATTACKS!</h2>		
<p>reporter</p>		
<p>Sunday 7th December.</p> <p>It started at 7:55am</p> <p>At 7:55am, Japanese ^{Japanese} fighters planes started to attack the United States Navy. The Japanese ^{Japanese} killed over 2,280 Americans and 68 civilians were killed. 109 soldiers ^{soldiers} were wounded, 8 battleships damaged and 5 sank. The attack took place on Pearl Harbour on the Island of Hawaii. This happened very early in the morning when the Americans were resting. They thought it was practice drill. Davis Mayes (radioman on USS Utah) said, "The</p>	<p>Noise was unbearable.</p> <p>Jan Barland (age 5) was shocked when she announced that there were huge clouds of smoke. Over 10,000 homes, buildings and streets were destroyed. The Japanese dropped hundreds of bombs putting many people in danger. Tom Barland, age 11, claimed, "It was like a bunch of fire on my feet." The attack was outrageous! Thousands of people's homes and lives to not be in danger, be protected and not harmed or in danger.</p>	

Piece B: a narrative

Context: following a series of lessons on the features of effective story writing, pupils were asked to write their own stories based on their class book, 'Goodnight Mr Tom' by Michelle Magorian.

As the train approached little Weirwood, the dark clouds began turning lighter. Willie was a little upset to arrive at little Weirwood because he really loved his dear mother. Willie was wondering what was in the ^{Country} Country - side!

Willie hopped off the train and arrived at little Weirwood. As Willie was walking to the house with the billeting officer, many towering trees ^{were} ~~was~~ cawing his way!

~~As Willie was walking to the house with the billeting officer, many towering trees were crashing in his face.~~ For some reason, Willie looked as thin as a ^{skeleton} skeleton. Willie had greasy hair as dirty as mud. Willie had thousands of bruises all over his arms, hands, and legs. Tom cowered down at Willie as he came to the door. He was shaking like a tree losing its leaves.

Willie said, " ^{where} ~~where~~ am I?"

Tom was so shocked by how much dirt Willie had.

As Tom showed Willie inside his house, Willie was still shaking. "This is your home." Tom said. He showed Willie to his room in the attic. As Tom

looked ~~at his~~ at his dirty coat, Tom remembered that Willie needed a peg. "Right William, I am going to put a mark on wall so I know where to put your peg."

Tom realised that it was 10:30 in the ~~the~~ ~~morning~~ ^{morning} and Willie had not had breakfast.

"What would you like William"? said Tom. ~~ok~~

"Egg and bacon please!"

Tom started to prepare Willie ~~breakfast~~ ^{breakfast}.

Piece C: a descriptive narrative

Context: a short, silent film, 'The Piano' was used as a stimulus for this narrative. Pupils were tasked to write in the first person and capture the different moods conveyed in the film.

The piano.

I sit down at my piano. It has been a while since my fingers touched the keys. The memories that come back to me are unbearable but it is time. I start to remember^{remember} all the beautiful times we had....

I watch watch as my love's hands play the perfect harmony with my own. I close my eyes and can feel her soft warm lips touching my cheek. As I close my eyes, I watch my love ~~to~~ go.

I suddenly ~~feel~~ feel something heavy fall onto my head. I am transported to Dunkirk where my best friend stands. I rush to his aid as he takes his last breath and falls into my arms. I finally say goodbye.

It is Christmas day and I am kneeling down waiting for my present as my grandad gives me it. I open it. It is a

hobby horse! I was ~~die~~ love it. After that, I start~~ed~~ to gallop^{gallop} around the room happily. As I watch myself galloping around the room, I am teleported back to the present. That child looks familiar... Is that my grandson? The shape of the galloping horse is familiar too. That's ~~that's~~ the toy my grandfather gave me!

After he has finished playing with the hobby horse, he comes running to me and jumps onto the chair next to me. We then finish the final melody together. I hope my grandson stays with me unlike the others who I have cared for.

Piece D: a biography

Context: pupils studied the characteristics of effective biographies before independently writing a biography of Malala Yousafzai.

In this piece of writing you will be learning about Malala's life and how she lived it.

Malala's childhood

Malala was born on the 12th July 1997. She grew up in Mingora (Pakistan). She has two brothers and a father who works as a teacher. Malala had a happy and peaceful childhood. Malala enjoyed school and looked forward to it.

The attack

Around the time Malala was ten years old, the ~~to~~ Taliban were taking over the region where she lived. It was awful. The Taliban were extremely strict to Muslims who demanded the girls to stay at home.

One day, Malala was taking a bus home from school on the 9th October 2012. Suddenly, a strange man got onto the bus and said "Where is Malala? If you do not tell me I will kill you." Then he shot Malala.

Becoming an inspiration

Getting shot did not stop Malala. On her 16th birthday, Malala gave a speech to the United Nations. In the speech she talked about children ~~in~~ needing to be ^{educated} educated and learn new things. Malala only wanted peace; she did not want revenge or violence. Malala's fame ^{spread spread} spreads! She ~~going~~ won many awards. She won the Nobel Peace Prize in 2014. She also wrote a book, in 2013 called 'I am Malala'. Malala ^{decided} decided to continue to study. In 2020, she graduated from Oxford. Anything is possible.

Piece E: a suspense narrative

Context: pupils studied the ways in which authors build suspense. They were then tasked to write their own suspenseful narratives based on Richard Hickey's animated version of 'Francis', a short story by Dave Eggers.

Francis was 17 at the time with long, black hair and blue eyes like the sea. She wanted some ^{peace} ~~piece~~ and quiet. So she went on an adventure, well, that is what she ^{thought} ~~1~~ But before Francis left the campsite, she wanted to look up at the beautiful ~~maide~~ ^{majestic} ~~mistice~~ stars. After 5 minutes, she was ready to take off, then quickly put on her thick heavy boots.

As Francis escaped the supervision of her family, she went into the quite ^{quiet} forest. As Francis walked closed towards the woods, she felt tall towering tree ~~catching~~ over. Francis heard a sudden noise. She ~~wondered~~ what it could be. She felt as though she was being ~~watched~~. She heard the noise again; a shiver went down her spine. She didn't know what to do....

She stood there as still as a statue.

It was so dark that she could not see a thing - it was pitch-black.

She found her way to the boat. But before she could ^{get} to the boat, Francis ^{realised} realised that she had to get past the creaky ^{broken} broken floor boards. As Francis walked the planks, there was a sudden noise: creeeeeek. She sighed in ^{relief} relief that she was at the boat.

When she felt satisfied that she was in the deepest point, she looked up at the beautiful yellow crystal stars, had a cigarette and while she was at it, she ~~had~~ drew a smiley face on her leg. But all of a sudden she heard a noise. She convinced her self it could be a number of things: a rock or stick that drifted under the boat. But then there was another knock. She was confused.

She took a deep breath and tried to calm her self down. She was so scared that she held on to both sides the boat. Francis tricked herself that she imagined it all. ^{for} 20 minutes, 30 minutes and there was ^{NO} noise. She was so ^{convinced} ~~convinced~~ that it was all in her head, she ^{lowered} ~~lowered~~ one of the oars in the water to see if there was anything but crystal blue water. Francis ~~lay~~ down and relaxed but then there was a knock knock. She didn't know what to do. She froze in midair. She was as still as statue. Francis had to get out of there. Francis was rowing ^{and} about ^{and} rowing but nothing was ^{happening} ~~happening~~. She realised she was not moving. She just sat hoping that she would drift to shore. But she was never seen again...

Piece F: an adventure narrative

Context: after reading 'The Giant's Necklace' by Michael Morpurgo, pupils rewrote an exciting episode from the book, incorporating dialogue into their narratives.

As I awoke, I could taste the relentless salty water. The stench of the grey ocean poisoned the helpless beach. The vicious water snarled at me like a tiger waiting to attack me. I instantly gasped for air.

I tried to escape but the ocean was ^{swallowing} scattering me up like a ^{tornado} tornado. As I ^{attempted} attempted to climb the ^{enormous} enormous cliff, a shiver went down my spine. I started whispering to my self "Should I do this?"

When I had ^{climbed} climbed the tall grey ^{cliff} cliff face, I realised I was in front of a cave entrance. I wondered what to do ^{immediately} immediately. I ran into the cave ^{hoping} hoping I could escape the ocean. // I could hear ^{hammering} hammering through the darkness and ^{wanted} try to find my way out. I felt butterflies in my stomach fluttering.

I could hear voices they were older voices. I ^{could} can hear one ^{is} is younger and one ^{is} is much older. What am ^{is} I going to? I am ^{is} hiding in the shadows waiting for them to vanish....

I was ^{hiding} hiding in the shadows waiting for the people to leave. I did not know how long I would be here. I could not wait any longer. I was ^{had been hiding} hiding for 3 hours.

I decided to step out from behind the wall. "Err. H-Hello," I whispered, whilst fiddling with my fingers.

"Er hello, who's this then?" muttered the older man. "Another one of em travellin' throughs' types I reckon."

I whispered to myself, "I want to go home and see my loving family. But how can I escape? They know I am here!"

I brought myself more to the light. I recognised that there was something unmistakably similar - they must be father and son.

I took ~~my~~ a deep breath "would you please help me out of this mire so I can find my family? I beg you?..."

Exercise 3

Pupil B

The pupil can write for a range of purposes

Across this collection, Pupil B demonstrates awareness of the requirements of a variety of text types. The first three pieces are based on Malorie Blackman's 'Pig Heart Boy.' Piece A, a newspaper article, factually outlines key events of the story, while piece B depicts a heated conversation between Cameron, the young protagonist, and his former friend Marlon. Piece C is a more formal letter from Cameron's father, in which he requests medical support from the experimental and controversial researcher, Dr Bryce. 'Shackleton's Journey' by William Grill is the stimulus text for piece D, which is a first-person narrative recount written by a member of the crew. The text propels the reader straight into the action as the crew of this landmark expedition watch helplessly while their ship, Endurance, sinks. The collection concludes with piece E. This is a lively narrative rewrite, where the pupils were encouraged to use their own style and voice to present a story. The piece is based on the Maya Hero twins myth, wherein the twins must battle the Lords of Death and the gods of the underworld to avenge their father and uncle. Pupil B has adopted a strong and distinctive style in this piece, which reads like a sports commentary and portrays a lively exchange between two speakers who narrate events and hype up the crowd.

The newspaper article describing Cameron Kelsey's unusual situation (piece A) is indicated with multiple headlines: an uppercase newspaper name (*WEEKLY NEWS FOR YOU*), a less emphasised but short, snappy follow up headline (*Young boy pig's heart*) and some further capitalised information which captures the reader's attention by outlining the unusual story. Aside from an effective second person direct address to the reader at the start of the first paragraph (*TODAY'S NEWS FOR YOU!*), writing is in the third person, as appropriate for this text type. Pupil B generally maintains use of the past tense when reporting, with some interjection of the present perfect (*HAS HAD... has occurred*). This creates a sense of immediacy and relevance, whilst connecting past events to the present moment and implying that the story continues to unfold, thereby holding the reader's attention.

Writing attempts to adopt a journalistic style, evidenced through the slightly distorted phrase 'SET A STORM ON THE MEDIA' and a more conventional 'UNKNOWN VIRUS.' Language choices are often technical and relevant to the nature and subject of the story (*VIRUS... facility...transgenic... implanted*), supporting reader understanding. Throughout the piece, Pupil B recounts some - albeit brief - events around Cameron's heart transplant. They include brief details around key points of interest, such as what has happened and when (*transgenic surgery... the 12 of 2019.*), where it happened (*"Private brooklyn Surgery."*) and who is involved. In addition, the writer understands that quotes from those involved are often included in newspaper reports and that these are presented in a separate section instead of being integrated into the piece. As a result, the reader learns that Cameron bravely seized the opportunity to control his own future (*"I'm so tired of not being able to hang out with my friends and I have the power to change that.*). While information could certainly benefit from being further developed and 'fleshed out,' it is clear that Pupil B has written purposefully in this article.

Piece B demonstrates Pupil B's ability to adapt their writing to the narrative form. Writing adopts a clear first-person narrative style from the outset, with use of the adverb 'slowly' to depict Cameron's hesitant movement and the phrase 'all eyes on me,' suggesting a moment of heightened pressure and scrutiny which evokes his discomfort. Whilst maintaining use of the simple past tense, specific phrasing allows the reader to experience the situation as if in real time (*Right there and then I saw him...That's when it happened...he saw me then I saw him.*), increasing the tension of the scene. The piece goes on to combine narration with present tense dialogue to depict a frosty and tense exchange between Cameron and his former friend, Marlon. Particularly evident is Cameron's sense of betrayal, which is clearly represented through language choices and phrasing (*my so called best friend... I barked loudly at him... I was raged... slammed*) which supports the development of characterisation and atmosphere through the description of relationships. It is clear that Pupil B shows an awareness of audience in this piece and writes with feeling in order to express Cameron's heightened emotions.

Although some expressions are slightly misused (*By every inch I moved I went quick than every... I was furious over furious.*), Pupil B demonstrates some understanding of how to craft a narrative which purposefully conveys intense emotions during a pivotal moment of confrontation.

Cameron's father, Michael Kelsey (noted as 'Kensley' by Pupil B), is the author of piece C. In this letter to Dr Bryce, Michael outlines his predicament, his personal research to date and makes a polite request to speak with the doctor. The letter is formatted with an opening salutation (*Dear Dr Bryce*) and valediction (*Yours faithfully*), clearly signifying the purpose of the piece. In addition to the salutation and valediction, Pupil B has shown understanding of how to structure the letter using three paragraphs to explain his reason for writing, suggest why Dr Bryce will be able to help and to make a final powerful appeal. Mr Kelsey uses a formal tone to convey his messages, incorporating polite and respectful expressions (*I am writing to you to inform you... I am kindly requesting*). He also integrates emotive language choices to emphasise the gravity of his son's condition, adding emotional appeal to the letter (*fatally diagnosed... request was declined... urgently needing... as soon as possible.*). The middle paragraph focuses on the research conducted by Dr Bryce. It effectively incorporates subject-specific language (*your unique ability of using transgenics research*) to support the notion that Mr Kelsey is genuine in his interest, adding authenticity to the piece.

By explaining Cameron's inability to do what his peers can do (*due to him not able to do things that his peers do that he mostly desierse*), the writer emphasises the emotional toll of the situation, highlighting Cameron's deservingness and appealing to the doctor's empathy. The letter concludes with a call to action: Mr Kelsey requests urgent contact, showing hope for a response that could potentially save his son.

Similarly emotive are the reactions of the crew in piece D: a brief, sequential narrative recount written in the first person. The writer adopts the role of a senior member of the crew who has some authority. They recognise the need to be reassuring and practical whilst demonstrating through asides their private fears. The reader is propelled into the scene by the simple but impactful sentence (*We watched in fear as The Edurance sunk.*). Narration emphasises the sorrow felt by the crew, supported by language choices (*worst nightmare... just in pain*) and summarised in the short, powerful sentence 'Our home, our ship is gone.'. Past tense narration dominates, with occasional use of the present tense for speech (*"It's gonna be fine..."*... *"how are we going to survive?"*) and for internal monologue, which is mainly in the form of rhetorical questions (*"Are we going to be set free? 'Are we going to remain stuck for ever!?"*) and serves to highlight the helplessness felt by the narrator.

Pupil B's collection concludes with Piece E. The construct and concept of this writing is undoubtedly interesting, although execution sometimes falls short and coherence is affected. Adopting a modern-day sports commentary style, the piece captures the energetic and dramatic atmosphere of the ancient sports game, Pok-ta-Pok as narrated by two commentators – Tom and Jerry. There is a suggestion that the event is narrated from Jerry's viewpoint who shares his sense of jeopardy with the reader (*Boom, I felt the wind of fear in the atmosphere...*). The piece opens with a 'game show' style greeting (*"Hello and welcome ladies and gentlemen..."*) and thereafter, writing mimics the rhythm and style of a live sports broadcast, with the dialogue between two commentators providing 'in the moment' real-time narration. This style creates a sense of immediacy and audience involvement, drawing the reader into the action.

Contracted forms (*it's... let's*) and colloquialisms (*"Wow guys... it's time boys*) demonstrate the informal expectations of a sports commentary and add to the dynamic energy of the event. Additionally, phrases such as 'What a day', 'it's a heck of a crowd' and 'the crowd rawed with exitment' capture the enthusiasm and build anticipation for the game.

The pupil can use paragraphs to organise ideas

Across the collection, Pupil B demonstrates the ability to organise ideas, events and information logically into paragraphs in both fiction and non-fiction writing.

Although simplistic and underdeveloped, piece A is organised into paragraphs which separate the headline overview, the detail of Cameron's surgery and quotations. Each paragraph, although brief, is purposeful, supporting the overall coherence of the piece. Pupil A has clearly adhered to four of the 'five key questions' in this article: paragraph one – capitalised – summarises 'what' and 'why', paragraph two touches on 'where', paragraph three repeats 'what' with a little more detail, followed by paragraph four which briefly outlines 'when'. However, the pre-dominance of sometimes repetitive phrasing reduces complexity and impacts cohesion within paragraphs. For example, repetition of 'this surgery' and 'this' in the middle section, coupled with the absence of cohesive devices such as adverbials or conjunctions.

Paragraphing effectively groups key events from the narrative (piece B). The opening paragraph establishes the dramatic and emotionally charged scene, as the reader gains insight into Cameron's thoughts. His emotional state, a mixture of betrayal, anger and empowerment, is conveyed via internal monologue, and the reader sees Cameron's physical movement change from slow and reticent to fast and strong as his fury increases and short sentences including repetition support Cameron's sense of growing empowerment (*I felt good. I felt free.*). Dialogue between the two characters dominates the middle section, concluding with an impactful final paragraph in which Cameron directly confronts Marlon with his betrayal (*I slammed down the newspaper into his hands. I held back tears.*).

Piece C, the letter, is structured into three distinct paragraphs, each with a purpose that supports cohesion within and across paragraphs. The letter opens succinctly, as Cameron's father - Michael Kelsey - states his reason for writing and the circumstances (*I am writing to you to inform you...*). The middle paragraph focuses on Dr Bryce's research and his potential to help Cameron (*you may be able to cure his Cardiology.*) and the letter concludes with a clear sign off paragraph, signalling what the writer wants to happen.

In the first-person recount of the Endurance shipwreck, piece D, the events of the narrative are organised chronologically in paragraphs. The first conveys the crew watching helplessly as the ship sinks and reflections on the emotional toll that this event will take. The second focuses on the narrator as he begins to contemplate immediate survival, and the third shifts to a new phase of the journey, where the tone shifts from despair to cautious optimism. Pupil B uses some pronouns and adverbial phrases which support cohesion within and across paragraphs (*After being trapped ... in fear ... Inside, however, ... In the early time of April*).

The pupil can, in narratives, describe settings and characters

Pupil B demonstrates the ability to describe settings and characters in order to craft engaging narratives. The pupil immerses the reader into the scene through a combination of description, dialogue and internal monologues.

In piece B, the 'confrontation' scene from 'Pig Heart Boy', Pupil B creates a strong sense of escalating tension in the public forum of the school hall. Written in the first person, Cameron's growing anger and sense of betrayal is cleverly mirrored in his physical movement. He enters the hall 'slowly' while onlookers stare (*all eyes on me*) and Cameron feels exposed and vulnerable. The scene itself feels climactic. His speed is induced through the sight of his former friend, Marlon, and the realisation that with his new heart, he can move faster than before his surgery. This thought empowers Cameron and prompts him into anger-fuelled action (*By every inch I moved I went quick than every.*), although Pupil B has not handled this particular sentence with accuracy or control.

Short sentences juxtaposed with longer more complex ones are impactful (*I felt good. I felt free.*) and Pupil B uses ellipses to further build the tension (*That's when it happened...he saw me then I saw him.*). Fronted adverbials help to set the scene and direct attention (*Right there and then... By [with] every inch I moved*) whilst adverbials give the reader an insight into the actions taking place (*slowly... loudly... as fast as I could*). From this opening paragraph, the public scrutiny of the setting is evident and Pupil B has created reader engagement by exposing various elements of Cameron's thought processes and emotive state.

The middle section of the piece is driven by the dialogue between Cameron and Marlon, which takes the form of a series of short, sharp exchanges, providing the reader with a clear sense of Cameron's feelings of betrayal and Marlon's initial indifference. Emotive phrases convey Cameron's anger (*so called best friend... betrade... I was furious over furious... I held back tears.*) and verb choices mirror his state of mind (*barked... raged... slammed*). Exclamations and capitalisation effectively convey the intensity – and potentially the volume – of the conversation (*"Cameron lower your voice!"... "NO, just no, you let me down!"*) interjected by narration which re-emphasises Cameron's reaction to Marlon (*I was furious over furious, I was raged.*) although again, phrasing is inaccurate here, which affects coherence.

Piece D, a first-person narration of the experiences of Ernest Shackleton's crew, captures the emotional intensity of a seemingly hopeless situation. Descriptive phrases depict the setting around the sinking ship (*We watched the ship break... crashed into bits... there was barely any food supplies or water*) and Pupil B provides insights into the narrator's emotions and the crew's reactions to the tragic scene (*watched in fear... crew cry... worst nightmare... just in pain... panicked*). A sense of the narrator's selflessness and bravery is hinted at, as his thoughts and his words do not align. This suggests he is putting on a brave face to mitigate the concerns of his peers and Captain (*I smiled and said "It's gonna be fine..." (Inside, however, I was panicked.) "What shall we do?"*).

Rhetorical questions highlight the uncertainty of the crew's future (*"how are we going to survive?"... "Are we going to be set free? 'Are we going to remain stuck for ever!?"*). Simple and limited adverbials support cohesion (*After being trapped... In the early time of April*) and Pupil B uses conjunctions to connect ideas, actions and emotions (*as... but... and... however*). The use of 'but' and 'as', helps to create tension by contrasting hope and despair. These simple conjunctions connect the crew's physical circumstances with their emotional responses, allowing the narrative to shift between describing external events, such as the ship sinking, and internal states such as fear, panic and hope.

The back-and-forth verbal exchanges between presenters / commentators, 'Tom' and 'Jerry', create a lively conversational tone in piece E. Lack of narration at the start of the piece affects cohesion, especially for readers unfamiliar with the ancient game of 'Pok-ta-Pok' or the story of the Maya Hero twins. However, the pairs' continuous verbal interactions, eventually interjected with some narration, help to guide the reader through the scene as it moves forward, making it feel like a dynamic event happening in real time.

The reader is propelled into the action via an audience address, evoking the image of a crowd and hooking the reader in (*"Hello and welcome ladies and gentlemen.... "Wow guys it's a heck of a crowd today.*). The 'crowd' is referenced through narration and dialogue which maintains a sense of the busy, exciting setting (*The crowd rawed with exitment... "Okay jerry isn't a great crowd?... crowds faces went up.*). A sense of volume is supported by the verb choice 'rawed' [roared] and the speech-like colloquialisms used by the presenters, including contractions, support the informal nature and excitement of the event (*Wow guys... it's... let's... "Okay I think it's time boys,... "Okay jerry... "Oookay!*).

The commentators' enthusiasm and tone are shown through Pupil B's use of appropriate phrasing, which gives the reader a sense of their characters, whilst setting the scene (*I am pleased to present to you they amazing game... .. "Okay I think it's time boys,... First we have on my left side!... "Okay jerry isn't a great crowd?)* although this is not always handled accurately.

In the second half of the piece, Pupil B incorporates some figurative language which provides insight into the narrator's state of mind prior to beginning the perilous game (*Boom I felt the wind of fear in the atmosphere, I could sense my souls with fear why?*). The narrator's analysis of 'Chac' presents him as a formidable figure who is likely to win, emphasising the high stakes of the game. The piece concludes with the short, ominous sentence 'We have begun.' As the ball 'flew' up to commence play, atmosphere has been successfully built and the reader is left wanting more.

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

In this collection, Pupil B's non-fiction writing demonstrates support of the reader using a small variety of graphic and linguistic devices.

Piece A, the newspaper article, contains a capitalised newspaper name, a less prominent headline and capitalised summary paragraphs outlining the story. Writing is presented in columns alongside a sketch depicting 'the heart'. Quotations are presented within their own underlined subheading of 'Quotes.'

Letter conventions have been accurately followed in piece C, the letter from Michael Kelsey to Dr Bryce. The piece opens with 'Dear Dr Bryce,' and paragraphing provides a clear structure. Each paragraph is purposeful and the opening line states the intention (*I am writing to you to inform you... I have found your advertisement... I am kindly requesting*). Pupil B signs the piece off appropriately 'Yours faithfully,'.

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

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

- **capital letters, full stops, question marks and exclamation marks to demarcate sentences** *TODAY'S NEWS FOR YOU!* (piece A)
- *...until I remembered I could!* (piece B)
- *"NO how could you?"* (piece B)
- *Are we going to be set free?* (piece D)
- *... just WOW!* (piece E)

commas for lists

- Me, shackleton and my crew... (piece D)

apostrophes for contraction

- *"I'm so tired..."* (piece A)
- *"It's gonna be fine."* (piece D)
- *... it's a heck of a crowd* (piece E)
- *... let's get onto the rules* (piece E)
- *... isn't [it] a great crowd?* (piece E)
- *I'll tell you why.* (piece E)

Pupil B is not always able to recognise sentence boundaries accurately and capital letters are not always used for proper nouns. However, this collection presents enough evidence to meet the requirements of the standard.

There is some emerging evidence of the wider range of punctuation taught at key stage 2 (KS2), and this is sometimes used accurately. This includes commas to separate phrases and clauses, ellipses to suggest mystery and build tension, speech punctuation and apostrophes for possession.

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

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

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

- *heart* (piece A)
- *thought... remember[ed]... minute... increase[d]* (piece B)
- *consider[ed]... possible* (piece C)
- *early... question* (piece D)
- *important* (piece E)

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

- *lightning... appreciate* (piece E)

The pupil can write legibly

Handwriting is legible across the collection. Writing is occasionally joined and generally letter size is consistent, although at points in piece A letters become quite small and there are some inconsistencies with the sizing of capital letters ('Shackleton', for example). Spacing between words is appropriate. Piece C, the letter, provides the strongest sample of handwriting which comfortably meets the standard.

Why is the collection not awarded the higher standard?

The collection is not awarded the higher standard because there is insufficient evidence to support the statements which describe the expected standard. Predominantly, writing is oftentimes too underdeveloped to be considered effective. Descriptions in narrative are simplistic and brief and there lacks evidence to suggest that a variety of grammatical structures have been selected to reflect the requirements of the writing, particularly in creating cohesion.

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 provides evidence that the pupil can write for a range of purposes and some elements of writing display elements of the expected standard. For example, the narrative featuring an exchange between Cameron and Marlon (piece B) effectively conveys heightened emotion through vocabulary and dialogue and similarly in the narrative recount (piece D), writing vividly conveys the crew's despair as the ship sinks. However, effectiveness and reader awareness are not consistently evidenced across the collection.

The newspaper article (piece A) is structured appropriately and adopts the third person reporting tone. Because of this, the purpose of the writing is clear. However, the piece is hampered by repetition of phrases such as 'this surgery' and a reliance on simple sentences. Brief quotes are uncontextualised and simplistic, while sparse detail limits the overall effectiveness and falls short of actually reporting the full story of Cameron's transgenic surgery.

In piece B, some long sentences affect continuity of the text and cumbersome sentences affect the flow (*By every inch I moved I went quick than every... I was furious over furious... I slammed down the newspaper*). Piece D shows occasional lapses of control in both phrasing (*In the early time of April the ice moved*) and syntax, where comma splicing affects cohesion. In addition, there is a lack of variation in sentence starters, which again limits effectiveness and flow.

Piece E, the Hero Twins narrative, is cleverly written and effective to a point. The lively dialogue shows an awareness of the needs of a reader/listener engaged in a sports commentary, supported by apt phrases which support engagement (*amazing game... live or give your life game... a heck of a crowd... the one and only*). However, the overuse of dialogue and limited narration means that the piece lacks control and precision, therefore reducing its effectiveness.

Whilst purposeful, the overall effectiveness of each piece is compromised at times by lapses in focus, development and control. These issues collectively indicate that the writing does not meet the expected standard.

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

Each narrative in this collection gives a *sense* of character and setting. In piece B, this is achieved through inner monologue and dialogue where Cameron's initial reticence is portrayed, followed by his empowerment and anger. Dialogue with Marlon expresses the explicit feelings of betrayal, combined with narration which conveys Cameron's emotional state (*barked loudly... furious... raged... slammed... I held back tears*). Setting is briefly conveyed (*the crowd of student just increased by the minute*). In piece D, the setting and atmosphere of dismay is implied through simple descriptions of the sadness felt by Shackleton and his crew (*We watched in fear... hearing my crew cry... worst nightmare... in pain... crashed into bits*) and conversely, the energised atmosphere of the Pok-ta-Pok game is expressed by Tom and Jerry.

However, in all pieces, the descriptions are simple and lack detail, failing to provide a vivid picture for the reader. In place of detailed descriptions which employ a variety of written techniques, pieces require a degree of reading 'between the lines' to discern atmosphere, characterisation and setting.

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

Pupil B demonstrates emerging ability in using dialogue to convey character and advance the action within their narrative pieces. Dialogue is evident all narratives, however it is not yet fully controlled or consistently used across the collection to fully evidence this statement.

The dialogue between Cameron and Marlon (piece B) is strong and conveys elements of both personalities. Cameron's capitalised exclamation (*"MARLON, HOW COULD YOU!"*) expresses his anger and betrayal, whilst Marlon's response (*"Cameron lower your voice!" Marlon said firmly*.) suggests that he is composed, collected and ready to defend his actions. The exchange is interjected with narration to inform the reader of Cameron's thoughts, and subsequent dialogue successfully expresses these thoughts. The boys' broken relationship is clearly portrayed and the reader is left wondering what will happen next.

Dialogue in piece D is limited and less developed. *"It's gonna be fine,"* reveals the narrator's attempt to stay positive despite internal panic, showing leadership of and concern for the crew. Other dialogue, in the form of rhetorical questions, highlights the desperate situation (*"Are we going to remain stuck forever!?"*) but does not advance the plot.

Energetic and enthused exchanges between commentators, 'Tom' and 'Jerry', dominate piece E. This writing has a 'real time' feel to it and as such, dialogue is not overly controlled, nor does it enlighten the reader about character traits. It does, however, convey a sense of the excited atmosphere via references to the crowd and introductions of the competitors ("*Wow guys it's a heck of a crowd today...*"... "*...First we have on my left side!...*" ...). It also pushes the narrative along towards the start of the game ("*Oookay! Tom let us begin ok 1....2.....3.....go!*") and again, invites the reader to find out what happens next.

While it is clear that Pupil B is beginning to use dialogue to convey character and advance the action, both elements are not adequately evidenced consistently or with control in the collection to achieve the expected standard for this statement.

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)

In this collection, Pupil B occasionally selects vocabulary and grammatical structures suited to each piece of writing. For example, they use contractions for dialogue in piece E (*it's... let's... isn't*) and a modal verb in piece C to reflect the uncertainty of Cameron's situation (*may be able to...*). Vocabulary is aptly chosen in the formal letter, piece C (*inform... fatally diagnosed... declined... cardiology*) and across the collection, the pupil has made attempts to adopt an appropriate voice and tone according to the function and target audience of each piece.

However, carefully chosen grammatical choices are not sustained or consistent across the collection. Sentence structures are often fragmented, mispunctuated and lack control. Pupil B attempts to mimic narrative/colloquial phrases in their storytelling but falls short. For example, in piece B (*By every inch I moved I went quick than every.*), piece A (*WHO HAS SET A STORM ON THE MEDIA*) and piece E (*I could sense my souls with fear why?*), showing that they are not always able to manipulate language to successfully convey the intended ideas and information.

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

This collection varies in terms of the range of devices used to build cohesion. Pupil B demonstrates limited and simplistic use of conjunctions (*and... until... then... but*) which extend ideas and highlight contrast. They use fronted adverbials in narratives to contextualise events (*I slowly walked... Right there and then... By every inch... After being trapped...*) and relative clauses to add specific information (*WHO HAS SET A STORM... that betrade me*). Across the collection, writing is simplistic and Pupil B's writing occasionally lacks cohesion within and across paragraphs. For example, in the newspaper article (piece A), repetition (*This surgery*) and a lack of pronouns results in list-like passages which reduce the overall effectiveness of the piece. Combined with simplistic presentation of facts (*This event happend on the 12 of 2019.*), a lack of context around quotations and an abrupt ending, cohesion is reduced.

In addition, sentence boundaries are not consistently recognised, resulting in some long, drawn-out sentences which affect flow and cohesion. For example, piece B (*Right there and then I saw him my so called best friend that betrade me in the way I could never think of.*). A misplaced full stop in piece C affects the fluency and cohesion of Mr Kelsey's request (*I have learnt about you're work and considered that you my be able to cure his Cardiology. If you are able to use your uniqe ability of using transgenics reaserch to help my son.*) which is mirrored in structural errors within pieces D (*After being trapped in pack ice for so long: We watched in fear as The Edurance sunk.*) and E (*First we have on my left side! the lightning ground team*).

There are occasional errors in subject-verb agreement, such as piece B (*All eye on us the crowd of student just increased by the minute.*) and grammatical errors such as those in piece D (*there was barely any food supplies*), suggesting that Pupil B does not yet evidence the structural and grammatical knowledge required to accurately convey the intended meaning and present consistently cohesive writing.

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

This collection presents inaccuracies with tenses, subject-verb agreement and plurals, which have an impact on the cohesion and effectiveness of some pieces, preventing the collection from evidencing the 'expected' statement.

Piece A contains several issues, including the headline where there is an incorrect article (*DUE TO A UNKNOWN VIRUS.*) and misuse of the past tense in the quotation (*he choice to be strong*). In piece B, similar errors in agreement cause confusion and affect cohesion (*By every inch I moved I went quick than every... All eye on us the crowd of student just increased*) requiring the reader to self-correct to make sense. An unusual shift between tenses in the Shackleton narrative (piece D) creates some confusion around the timeline of events. For example, the ship sinking is described in the simple past tense (*We watched in fear as...*) and the sudden shift to the present tense (*Our home, our ship is gone.*) is jolting for the reader. In addition, inflected verbs are notable across the collection, such as 'sunk' in piece D and 'begen'

in piece E. These such weaknesses suggest that further evidence of consistent and correct tense usage is needed to meet the statement for the expected standard.

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

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

commas to separate phrases and clauses

- *I was trying to lighten the mood for my crew, but we were just in pain* (piece D)

ellipses to suggest mystery and build tension

- *That's when it happened...* (piece B)

speech punctuation

- *"I had a choice to live and I took it."* (piece A)
- *"Cameron lower your voice!" Marlon said firmly.* (piece B)
- *"What shall we do?"* (piece D)

apostrophes for possession

- *pig's heart* (piece A)
- *TODAY'S NEWS* (piece A)
- *Everyone's mouth dropped* (piece E)

However, the accuracy and frequency with which a wider range of punctuation is used is inconsistent, preventing Pupil B from achieving the expected standard for this statement.

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

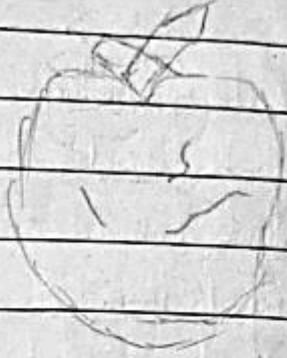
The collection includes two correctly spelt words from the year 5/year 6 spelling list, in piece E (*lightning* and *appreciate*). Evidence from other classroom work would need to be in place to confirm their secure spelling of other words on the list.

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

Handwriting is legible throughout the collection, although varies in size. Letters are often joined but this is inconsistent across the collection,

Piece A: a newspaper article

Context: Pupils shared 'Pig Heart Boy' by Malorie Blackman. Prior learning included understanding the features of a newspaper article in other contexts. Pupils were asked to recreate the events of the story in a newspaper format. **The piece is also transcribed for clarity.**

<h1>WEEKLY NEWS FOR YOU</h1>	
<p>Young boy pig's heart. TODAY'S NEWS FOR YOU: IS ABOUT A 14 YEAR BOY WHO HAS SET A STORM ON THE MEDIA.</p>	
<p>CAMERON KELSEY HAS HAD A PRIVATE SURGERY ON HIS HEART DUE TO A UNKNOWN VIRUS.</p>	<h2>Quotes</h2>
<p>This surgery has occurred at a private surgery facility called "Private brooklyn surgery."</p>	<p>"Cameron is a brave he had a choice to live or die he choice to be strong by living"</p>
<p>This surgery is not a normal one, this surgery was a transgenic surgery which is a animal organs implanted in a humans body.</p>	<p>A quot has been told by a close family friend, Cameron has said to me this quote "I had a choice to live and I took it."</p>
<p>This event happend on the 12 of 2019.</p>	<p>"I'm so tired of not being able to hang out with my friends and I have the power to change that."</p>

Transcription: Pupil B, piece A: a newspaper article

WEEKLY NEWS FOR YOU.

Young boy pig's heart.

TODAY'S NEWS FOR YOU!

IS ABOUT A 14 YEAR BOY

WHO HAS SET A STORM

ON THE MEDIA.

CAMERON KELSEY HAS

HAD A PRIVATE SURGERY

ON HIS HEART DUE TO

A UNKNOWN VIRUS.

This surgery has occurred at a private surgery facility called "Private Brooklyn Surgery."

This surgery is not a normal one, this surgery was a transgenic surgery which is a animal organs implanted in a humans body.

This event happened on the 12 of 2019.

Quotes

"Cameron is brave he had a choice to live or die he choice to be strong by living."

A quote has been told by a close family friend, "Cameron has said to me this quote.

"I had a choice to live and I took it."

"I'm so tired of not being able to hang out with my friends and I have the power to change that.

Piece B: a narrative

Context: pupils shared 'Pig Heart Boy' by Malorie Blackman. They were asked to imagine and record the conversation between the protagonist, Cameron, and his former friend Marlon, after Cameron discovers that Marlon disclosed his secret to the press.

I slowly walked into the hall all eyes on me. Right there and then I saw him my so called best friend that betrayed me in the way I could never think of. I thought in my head I wish I could move faster until I remembered I could! I had a heart. I moved as fast as I could. By every inch I moved I went quicker than ever. I felt good. I felt great. That's when it happened... he saw me then I saw him. It seemed as if the crowd was here for us.

"MARLON, HOW COULD YOU!" I barked loudly at him. He looked around like nothing happened.

"Cameron lower your voice!" Marlon said firmly.

"NO how could you?"

I was furious over furious, I was raged.

"Cam I can explain! Just let me!"

"NO, just no, you let me down!"

All eyes on us the crowd of student just increased by the minute. I slammed down the newspaper into his hands. I held back tears.

Piece C: a letter

Context: as part of their work on Malorie Blackman's 'Pig Heart Boy,' pupils analysed formal letters, focusing on tone and language. Pupils were asked to write a letter in the role of Cameron's father to Dr Bryce, an experimental and controversial medical researcher, requesting his help.

Dear Dr Bryce,

I am writing to you to inform you about my situation. My son Cameron Kelsey has been fatally diagnosed with a virus. He was offered a heart but his request was declined due to another client urgently needing a heart.

I have found your advertisement and decided to contact you about my son. I have learnt about your work and considered that you may be able to cure his Cardiology. If you are able to use your unique ability of using transgenics research to help my son.

I am kindly requesting a contract for my son due to him not able to do things that his peers do that he mostly desire. Please contact me as soon as possible.

Yours faithfully,

Michael Kelsey.

Piece D: a first-person narrative

Context: within their history learning, pupils focused on the Antarctic explorer Ernest Shackleton. They were asked to write a narrative recount in the role of a crew member of his ship, 'Endurance' as it sank.

After being trapped in pack ice for so long: We watched in fear as The Endurance sunk. Constantly hearing my crew cry was my worst nightmare. Our home, our ship is gone. I was trying to lighten the mood for my crew, but we were just in pain. I felt more pain for our leader, Sir Shackleton, he tried his best. I smiled and said "It's gonna be fine!" (Inside, however, I was panicked.) "What shall we do?"

We watched the ship break, it looked like the wooden parts of the ship were being crushed into bits, Looking around ^{there was} barely any good supplies or water "how are we going to survive?"

In the early time of April the ice moved: Me, Shackleton and my crew were very excited for this new journey. "Are we going to be safe?" "Are we going to remain stuck for ever?" "This was just a question for us all." Our clothes were all shabby and torn to bits.

Piece E: a narrative extract

Context: as part of their history unit on Mayan culture, pupils watched a video about the Hero Twins myth, in which the twins undertake various tasks in order to defeat the Lords of Death. The twins are skilled players of the Maya ball game 'Pok-ta-Pok' and in this piece, Pupil B has chosen to focus on this element of the myth in their re-write of the story. The piece has been transcribed for clarity.

"Hello and welcome ladies and gentlemen. I am pleased to present to you they amazing game of Pok-ta-Pok".

"It is indeed a very good day for another live or give your life game".

"Wow guys it's a heck of a crowd today. What a day. Right let's get onto the rules first. The most important rule is you can ONLY use your elbows and hips." "Okay I think it's time boys, let's start the game. First we have on my left side! the lightning ground team". The crowd rawed with exitment and love to the team of lightning.

"Okay jerry isn't a great crowd? handing it over to you jerry."

"Thank you Tom appreciate it, Right on my right hand here we have him self the one and only god of rain chac". Boom I felt the wind of fear in the atmosphere, I could sense my souls with fear why? I'll tell you why. Imaigane you are with a team of friends in a football game then the best person at football was aganaist you.

"Oookay! Tom let us begin ok 1....2....3.....go"! The ball flew up in seconds the crowds faces went up. We have begen.