



## Key stage 2 English writing standardisation exercise 2 commentaries

### Pupil A – working at the expected standard

This collection includes:

- A) a letter written in role
- B) a narrative recount
- C) a balanced argument
- D) a non-chronological report
- E) a descriptive setting
- F) a diary entry

All of the statements for ‘working towards the expected standard’ and ‘working at the expected standard’ are met.

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

Across the collection, the pupil writes effectively for a range of purposes and audiences. In a letter from a mother to her son at the start of the 20th century (piece A), the pupil writes in role to arrange a visit to America. Set in the same historical period, piece B recounts a first meeting between the narrator and an influential suffragette. In piece F, the pupil also writes in role as Anne Boleyn. In piece C, the pupil discusses arguments for and against school uniform and in piece D the pupil presents research information in a report about animals and their habitats. The descriptive setting, piece E, is written in response to a class reading of ‘Cloud Tea Monkeys’ (Mal Peet and Elspeth Graham), a folktale inspired by ancient legends from the Himalayan region.

In piece A, the pupil uses an appropriate greeting and closing for the letter to suggest a close mother-son relationship (*My darling Edward... All my love, Mother*). These use a formal turn of phrase associated with the Edwardian era, which is reinforced with careful language selections throughout the rest of the letter (*I am writing to inform you... How are you my dear?... It is such a tranquil place... I recommend it highly to you... it is truly marvellous*). The writer addresses the reader directly throughout the letter (*Edward, after many days of thinking and wondering*) and includes specific details appropriate to the

historical context to support the purpose and audience (*on a golden tray... I have also been sewing a pillow case... It is embroidered with*).

In piece B, the pupil also selects language to establish the historical context for the reader. This is achieved through formal, sometimes archaic phrasing (*I took my leave from work... grappling with an abundance of posters*) and details that suggest life as it was a century ago (*the cobbly floor... Was she a suffragette?*). A first person voice is maintained throughout and details are included to support the reader's engagement (*The coldness of the night seemed as if it had gripped onto me... I am truly sorry for putting dirty fingerprints*).

When discussing the pros and cons of school uniform (piece C), the pupil uses the first paragraph to introduce the topic and the purpose for the writing (*Uniform is a set of clothing telling people... it would show, identification, belonging and representation... Here are some reasons why we should*). The pupil uses an impersonal style to suggest a neutral, unbiased position (*It is said that... \_\_\_\_\_ Primary school now believe... many people complain that*) and readers are invited to engage with the arguments through a rhetorical question (*should throw school uniform into the past, should we?*) and emotive topics (*it saves quite a lot of money on buying designer clothing... People that can't afford it feel left out*). Within the text, points are supported with evidence such as statistics (*94% of schools, across the UK*), examples (*uniforms are expensive, especially at the start of the year, where they have to buy the whole set*), contrary evidence (*However, supermarkets have now decreased the price*) and quoted opinions from affected individuals (*"Some people, including myself, get irritated in class..." "...As a result, we do not know what we are doing." \_\_\_\_\_ student in Year 6*).

In piece D, the pupil selects language and organises details to suit young readers. Simple information is presented in bite-sized paragraphs (*Camels live in the desert and have amazing characteristics to help them live in their environment*), which the reader can navigate using sub-headings. Photographs, illustrations, jokes and fact-boxes contribute to readers' understanding and add a sense of fun (*Fun Fact! They can store 46 buckets of water in there huge body!*). Language is chosen to excite and engage children (*extraordinary... huge body!... amazing*) with some precise language included to support the informative, scientific purpose of the report (*features... location... environment... 42°C!... store fat... less vegetation... white fur to camouflouge... hollow fur to trap heat... Webbed feet*). Visual imagery and humour appeal to the younger audience and add explanation (*big paws to roam around... Webbed feet to 'fly' in the water... Can I atleast live in England? It's still quite cold there!*).

In piece E, the pupil draws upon the source material (Cloud Tea Monkeys), and selects traditional, domestic details to evoke a sense of time and place (*the rough road was lit with lamps... little dress, which was embroidered with flowers... the mumbles and murmurs of the radio*). In this descriptive piece, the environment and actions of the characters are entwined, and language choices convey an unhurried, routine and contented lifestyle (*Katrina woke up at the crack of dawn to watch the beautiful sun-rise... They laughed and*

*played, which seemed like forever... After the lemony sun rose into the middle of the vivid, blue sky, they arrived at the field).*

Anne Boleyn's diary (piece F), written in role to describe her thoughts and feelings on the eve of her execution, appropriately uses the present tense and the first person (*Tonight is the final night of my life*) and weaves historic details into a fictional recount (*He has beleived the utterly anoying women in court... All he wants is a boy!*) producing an imagined version of the queen's last hours.

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

Settings, characters and atmosphere are described within each of the narrative texts.

The purpose of the descriptive writing in piece E is to convey to the reader the atmosphere and characters of a traditional Himalayan village. Through details about the physical environment (*glassy lake... the cobbly roads... glossy rose bushes... Emerald trees... rich soil*) and references to the senses (*Dawn had casped rays of luminous, golden ribbon... The mist of the morning rose into the cool air... She could also smell the sweet aroma*), the setting is described for the reader and a peaceful atmosphere is achieved. The contented, youthful character of Katrina is established through description (*She wore her little dress, which was embroidered with flowers... her pink scarf around her neck*), her actions (*Katrina woke up at the crack of dawn to watch the beautiful sun-rise... She exited the house with her cup of cocoa in her hands*) and her thoughts (*The view seemed enchanted to her*).

The setting and atmosphere of piece A are established through the formal tone of the letter (*How are you my dear? Pray, you are*) and details that refer to the historical period (*working at the cotton mill... on a golden tray... embroidered with a faint blue thread on the edges... I am boarding Titanic*). These details also support the characterisation of the narrator who, in keeping with the custom of the era, uses formal terms of endearment (*My darling Edward... Oh my Edward... Edward my dear*) and even speaks about her emotions in the third person (*It would hurt your mother's ears to hear that*), suggesting a reserved and formal relationship.

The cold winter's evening setting in piece B is conveyed through noun phrases and carefully selected verbs (*As the darkness of the night stretched over my head... The coldness of the night seemed as if it had gripped onto me... I tightened my small scarf around my neck*). Other details suggest the historic setting (*the cobbly floor... Was she a suffragette?*) and characters (*She held my hands up revealing her white, silky gloves*). Through the first person account, we understand that the narrator is a young, conscientious, working woman (*I took my leave from work... It had been such a long day and my head was filled with questions and confusion... I rapidly rushed over to her; I picked up quite a few of her posters... my fingers were filthy, absolutely disgusting... Embarrassed, I expected the modern woman to give me a dirty look*) who is keen to sound 'amiable' and avoid giving offence. The pupil's choice of names (*Mabel Awkright... Alice*) also support the characterisation of 2 women in the early 20th century.

The setting for piece F is a sparse and hostile prison (*this damp room with only a blanket, a small glass of water and a slice of bread*) in which the condemned has only candlelight and silence for company (*I think silence is listening to silence*). The character, Anne, shows her fear (*My palms and forehead are sweating*), her isolation (*I can even hear the pencil scratching the paper*), her anger and frustration (*stupid people have been saying... And so what if I have?... utterly annoying women in court... How unfair!*) and ultimately her concern for, and devotion to, her daughter Elizabeth (*I pray for her, to be looked after and loved*).

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

In the narrative recount (piece B), dialogue is used to convey character and advance the action.

The unexpectedly kind words of the suffragette (Mabel) to the narrator (Alice), when Alice fears rebuke for her dirty fingerprints, suggests a gap in the status of the 2 women, either through age, class or both and also establishes the suffragette as a warm, dignified individual (*“How kind, my dear. Thank you, you really are a charm!...”*). The potential inequality between the 2 women, as well as Alice’s sincerity is shown through her anxious apology (*“...I am truly sorry for putting dirty fingerprints on some of your papers. I really am”*). Alice’s offer to help to put up the ‘*brilliant posters*’ around town advances the action and connects the 2 characters in a situation that will enable them to ‘*become friends*’.

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

Across the collection, choices of vocabulary and grammatical structures are mostly appropriate to what the writing requires.

In the narrative letter (piece A), the narrator uses verb forms when writing to her son that sound unusually formal and reserved to modern readers (*I am writing to... I have been reading a book... It is such a fabulous book*). Vocabulary choices (*the cotton mill... on a golden tray... I have also been sewing a pillow case*) indicate activity and items from the past, and an idealised description supports the historical tone (*the lemonny sun hangs itself in the clear blue sky, where harmony and happiness lives*). Noun phrases and carefully chosen verbs are used in the description of the village (piece E) to support readers to imagine the setting through references to the senses (*rays of luminous, golden ribbon... were scattered all over the field*).

Multi-clause sentences and fronted adverbials are used to good effect in the narrative recount (piece B) to increase the information available to the reader and provide a detailed, first person recount of a young woman’s day (*As the darkness of the night stretched over my head I took my leave from work... The coldness of the night seemed as if it had gripped onto me, never once letting go... A couple of moments later, she dropped them onto the*

*cobbly floor giving a sigh... Embarrassed, I expected the modern woman to give me a dirty look and walk of*). The pace of the narrative is varied with sentences of different types and lengths. For example, the narrator's urgent question to herself (*Was she a suffragette?*) is followed by repetitive patterning showing excitement in her discovery (*They were the people who were ready to fight, ready to be thrown in prison, ready for anything, just to fight for women's rights*).

In the balanced argument (piece C), impersonal phrases are used to suggest objectivity on the part of the writer and lend authority to arguments (*It is said that... \_\_\_\_\_ Primary school now believe... many people complain... some people accidentally drop... many people have decided*) although this style is not maintained throughout and the pupil misses opportunities to use passive verb forms. The modal 'should' is repeated in the introductory paragraph to catch attention and invite readers to think about the possibilities under discussion (*\_\_\_\_\_ Primary school now believe that we should throw school uniform into the past, should we? Here are some reasons why we should keep or ban*). The pupil uses some precise vocabulary in the text to explain points and support the reader (*identification, belonging and representation... 94% of schools... physical education clothing... decreased the price... designer clothing*) and examples of rhetoric (*throw school uniform into the past*) and word-play (*Leaving 6% to show their "true colours"*) are effective for engaging the reader's interest and leading into the arguments.

The non-chronological report (piece D) uses adjectives and adverbs to modify nouns and create excitement (*extraordinary animals... huge body!... amazing characteristics... long eyelashes... really interesting features... big paws*). Although some of these are repetitive (*large hump... large flat feet... large, sharp teeth... sharp claws*) they are suited to the younger audience. Precise language choices ensure accurate information is given (*because there is less vegetation... white fur to camouflouge... Small bill and flippers... Waterproof feathers and wings*) whilst remaining accessible.

### **The pupil can use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs**

A range of cohesive devices is used to build cohesion within and across paragraphs, throughout the collection.

In the narrative recount (piece B), the opening multi-clause sentence informs the reader that it is evening time and the narrator is leaving work (*As the darkness of the night stretched over my head I took my leave from work*). Further cohesive references to the setting and the weather (*The coldness of the night... As I tightened my small scarf around my neck... the cobbly floor*) and the manual work of the narrator (*my fingers were filthy, absolutely disgusting... muddy fingerprints*) build a context for the reader which is consistent with the mention of suffragettes, posters and the 'purple and green banner'. Pronouns (*I took my leave... gripped onto me... Was she a suffragette?*), determiners (*my head was filled... her posters... her white silky gloves*) and synonymous subject references (*a woman in the distance... the modern woman... Mabel pleasantly asked*) aid cohesion

and prepositional phrases indicate the sequence of events (*I took my leave from work... I saw a woman in the distance... Around town we went*).

Following the introductory paragraph in piece C, arguments are presented to support each side of the debate. Connecting words and phrases expand arguments and show links between sentences. These include contrast (*However, supermarkets have... On the other hand*), comparison (*Similarly*), addition (*Another fact is... Some people can also*) and causation (*This causes them... Therefore, if uniform... Then, we can not focus... As a result*). The non-chronological report (piece D) is a simple, multimodal text. Cohesion is supported through titles and sub-headings which guide the reader to specific verbal information in the text (*Introduction... Features... How do they get food?... Feathery features*). Additionally, the use and repetition of visual devices (fun fact boxes, pictures and dialogue boxes) attempts to provide a cohesive experience across sections of the report. Pronouns ensure that nouns are not overly repeated (*The camel has two... It has a... Also, they have large flat feet*) and the use of adjectives to emphasise exceptional information (*extraordinary... amazing... really interesting*) and exclamatory phrases (*Fun Fact!... Wow! Fact!... They live in the Arctic!*) provide a consistent viewpoint throughout.

### **The pupil can use verb tenses are used consistently and correctly throughout the writing**

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

The simple present tense is used throughout piece A to express facts and opinions (*It is such a tranquil place... I recommend it highly... This one of a kind book is*), hopes (*I hope your job... Pray, you are okay*) and habits (*I keep the abundance... I always read them*). The progressive form is used to express continuous actions (*is definitely not pressurising you... I know you are working*) and the present perfect form expresses actions which, although rooted at an indefinite time in the past, continue into the present (*I have been reading... I have also been sewing... I have decided*). In order to reminisce about old times, the narrator adopts the simple past tense (*Remember when all you asked for was blue blankets*) and to express actions in the future the modal 'will' is used with the present tense (*I will finish it... I will let you fill it... I will send you more detail*).

The narrative (piece B) is recounted in the past tense, moving between simple past for completed actions (*I took my leave... I saw a woman... she dropped them... I rapidly rushed over*), including the passive form (*my head was filled*) and the progressive form for actions that took place over time (*grappling with an abundance of posters*). In order to sequence events in the past, the pupil uses the past perfect tense (*I had left muddy fingerprints*) and for dialogue, the present tense is used (*you really are a charm!... I am truly... You are indeed such a dear*).

The non-fiction writing in the balanced argument (piece C) and the non-chronological report (piece D), uses the present tense. The simple present tense offers a factual tone to frame the discussion in piece C (*uniform is a set of... It is said... Here are some reasons*) and provide accurate information in piece D (*The camel has two long eyelashes... It has a large hump... Smelling is one of the best ways*). The present perfect form in both pieces

(*supermarkets have now decreased... many people have decided... Penguins have never met with*) is used appropriately to explain past events that continue into the present.

Anne Boleyn's diary (piece F) is told in the present tense as the queen narrates thoughts running through her head (*Tonight is the final night... I am alone... It is ever so dark*). The pupil appropriately moves into the present perfect to express past actions with ongoing effect (*Henry has been with ladies... He has believed... he has planned*) including the progressive form for continuous actions (*stupid people have been saying*). As Queen Anne contemplates her fate, 'going to' and 'will' express events in the future (*I am going to die!... King Henry, the VII is going to execute me... How will Elizabeth, my precious pearl, cope*).

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

A range of punctuation is used mostly correctly – for example:

- commas to mark fronted adverbials and clauses
  - *A couple of moments later, she dropped them...* (piece B)
  - *On the other hand, many people...* (piece C)
- commas for parenthesis
  - *I hope your job, working at the cotton mill, is definitely not pressurising you* (piece A)
  - *Some people, including myself, get irritated in class* (piece C)
  - *How will Elizabeth, my precious pearl, cope without me?* (piece F)
- commas to clarify meaning or avoid ambiguity
  - *I apologised, trying to sound amiable* (piece B)
- semi-colons to mark the boundaries between independent clauses
  - *Then my face dropped; my fingers were filthy, absolutely disgusting* (piece B)
  - *Smelling is one of the best ways to find food; they can smell various amounts of food from 20 miles away!* (piece D)
  - *She wore her little dress, which was embroidered with flowers; she wrapped her pink scarf around her neck* (piece E)
- speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas
  - *"How kind, my dear. Thank you, you really are a charm! My name is Mabel, Mabel Awkright and you are?"* (piece B)
- colons to introduce items in a list
  - *they have to buy the whole set: black shoes, pinafores, shirts, jumpers/cardigans, pants, tights and the physical education clothing too* (piece C)

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

Words from the year 5/6 spelling list are correctly spelt (*definitely... recommend... marvellous... recognising ... embarrassed... physical... environment*).

The spelling of more ambitious vocabulary is mostly correct (*pressurising... abundance... complimented... identification... pinafores... irritated... vegetation... luminous*).

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

Handwriting is joined and legible.

## **Why is the collection not awarded the higher standard?**

The collection cannot be awarded 'working at greater depth' because the statements for this standard are not met.

Although the pupil selects a wide range of forms for writing, these do not yet draw sufficiently upon models from reading. Within the letter (piece A), formal phrases and wordy description echo literature from the historic period. However, description of the '*lemonny sun*' and the place '*where harmony and happiness lives*' seems incongruous within the otherwise reserved tone. Likewise, 'The Lost World' book is mentioned enthusiastically but is not linked to the travel experiences of the son or the narrator and so the paragraph is not well integrated within the broader purpose of the letter. Attempts to enrich description with imagery are not consistently plausible, for example in piece A (*I keep the abundance on a golden tray*), or appropriate with the overall context, for example in piece E (*Emerald trees, which was as high as skyscrapers*).

Intriguing details mentioned within the narrative recount (piece B) (*My head was filled with questions and confusion*) and the non-chronological report (piece D) (*It has a large hump to store fat... Also, they have large flat feet to stop it sinking*) do not receive any further explanation. This limited expansion of ideas also indicates that the pupil does not yet draw on models from reading to explore more fully their chosen form.

The pupil is beginning to distinguish between the language of speech and writing through selecting the appropriate register. However, some sentences and selected vocabulary are not used precisely, leading to inconsistencies in the register, for example, in piece B (*the modern woman... a dirty look and walk of... Only if you want... I do hope our strong friendship still builds on*). The third historic narrative (piece F) also contains language choices that are more reflective of modern times (*saying that I have been with boys... so what if I have... utterly annoying women... he absolutely hates me*).

Written pieces adopt different levels of formality to suit their purpose and audience, but this is not always exercised with assured and conscious control. Some sentences within the formally written letter (piece A) for example, omit words (*I am writing to inform you what I*



*have recently up to... Pray, you are okay*) or are grammatically incorrect (*I wish that you are having a rather pleasant time in America*). Vocabulary choices are at times unadventurous (*It is dark blue and light blue... blue blankets... and lots of others... faint blue thread on the edges*) or inappropriate (*okay and happy... I keep the abundance on a golden tray*).

The mainly formal tone of the balanced argument (piece C) is partly achieved through impersonal and generalised statements (*Uniform is a set of clothing... It is said that... many people complain*). However, some would-be general statements become specific through the definite article (*supermarkets have now decreased the price... make the uniform as cheap as... causes them to trash the clothing... because of the cheap material*) and the use of personal pronouns (*you can feel uncomfortable... we can wear the clothes that are*), showing a loss of control.

Grammatically inaccurate sentences also indicate a loss of conscious control over levels of formality. For example, as seen in piece C (*Uniform is a set of clothing telling people, just by showing them your uniform, where you come from... belonging and representation to other schools or clubs... some reasons why we should keep or ban... Not having uniform causes problems of those who can have the most*), piece D (*Polar bears, that have some really interesting features of their bodies*) and piece E (*Emerald trees, which was as high as*).

Punctuation, used more precisely, would enhance meaning or avoid ambiguity. For example, the final paragraph in piece C, which describes penguins, contains useful and detailed information. However, it is written as incomplete prose, resembling notes (*Small bill and flippers means less cold blood, thus less heat loss... Waterproof feathers and wings*). In such instances, bullet points may offer clarity for the reader. In the main, colons are incorrectly used to introduce lists. These follow an incomplete clause in piece D (*they have: big paws to roam around, also to swim, small ears and tail to minimise heat*) and piece E (*She could also smell the sweet aroma of: strawberry pancakes, dark, crispy toast*).

## Pupil B – working at greater depth

This collection includes:

- A) a diary entry
- B) a mystery story
- C) a survival guide
- D) a letter
- E) a set of instructions
- F) a story

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

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

The collection includes effective writing that incorporates a range of purposes, audiences and forms and which draws upon a wide range of influences from reading material.

A lively and engaging monologue, written as a diary entry (piece A), draws upon the pupil’s historical knowledge (*corner of a cramped cage... the registration office... gloomy and shrinking tunnels... that’s what I spent 12 hours doing, pullin an eavy cart*) and knowledge of dialects (*I wo left stood by mi ‘sen... It wo a tall man and e ad a wooden stick*). The strong dialect, represented through non-standard spelling and phrasing, supports vivid characterisation. The humility and stoicism of the narrator wins the hearts of readers (*Exhausted. I’m absolutely exhausted... In the dark. Alone. Petrified... Do I really have to do it all again tomorrow?*). Narrated from the miner’s viewpoint, the pupil has drawn upon a range of influences to imagine a detailed, honest and personal description of one miner’s experience (*scared I’d be shouted at if anyone heard*). Varied sentence structures are often concise, incorporating verbal commentary (*Everyone piled out, and yet again*) and poignant observation (*Worry engulfed me as darkness did too*) and the account brings to the reader’s mind archive interview material.

The short story (piece B), draws upon the pupil’s knowledge of narrative generally and of suspense and mystery stories specifically. By moving between first person (at the start and end of the story) and third person (in the middle), the pupil achieves a complex narrative structure. Not only is this a sad tale of the unexplained collapse of a mine, it is also a ghost story. We learn at the very end that the theatrical narrator who invites us to hear ‘*A horrific, but true story*’, is himself a victim of the events, which he tells us posthumously.

The survival guide to Antarctica (piece C), is adapted for a well-informed reader with a specific interest in the hostile Antarctic environment – an adventurer prepared to take on extreme expeditions. The readers’ intelligence is acknowledged through precise, technical language (*Southern Hemisphere... vast, desolate tundra... Classed as a desert... lacks*

*fresh water and vegetation*) and their courage is flattered through emphasis upon the 'uninhabitable' character of the place, fit for exploration 'by the greatest adventurer'. The pupil draws upon familiarity with information guides and knowledge of the topic to select and organise information carefully to suit an explorer's research and preparation needs. Information is delivered concisely using efficient sentences within well-organised paragraphs (*Katabatic winds and herbies – which reach between 60-100 miles per hour – makes it feel colder... To prevent these problems, explorers must wear many layers*).

In order to write piece D, the pupil draws upon knowledge of the source material to convincingly mimic the distinctive voice of the BFG (*I is the BFG (Big Friendly Giant) and I and my tiny friend Sophie is needing your asiftance*). This adopted style is used skilfully to write a respectful (*Our Spegtacular Queen*), jocular (*Your Majesty, our Monarch, the Ruler of – Er – straight lines*), frank (*we is needing as much help as we is able to obtains*), detailed (*colossal, gro-esque giants is gobbling up childrens, defouring them whole*) and persuasive (*These awful beings is needing to be stopped... I hope you is going to assists us in our plan*) letter to the queen. Playful devices, beloved of Roald Dahl, are used throughout the letter and form a shared joke between the writer and anyone else familiar with the author who has inspired the piece. These include intentional mis-spellings and grammatical idiosyncrasies, which resemble the character of the BFG (*Ingurland... armed fork-ies... key-ate... iso-lollied island... Your Humbug Servant*). Kennings and alliteration provide imagery to enrich description (*the Flesh-Lump Eater, the Bone Crusher, the Child Chewer, the Meat Dripper and the Butcher Boy*). The pupil also draws upon wider reading to organise the letter logically, first explaining the issue (*Ingurland is in dan-ger*) and elaborating upon the problem (*Every nights, colossal, gro-esque giants is gobbling up childrens*) before reassuringly offering a solution (*I is having a plan to defeat these evil, child-munching monsters*) leading to the absurd suggestion of 'securings them in a considerables sized net'. Though the solution is stated in earnest, the reader shares in the underlying joke.

Simple instructions to make a reinforced carrier bag (piece E) are clear and unambiguous, drawing upon knowledge of instruction texts. Beyond this functional knowledge gained from reading similar texts, the pupil also uses techniques that resemble those used within sales literature or promotional videos. By directly addressing the reader (*Have you ever been walking back from the shops and – OH NO – your weak carrier bag has broken?*) and elaborating upon hypothetical scenarios (*Your shopping rolling away from you as you frantically try to pick up your hard-earned, newly bought items*) the purpose of the text is broadened. Customers may be persuaded by exaggerated claims (*you will never have to buy another bag again*) and empathy for their struggles (*Isn't it time you put a stop to this nightmare fiasco?*) to read the instructions and then make a product that they didn't know they needed.

In writing the story (piece F), the pupil demonstrates secure control over the story form as well as broad knowledge of fantasy writing. Drawing closely upon the source material, the story launches into an action scene (*Racing through the dense forest*) and within the first paragraph, details about the setting (*the dense forest of Gnarled Branch... tall trees stood like soldiers... bent twigs reached out like crooked fingers*) including the weather and

season (*snow glistened in the winter sun... His hair billowed in the wind*) combine with character references (*Blaze scanned his surroundings... pain from his heavy backpack... sense of determination... save his sister (Lexi) from the dreaded Ice Sorceress*), to establish this story firmly within the fantasy genre.

Blaze is methodical (*scanned his surroundings*) and determined in his quest to overcome hardship (*The pain from his heavy backpack was almost unbearable*) and rescue his sister. He is ably assisted in this quest through the help of an animal companion (*a small head appeared – it was a fox cub... The cub's hair stood on end*) and magic, which is more or less reliable (*Blaze took out a leaf. It was fiery red and the stem was a bright orange... Had Blaze's magic failed?... Before long, a trail of nature spread across the room*). The story follows Blaze through a series of problems, part-resolutions and further complications. This culminates in the cliff-hanger ending, which suggests that this is not the end of the entire story and that the reader must read on to find out how Blaze, Circe, Star and Lexi will escape their impossible predicament (*Well, Blaze would see Lexi but now he needed someone to save him too*).

Descriptive imagery (*tall trees stood like soldiers with their leaves thrashing violently in the howling wind... bent twigs reached out like crooked fingers... the only darkness that haunted the land – Eval Palace... a pool of shadows... pulsing a blood-red light*) provides the reader with detailed references. A carefully paced narration, which incorporates pauses (*They were close... Darkness. Nothing else could be seen... a silhouette. A person.*), rapid action (*Going as fast as he could, he attached the crampons to his boots and launched the rope up to the nearest balcony*), reflection (*Finally, his plan to save his sister was in action... He didn't have the time but*), flashback (*Ever since Lexi had been captured, Blaze spent most of his time... This happened at the same time every day*) and dilemma (*he was here to save his sister but this girl needed him*) also help to provide variety and support cohesion for the reader.

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

Throughout the collection, the pupil can distinguish between the language of speech and writing, choosing the appropriate register to suit the context.

In the diary account of a miner (piece A), the pupil uses secure knowledge of a spoken dialect to record the narrator's thoughts in his own words (*While I wo lookin' round... He led me to a load of long, gloomy and shrinking tunnels*). The piece deliberately uses spoken, informal, emotive language (*I wo grabbed and shoved... like bein imprisoned... Absolutely rammed*) and non-standard choices (*it wo Deputy... when me shift wo over*) to create a convincing character. The diary form also allows the narrator to share sensitive details without fear of consequence (*It made me feel so alone... I wept silently*). A speech-like register is combined with a written diary form, resulting in an effective recount of one miner's experience.

An informal register is also used for the set of instructions (piece E) as a persuasive device to suggest warmth and empathy towards the reader. The direct address and use of

rhetorical questions make a general set of instructions appear directly relevant to individual readers (*Have you ever been walking back from the shops and – OH NO... Well, my product is the answer to your prayers*). Once the reader's attention is caught, the instructions revert to a more conventional, formal register that uses impersonal phrases (*it is essential*) and imperatives (*Firstly, individually wrap each piece of cardboard... Next, stack the now wrapped pieces of cardboard*) in order to be precise and unambiguous.

A more formal and impersonal tone is struck within the survival guide (piece C) in which the language of speech is absent and formal, written grammar is utilised to convey information reliably and efficiently (*Located near the Southern Hemisphere, Antarctica is bitterly cold... Dehydration, a common problem which adventurers face, is deadly*).

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

Throughout the collection, levels of formality are consciously controlled according to context, audience and purpose. Grammatical structures and vocabulary are manipulated to convey different levels of formality – from the relative informality of the diary entry (piece A) and the linked story (piece B), which use language very close to speech, to the more formal survival guide (piece C), written in a more academic style.

The diary entry (piece A) deliberately uses informal vocabulary and grammatical constructions to support the writer's stylistic intentions, effectively mirroring regional dialect to create an authentic account of working in a coal mine (*I had to get up at 4 to get ready to go down pit... I wo left stood by mi 'sen... He told me I wo a hurrier and e'd come back and get me when me shift wo over*). Contractions and asides are used effectively (*scared I'd be shouted at if anyone heard... well, trying to – the only light was from the registration office*) to establish a conversational style, supported by the use of short sentences and elliptical sentence fragments (*Exhausted. I'm absolutely exhausted... Soon it wo full. Absolutely rammed... Then e left me! In the dark. Alone. Petrified*), with the piece almost resembling a stream of consciousness. The overly informal closing statement (*Chat soon*), whilst inappropriate, does not detract from the piece as a whole.

The opening of the companion piece, a story (piece B), deploys informal vocabulary and grammatical constructions, including contracted forms, second person direct address and ellipsis (*I'm here today to tell you a story. A horrific, but true story... Are you still reading?*) to create a light-hearted, conversational tone and a rapport with the reader. This is mirrored at the end of the story as the narrator moves from telling his story to commenting on it (*So, that's how the story ends. I told you this tale was terrible... But, no-one can see me*). The writer moves confidently between levels of formality as the story is told, using contracted forms and regional dialect within the dialogue to reflect the regional context (*"we're off down pit..." "Ey up, Lewis..."*), and more standard forms for the narration (*A few moments later, Lewis said goodbye to Tom and Chris as they went to their stations and he went to sign in*).

In the survival guide (piece C), subject-specific terminology (*Southern Hemisphere... tundra... Katabatic winds... ice floes... ice shelves... Global warming*) and precise

vocabulary choices (*vegetation... hypothermia... Dehydration... hallucination*) create a knowledgeable and authoritative tone and add weight to the writing. Expanded noun phrases (*vast, desolate tundra... many potentially dangerous problems... lack of clean water sources... sufficient supply of liquids*) support the concise provision of detail. Information is conveyed succinctly through well-managed use of parenthesis (*Dehydration, a common problem which adventurers face, is deadly*). The assured use of fronted adverbials (*Classed as a desert, Antarctica lacks fresh water... Reaching as low as -51°C, the average temperature... To prevent these problems, explorers must*), coupled with the use of the passive, including the impersonal construction 'it', (*Antarctica is only explored by... The cold is caused by... It is caused by*), help to convey the objective voice of an expert in the field.

The letter to the queen (piece D), adopts a level of formality fitting to the character of the BFG. Apt and considered vocabulary choices, written in character (*therefore we is needing as much help as we is able to obtains... I hope you is going to assists us in our plan*), help to sustain the measured and polite tone, with the writer clearly holding the queen in great esteem (*Our Spegtacular Queen... Your Humbug Servant*). Well-controlled multi-clause sentences are used effectively to present information succinctly (*Afters that, I is going to leads the army to Giant Country and, once the giants is dreamings, they is going to swoops down, securing them in a considerables sized net*). The writer's ability to deliberately misspell words for effect demonstrates the writer's ability to manipulate vocabulary and language.

In the set of instructions, (piece E), the pupil moves confidently between an informal style in the introduction and conclusion of the piece and a more formal style when detailing specific instructions for making a 'bag for life'. Sympathising with an everyday gripe, the use of second person direct address and an aside successfully engages the reader (*Have you ever been walking back from the shops and – OH NO – your weak carrier bag has broken?*). In similar fashion, the reader is given an assurance that the issue is now resolved (*Now – hey presto – you are ready to go shopping without the worry that your shopping bag will break*). Ellipsis of expected words at the beginning of sentences adds to the informal tone of the piece (*Your shopping trolley rolling away from you as you frantically try to pick up your hard-earned, newly bought items*). In the introduction, verb forms, including the perfect and progressive and simple present (*has broken... Your shopping rolling away from you... Isn't it time... you will never have to buy*), are manipulated to succinctly summarise the issue under discussion, its solution and the impact this will have in the future. Precise and emotive vocabulary choices are used to persuade the reader of the need to make their own 'bag for life' (*as you frantically try... nightmare fiasco... handy gadget*). More formal and impersonal grammatical constructions and vocabulary choices are used to detail the instructions (*It is essential... so they remain fastened... as stated*), which are concisely and logically structured using adverbials and imperatives (*Firstly, individually wrap... Finally place the contraption*).

The second story in the collection (piece F), confidently reflects the style of the source text. Within sentences, the pupil combines relatively formal grammatical structures, including passives, with imagery and precise vocabulary choices to add substance and depth to the

narrative (*The pain from his heavy backpack on his shoulders was almost unbearable, but this was overtaken by a sense of determination that he would save his sister (Lexi) from the dreaded Ice Sorceress.... In the distance stood the only darkness that haunted the land*). Tension and suspense are built up effectively by the use of repetition and short sentences (*It got louder and louder, faster and faster. Then suddenly, silence. Footsteps*) and by using chains of reference as a new character is slowly revealed (*a pool of shadows... Darkness... gloom... something there... darkness... a silhouette... A person... a girl*). More informal structures, such as contracted forms in dialogue (*“Don’t worry, Lexi. I’m going to save you.”... “My name’s Circe...”... “You’re going to the dungeon!”*) bring a contrasting tone.

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

A range of punctuation is used correctly, for example:

- commas to clarify meaning
  - *Suddenly, I wo grabbed and shoved into a corner of a cramped cage* (piece A)
  - *As it slowly lowered, there wo creaking* (piece A)
  - *A few moments later, Lewis said goodbye to Tom and Chris...* (piece B)
  - *To prevent these problems, explorers must wear many layers* (piece C)
  - *Every nights, colossal, gro-esque giants is gobbling up childrens, defouring them whole* (piece D)
  - *Yet again, you must join them together in the same manner as stated in instruction one* (piece E)
  - *A ball of white fur wriggled inside his hood, then a small head appeared...* (piece F)
  - *Dashing towards the palace, Blaze ran up the bridge* (piece F)
- punctuation to indicate parenthesis
  - *It was the 12<sup>th</sup> June 1976 (one or the hottest summers the men had experienced)...* (piece B)
  - *Dehydration, a common problem which adventurers face, is deadly* (piece C)
  - *I is the BFG (Big Friendly Giant)...* (piece D)
  - *Your Majesty, our Monarch, the Ruler...* (piece D)
  - *Now – hey presto – you are ready to go shopping without the worry that your shopping bag will break* (piece E)
- Colons, semi-colons and dashes to mark the boundary between independent clauses
  - *It wo a tall man and e ad a wooden stick in is hand – it wo Deputy.* (piece A)
  - *Panic and terror rained down: boulders and rocks fell, dust filled the air and people ran to weak safety* (piece B)
  - *Global warming is also making the ice more of a risk; it is melting it* (piece C)

- *But, you needs not fret: I is having a plan to defeat these evil, child-munching monsters* (piece D)
- *Blaze’s mind was racing; he was here to save his sister but this girl needed him* (piece F)
- colons to introduce items in a list
  - *These severe conditions cause many potentially dangerous problems: hypothermia, frost bite, blisters, numbness and even death* (piece C)
- speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas
  - *“I knew this weather wun’t last,” said Tom, feeling disappointed* (piece B)
  - *“It’s alright, men, keep working!” yelled Dan – another worker* (piece B)
  - *“Who’s there?” Blaze called into the blackness.* (piece F)
  - *“I can help you,” began Circe, “I have information on the palace”* (piece F)
  - *“What’s that?” asked Circe, “Is it a – a flower?”* (piece F)
- hyphens to avoid ambiguity
  - *body-parts...* (piece C)
  - *Flesh-Lump Eater...* (piece D)
  - *hard-earned...* (piece E)

When necessary, punctuation is used precisely to enhance meaning and avoid ambiguity. For example, commas are used to avoid miscues in piece A (*I wo freezin, hungry and injured*), piece C (*Located near the Southern Hemisphere, Antarctica is bitterly cold... Extremely dangerous, Antarctica is only explored by the greatest adventurer*) and piece F (*Even though she couldn’t move her body, Circe’s eyes*). Nouns are used in apposition in piece D (*Your Majesty, our Monarch, the Ruler of – Er – straight lines*) and to indicate where relative clauses provide additional, non-essential detail in piece B (*Finally, the lads stepped into the lift, which soon descended*) and piece C (*The cold is caused by the lack of clouds, which makes it easier for the heat to escape*).

The pupil uses commas confidently to control long, multi-clause sentences in piece D (*Afters that, I is going to leads the army to Giant Country and, once the giants is dreamings, they is going to swoops down, securings them in a considerable sized net*) and piece F (*This happened at the same time every day, so, before long, the same routine began, and the protectors marched through the white carpet of snow and disappeared round the corner*). They also work in tandem with colons, semi-colons and dashes to enhance and clarify meaning in piece A (*While I wo lookin’ round (well, trying to – the only light was from the registration office), I wo interrupted by a hand on me shoulder*) and piece F (*Racing through the dense forest of Gnarled Branch, Blaze scanned his surroundings: tall trees stood like soldiers with their leaves thrashing violently in the howling wind, the snow glistened in the winter sun and bent twigs reached out like crooked fingers*).

The use of the semi-colon to mark the boundary between independent clauses is well managed in the survival guide (piece C), where the clause that follows the semi-colon elaborates the information in the clause that precedes it (*Global warming is also making the ice more of a risk; it is melting it*). Colons are used effectively to a similar effect in the



mining story (piece B) (*Panic and terror rained down: boulders and rocks fell, dust filled the air and people ran to weak safety*) and in the letter (piece D) (*But you needs not fret: I is having a plan to defeat these evil, child-munching monsters*).

## Pupil C – working towards the expected standard

This collection includes:

- A) an explanation
- B) a persuasive leaflet
- C) a narrative
- D) a scientific report
- E) a non-chronological report
- F) a story opening

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

### The pupil can write for a range of purposes

Across the collection the pupil writes for a range of purposes. An explanation text (piece A) gives simple facts and information about mountains. Linked to the same curricular topic, piece B encourages holiday-makers to visit the Rocky Mountains to enjoy the wildlife and outdoor activities on offer. In a scientific report, (piece D), the pupil explains categories for sorting and classifying animals and in piece E, the pupil describes the features of one particular (imagined) species. The collection includes two narratives. Piece C is a futuristic detective story in which an iPhone goes missing and piece F is the opening to a second detective story in which Lady Mountjoy's precious jewels are discovered missing.

In writing non-fiction, the pupil selects information and vocabulary that is relevant to the purpose. For example, piece A gives key facts and statistics (*Mountains are generally higher than 600 meters... the tallest Mountain is Mound Kea... Mount Everist is the highest mountain in the world*) and explains concepts which are important to an understanding of the topic (*Mountains are made out of bits of rock and bits of the earth... The melted rock (magma) Pushes its way up under the earth's crust... A mountains system equals a group of mountain rages*). The persuasive leaflet (piece B) includes factual details about the Rocky Mountain region to help explain recreation opportunities (*we have 355 miles of hiking trails... They range From the Flat lakeside strolls to Steep mountain Peek... oppitunity to see 60 Species of mammals, 280 recored number of bird species*). Piece D uses scientific language to try to provide precise information (*invertebrates... gills... body tempeture... Amphibians... warm blooded... metamorphosis*).

In both pieces of writing about mountains (pieces A and B), the pupil supports the purpose of the writing through a growing awareness of the reader. In piece A, the introduction is used to directly address readers through the rhetorical question (*Do you want to know all about mountains?*) and let them know that the poster will tell them '*intresting facts about mountains*'. In this way, although the introduction does not provide an orientation to the topic of mountains, it works with the visual appeal of a poster to arrest readers' attention. After the first paragraph, the tone becomes factual and objective which supports the educational purpose of the piece (*The world's highest mountain is Mount Everist. it is still growing at a rate of about 0.4cm / 6.1cm per year*). Piece B adopts a friendly and informal tone throughout, to support the persuasive intention of the writing. This includes directly

addressing readers about the benefits they can expect (*trails which are Sign Posted for your convenience... Privid advice which are appropriate to different fitness and experience... If you are Paceint, this drive would be good For you*). Imperative verbs are used to inspire action (*book your dream holiday... Climb up the mountains*) and rhetorical questions engage readers (*Would you like to experience the amazing adventures at the Rocky Mountains?*). Emotive language is used to persuade readers to visit the Rocky Mountains (*the amazing adventures... your dream holiday... heaven on earth... beautiful landscape*) and noun phrases give specific details about the landscape (*Flat lakeside strolls... Steep mountain Peek... lowland meadows*).

In both narratives, the pupil attempts to recreate typical detective story tropes. In piece C, detectives drink lattes in their large office, waiting for a phone call that will provide them with a case to solve. They wear coats, hats, carry a briefcase and observe a '*strange looking suspicious man wearing all black with a backpack*'. The detectives retrace the last known sightings of the missing item and search for clues (*Dr Polly found a piece of blond hair and some pair of white cleaning gloves*). Piece F presents the melodramatic opening of another detective story (*She fell to the floor in a Faint and screamed while pressing her hands to her head*). At the start of this story, a wealthy lady of the house is robbed of her jewels shortly before the detective arrives to interview everybody present and solve the case. Both detective stories are told in the third person and are largely narrated in the past tense although errors with tense occur in both pieces (*They were tripping up the stairs to see what had happend and to see lady Mount joy is ok*).

## The pupil can use paragraphs to organise ideas

Across the collection, ideas are organised into paragraphs or sections of text.

In the persuasive leaflet (piece B), the opening paragraph makes a direct appeal to readers, inviting them to experience '*amazing adventures*' and challenging them to act (*What are [you] waiting For?*). Subsequent paragraphs continue the direct communication with readers (*Come and embrace the Feeling of hicking... this drive would be good For you*) but each takes a different aspect of the Rocky Mountains in turn. Paragraphs describe the sub-topics of hiking, the environment and wildlife. Within each paragraph, a series of sentences builds a knowledge of the topic and ideas are connected to support the reader to evaluate information (*But on the bright side you can see paradise... If you are intrested in bats they feed over lakes... so that is were they are most likly to be*).

Pieces D and E use sub-headings to orientate the reader to content that is grouped into paragraphs. Sentences are appropriate to each sub-topic although connections between sentences within paragraphs are not always clear, as in piece D (*They have skills [scales] and gills. They also can not control there body tempeture in the water or outside the water*) and concepts may not be sufficiently explained (*Some babys might not look like there parents because they go throu stages like tagpols go throu the stages called metamorphosis*).

In narrative writing the pupil uses paragraphs to structure a series of events and to support shifts in the narrative through time, place or person. For example, in piece F, the opening

paragraph focuses upon Lady Mountjoy and the events that accompany her discovery of the missing jewels. The second paragraph indicates the response of cook and the butler (*They were tripping up the stairs to see what had happend*) and the third paragraph indicates a further time lapse (*a minute later*) so that the police can arrive on the scene. In piece C, paragraphs indicate changes to the location of the action (*The office was huge it had a massive desk... Dr Polly and Loo loo headed into the flying car*), new speakers or a focus upon characters (*"Finally a case to solve" said Polly... Dr Polly said "could we go and speak to Mr Burn please?"*) and shifts in time (*Finally Dr Polly and Loo loo arrived*).

## **The pupil can, in narratives, describe settings and characters**

Settings and character are described in both narratives.

In piece C, the futuristic world in which the story takes place is described through noun phrases (*bright neon street lights... new flying VIP cars... electric airplanes... the new flying car company*), as is the detectives' office (*a massive desk, a water couch, a high ceiling*). The functional detectives' office is contrasted with the home of Mrs Chante which is a 'mansion' (*it was huge on the outside... I live with 4 maids, 2 butlers*), situated close to 'thousands of designer shops and diamond jewellery shops' on 'Oxford Street'.

Through the use of direct speech and description of their actions, 'Dr Polly' and 'Loo-loo' are portrayed as a double-act, eager to solve crimes (*"Finally a case to solve" said Polly... Dr Polly and loo loo grabbed their coat, hat and briefcase and headed downstairs*) and able to overcome their fears in order to do so (*Dr Polly and loo loo have never been into a flying car that drives itself, at first they were a little bit scared but after a couple minutes later they only had butterflies in their stomach*). In typical detective style, they search for clues (*So Dr Polly and loo loo started looking for clues... "Polly I have found a clue it looks like someone has..."*) and are tenacious to the end (*Polly and Loo loo were not giving up*). Noun phrases are used to describe a potential perpetrator (*there was this strange looking suspicious man wearing all black with a backpack*) and the victim of the crime, 'Mrs Chante', is depicted as a wealthy woman through references to her possessions, staff and household structure (*I live with 4 maids, 2 butlers but no family members*).

In the opening of the second detective story (piece F), the character of Lady Mountjoy discovers her jewels missing. Character names and the variety of upstairs-downstairs roles assigned to characters establish this story in earlier times and suggest a grand house setting with rooms for the family and quarters for the staff. The actions of wealthy proprietors Lady Bella Mountjoy and her brother Gerald, suggest an indulged and sensitive nature (*She fell to the floor in a Faint and sceamed while pressing her hands to her head... Gerald came out of his room half dressed and Shouted... Lady Mount joy had fainted*). In contrast, the maids (Violet and Polly), cook and the butler are loyal domestic staff who are quick to provide assistance and attend to the needs of their employers (*violet came as fast as she could... They were tripping up the stairs to see what had happend... see lady Mount joy is ok*).

## **The pupil can, in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)**

In the explanation about mountains (piece A), headings and subheadings are used to organise the text into sections. The piece begins with an 'Introduction' before signposting different sub-topics. A general heading (*All about mountains*) introduces a bullet-pointed list and draws readers' attention to key general knowledge facts, which are connected only by the broad topic (*Mountains are generally higher than 600 meters... Trees can grow on mountains*). Other headings are specific and indicate information that expands upon particular aspects within the overarching topic of mountains (*Dome Mountains... All about the highest and tallest mountains... Mountain Ranges*).

The scientific report (piece D) also uses headings and sub-headings to guide the reader through the text, presenting information within appropriate sections (*Fish... Amphibians... Reptiles*). A similar approach is taken in the non-chronological report (piece E) in which sub-headings direct readers to relevant information about aspects of a fictional creature, the Liake, or its environment (*Appearance... Habitat*).

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

Across the collection, sentences are demarcated with capital letters and full stops mostly correctly, although there are errors. These include using commas to join independent clauses in piece C (*the flying car arrived at the front door beeping its horn, Dr Polly and loo loo grabbed their coat... Dr Polly and loo loo have never been into a flying car that drives itself, at first they were a little bit scared*) and piece E (*It makes its own den by moving its body by gathering all the sand and stones, it also finds other Predators homes and lives there*). Capital letters are not always used where needed, for example at the start of sentences in piece A (*The world's highest mountain is Mount Everest. it is still growing*), piece B (*What are waiting for? book your dream holiday*) and piece D (*They are air breathing animals. they can not breathe under water.*). Some capital letters are also omitted for proper nouns in pieces C and F (*Lou loo... loo loo... violet*).

Question marks are used correctly to demarcate questions in pieces A, B and C (*Do you want to know all about mountains?... Would you like to experience the amazing adventures at the Rocky Mountains? What are waiting for?... "do you live with any maids, butlers or family members?"... "do you think any of the maids or butlers would have stolen the brand new iPhone?"*) despite some omissions in pieces C and E (*"have any of the maids have blond hair"...* *Did you know that the Liakes body is the biggest snakes body in the world.*).

Commas are used to separate items in a list. For example, within piece B (*You get the opportunity to see 60 Species of mammals, 280 recored number of bird species and lots of different butterflies*), piece C (*Dr Polly and loo loo grabbed their coat, hat and briefcase*) and piece D (*Most animals are invertebrates like crabs, lobster, jellyfish and a starfish... Reptiles are crockodiles, turtles and snakes*).

Where needed, apostrophes for contraction are used mostly correctly (*you'll... don't... can't*).

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

Most words from the statutory year 3/4 spelling list are correctly spelt (*earth... group(s)... experience... different... though... arrive(d)... minute(s)... strange... breathe... learn(ed) Appear(ance)... believe(d)... heard*) although on occasions there are errors (*intrest(ing)... atchully... throu... awser(ed)*).

Some words from the statutory year 5/6 spelling list are correctly spelt (*system... convenience... stomach... bargain(s)*).

### **The pupil can write legibly**

Handwriting is legible.

### **Why is the collection not awarded the higher standard?**

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

In writing for different purposes, the pupil includes material that is relevant to topics but ideas are not necessarily presented in sufficient depth to support the purposes for writing, effectively. In piece A, sections are intended to explain concepts linked to a study of mountains. However, sections are brief, providing the reader with only limited understanding (*Dome Mountains... The melted rock (magma) Pushes its way up under the earth's crust without atchully erupting and when it cools it hardens again.*). Sometimes, information is incomplete or misleading, as in piece D (*Amphibians are frogs, nutes and toeds... Reptiles are crockodiles, turtles and snakes they are also cold blooded*) and at times information is incoherent, as in piece B (*It is like heaven even though it has the dramatic expresion of a long drive*) and piece E (*it is called the Liake because it has a Lions Face and head and a snakes body as they learned more about the animal.*).

The composition of paragraphs does not always effectively support the purpose of the writing. For example, the introductory paragraph in piece D begins with a general statement (*Many animals swing, fly or breathe air. Scientists Classify these animals into different groups*) but ends by talking about specific invertebrates (*crabs, lobstare, jellyfish and a starfish, and these animals live in the water there whole life*). Similarly, the introduction to Piece A, which uses rhetorical questions to support the interactive qualities of a poster (*Do you want to know all about mountains? Well if you do, read on to know more about mountains to make your mind blown*), does not include an introduction to the topic, which reduces the effectiveness of this piece as an instructive text.

Vocabulary choices sometimes indicate that the pupil has not fully considered the purpose of writing and the needs of the audience as, for example, when explaining to tourists that '*it can be annoying*' that animals get in the way (piece B). Writing does not yet indicate that the pupil selects grammatical structures that reflect what the writing requires, doing so mostly appropriately. Sentences are sometimes expanded with conjunctions that lack purpose as in piece A (*Well if you do, read on to know more about mountains to make your mind blown so just keep reading if you want to know more of these interesting facts about mountains*), piece C (*man wearing all black with a backpack but Dr Polly said you can't judge a book by its cover and just walked*) and piece E (*If you see this animal be sure to be atleast one mile away from it because it is known to kill any person or animal with its sharp teeth and the vemon inside*). At other times sentences are incorrectly or awkwardly expressed as in piece A (*they have some of the world's most tallest mountains there*) and piece B (*It may feel like heaven on earth from looking at the beautiful landscape... Rangers will help you Privid advice which are appropriatte to different fitness and experience the travels*).

In narrative writing (pieces C and F), settings and character are simply described but attempts to establish atmosphere are undermined by a literal storytelling style (*There was only one iPhone that was why everybody was rushing to get their ticket to try and win it... lights just invented also there were the new flying VIP cars to skip all the traffic that had just been invented*) and events that are underdeveloped (*The police went and got a detective to solve who stole the jewles. When the detective arrived he interviewed all the people in the house*).

Where dialogue is used it tends to be repetitive as in piece C, (*"do you live with any maids, butlers or family members?" Mrs Chante replied saying "yes I live with 4 maids, 2 butlers but no family members*) or duplicates details within the story (*Dr Polly found a piece of blond hair and some pair of white cleaning gloves. Dr Polly said to Mrs Chante "have any of the maids have blonde hair", she said "yes 2 of the maids have blonde hair..."*) and so does not advance the action. Inconsistent choices also limit the effectiveness of dialogue to support characterisation, for example the colloquial language and informal verb constructions used by Mrs Chante in piece C (*why would they take any of my stuff... just arrived at bargains market... I don't think he will be any longer anyway*) and by Gerald in piece F (*"Whatever is up Bella?"*).

Within non-fiction writing, the pupil uses tenses consistently and correctly to suit the purpose and meaning. However, within narrative writing, frequent errors occur as the pupil switches between past and present tense to narrate events and verb tenses are not, therefore, used consistently and correctly throughout writing. For example, in piece F (*She fell to the floor in a faint and sceamed while pressing her hands to her head. lady Mount joys Jewles have gone... They were tripping up the stairs to see what had happend and to see lady Mount joy is ok while the butler is trying to get up the stairs*) and in piece C (*Dr Polly said "do you think any of the maids or butlers would have stolen the brand new iPhone?" Mrs Chante says "well yes..."*). The inconsistent use of tense within narrative writing reduces cohesion within these pieces. Additionally, where adverbials and subordinate clauses are used to support cohesion, these are not always correctly

punctuated (*As they were flying they could see thousands of designer shops and diamond jewellery shops... Finally Dr Polly and Loo loo arrived at Mrs Chante's Street... unlike fish amphibians have*).

There is little evidence across the collection of the range of punctuation taught at key stage 2. Where more ambitious use is attempted, this is not successful. For example, in piece A (*A mountains system equals a group of mountain rages (is called a mountains system)*). Similarly, there are instances where punctuation is missing or has been omitted, as in piece C (*There was only one iPhone that was why everybody was rushing to get their ticket... The office was huge it had a massive desk*). The use of commas to join independent clauses affects coherence (*Dr Polly and loo loo have never been into a flying car that drives itself, at first they were a little bit scared*). Punctuation for direct speech is not yet secure and is often inaccurate (*"Wow what a world... "Finally a case to solve" said Polly... Mrs Chante replied by saying "yes of cause my door number is 73 on Oxford Street"... Dr Polly said to Mrs Chante "how long do you think he will be", Mrs Chante said "he went there about 20 minutes ago so I don't think he will be any longer anyway"*).

There is limited evidence that the writer can spell words from the year 5/6 spelling list as some words used have been spelt incorrectly and errors in spelling common, uncommon and ambitious vocabulary suggest that a dictionary has not been used to check them (*Privid... coulourful... oppitunity... coverd... layed... babys... pitchures*). Handwriting is mostly joined but lapses suggest that this is not maintained when writing at speed.