



Key stage 2 English writing standardisation exercise commentaries

Pupil A – working at greater depth

This collection includes:

- A) a diary entry
- B) a formal letter
- C) a newspaper report
- D) a postcard
- E) a narrative opening
- F) a children's story

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

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

This collection includes effective writing in a range of forms, for different purposes and audiences, that draws on a variety of sources from the pupil's own reading as models.

A lively and engaging diary entry (piece A), based on reading 'Goodnight Mr Tom', is an account of a child's experience of evacuation during the Second World War, comprising a complete episode, from the child leaving home (*It all began at six-thirty...*) to his arrival with a host family (*They took me up to my attic...*). The form of a letter is used, with a suitable opening (*Dear Diary*) and valediction (*I'll write tomorrow, James*), and some carefully selected details (*steam trains... a small box... chunks of fallen debris... locomotive*) help to create an authentic historical background. The narrator is portrayed as stoically matter-of-fact about his grim home life (*my demonic mother grabbed me...*) and astute in his observations about others (*the quite frankly babyish crowd... couldn't have been more than four or five years of age... Emily wasn't crying now but I suspected that she soon would be*). At the same time, his youth and lack of experience are revealed in the deliberately naïve description of cows and sheep (*a black and white creature... fluffy white creature*).

The piece is written in the first person (*I ran out... I stepped... I fell*) and past tense (*she packed... sat in the seat... the train started*), with assured use of other verb forms, for example the present tense to describe his current situation (*which is where I am now*) and the future form to make comments (*I will remember this day for as long as I live*). Well-selected descriptive details create a vivid impression of the settings (*large expanse of green... little cottages and farmhouses scattered here and there*) and of the characters (*An old man, rather tall with greying hair... evil-looking woman with a foamy-mouthed bulldog... a young woman and her husband (who looked like a soldier...)*). The marked contrast between the narrator's positive descriptions of the landscape and the more negative portrayal of the characters he encounters conveys his mistrust of people effectively. The narrative is enhanced by the use of literary techniques, for example, metaphors (*typhoon of goodbyes... feeling of anxiousness washed over me*) and alliteration (*beetle black carriages... fantasies of future life*) and other language features including lists (*trees, hedges, more black and white creatures, birds... motley assortment of old men, nuns, young couples*).

In the formal letter (piece B), also based on reading 'Goodnight Mr Tom', there is clear appreciation of the appropriate form, with two addresses, a date and a greeting suitable for an unknown audience (*To whom it may concern*). The valediction (*Yours truthfully*) is less appropriate, though convincing for the character of Mr Tom and in keeping with his emotive plea. Persuasive arguments for William not to return to his mother (*...at his home in London, he is neglected, beaten and made to feel sinful*), including some that acknowledge and address an alternative viewpoint (*You may find that others rightly think...*), are successfully marshalled into a confidently structured whole, supported by logically sequenced paragraphs. Ideas within paragraphs are effectively ordered, with clear signposts for the reader (*The first reason... I would also like...*) building up to the final section, which summarises the key argument and leaves the reader with a challenging and emotive question to ponder (*Will you return him to his mother where he will continue in misery, or will you give me permission to keep him in my care?*). A formal style is adopted (*I am writing with regards to... I have drawn this conclusion*), supported by impersonal constructions (*there is an absence of literary ability... it is for the best*), combined with emotive language (*bruises... beatings... whipping... abused... neglected... misery*) and a graphic simile (*his ribs protrude from his chest like mountains*) designed to shock the reader. First person is used to express the writer's views (*I am writing... I would also like...*), alongside direct address (*bring to your attention... You may find*) and rhetorical questions (*...or would you intervene?... absence of literary ability?*) to emphasise points and engage the reader.

An appropriate form for the newspaper report (piece C), which draws on the study of 'Windrush Child', reflects the pupil's reading and understanding of similar media pieces. With a suitable punning headline (*WIND-RUSHING TO BRITAIN'S AID?*) and captioned image (*The stern of HMT Empire Windrush...*), the piece opens with a paragraph that sums up the main details of the event (*Yesterday, HMT Empire Windrush...*). Organised into paragraphs, the report goes on to give more detail about

Windrush, including relevant facts (*the former German troopship... The vessel, known as N. V Monterosa...*) and figures (*£28 passage... 800 Caribbean men...*), with additional information about people presented in apposition for succinctness (*Edward Casey, 53, a British shopkeeper, remarked...*). The piece also includes comments from those involved, conveyed through direct speech as quotations (*Sam King, an ex-RAF serviceman was approached and stated, "The food was..."*) and through indirect speech (*John Hazel, 21, a boxer, revealed that...*). A more immediate description of the passengers' arrival (*The anchor dropped and the gangway put down*), using alliteration (*the air was buzzing with excitement and expectation*) is juxtaposed with the elevated style explaining their aspirations (*to not only rebuild the centre of the British Empire, but also to restart and rebuild their lives*) and contrasts with the racist and shocking remark from the British shopkeeper (*"These Blacks are going to steal..."*) and the editorial comment at the end in the form of a rhetorical question (*The question is, will these ambitious West Indians be accepted in British society?*).

The postcard (piece D), is also based on reading 'Windrush Child', and includes convincing details of the writer's experience of being in England (*the closest patch of grass to play football on is really far... The cars are really fancy*), contrasting his expectations (*paved with gold... much better than Jamaica*) with the reality (*everything is cold and grey and sad*) and including his reactions (*Imagine my disappointment... I feel totally scammed!*). Written in the first person (*I am writing... I get here... I tell you*), there is frequent use of direct address to the reader (*You won't believe... It's not all bad though, Bob*) and commands (*Imagine... Don't...*) to create a personal tone. An informal style is adopted throughout, with colloquial expressions (*rolling in money... kid you not... after a good kick around*) and contractions (*won't... Don't... It's*) used appropriately for the text type. There is humour in the writer's reaction to English food (*straight on the return boat to Jamaica the moment my tongue made contact with English sausages*) and a poignancy in the contrast between his swaggering pride in himself (*my roguish good looks*) and the reactions of others (*my skin colour was frightening their children*), highlighting the racist attitudes with which he was faced.

The narrative opening (piece E) draws on the pupil's reading of novel openings and an appreciation of the action/adventure and spy thriller genres. A dramatic first sentence introduces the main character (*Ash Silverthorne, son of a prodigious inventor and an equally prodigious explorer*), sets the scene (*The darkness of night enveloped London... over the M25*) and takes the reader immediately into exciting action (*piloted his mother's airship... sharp burst of gunfire*). The exhilarating skirmish continues as the protagonist tries to avoid the attack (*attempting to throw off his assailant*) and escapes from the airship (*slipped on a parachute*), with a careful choice of verbs (*throw off... pierced... wrenched... hacked... lashed*) creating dramatic impact. Ash's landing place (*a beautifully manicured garden*) and the person he encounters there, cleverly introduced by voice only (*"Are you alright, dearie?" inquired a voice...*), contrast with the preceding fast-paced action. Hints that the old lady is not what she seems, with a voice that is too good to be true (*smooth and warm*) and a suspicious knowledge of his name (*"Here you*

go, my darling Ash,”), foreshadow later events. Familiar tropes of the spy thriller genre (*sharp burst of gunfire... multiple harpoon hooks... a button on the wall... steel shutters...*) and well-chosen, precise details (*put the airship on full thrust... beautifully manicured garden... dainty little tray... porcelain mug and teapot... the Maserati keys... crunched across the gravel*) give authenticity to the narrative. Character is created through carefully selected detail (*elderly lady of about 70 years, clad in a silk dressing gown... Cackling with glee*) and dialogue (“...I’ll make you a steaming mug of tea”) which is also used to advance the action. Similes (*as difficult as shaking off a particularly resilient wart... hacked at Ash’s cheeks like knives... voice that was smooth and warm like a glass of hot chocolate...*) and ironic comments (“My sincerest apologies,”... “Imagine that,” he thought, “Two attempts in one night to kill me!”) add to the entertaining impact. There is a cliffhanger ending, suggesting that although Ash has escaped for now, he will face further perils in the future (*safe at last – or so he thought*), which makes this a very effective narrative opening.

The short story (piece F) is written for children and shows understanding of the absurdity and fun often displayed in books for this audience. The use of real locations (*swept into a London bus... to the very tip of the Shard*) roots the narrative in reality and the deliberately repetitive structure provides predictability for the target audience. A sense of humour is injected into the narrative with the very idea of an origami tortoise and the different nationalities of the people James interacts with (“No can do, amigo...”). The characters of the different people are captured very effectively in brief snatches of dialogue (*unless you have a reservation...*) with the use of repetition echoing traditional children’s stories and providing a recognisable chorus (“Alright, ALRIGHT!...”), supported by judicious use of capital letters to signal their exasperation with James. There is use of personification to describe the gust of wind (*But the gust hadn’t finished its little game*) and an ironic twist at the end where, after pursuing it across London, James himself is the architect of the origami tortoise’s ultimate fate, when he idly pulls a lever (“Just for fun,” he whispered... his flaming tortoise soared through the sky...).

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 for the context, purpose and audience of each piece.

Occasional, well-judged colloquialisms are included in the diary entry (piece A) to convey the observations of the writer (*couldn’t have been more than four or five years of age... Turned out her stepfather...*) and provide contrast with the mostly formal register adopted. Similarly, there is a contrast in the newspaper report (piece C) between the account of events (*Many West Indians saw no future for themselves in hurricane-ravaged Jamaica...*) and the comments from relevant people (“The food was revolting...”... “These Blacks...”... “I say to send them back...”).

While the formal letter (piece B) deliberately uses a formal register, appropriate to the purpose and audience (*You may find that others rightly think that the bond between mother and child ..*), in the postcard (piece D), conversational language is judiciously deployed to convey Jeremiah's experiences and reactions, as though he is talking to a friend (*scammed... I kid you not... Don't even get me started... Some welcome, eh?... that misses you a lot*).

In the fiction pieces, an informal register, using the language of speech, is selected for dialogue, for example in the story opening (piece E) (*"I think so... "... "Here you go..."... "...wait – how do you know my name?"*) and in the short story (piece F) (*"No can do..."... "Let me in!"... "My... My ... My origami!"*), which contrasts with the more formal register of the narrative account in each case. Piece E also cleverly draws on crime and action-adventure stories in its use of a suitably tongue-in-cheek style reminiscent of known authors.

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

Levels of formality are consciously controlled throughout the collection, according to the context, purpose and audience of the writing. Grammatical structures are manipulated and vocabulary selected to establish different registers, from the serious tone of the formal letter (piece B) to the journalistic style of the newspaper report (piece C) and the conversational quality of the postcard (piece D).

The diary entry (piece A) adopts a mostly formal, literary style to give an account of James' experiences as an evacuee (*It all began at six-thirty AM... the authorities were evacuating children... our conversation escalated...*). There is evidence of a range of sentences, including short single-clause structures for emphasis (*I will remember this day for as long as I live... The message was clear... Soon after, Emily (the little girl) shook me awake... An immense feeling of anxiousness washed over me*) and multi-clause sentences to explain points (*She told me that the authorities were evacuating children from the city to the countryside's host families on steam trains*) and clarify the relationship between events (*We were moving too quickly to see it properly and as quickly as it came into my line of vision, it disappeared*). Expanded noun phrases (*that unpleasant piece of abuse... the now exhausted head conductor... The umpteenth whistle of the day... my dead father's iron-buckled belt*) add well-selected detail succinctly, and fronted adverbials (*Without further ado... Not completely able to fathom the thought of freedom...*) and clauses (*Once I'd arrived... Muscling my way through... When I recovered... As soon as there was nothing left*) foreground important aspects of the narrative. Events are linked through a range of cohesive devices, including pronouns (*this day... It*), adverbials (*Soon after...*) and elaboration (*feeling of anxiousness... I started to think...*) to clarify the line of narrative for the reader. A few less effective choices and missing words occasionally interrupt the flow (*What felt like soon enough...*

I would be sent back to my mother [who would be], waiting to flay me...). There is, however, some successful use of archaic phrasing (*What felt like soon enough*) and balanced sentences (*Emily wasn't crying now but I suspected that she soon would be*) that give an old-fashioned cadence to the prose.

Vocabulary is ambitious and usually well-selected to support detailed description (*demonic... debris... typhoon... half-hearted... fathom... stupor... abusive... expanse... decelerating... expectantly... painstakingly*). The period setting of the Second World War is evoked by an appropriate choice of language (*authorities... evacuating... locomotive... compartment... hearth*). One or two choices are less successful (*glittering locomotive... piece of abuse supplied by my mother*) but are atypical of the piece.

In the formal letter (piece B), grammatical structures are deliberately controlled and manipulated to sequence and present arguments persuasively, using an official register. Extended multi-clause sentences (*I have noticed very peculiar behaviour that I believe is the result of physical abuse supplied by his mother, Lucy Beech, stunting his mental growth*) develop points cogently and are juxtaposed with single clause sentences deployed to sum up key messages (*Ultimately, William's future lies in your hands... Only you can decide*). The formal register is supported by passive constructions (*is neglected... was treated... is abused... be moved*), and use of second person (*You may find...*), and questions directed to the reader (*If you knew someone who was treated like this...?*) personalise the style and prompt reflection. The sequence of points is clearly signposted (*The first reason...*) and arguments are cohesively linked, using conjunctions (*But...*), adverbs (*also...*) and adverbials (*Furthermore... In addition... Ultimately*). Repetition of structures (*If you knew someone... If he came...*) and antithesis (*Will you return him... or will you give me permission...*) add to the gravitas of the tone and the rhetorical impact of the letter.

The choice of phrases (*with regards to... may I ask... a certain disregard... it is for the best...*) and vocabulary (*stunting... beneficial... intervene... endure... absence... protrude... shunned... permission*) is formal and elevated to match the grammatical structures, appropriate for the intended level of formality, and also give a flavour of the 1940s context. Occasional words and phrases are not used quite appropriately (*literary...*) or are not in keeping with the rest of the vocabulary chosen (*scenario...*), but this does not detract from the overall success of the piece.

In the newspaper report (piece C), multi-clause sentences are used to show the relationship between events and convey information about the episode succinctly (*Following an advertisement in Jamaican newspapers of £28 passage on the Windrush, around 800 Caribbean men, women and children boarded the former German troopship with high hopes about new lives and jobs they would find in the famed 'motherland'*). Indirect speech is successfully managed in a multi-clause sentence that also includes a noun phrase in apposition (*John Hazel, 21, a boxer, revealed that the men on board slept in open spaces on the troopdeck where they held boxing matches and played music and dominoes to entertain themselves for the 30 day journey*).

Across the piece, a range of structures is deployed, for example a single-clause sentence in a comment for emphasis (*The food was revolting.*) and an authorial question at the end (...*will these ambitious West Indians be accepted in British society?*). Noun phrases help to convey detailed information in a concise way, appropriate to a newspaper report (*a 1000 strong crowd of West Indians... hurricane-ravaged Jamaica... 500ft long steel giant*), while modals are used to describe repeated actions (*At dinner it would be served...*) and passive constructions to focus on the object of an action rather than the agent (*be served ... were greeted... be accepted*).

Language specific to the topic of the Windrush, with names of places (*Tilbury Docks, Essex... Jamaica... the United Kingdom... England*), vocabulary related to the ship (*anchor... boarded... troopdeck... vessel... 14.5 knots... gangway*) and terms used at the time (*'motherland'... Blacks*) gives authenticity to the report. Formal vocabulary (*advertisement... entertain... captured... ambitious... society*) is balanced by idioms and expressions typically used in the media (*high hopes... saw no future... finally in sight... they were greeted with...*).

A range of grammatical structures is evident in the postcard (piece D), with short, single-clause sentences used to make emphatic points (*I feel totally scammed!... It's not all bad, though, Bob*), and subordinate clauses (*Imagine my disappointment when I get here...*), including relative clauses, (... *my parents, who aren't really rolling in money, spent £30... supporting Liverpool F.C. which is currently...*) to develop detail in the account. In places 'and' is used to link clauses, suggesting the sequential nature and cumulative impact of the writer's different impressions (*I am writing to you from a damp, smelly room in Liverpool and the closest patch of grass to play football on is really far and even if it was closer... everything is cold and grey and sad*), while interjections (*Why*) and minor sentences (*Gloryhunter!*) offer variety and contribute to the conversational effect. A range of sentence types is evident, including commands (*Imagine... Don't...*) and tag questions (*Some welcome, eh?*), and there are confident shifts between verb forms, which include modal verbs used to convey probability (*would be paved... would be so much better*) and possibility (*I would have been... I could be back... I may never*).

The choice of language is mostly familiar, with vocabulary chosen to be precise (*frostbite... hot-headed... petty... bland*) and colloquial (*fancy... a good kick around*) with some deliberate use of clichés (*paved with gold... rolling in money*), appropriate for the context and genre. Although a few details are not in keeping with the otherwise successful period feel of the piece, the information on televisions for example and some language choices (*scammed... Gloryhunter*), these word choices do support the informal tone.

In the narrative opening (piece E), multi-clause sentences are used to develop the story (*The hail hacked at Ash's cheeks like knives and the wind lashed him with punches, making him regret his hasty bid for freedom.*), while short structures add tension in the dialogue (*"I think so. Where am I?"... "Are we in London?"*). Fronted clauses (*Thinking quickly... Desperate to survive... Careering earthwards... When he searched for the*

source of the words) foreground aspects of Ash's actions in the narrative for dramatic effect, provide variety in the sentence structure and aid cohesion. The complex structures in the narrative (*With that, Ash followed her into the stately manor's living room, where the elderly lady shuffled off to the kitchen to prepare the tea*) contrast with the shorter, more informal ones in the dialogue (*"I'm afraid not, darling..."... "Come in, come in! You look freezing!"*), with adjectives used to provide colour and vividness (*steep... manicured... smooth... warm... stately... dainty*).

In the first section, a lexical field related to conflict helps provide descriptive impact in the opening and create cohesion (*gunfire... assailant... pierced... harpoon... survive... escape hacked... knives... lashed... punches*). An ambitious vocabulary used throughout establishes an assured and sophisticated feel to the narrative (*prodigious... resilient... wrenched... Careering... shuffled... porcelain... ignition*).

The children's story (piece F) begins with a straightforward sentence, with clauses linked by 'and' and generally well-manipulated tenses, to introduce the main character clearly to the target audience (*James was a big origami fan and would go to an origami club every week*). Multi-clause sentences are deployed to narrate the tale (*This week he'd made a tortoise he was especially proud of, but as soon as he set foot outdoors, a powerful gust tore it from his grasp and swept into a London bus*) and contrast with short, single-clause sentences in the dialogue (*'Stop the bus!'... '...I'll let you off,'*) used to convey the terse exchanges between James and the various people he meets. The repetition in the sequence of events and in some of the phrasing not only creates a pattern and provides a distinctive structure for the story, but also helps to make it both entertaining and accessible for a child reader (*"Alright, ALRIGHT!"... " I'll let you off" ... "...I'll let you in" ... "...I'll let you through"*). Fronted clauses (*Not wanting to lose his precious origami... After a few minutes of lazy searching...*) focus attention on particular aspects in the narrative and aid cohesion. A range of verb forms, including the simple past (*was... leapt... yelled*), the past progressive (*he was expecting...*) and the past perfect (*hadn't finished...*) denote different points in time accurately, with present tense (*"...It's really important!"...*) and future forms (*"...I'll let you in,"*) used in the dialogue.

The vocabulary is judiciously chosen to offer some challenge (*precious... random... blasted... ignited... soared*) while also being accessible to young readers, with some carefully chosen noun phrases used to give precise detail (*powerful gust.... The very tip of the Shard ... pleasant click... ear-shattering explosion*). The deliberate use of the word 'friend' in Spanish, French and German to convey the different nationalities of characters is clever and well-judged (*amigo... mon ami... mein Freund*).

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

A range of punctuation is used correctly, for example:

- **commas to clarify meaning**
 - *What felt like soon enough, the train started decelerating through Naunton Station and eventually stopped still.* (piece A)
 - *The first reason for this is that at his home in London, he is neglected, beaten and made to feel sinful.* (piece B)
 - *After thousands of miles of travelling and England finally in sight, the air was buzzing with excitement and expectation.* (piece C)
 - *I am writing to you from a damp, smelly room in Liverpool and the closest patch of grass to play football on is really far and even if it was closer, it's cold enough to get frostbite the moment you step outside.* (piece D)
 - *Thinking quickly, Ash steered the zep into a steep dive, attempting to throw off his assailant.* (piece E)
- **punctuation to indicate parenthesis**
 - *Soon after, Emily (the little girl) shook me awake.* (piece A)
 - *...physical abuse supplied by his mother, Lucy Beech, stunting his mental growth.* (piece B)
 - *...built by Blohm & Voss (a German shipbuilding company) and is able...* (piece C)
 - *Edward Casey, 53, a British shopkeeper...* (piece C)
 - *...spent £30 on tickets for all of us on the boat journey here and – I kid you not – we were forced...* (piece D)
 - *...share a dorm with a hot-headed couple (who were always arguing about rather petty subjects) and a motorcycle gang.* (piece D)
 - *Then, as if on automatic, he made a prompt dash...* (piece E)
- **colons, semi-colons and dashes to mark the boundary between independent clauses**
 - *The message was clear: Get.TO.The.Train!* (piece A)
 - *...he is incapable of reading or writing: he is greatly behind the average...* (piece B)
 - *...had been pierced by multiple harpoon hooks, slowly reeling it in; Ash put the airship on full thrust...* (piece E)
 - *...switched on the ignition key and put the car into gear, preparing for the journey back to his father, safe at last – or so he thought..* (piece E)

- **speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, and punctuation inside inverted commas**
 - “Oh,” she replied. (piece A)
 - a British shopkeeper, remarked, “These Blacks... they came from!” (piece C)
 - “I think so. Where am I?” replied Ash “Are we in London?” (piece E)
 - “My sincerest apologies,” he muttered... (piece E)
 - “Please sir! It’s really important!” begged the boy. (piece F)
- **hyphens to avoid ambiguity**
 - half-hearted (piece A)
 - foamy-mouthed (piece A)
 - an ex-RAF serviceman (piece C)
 - hurricane-ravaged (piece C)
 - hot-headed couple (piece D)
 - ear-shattering explosion (piece F).

Commas are used to manage multi-clause sentences and enhance clarity for the reader, for example, in the diary entry (piece A) (*They took me up to my attic, painstakingly prepared for me, which is where I am now, writing about my day*) and to emphasise contrasting ideas, for example in the formal letter (piece B) (*If you knew someone who was treated like this, would you just stand and watch, or would you intervene?*). In the newspaper report (piece C), commas help to clarify a dense sentence and emphasise the points being made (*Yesterday, HMT Empire Windrush dropped the anchor at Tilbury Docks, Essex, carrying a 1000 strong crowd of West Indians to not only rebuild the centre of the British Empire, but also to restart and rebuild their lives*).

In places, a combination of different punctuation marks not only helps to support the reader but also to create impact, for example in the informal letter (piece D) the combination of commas and ellipsis helps distinguish the different clauses, show the contrast between the writer’s life in Jamaica and his current situation and suggest his uncertainty about his future (*But I still wish I could be back with you, eating spicy jerk chicken in the garden after a good kick around with your football, not writing to you from thousands of miles away, knowing that I may never see you again...*). In the diary entry (piece A), a combination of capital letters and full stops is used to underline the impact of the writer’s brutal treatment at the hands of his mother (*The message was clear: Get. TO. The. Train!*).

Apostrophes are used with accuracy both for contractions, for example in the diary entry (piece A) (*I’d... didn’t... couldn’t... who’d... I’ll*) and in the informal letter (piece D) (*it’s... won’t... aren’t... don’t*) and also for possession, for example in the narrative opening (piece E) (*mother’s... Ash’s*) and in the children’s story (piece F) (*Shard’s... James’...*). Capital letters and exclamation marks are used appropriately within direct speech to signal the exasperation of the different characters in the children’s story (piece F) and to indicate how it should be read (*Alright! ALRIGHT!...*) and

dialogue is skilfully manipulated across the narrative writing to convey character and action. Inverted commas are used in the newspaper report (piece C) and the postcard (piece D) to indicate the particular, and ironic, use of a term at that period (*'motherland'*).

There are occasional errors in punctuation, for example additional commas would help to add clarity to some long sentences and the addition of a colon or semi-colon might in places have ensured greater precision. However, overall, the punctuation is accurate and used to support meaning and manage the pace of the writing for the reader, and sometimes to create particular effects.

Pupil B – working at the expected standard

This collection includes:

- A) a narrative
- B) a balanced argument
- C) a promotional leaflet
- D) a biography
- E) a persuasive letter
- F) a fan letter

All 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 (for example, 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 audiences and purposes, including writing to inform, persuade and entertain. Piece A is a version of ‘The Island’ by Armin Greder told from a new perspective and the topic of islands is also the stimulus for a persuasive leaflet for a beach resort (piece C). Piece B presents the arguments for and against xenotransplantation raised by Malorie Blackman’s ‘Pig Heart Boy’, and piece E is a letter from the mother of the boy in that story. Piece D is a biography of Michael Rosen, while piece F is a fan letter to that writer.

In piece A, Pupil B adapts Armin Greder’s morality tale about a stranger’s arrival on an island, describing events from ‘the fisherman’s’ perspective. This choice of narrator demonstrates good awareness of the audience, exploring through this first-person account why only one character from the original text behaved kindly towards the stranger. The piece allows the reader access to the fisherman’s conflicted thoughts and this narrative voice is sustained across the story (*Did I do the right thing? What do I do?... “Why are you here?”, I shouted with anger... “Maybe this has gone too far,” I shouted feeling sorry for the man.*).

Awareness of the audience is also reflected in deliberate language choices which resonate the archaic tone of the original tale (*the dark slender figure peering into my soul... he sunk in the sand without any breath, but rose again.*) and its uncomfortable atmosphere (*the wicked, awful time... the silent town... disgust... suffer... rumours... unclean*). The writing is at points lyrical (*This strange creature (as pale as the clouds)... He haunted the night and often the day. The villigars feared; the animals frowned, while women stayed home and children played near.*). Vocabulary choices are occasionally imprecise (*sun-orange pitch forks*) and there are a few lapses of control (*Considering a job – to earn food – this idea made the man’s face light up*).

Overall, however, the narrator's feelings and actions are successfully described, and the strange and awful events related clearly to the reader.

Piece B presents arguments for and against xenotransplantation. Awareness of audience need is demonstrated in a well-structured introduction which sets out the context of the debate, real and fictional, and provides an explanation of xenotransplantation, drawing attention to the fact that it is contentious (*There are many debates about using this method, both positives and negative...*) and outlining the focus of the piece (*Should xenotransplantation be allowed?*). The arguments for and against are then expanded in the second and third paragraphs respectively, and the writer shares their own views in a brief final paragraph (*To conclude I strongly believe...*). The first person is used in the introduction and conclusion, and the third person employed when the writer seeks to present factual information (*The key reason for this is... It is argued...*). The first-person plural and second person are also used to invite readers to engage personally with the arguments (*if we give it a chance... we shouldn't do... will give you a shorter life*).

The seriousness of the issue is reflected through formal language, such as the use of the passive form (*Xenotransplantation is a method where organs and tissues are taken from a species... It is argued that...*). Conventional phrases of debate are used to frame the arguments (*Many people strongly believe... The key reason... In reality... Without a doubt... In an ideal world... To conclude...*) and modal verbs are applied to persuade (*could save... shouldn't do... should take this opportunity*). Technical vocabulary contributes to the expert tone of the piece (*method... procedure... organs... tissues... species... transplanted... high rejection rate... risk*). The authority of science (*Scientist claim... New research shows...*) is also combined with emotive language to appeal to the reader and strengthen arguments (*desperate need... sadly many people are dying – waiting for organs... save millions of lives all over the globe... the only hope...*).

The leaflet for 'Flower Island' (piece C) demonstrates a good understanding of the form and language of advertisements. Although it lacks a conclusion, the piece is otherwise well-structured, with opening paragraphs introducing the island and subsequent paragraphs building a picture of the resort by detailing its many attractions under relevant section headings (*Accommodation, Food and drinks, Things to explore, Sport shop, Eco-friendly*) accompanied by photographs and glowing customer reviews. The piece adopts a friendly informal tone and direct address from the start to engage the reader (*waits for you to explore... Are you ready for an epic adventure?... your stay with us...*).

The sustained use of hyperbolic language shows good awareness of how specific words are often used to excite readers (*perfect... spectacular... stunning never-ending... epic adventure... incredible... amazing*), and additional word choices communicate high-end exclusivity (*hidden... luxurious... exquisite... high quality*) and external endorsement (*award-winning*). The reader is further enticed through details of how their personal needs will be met (*making lots of fun new memories!... all-inclusive... relaxing... en-suite bathroom... breakfast in bed of your choice... a healthy meal... stress-relieving... learn*

new skills... Our friendly staff are happy to help you in any way!) and through descriptions of the exoticism and beauty of the location (*spectacular coral reefs... tropical... dancing palm trees at sunset... aqua sea... mountain of flowers...*). The inclusion of details describing the 'eco-friendly' nature of the resort also shows good awareness of customers for high-end but guilt-free holidays (*protected, spectacular coral reefs... kind to the environment*). Specific details related to holiday businesses lend authenticity to the piece (*chefs... beach huts... spa... scuba diving... bonus... website*), as do the customer reviews written in an authentically informal style at the end of the piece (*"I loved the quality beach hut and how kind the staff was to me and my family."*).

In piece D, the biography, the pupil organises their research appropriately into chronologically arranged sections charting key events in Michael Rosen's life (*Childhood... Family... School... University/work...*), with additional parts focussed on his experience of depression and illness, and on his marriage (*Happiness At Last*). The facts included in each section are largely relevant and some attempts to go into detail demonstrate the writer's intention to engage and inform, although this is at times undermined by lapses in cohesion within paragraphs. The style of writing is mainly formal. An impersonal voice is employed (*Michael Wayne Rose was born...*) and some precise vocabulary choices support this tone (*educational... studied... medical... suffered... survere [severe]...*). The reader is also directly addressed through a rhetorical question aimed at engaging its youthful audience (*Did you know...?*). Occasional informal phrases detract from the formality (*things were ok...*). Overall, the writing meets the intended purpose, but lapses of this kind make this piece less effective than others in the collection.

The letter from the mother of the 'Pig Heart Boy' to an opponent of xenotransplantation (piece E) opens with a paragraph that successfully communicates the writer's anxiety and exhaustion and her angry determination to make her case. The impression on the reader is of emotional authenticity which is immediately engaging (*After an exhausting forty eight hours, I was dreading writing this letter... important decision... extremely hurtful... how dare you*). This emotive language is combined with more formal language to strengthen the writer's argument (*I am writing regarding your issues... you requested... I am giving you an oppotunity... For the record*). The combination is continued in the second and third paragraphs, as the mother responds to each of her opponent's arguments (*I am fully aware of the risks and misconceptions of this method, but it saves lives.*), switching from the first to the third person when moving from personal to factual information to support her points (*It is true that... many people are dying*). The formal letter writing conventions followed lend authority to the piece (*Dear Mrs S. Gamble, ... yours sincerely, Mrs Kelsey [Catherine Kelsey]*), as does the inclusion of technical vocabulary (*exposed... experiences... slaughtered... method... protesting... risks... misconceptions... respond*). However, repetition in the middle two paragraphs sometimes undermines this authority. The description of the mother's current emotional state in the final paragraph deliberately aims to spark a sympathetic response (*We have been running around all day and this has caused me a big amount of stress...*) and direct

address is also employed to persuade the reader to empathise (*If this was to be a life or death situation in your family, surely you will feel the same way?*). Some word choices (*big amount of...*) and lapses in control (*surely you will...*), however, slightly reduce the impact of these appeals.

The final piece in the collection is a letter from Pupil B to Michael Rosen (piece F). The tone is semi-formal, employing some formal language as befits a pupil writing respectfully to a well-known author (*Dear Michael Rosen... Thank you for your incredible poems and stories. I wish you the best for the future... Yours sincerely*), alongside language more typical of an enthusiastic young fan (*that's amazing... awesome... I love it*). The letter is organised into paragraphs outlining: the reasons for writing, the impact of Rosen's poems and stories, some reflections on being a writer, some questions and the pupil's feelings towards and admiration for Rosen. Pupil B uses the first person to describe their own response to the work (*I couldn't stop reading them!... As I read your poems, a huge ray of happiness shone on me... I can relate to it... I could picture*). The use of the second person, expressions of empathy and considered opinions are also appropriately employed to make further personal connection with Rosen (*I really think your brave to share your story... I thought to myself and I knew how hard it would be to write*). Occasional lapses of control sometimes reduce the effectiveness of individual sentences (*...a huge ray of happiness shone on me when I realized your poems*), and ideas and information are not always expanded. However, overall, this letter demonstrates a good understanding of the content and language of 'fan mail'.

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

The pupil describes settings, characters and atmosphere in piece A, the island story.

The maritime setting is established from the beginning and descriptions of time of day and weather add to the sense of place (*The glowing, milky moon shone down on me like a light source, while I was watching the royal-blue ocean suddenly change colours... As the sun started to wake, I could see an ancient, wooden boat sailing closer and closer... The blistering sun shone on the village like a fireball... The grass-green trees waved in the cold breeze*). The fisherman narrator's nervous reaction to the arrival of the stranger communicates the peculiar isolation of the island (*"Who are you?" I cried to the mystery soul... Cautiously, I took a step back with a huge amount of shock*). This frightened reaction is also explained through descriptions of the visitor's strange appearance (*dark slender figure... completely naked*), and later by his unacceptable habits (*"He eats with his unclean hands,"... "the man also eats the bones of our dear animals"*). The generally fearful and suspicious atmosphere on the island is portrayed through the fisherman's decision to put the visitor in 'an old goat pen that stood for many decades without use' under a 'blistering sun... like a fireball'. The narrator feels conflicted about leaving him 'a faint figure in the distance', but fear overcomes his better instincts.

The fearful atmosphere is further depicted through the descriptions of the villagers' harsh reaction to the vulnerable stranger when he subsequently makes his way to the village (*"I'm really hungry..." the man said with fear.*). The reader learns that the mood changes from contented (*the villagers were happy once more...*) to fearful (*He haunted the night and often the day. The villagers feared; the animals frowned, while women stayed home and children played near. The village became empty – not a whisper was made.*). This fear of the unknown intensifies (*Villagers believed rumors during this wicked, awful time... "He will eat all your bones if you don't finish your tea,"... "...our children are terrified to even step out of their homes."*), until the villagers expel the visitor, the terrifying nature of the event emphasised by descriptive detail (*the villagers rushed to the goat pen with sun-orange pitch forks...*), and force him back out to sea with no care for the danger (*The sea became a mountain of water.*). The contrast between the villagers' care for their own community and their fear-driven cruel actions towards the stranger is well-portrayed and echoes the uncomfortable atmosphere of the stimulus text.

Pupil B has chosen to tell the story from the fisherman's perspective and the reader learns something of this character through direct access to his thoughts (*Should I do this?... I was feeling tense: sweat dripping; heart pounding; blood boiling.*). His actions towards the stranger establish that he is perhaps kinder than the others, but that he is also conflicted. He offers shelter, but only an isolated animal pen. He is angry when the stranger appears in the village but then supports the idea of giving him food and work. He does not prevent him being 'sent back to where he came from' but wonders if 'this has gone too far' and what will happen to 'the visitor from the sea'.

The stranger's thoughts are not revealed, but his weakness (*[he] got out of his raft exhausted... he was a frail, helpless man... he sunk in the sand without any breath*) and compliance (*Considering a job – to earn food – this idea made the man's face light up*) suggests that, in contradiction to the villagers' fears, he is in fact no threat. His 'otherness' is portrayed through descriptions of his strange appearance (*the eyes belonging to the dark slender figure peering into my soul... this strange creature (as pale as the clouds)*) and reports of his actions (*the man also eats the bones*). The character's vulnerability is also depicted by his isolation in his goat pen 'home' (*a faint figure in the distance*) and ultimately by descriptions of his powerlessness when expelled (*He fell and a instant grunt came from the terrified man... he was forced off in his raft, until I could just see a slight solitary figure in the distance... Suddenly, the boat vanished from view as the sea waved goodbye.*).

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

The dialogue in the narrative (piece A) is used to convey the character of the narrator and the situation and feelings of the other characters. It is also employed to advance and explain events in the story.

In the opening part of the story, dialogue is largely restricted to the main character's initial interaction with the stranger ("*Who are you?*" *I cried to the mystery soul... "Oh no!" I shouted with disgust...*) and to his inner dialogue in which he wonders what is happening (*Why is he here at this time?... why is he naked?*) and reflects on what he should do (*Did I do the right thing? What do I do?*). Reporting clauses provide additional insight into the narrator's mixed feelings, adding to this portrait of a man in conflict (*with disgust... with anger... shouted feeling sorry for the man*). He ultimately questions the villagers' actions ("*Maybe this has gone too far,*") and his inner voice wonders what will happen to the stranger re-adrift on the 'mountain of water', but his failure to intervene suggests weakness or powerlessness.

It is notable that the stranger himself rarely speaks, and when he does it further emphasises how far he is from the villager's perception of him as threatening. That he rarely speaks contributes to the strangeness which sparks their feelings of fear. For the reader, in contrast, his near silence emphasises his vulnerability. His only utterances are nervous expressions of need ("*...can you help me?*" "*... do you have any food?*"), and his desperation at being sent back to sea is communicated through a single 'terrified' 'grunt'.

In the second part of the story, dialogue is used to advance the action and we hear from a number of characters typical of the archaic setting (*the butcher... the innkeeper... the policeman... the shopkeeper... one of the teacher*). Through their dialogue, the reader witnesses the villagers' attempts to accept the stranger ("*...we could give this man a job,*") and learns how their fear ultimately prevails ("*...let's send him back to where he came from.*"). It is through speech – rumours, warnings and threats – that the villagers gradually whip themselves up to their final inhumane act ("*He will eat all your bones if you don't finish your tea,*"... "*our children are terrified to even step out of their homes,*"... "*the children shouldn't have to suffer from this!*"... "*I think this man could kill us in one go*"), their dehumanising descriptions of the stranger ("*We don't have enough food for it!*") contrasting starkly with what the reader infers of him from the narrative. A variety of speech verbs is used (*whispered... chanted... grunted*), although some of these are inappropriate (*...we could give this man a job,*" explained the young woman... told the mother.)

The concluding event is signalled through dialogue ("*...we should get rid of the man by putting him back on his raft,...*"), as is the moral ("*Maybe this has gone too far,*"). At the end of the story, and bookending the piece, the narrator's inner voice returns, wondering what will happen next (*I'll guess we'll never know what happened to the visitor from the sea.*).

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 selects vocabulary and grammatical structures which are mostly appropriate. The use of appropriate technical vocabulary is a particular strength of this pupil. There are some lapses of control in sentence structures, but these do not prevent the overall attainment of this statement which accumulates across the collection.

In piece A, language choices support the chronicling of a series of events and provide rich descriptive detail. Adverbials set the scene and move the story forward (*The glowing, milky moon shone down... As the sun started... With the blink of an eye... Cautiously... After what felt like forever... Without hesitation... Suddenly...*), although these are occasionally imprecise (*In a split second, he sunk in the sand...*). Events are explained in multi-clause sentences (*...the island became normal again and the villagers were happy once more until the next day... when the man came to town, the villagers were... Over a period of time, the man, who was a complete stranger, began doing the jobs everyday.*) and sometimes take the passive form (*The man was taken to the aqua sea where his hand-made raft lay waiting for him.*). Shorter sentences are used appropriately at moments of tension (*The village became empty – not a whisper was made.*)

Expanded noun phrases provide description (*ancient, wooden boat sailing closer and closer... the eyes belonging to the dark, slender figure peering into my soul... awareness about the dangers of the stranger in the silent town... a slight solitary figure in the distance...*) and figurative language adds depth (*As the sun started to wake... as pale as the clouds... The blistering sun shone on the village like a fireball... The sea became a mountain of water... as the sea waved goodbye.*). Rhetorical questions and modal verbs express the narrator's confusion and inner conflict (*Should I do this?*). While some choices are less precise (*a instant grunt...*), most of the language selected is appropriate to the retelling of this strange story (*wicked... suffer... innkeeper*).

In piece B, adverbial phrases are used to present the context of the argument and to set out the conflicting views (*There are many debates... Many people believe... In an ideal world*). A rhetorical question pinpoints the issue under discussion (*So should xenotransplantation be allowed?*) and multi-clause sentences explain the complex subject (*Xenotransplantation is a method where organs and tissues are taken from a species and is then transplanted into a different species or human body.*), including issues of cause and effect (*...xenotransplantation will give you a shorter life, since pigs' organs do not last as long as human organs.*). The third and first person are employed respectively to present facts objectively and to express opinion (*Scientist claim that... I strongly believe*). Possible outcomes and preferred futures are expressed using modal verbs (*In an ideal world we shouldn't... it can bring moral issues... which could save millions..... maybe we can start to use it*). The use of the passive form and

technical vocabulary support the authority of the piece (*It is argued that... rejection rate*) although this is a little undermined by some confusion of ideas, for example, in paragraph three.

Piece C employs a variety of persuasive techniques to attract visitors to the 'Flower Island' holiday resort. The reader is directly addressed, and questions are used to spike interest (*Are you ready for an epic adventure?... Why not meet our flamingos or peacocks... Are you wondering if we are kind to the environment?*). The imperative is also employed to call the reader to action (*Then come down to Flower Island and see what it's all about!... Look out at our stunning never-ending views when relaxing... Take the chance to hike*). Emphatic statements employ technical vocabulary to persuade (*This award-winning all-inclusive resort is perfect for making lots of fun new memories!*), and multi-clause sentences describe and explain, using modal verbs to present possibilities (*We provide all your snorkelling and scuba diving equipment, if you would like to learn new skills during your time with us.*). Prepositional phrases (*Located off the coast of Japan, surrounded by protected, spectacular coral reefs...*) and expanded noun phrases (*tropical marine animals... dancing palms trees... luxurious beach hut (with an en-suite bathroom)... stress relieving spa... mountain of flowers*) enable the reader to visualise the exotic destination. Direct quotes from former customers validate the claims (*"I loved the food and how there was so many choices."*).

Piece D opens with a formal sentence typical of biography writing (*Michael Wayne Rosen was born on 7th May 1946...*), and is followed by a rhetorical question to engage the reader (*Did you know he is a British children's author and has written over 140 books?*). Adverbial phrases guide the reader through the events of Rosen's life (*In 1948... At the age of 11... After he realized... At university...*). Information is mainly simply related in single clause sentences and is in places, where cohesive devices are not applied, somewhat list like. However, some multi-clause sentences (*In 1948, his Mum, Connie Rosen, trained to be a primary school teacher but they were always poor... Now he writes books and teaches children to read as he studied English... When he got married, he was finally happy*) and some more complex constructions (*After years of writing, Michael got Covid and suffered severe changes in his life such as not being able to walk*) are also used. Relative clauses explain (*His Dad loved to sing songs in different languages, which was a hobby of his.*), and noun phrases also provide additional detail (*educational books... small, old-fashioned flat*).

In piece E, the persuasive letter from the mother of a transplant patient, multiclaused sentences explain the impact of recent events on the writer and convey her argument, if not always with control (*After an exhausting forty eight hours, I was dreading writing this letter, but as you requested I am giving you an opportunity to listen to my side of the story.*). The repetition of the first person emphasises that she is drawing on personal experience (*I am writing... I understand... I am fully aware... I am lucky... I don't expect*), while adverbial phrases add variety and frame her argument (*For the record... Without a doubt... To add onto your concerns*).

The largely formal tone is supported by the passive form and technical vocabulary (*It is true that pigs are exposed to painful experiences, whilst being slaughtered*). Contractions lend authenticity to the personal nature of the letter (*I don't agree... I'm angry... Cameron won't... please don't*), although at moments of emphasis these are not employed (*I am giving you... I am fully aware*). Immediate and future possibilities are expressed using modal verbs (*...we shouldn't have to waste their organs... so people can live longer... we can now save lives*), and questions and a command directly challenge the reader (*If this was to be a life or death situation in your family, surely you will feel the same way?... please don't send one*). Noun phrases and a relative clause add precision (*exhausting forty eight hours... painful experiences... life-saving method... a special doctor, who saves lives*).

The letter to Michael Rosen (piece F) combines a formal, respectful tone (*I am writing to inform you... I wish you the best for the future*.) with the more informal conversational tone of a young fan reflected in the use of contractions and appropriately hyperbolic vocabulary (*I couldn't stop... that's amazing... it's awesome*). Multiclausal sentences describe and explain the writer's experiences and their feelings (*Although you've had a really hard time writing Sad book, I really think your brave to share your story*). Adjectives are modified to emphasise these feelings (*so surprised... how wonderful... how hard*) and noun phrases communicate enthusiasm (*unique poet... great experience... a huge ray of happiness... incredible poems and stories*). Questions build on this enthusiastic vocabulary and are included to prompt a response from the author and to seek further information (*Would you ever change the style of your poems?*), although the positioning of the questions in their own paragraph without introduction briefly interrupts the flow of the letter.

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

The pupil uses devices to link events, information and ideas across each piece to build overall cohesion. They choose vocabulary and structures which also link information within and across sentences and paragraphs. Occasional lapses in control sometimes impact the sense of individual sentences, but do not usually detract from overall cohesion.

In the narrative (piece A), paragraphs are used to organise the story and adverbials link the events chronologically (*After what felt like forever... Eventually... As days past by...*). Coordination and subordination also link information within sentences (*He will eat your bones if you don't finish your tea*), as do relative clauses (*...an old goat pen, that stood... the man, who was*). Information is linked across sentences and paragraphs through synonymous references (*visitor from the sea... mystery soul... strange creature*) and determiners, pronouns and deliberate omission (*"Oh no!", I shouted in disgust as he was completely naked. This strange creature...began walking up to me. In a split*

second, he sunk, but [he] rose again). The theme of conflict portrayed through the deliberate repetition of questions in the narrator's internal dialogue also supports cohesion.

The structure of the balanced argument (piece B), an introduction followed by the arguments for and against and a conclusion, supports overall cohesion, although this is somewhat undermined by occasional lapses of control. Adverbials are used to signal the relationships between parts of the text, including the presentation of confirmatory (...*without a doubt*) or contrasting information (*however... In reality...*). Co-ordination and sub-ordination are also used to link points including explaining cause and effect (*Many people strongly believe that it's wrong but Cameron... Xenotransplantation will give you a shorter life, since pigs' organs*). Synonyms and pronouns prevent unnecessary repetition (*this method... it can work... Cam should take this opportunity to live longer as he has a sibling on the way...*).

Additional cohesive devices demonstrated in the promotional leaflet (piece C) include the organisation and signposting of information under sub-headings and bullet points (*Accommodation... Sports Shop*) and the use of reference chains across paragraphs (*aqua sea... coral reefs... tropical marine animals... aqua seas... scuba dive; restaurants... chefs... food... healthy meal; luxurious... relaxing... stress-relieving... happy to help you*).

The sub-headings and adverbials in the biography of Michael Rosen (piece D) link events in the writer's life chronologically (*Childhood... University/work... At the age of eleven*), and adverbials also support how these events are related (*After he realized... When he got married*). In the mother's letter (piece E), repeated references to the core argument (...*live longer... save lives... life or death*) and to personal experiences and opinion (*I was dreading... I don't agree... I understand... I'm angry... I'm fully aware*) are used to support cohesion across this piece, as is the consistent direct address to the reader (*giving you an opportunity... you might know... your concerns*). At times, this repetition is perhaps overdone (*life-saver... life-saving...*) and synonyms might have been preferable. Piece F also employs repeated references, this time to the theme of admiration (...*awesome... loved... happiness... brave*), and adverbials are used in attempts to expand the reasons for this admiration (*As I read your poems... Although you've had a really hard time writing*), although this sometimes results in runaway sentences.

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

Across the collection, tenses are used correctly, with occasional lapses in subject/verb agreement, some of which are corrected at the editing stage. Pupil B is able to switch between the tenses where appropriate, for example in piece A events are narrated in the simple past (*I took this man... The man was taken*) with the progressive form used to describe ongoing activity or states (... *while I was watching... I was feeling... The fear in the village was beginning*). The present tense is used in dialogue ("He eats with his

unclean hands,”), including the narrator’s internal dialogue (*Why is he here...?*). The villagers’ fears for what might happen are conveyed using modal verbs (*I think this man could kill us...*) and the future form (*He will eat all your bones...*). At the end of the story, the narrator’s reflections on events are expressed in the present perfect (*Maybe this has gone too far,*) and in the future (*I guess we’ll never know what happened...*).

In piece C, the promotional leaflet, the island resort’s attractions are described appropriately in the present tense (*there are over fifty things to see and do... there is always a chance to see*), with the imperative form used to invite immediate and future action (*Find out more information on our website... come down and see... Relax and enjoy*) and possibilities conveyed through modal verbs (*You can also adopt...*) and the future form (*chefs that will make amazing food...*).

The two pieces focussing on current thinking and debates around xenotransplantation (pieces B and E) are predominantly and appropriately written in the present tense. The issue and the different views that surround it are presented in piece B using the present tense, supported by the present perfect to provide context (*we have been reading... David Bennett has recently had...*). Predicted outcomes are expressed using modal verbs in the present form (*this could be the future method... which could save millions of lives*) and future verb forms (*...this debate will continue.*).

The simple present and present progressive are used in the mother’s letter (piece E) to describe her thoughts, feelings and actions (*it’s extremely hurtful... I am fully aware... I don’t agree... I am writing...*) and to explain her points (*the key reason for this is... people are dying... we can now save lives*). The past progressive is used to describe past states (*I was dreading...*), and the present perfect used to describe cause and effect (*We have been running around all day and this has caused me*). There is a lapse in control in the more ambitious sentence contrasting what is happening with what might have happened (*I am lucky to have Cameron because if this wasn’t discovered Cameron won’t have*). The mother’s wishes for the future are, however, accurately conveyed using modal verbs (*I don’t expect a letter back,*) and her intent is expressed in the future form (*I will not respond.*).

In the second letter in the collection, the letter to Michael Rosen (piece F), present and past tenses are used to convey the pupil’s current thoughts and feelings and their past experiences (*...your poems and books are fabulous; I couldn’t stop reading them!... Although you’ve had a really hard time writing Sad book, I really think your brave to share your story.*). There are some inaccuracies in tense when expressing more complex ideas (*...I knew how hard it would be to write Sticky McStickstick*) but others are more successfully conveyed through tense manipulation (*Is being a poet what you always wanted to do?*).

In the Michael Rosen biography (piece D) the present tense is used to introduce the subject of the piece (*...he is... He helps*), while the events in the author’s life are related using the simple past (*...trained to be a teacher... decided to write a play*) and his writing

achievements described using the present perfect (... *has written over 140 books*). The present tense is used again towards the end of the piece to relate Rosen's current activities and state of mind (*Now he writes... he is happy*). There are some errors (*they have to share a room... he could of*) and instances in which the pupil is unable to manipulate tense to successfully support meaning (*Although he went through a lot, he is happy and he wrote [has just written] a book) called*) which make this piece one of the weaker in the collection in relation to 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)

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

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

- *In the blink of an eye, ... Without hesitation, ... As days past by,* (piece A)
- *As time went by, he was forced off in his raft, until I could...* (piece A)
- *Without a doubt,...* (piece B)
- *...the reason for this is so people can live longer, as sadly many people...* (piece B)
- *Hidden deep in the sea, ... In our exquisite restaurants, ... Amazingly,* (piece C)
- *After an exhausting forty-eight hours, ... To add to your concerns,* (piece E)
- *If this was to be a life or death situation in your family, surely you will feel the same way?* (piece E)

- **apostrophes in contractions to reflect an informal register**

- *I'm... I've... don't... shouldn't* (piece A)
- *it's... won't... wasn't* (piece E)

- **hyphens to avoid ambiguity**

- *sun-orange... hand-made* (piece A)
- *award-winning... all-inclusive... en-suite... high-quality* (piece C)

- **inverted commas and other punctuation to indicate direct speech**

- *"Who are you?" I cried to the mystery soul.* (piece A)
- *"We could give him an easy job yet a hard one," I exclaimed.* (piece A)
- *"This is ridiculous, our children are terrified to even step out of their homes," shouted one of the teacher in disgust, "the children shouldn't have to suffer from this!"* (piece A)

- *Jack – age 18 – said:*
“I loved the quality beach hut and how kind the staff was to me and my family.” (piece C)
 - *Lily – age 4 – told us:*
“I enjoyed the scuba diving and meeting fish I have never seen before.” (piece C)
- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists**
 - *I was feeling tense: sweat dripping; heart pounding; blood boiling.* (piece A)
 - *These include:...* (piece C)
 - *His brother – Brian – was small; they have to share a room.* (piece D)
 - *I’ve learnt that you are a unique poet; that’s amazing.* (piece F)
 - **punctuation to indicate parenthesis**
 - *...the man, who was a complete stranger, began doing the jobs...* (piece A)
 - *...(who was as pale as the clouds)...*(piece A)
 - *...Cameron – in Pig Heart Boy – is in desperate need...* (piece B)
 - *...(Pig Heart Boy by Malorie Blackman)...* (piece B)
 - *...(including seahorses, fishes and even dolphins)...* (piece C)
 - *...(with an en-suite bathroom)...* (piece C)
 - *Michael found his soulmate – Emma-Louise Williams – and happily got married.* (piece D)
 - *...Dr Bryce – my son’s life-saver – is a special doctor...* (piece E).

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

Spelling is mostly accurate across the collection.

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

- *ancient* (piece A)
- *desperate... necessary* (piece B)
- *equipment* (piece C)
- *languages... especially* (piece D)
- *sincerely...* (pieces E and F).

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

- *blistering... glistening... explained... ridiculous* (piece A)
- *unsuccessful... species* (piece B)
- *exquisite... surrounded... spectacular* (piece C)
- *suffered... university... educational* (piece D)
- *experience... slaughtered... specialty... misconceptions* (piece E)
- *biography... fabulous... experience... incredible* (piece F).

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

Across the collection the pupil's handwriting is joined and legible, with only a few words harder to read due to the small size of the letters.

Why is the collection not awarded the higher standard?

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

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

In their narrative writing, Pupil B makes deliberate language choices, often attempting ambitious vocabulary including figurative language, and thus demonstrating an understanding of the importance of language choices to writing for purpose and audience. However, some of their choices are imprecise and do not successfully convey the intended meaning (*an ancient, wooden boat sailing closer and closer before my glistening eyes... the villagers rushed to the goat pen with sun-orange pitch forks and disturbed the man*), sometimes impacting effectiveness or sense. The pupil's vocabulary choices in the non-fiction pieces are markedly weaker than those in the narrative, with the exception of the vocabulary in the promotional leaflet (piece C). These less effective choices suggest that Pupil B is still developing their ability to evaluate and draw on the vocabulary encountered in their reading.

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

This collection indicates that Pupil B is able to distinguish between the language of speech and writing and choose the appropriate register, but there are occasional lapses which are more typical of a pupil working at the expected standard. For example, in the formal biography there are a few inappropriately informal words and phrases, such as 'dad', 'ok' (*things were ok for Michael*) and the use of 'etc' (*...he couldn't get up etc*).

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

The collection evidences an ability to write both formally and informally, but some errors and inaccuracies, for example with tenses and punctuation, and a developing ability to manipulate language successfully in more complex sentences, prevent Pupil B from demonstrating assured control. For example, in piece E, the pupil makes errors with the past perfect and modal verbs (*I am lucky to have Cameron because if this (xenotransplantation) wasn't discovered Cameron won't have...*) and also with the subjunctive (*If this was to be a life or death situation in your family, surely you will feel the same way?*).

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

Throughout the collection, there is evidence of the range of punctuation taught at key stage 2, but Pupil B is not yet using it consistently correctly. For example, the pupil's ability to use colons and semi-colons is still developing (*The villigars feared; the animals frowned, while women stayed home and children played near. (Piece A)... As their house was small; they have to share a room. (Piece D)*). On other occasions, while punctuation is used accurately, it is not always used effectively to enhance meaning. For example the pupil's accurate use of brackets and dashes for parenthesis can sometimes add unnecessary information which disrupts cohesion (*...the man, who was a complete stranger, began doing the jobs... (Piece A) Presents – I can't relate to – but it is very repetitive... (Piece F)*).

Pupil C – working at greater depth

This collection includes:

- A) a diary entry
- B) a narrative focused on an encounter
- C) a biography
- D) a narrative that builds suspense
- E) a description of a setting
- F) part of a modern 'traditional tale'

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

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

Across the collection, the pupil writes for a variety of purposes, making confident choices of form and careful distinctions in style. Narrative writing draws on stories read in class, with different emphases given to each task. Piece B is a narrative showing the build up to a key point in 'Skellig' (David Almond), when Michael encounters Skellig for the first time. Piece D is based on 'Street Child' (Berlie Doherty) and focuses on developing a suspenseful episode depicting the main character's escape from the workhouse. The pupil writes part of the 'backstory' of the title character of 'The Ickabog' (JK Rowling) in piece F, using the combined modern and traditional tale elements of the original. Piece E is a description of a workhouse, rich in detail drawn from research, taking the perspective of a child resident. A diary entry (piece A) conveys the responses and reflections of a child who has learned that they will be moving home and relocating to the remote island of St Kilda, once again showing researched information deployed for a specific form. A different purpose is addressed successfully in the biography of Guy Fawkes (piece C), with researched information organised and communicated formally and directly to the reader.

In the narrative (piece B) focused on Michael's first meeting with Skellig, the pupil tracks the approach and entry into the garage in minute detail, with descriptions incorporating contrast (*ominous, purple clouds of dusk... biting, howling wind... glowing, comforting lights of my home*), and personification (*A swirling storm of dust billowed out of the garage, choking me in a frantic bid to escape from its cell*). Listing supports the sense of accumulated, neglected possessions (*boxes securely taped; retro-style magazines with pages torn out, and a tiny, rusty bike with a ripped saddle*) and vocabulary choices are ambitious and effective in conveying Michael's state of mind, the setting and Skellig himself (*Surreptitiously... unforeseen patch of ice... volition... ebonised, wooden door... vintage newspapers... plastered... sorrowful... unblinkingly... hoarse... inhaled*).

The stages of the piece – the approach, the entry and then the encounter with Skellig – are well managed and balanced, with paragraphing used successfully to guide the reader through, and with a variety of devices used to support cohesion, including adverbs and adverbials (*straight back... As it settled... As I walked home*) and synonyms (*garage, shed, building, the place; something, the creature*). Transitions between paragraphs heighten suspense and suggest the pupil's wider experience as a reader (*to my surprise, it swung open... / A swirling storm of dust billowed out of the garage, ... Something that made my heart race – a white face.. / Have you ever heard of pitch black? Well, if I could describe this creature's face, I would say that it was pitch white.*)

The narrative focused on the workhouse (piece D) creates an effective portrayal of events from 'Street Child', drawing on character and setting, and building to a key moment or epiphany, as Jim discovers a potential means of escape from the workhouse. The pupil begins by emphasising the misery of Jim's situation, using literary techniques including personification (*his stomach rumbling with hopeless hunger... enormous workhouse building loomed ferociously*), and further details are integrated well into the dialogue and action that follow (*dabbing the corner of his grubby, brown jacket onto one of his bleeding fingers... wretched, predatory place... miniscule crate standing solemnly... rusty, filthy clock*). The focus on suspense is clearly realised with the gradual suggestion and build up to an escape route, at first through the hint of an idea that is not fully revealed and Jim's efforts to persuade his friend to take part (*Then suddenly, a thought struck Jim – the thought of a slight chance of escape... there was no time to lose... rushed over... in exasperation... stormed off*). The linking across paragraphs supports the subtle and economical accumulation of tension (*large, black door... Jim peered cautiously through the door that had been carelessly left ajar*).

The withholding of information suggests the pupil's awareness of this technique, and its impact, from their own reading – the contents of the box are commented on before the reader is told of them (*He knew that if was ever going to escape, then he would definitely need what was inside that box*). The piece ends with the reader given the task of deducing what Jim's plan is and the resulting pleasure of realisation, with the pupil resisting an explanatory phrase or sentence.

The lively storytelling voice of the narrative about the Ickabog (piece F) confidently presents the origins of the creature, using vocabulary and phrasing that is in keeping with the source text and with 'fairy tale' material encountered in wider reading (*as old as time itself... the first people... famed for its food and wine... entire kingdom... fled... the country's fortune*). Characters and behaviours appropriate to the genre are depicted with simple motives, actions and declarations (*King Porfirio came to power and he demanded for more industry... the citizens were more than happy to carry out his bidding... "...We are on the path to riches and nobody can stop us!"*).

The setting description (piece E) is a rich and full evocation of conditions in a Victorian workhouse, as seen from a child's viewpoint, drawing on researched information and partially referencing the context of the book, 'Street Child'. The first-person writing

effectively conveys the child's perspective on the brutal and impersonal environment (*heaved open an imposing, ominous-looking, wooden door... grabbed me by the shoulder and marched me down a long hallway*). The scale of the workroom machinery is emphasised through heightened descriptive language, reflecting wider reading, drawing on personification (*mechanical monster... fed the roaring fire inside it... greedy beast... vile food probably tasted as unhappy as it looked*) and simile (*scattered like ants... like hungry hippopotomuses*). Other literary devices include alliteration (*creaking, cracked, filthy floorboards*) and onomatopoeia (*clattered... hissed*), used as part of the multi-sensory portrayal of the setting. The pupil also conveys the confusion and terror of being lost, drawing the piece together in the final paragraph, from earlier chaos and movement (*tumultuous crashing and smashing*) to stillness (*Without warning, the room suddenly went dark... the night-time curfew had begun*).

The pupil writes confidently in the voice of the imagined diary writer in piece A, addressing the diary directly in the second person (*You won't believe...*) with an enthusiastic, expectant tone, focused on the positives of the move (*I am right now on a tiny rowing boat... off to St. Kilda!*). In this piece, the pupil integrates researched information about St Kilda by making this part of the writer's own process of preparation (*borrowing books out of the library about our new home*). There is also direct referencing (*In researching the islands of St. Kilda and Herta...*) and this is then related to the imagined personal implications for the family (*cheaper housing... own sheep and cows*). The pupil manages subtle shifts in tense to reflect the movement in perspective on events, from simple past with present perfect (*Today was the most exciting day I've ever had!*) to simple present tense with a present participle (*I am right now on a tiny rowing boat, heading to St. Kilda*). Modal verbs are used to elaborate on possible activities and lifestyle changes (*you can have... I could look after them... air must be much cleaner*), and the future tense seals this (*It will be amazing!*).

In the biography of Guy Fawkes (piece C), the pupil provides a detailed and informative account, adopting an effective voice in which a collective knowledge and perspective is used to introduce and round off the piece (*We all know... We now place effigies...*), and the reader is addressed directly at the outset (*but what else do you actually know? Here are some facts...*). Specific details of names, dates and places are included and the piece is structured with subsections, including '*Interesting Facts!*' which come at the end, and which effectively elaborate on material presented earlier (*The letter to Monteagle... The King was James I of England and...*). The pupil demonstrates an informed, precise approach, remaining focused on Fawkes, while effectively integrating the background material relating to historical context, so that the significance of being Catholic at that time is made clear (*loathed Catholics... Many rebellions... Guy was friends with twelve other Catholics... churches which supported their religion*). The particular intricacies of timing are handled carefully to explain the failure of the gunpowder plot (*Little did he know that an unsigned letter had been sent...*) and the writer maintains a confident and authoritative tone (*there would have been limited sources back then... Of course, being a faithful Protestant, Monteagle went straight to the King*).

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

The pupil adapts language and register appropriately when incorporating speech in the narratives in this collection. The narrative focused on the encounter with Skellig (piece B) evidences this statement through dialogue which captures Michael's shift from fear to frustration and an emerging sense of responsibility, with language reflecting these states through hesitant, broken speech (*"Wh... who are y... y... you?" I stuttered*), direct, assertive statement (*"You're evading the question"*) and also advice and an offer (*"If I were you... if you like"*). In parallel, Skellig's responses show his minimal, reluctant and obstructive position. The pupil uses interaction deftly to show Skellig counteracting Michael's *"You're evading the question..."* with *"And you're disturbing me"*. The language includes contractions and omissions, and informal, speechlike phrasing at times (*"I can get you some... if you like."*). This contrasts with the formality of the description, which, while still in the first person voice, upholds appropriate detail and complexity in sentence structures (*Surreptitiously, I crept along the path, trying to blend into the night, but I slipped on an unforeseen patch of ice*).

In the 'Street Child' narrative focused on suspense (piece D), dialogue is clearly distinguished from narration, with markers of hesitation, fear and urgency, along with dialect (*"Oh Jim, no! I ain't coming with you!... to see you down there with the others they caught!"... "Okay then, you stay here – but I'm going..."*). There are contractions, non-standard words and a filler used for emphasis (*you know*) in the dialogue, in contrast to the rich, descriptive language of the narrated events.

In the diary entry about moving to St Kilda (piece A), the voice is appropriate to a personal diary, reflecting the writer's persona, which is somewhat formal but animated (*... like one big family!... It will be amazing!*). Contractions are used as the writer directly addresses the diary (*...most exciting day I've ever had! You won't believe...*).

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

The collection contains much evidence of the pupil's successful modulation of levels of formality. In the diary entry (piece A), there are appropriate shifts in the level of formality, from the more formal, authoritative presentation of the results of the diary writer's research (*a group of remote Scottish islands off the western coast of the UK... Herta, the largest of the islands which form St. Kilda*) and their use of technical geographical language such as *'remote'*, *'form'* and *'pollution'*, to the more informal expression of the writer's feelings (*the most exciting day I've ever had!... You won't believe that... It will be amazing!*). Vocabulary choices signal the intention of portraying the move to St Kilda as positive, and the wide-eyed perspective and slightly old-fashioned language draw on the style of classic children's adventure books (*Mother told me that Father found a job studying wildlife... all of the smelly, black motor cars trundling down it*). The slightly more

modern expression, '*loads of fun activities for me and other children my age*', also describes pastimes that pre-date more modern technology-based amusements (*like watching the sea, playing on the rocks, hiding around the village, collecting things*).

The biography (piece C) successfully shifts between the informal tone employed to engage the reader in the opening paragraph (*We all know... but what else do you actually know? Here are some facts...*), to the more formal tone adopted to present those facts with authority. This more formal tone is in keeping with the aim of communicating historical material, rather than a biography focused more on the personality of its subject, or the writer's particular relationship to the material. The pupil utilises vocabulary that reflects the period under discussion and relevant details (*Guido Fawkes... Catholic... Protestant... persecuted... rebellions... House of Lords... State Opening of Parliament... Tower of London... accomplices... sentenced... hung, drawn and quatered*). The sense of objective, fact-based writing is accompanied by acknowledgement of the historical inquiry process itself (*Historians still have many unanswered questions... limited sources*). The plural subject (*Historians*) supports this approach, and there are many instances of passive constructions used for actions where the particular actors are unknown or unimportant (*an unsigned letter had been sent... Guy Fawkes was immediately captured... was taken through Traitor's Gate*) and active sentences highlight the agency of James I (*persecuted anybody who did not go along with his beliefs*) and Guy Fawkes and his fellow plotters (*wanted freedom... hired out a cellar*). Adverbs and adverbials contribute to the formality of the piece (*from then on... On that fateful day... Little [did he know]... nearby... even... therefore...*). The inclusion of the more informally presented '*Interesting Facts!*' in bullet points demonstrates a familiarity with children's non-fiction books which employ different ways of presenting information to attract and sustain interest.

Throughout the Skellig narrative (piece B), the pupil utilises a variety of grammatical structures which support the developed description and its formal style, including expansion of ideas through conditionals (*because I knew that if I saw the glowing, comforting lights of my home, my legs would run straight back of their own volition and jump into bed*) and through modal verbs (*picked up a filthy blanket that would have once belonged to a baby and shook it out, spraying yet more dust clouds*). Adverbs and adverbials support the formal description (*beyond repair... in pure frustration... tightly drawn... unblinkingly*) and specific vocabulary maintains the style of the piece (*dusk... trudged... bitterly cold... battling... billowed... frantic bid*). Verb choices support the movement through Michael's experience, with present participles used to describe simultaneous actions (*I trudged through the thick blanket of snow, my breath steaming... I limped ungraciously through the biting, howling wind without looking back ... I crept inside, peering at everything*) and to explain reasons (*I crept along the path, trying to blend into...*). Modal verbs combine with perfect forms to reflect thoughts of the recent past (*I knew that I should have turned back...*). The pupil incorporates ambitious constructions to convey what the writing demands (*only to find*), including the subjunctive (*If I were you...*).

In the narrative focusing on building suspense (piece D), the pupil maintains a formal third person style, suited to the period in which the source book is set. Vocabulary underlines this assured portrayal (*evil guards in their smart blue uniform and tall helmets... their beating sticks slung over their shoulder[s]... recreation time... workhouse residents... dabbing... wretched, predatory place... peered cautiously... carelessly left ajar... immaculately washed... teachers, matrons, cooks and guards*). The powerlessness of the boys is emphasised through description focused on height and authority, evidenced across verbs, adverbs and prepositions (*building loomed ferociously... in their smart blue uniform and tall helmets glared at them suspiciously... Jim glanced up at the rusty, filthy clock*). The pupil also manipulates sentence structure to delay the key action, building adverbial information and drawing on a modal verb in keeping with the formal style (*Taking one last look behind him at the boys he might never see again, Jim...*). The dialogue, in contrast, is appropriately informal, demonstrating the pupil's ability to switch between formal and informal writing (*"Oh, Jim, no! I ain't coming with you!... They catch 'em folks, you know..."*).

The background story of the Ickabog (piece F) demonstrates the pupil's assured control of grammatical structures to support the formality of storytelling conventions. The opening frames the 'origin story' through simple present and present perfect tense forms to capture current talk (*The people of Cornucopia say that... paintings from prehistoric times feature a monstrous dragon*) and relevant events from an unspecific time (*have been records... have been discovered*). The past tense then details the Ickabog's previous life (*lived joyfully... had never harmed anybody*) and modal verbs emphasise the creature's state of happy ignorance (*would never have guessed... would soon need to move*). The pupil makes choices that underline aspects of the narrative, using nouns to open sentences when emphasising the physical destruction instigated by King Porfirio (*Trees fell... Habitats were destroyed...*) and using co-ordination to join a sequence of clauses which, in their flowing structure, replicate the Ickabog's escape (*The creature spread his wings and took off in one fabulously fluid movement and flew towards the promising, blue skies of Cornucopia.*).

The setting description (piece E) maintains a consistent and appropriate level of formality, as suited to the Victorian period and the child voice (*my head hung low... deeply regretted... tumultuous... seemingly endless... wafting... disconcerting... threadbare*). In addition, the pupil varies sentence structures in an assured fashion, using adjectival openings (*Eager to get away... Startled, I jumped...*) and adverb placement (*I now deeply regretted... I could now see why... I uneasily dipped...*) to reinforce the tone of the narration.

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

A range of punctuation is used correctly – for example:

- **commas to clarify meaning**

- *...researching the islands of St. Kilda and Herta in particular, I found out...* (piece A)
- *...peering at everything, dribbling the...* (piece B)
- *...gathered around other machines sobbing, their fingers bleeding...* (piece E)
- *Without warning, the room...* (piece E)
- *I stole a glance at the rusty clock, only to see...* (piece E)

- **punctuation to indicate parenthesis**

- *Edith Fawkes (née Jackson)* (piece C)
- *3 days (or so)* (piece D)

- **dashes to mark the boundary between independent clauses**

- *...in a tiny village – Father was happy about that because...* (piece A)
- *remarried a Catholic man – this was a pivotal moment in Guy's life...* (piece C)
- *They catch 'em folks, you know – I couldn't bear to see you...* (piece D)
- *...through the door that had been carelessly left ajar – beyond it, there was a...* (piece D)
- *... shoved me through them – I was suddenly surrounded by noise...* (piece E)

- **colons to introduce a list and semi-colons to separate items in a list**

- *...lit up everything inside the shed: boxes securely taped; retro-style magazines...* (piece B)

hyphens to avoid ambiguity

- *retro-style... spine-chilling* (piece B)
- *well-known... slow-burning... no-one* (piece C)
- *ominous-looking... out-of-bounds room... rock-hard... night-time* (piece E)
- *dragon-like... life-changing... heart-stopping* (piece F)

Across the collection, the pupil uses a range of punctuation correctly and is successful at managing ambitious constructions, where precise punctuation ensures against ambiguity and enhances meaning (*I wandered down to a table at the back, jam-packed with children... I sprinted up and down the random hallways, more than once accidentally entering...*). Multi-clause sentences are controlled through a combination of commas and other punctuation, including dashes (*Startled, I jumped up and knocked down what was left of my gruel – it all spilled down the front of my brown, threadbare jacket.*). Speech punctuation is also handled with confidence, enabling subtleties in characterisation to be presented (*“Nobody,” he croaked in a hoarse voice, “and nothing. I will never be anything.”... Tip simply replied, “Oh, Jim, no! I ain’t coming with you! You mustn’t! P...pp...please don’t go! They catch ’em folks, you know – I couldn’t bear to see you...”*).