

Key Stage 2

English writing standardisation

Working at the expected standard

Key stage 2 English writing standardisation exercise 3

For the purpose of this standardisation exercise, you should assume that discussion with the teacher during the moderation visit has satisfied you that the writing is independent, including the use of any source material, and that any edits are the pupil's own.

Where handwriting seems inconsistent, you should base your judgement on the strongest piece, and assume that this is validated by further evidence in the pupil's books.

Where there is no evidence of correct spelling of words from the statutory word lists in the pupil's independent writing, you should assume that the teacher has provided evidence in the form of spelling tests, exercises or writing from across the curriculum.

This exercise does not contain any collections from pupils deemed to have a particular weakness.

You should not assume that the exercise includes one collection from each of the standards within the [English writing framework at the end of key stage 2](#): working towards the expected standard, working at the expected standard or working at greater depth. Each collection should be judged individually.

Please ensure that you note your answers down clearly and correctly, and give them to the person overseeing the standardisation exercise once completed. There is no template for you to record your responses. You will need to record your responses using a format agreed within your local authority.

Pupil A

This collection includes:

- A) a recipe
- B) a story opening
- C) a letter
- D) an information text
- E) an explanation text

Key stage 2 exercise 3

Pupil A - Piece A: a recipe

Context: as part of their topic on World War 1, the class learnt about rationing and life in the trenches. Having cooked Maconochie stew. In design technology, they used their knowledge and experience to create a set of instructions on how to make the dish. Pupils selected information about the stew and its use during the war to include in the text.

Maconochie Stew

Maconochie was a stew that was originally made for British soldiers in WWI between 1914 – 1918. Even now, in the 21st century, Maconochie Stew is still seen as a delicacy for many. It is easy to make because the vegetables which are used in the stew, such as potatoes, carrots and turnips are grown in Britain. This is because, when the stew was developed, it was a period of rationing and food from other countries could not be imported due to the bombing of ships.

Ingredients

- 1 large potato
- 1 turnip
- 1-2 biscuits
- 1 pint of water
- ½ stock cube

Method

- The very first thing to do is to pour 1 pint of water in to a saucepan and heat it on the hob until it boils.
- While you are waiting for the water to boil, get a knife and chop the large potato in to eights using the bridge method
- Next, do the same to the carrots and turnip. Try to keep the pieces a similar size so they cook evenly
- Step three is to put the vegetables in the boiling water for ½ an hour, adding ½ a stock cube
- After a while, just before you serve, crumble the biscuits into the stew and cook for a further 5 minutes
- Lastly, pour the stew in the bowl and savour the delicious masterpiece

Key stage 2 exercise 3

Pupil A - Piece B: a story opening

Context: as part of a poetry performance, pupils learnt and performed *Jabberwocky* (Lewis Carroll). To support their understanding of the poem, they wrote their own narrative version of the opening, choosing to adopt the point of view of either the protagonist or the Jabberwock.

The Jabberwock

As the satisfying breeze from the large forest was flowing through the calm air, birds were tweeting and flying over the towering trees. Scott was marching along the rocky paths of Epping Forest. Accidentally, ~~Scott~~ he tripped over a branch which fell from a dark oak tree.

Realising he was late, he quickly headed to his old Victorian house where he lived with his old grumpy father.

"Welcome home my son."

"Hello father," said Scott gently.

"I have bad news," said his father. "There have been attacks. All the victims of these attacks have giant ~~see~~ scratches on their bodies, which are very peculiar."

"Well, that is weird!"

"There was a witness who saw the attacks. They have described the attacker as being a giant, furry beast with claws like swords and paws like daggers! I'm afraid that this beast is the one who killed your mother!"

"I think this beast is the one and only Jabberwock..."

"I will have to kill him!" shouted Scott heroically. "I will avenge my mother! But first I need information," said Scott nervously.

"Let me tell you all you need to know," Scott's father said confidently. "The Jabberwock lives in the woods to the north; take my sword and hunt that dangerous treacherous beast. Be careful - it is a dangerous world out there!"

Scott ran to the northern part of the forest. He searched for hours but he could not find anything. Later on, he walked up a hill and came across a large tree with the words, Turn Turn tree carved on its bark. At first Scott did not know the meaning of the words but then he realised it was a name. He sat down and rested for a while. "Roarrr!" ...

Key stage 2 exercise 3

Pupil A - Piece C: a letter

Context: as part of a poetry performance, pupils read, learnt and performed *Jabberwocky* (Lewis Carroll). They debated whether the Jabberwock should have been slain, before writing a letter to the protagonist, urging him to reconsider his actions.

22nd May 1281

Austin Recc
Star Cottage
Brick Lane

Dear Austin,

I am writing this letter to tell you that you should not kill the Jabberwock. If you do you will make the worst decision of your life; you could still change this.

Can you not understand that it is an injustice to kill a creature?

Murder is a horrible crime. The Jabberwock is an innocent creature which does not deserve this torture.

I fear, my friend, you have failed to understand the consequences of your decision. It will lead you to serious emotional health issues. I really hope that you have understood what I am trying to tell you. If you kill the Jabberwock your mind will be filled with guilt and regret; you will be sad for the rest of your life if you do this.

A sensible person would have realised that the Jabberwock might have a family, people who love him. If you kill him they would be heartbroken. Not to mention they will be angry enough to kill you.

The Jabberwock is not weak. Actually it is a powerful beast that could tear you apart in to pieces using its humungous jaws and claws. Don't risk your life!

Now that you have read my letter, I hope that you will reconsider your cruel decision and choose the right thing.

Yours sincerely,

Key stage 2 exercise 3

Pupil A - Piece D: an information text

Context: having read *The Land of Neverbelieve* (Norman Messenger), pupils created models of their own fantastical landscapes. They acted out a journey through their imaginary land and then used their ideas to write an information text.

The Land of Neverbelieve.

Explorer, Norman Messenger, discovered the island, The Land of Neverbelieve, while travelling Australia. He has described the island as being a profusion of amazing animals, plants, mountains, rivers and lakes.

The Chirainbow.

The Chirainbow (a chicken-headed rhino) which has rainbow feathers is the same size as a small house. This magnificent creature is a herbivore and a very big fan of brick trees, which it can destroy using its horns, in order to reach the appetising, juicy leaves. The Chirainbow is hunted by many creatures but its main enemy is the Albino Titanoboa, which has lived on earth for millions of years.

The Albino Titanoboa is a very large snake which can grow up to be 2990 Kg and 20 m long. Since it has such a big body it has to eat big creatures such as the Chirainbow.

Plants

The fruit salad tree is a tree that anyone would like in their garden because it grows any fruit possible: melons, apples, oranges, pears, strawberries, pineapples and many more.

The semi-transparent cherry-growing tree is easy to grow but hard to eat since they are nearly invisible and they can grow to be hundreds of metres high.

Key stage 2 exercise 3

Pupil A - Piece E: an explanation text

Context: as part of their history topic, pupils learnt about the causes of World War 2. They used their knowledge to write an explanation text, choosing, as a class, the main causes they wanted to explore. Following the initial draft, pupils edited and then typed their work.

The Causes of World War Two

Who started WWII?

The second World War, starting in 1939, had one of the biggest negative impacts on Europe, destroying many cities. Adolf Hitler, who most people agree was the main cause of WWII, was leader of Germany from 1933 – 1945. Most see him as a cruel and racist man because he hated Jewish people and wanted to build a race of Aryans. He killed approximately 6 million Jewish people in places called the concentration camps which were prisons for people who were mostly Jewish. There they were often killed using gas chambers. Hitler wanted to take over the whole of Europe.

Fairness

At the end of WWI, Germany had to sign the Treaty of Versailles which meant that Germany had to pay 6 billion DM, which led them to being a very poor country. As well as this, Germany could have neither a large army, aircraft, ships, submarines nor soldiers. Hitler thought that it was not fair so he wanted to break the treaty.

The German people were happy for Hitler to break the Treaty as they were suffering from poverty and unemployment. Hitler's strong views enabled him to rise to power in a country that wanted change.

If the treaty of Versailles was fairer, maybe the war would never have begun.

Declaring the war

When Hitler had first become leader of Germany, he built a gigantic army of 2 million soldiers, a large German air force, ships, tanks and many other weapons. When the new leader was ready, he had invaded Poland, trying to make a big push into Europe. When that happened, Britain declared war on Germany as they had sworn that they would help protect Poland with the help of France if they were attacked by Germany. A few days after the invasion, Britain said that if Germany wouldn't back off they will declare war. On the 3rd of September, Germany still had not retreated so Britain and France declared war.



Key stage 2 English writing standardisation exercise 3 commentaries

Pupil A – working at the expected standard

This collection includes:

- A) a recipe
- B) a story opening
- C) a letter
- D) an information text
- E) an explanation text

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

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

Across the collection, the pupil writes effectively for a range of purposes and audiences. A recipe explains how to prepare a dish, based on a tinned stew, which was provided to troops during World War 1. Two pieces are based on a class reading of a poem – a story opening, in which the protagonist vows to avenge his mother by killing the Jabberwock, and a letter, in which the writer attempts to persuade the protagonist to reconsider his decision. An information text takes the reader on a journey through an imaginary land, whilst an explanation text, written as part of the pupil's history topic, explores the main causes of World War 2.

The recipe opens with some helpful background information, written in the third person and using appropriately impersonal language (*is still seen as... It is easy to make... it was a period of rationing*). The method addresses the reader directly (*While you are waiting... just before you serve*), using a combination of statements (*The very first thing to do is to pour... Step three is to put*) and commands (*get a knife... Try to keep*).

The story opening, information text and explanation text all deploy the third person, establishing the scene and recounting events (*birds were tweeting and flying over the towering trees... He searched for hours but he could not find anything... He has described the island as being a profusion of amazing animals, plants, mountains, rivers and lakes*), as well as presenting historical detail (*At the end of WW1, Germany had to sign the Treaty Of Versailles... Hitler's strong views enabled him to rise to power*).

The letter is written appropriately from a first-person perspective (*I fear, my friend... I really hope that*). However, in keeping with its persuasive purpose, it also adopts the second person to address the recipient directly (*you could still change this... you have failed to understand the consequences*) as well as the third person to present a more detached and objective stance (*A sensible person would have realised... The Jabberwock is not weak*).

Throughout the collection, noun phrases feature strongly, supporting the effectiveness of the writing (*a stew that was originally made for British soldiers in WW1 between 1914 – 1918... the satisfying breeze from the large forest... an innocent creature which does not deserve this torture... one of the biggest negative impacts on Europe*), whilst choices of vocabulary show good awareness of the reader – for example, the use of subject-specific terminology in the recipe and the explanation text (*delicacy... rationing... imported... the bridge method... arylans... Treaty... poverty... unemployment... retreated... declared*) and the use of descriptive language to portray imaginative detail (*calm... towering... grumpy... gently... innocent... guilt... cruel... profusion... magnificent... semi-transparent... invisible*).

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

Settings, character and atmosphere are described within the story opening. The initial description of the forest creates a sense of well-being as Scott makes his way home (*the satisfying breeze... the calm air... birds were tweeting and flying over the towering trees*) – however, news of the attacks intensifies the somewhat fraught atmosphere within the house as the fate of the victims, including Scott's mother, is revealed (*glant scratches on their bodies*) and their fearsome attacker described (*a glant, furry beast with claws like swords and jaws like daggers*). Although the final paragraph defuses the tension in favour of curiosity (*a large tree with the words, Turn Turn tree carved on its bark... Scott did not know the meaning*), the closing "Roarr" alerts the reader to the fact that this is a temporary distraction.

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

The dialogue within the story opening provides sufficient evidence for the 'pupil can' statement.

Following the 2 introductory paragraphs, actions and reactions are largely driven by dialogue. Scott's reaction to his father's devastating revelation hints at an impetuous nature (*I will avenge my mother!*), whilst his nervous prevarication (*But first I need information*) suggests this was little more than bravado. Despite the confident stance of his father (*Let me tell you all you need to know*), the parting words of advice hint at an underlying anxiety and affection for his son (*Be careful – it is a dangerous world out there*). There is an almost stage-like quality as the scene plays out, advancing the action and prompting the beginning of Scott's search for the Jabberwock.

The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect

how information is presented; using modal verbs to suggest degrees of possibility).

Across the collection, the pupil selects vocabulary and grammatical structures that reflect what the writing requires. There is some variation of clause structure, which supports the purpose of the writing.

Passive constructions, sometimes within relative clauses, reflect the more formal introduction to the recipe (*a stew that was originally made for... is still seen as... vegetables which are used in the stew [...] are grown... when the stew was developed... could not be imported*).

Passive constructions also contribute to the formality of the explanation text about the causes of World War 2 (*they were often killed... if they were attacked*), as does use of the past perfect (*he had invaded Poland... they had sworn that... Germany still had not retreated*) and the detached, objective tone (*Most see him as... Hitler's strong views enabled him to rise to power*). The pair of correlative conjunctions 'neither/nor' emphasises the negative consequences for Germany (*could have neither a large army, aircraft [...] submarines nor soldiers*), whilst the adverb 'maybe' works in conjunction with the modal verb 'would' to support supposition (*maybe the war would never have begun*). Subordination reveals the mindset of the German leader (*because he hated Jewish people... Hitler thought that it was not fair*) and the reasons for resentment (*which meant that Germany had to pay... which led them to being a very poor country*). Subject-specific vocabulary supports the credibility of the piece (*aryans... concentration camps... gas chambers... treaty... poverty... unemployment... invaded*), whilst occasional use of emotive language (*destroying... cruel and racist... hated... suffering*) is wholly in keeping with the subject matter.

The strongly voiced emotive letter deploys a range of persuasive techniques. The pleading intensity of the rhetorical question, addressed directly to the recipient, demands that they examine their conscience (*Can you not understand that it is an injustice...?*), whilst the subsequent short, single-clause sentence bluntly iterates the point (*Murder is a horrible crime*). Fronted subordinate clauses introduced by the conjunction 'if' enable the writer to spell out the consequences should the Jabberwock be slain (*If you do you will make the worst decision of your life... If you kill the Jabberwock your mind will be filled with guilt and regret*), whilst a command issues a somewhat melodramatic warning (*Don't risk your life!*). Modal verbs are well deployed, affirming the certainty of repercussions (*It will lead you to serious emotional health issues... you will be sad for the rest of your life... they will be angry enough to kill you*) and raising apparently obvious possibilities (*A sensible person would have realised that the Jabberwock might have a family... It is a powerful beast that could tear you in to pieces*). Vocabulary is appropriate, supporting the emotional stance of the writer (*horrible crime... innocent creature... guilt and regret... heartbroken... reconsider... cruel decision*).

In the story opening, some variation in clause structures supports reader engagement. Fronted subordinate clauses foreground the serenity of the scene (*As the satisfying breeze from the large forest was flowing through the calm air*) and emphasise the reason for Scott's haste (*Realising he was late*), whilst relative clauses expand noun phrases, adding detail and passing comment (*a branch which fell from a dark oak tree... his old Victorian house where he lived with his old grumpy father... the one who killed your mother*). Adverbials convey manner (*Accidentally... quickly... heroically... nervously*) and support the chronology of events (*Later on... At first... for a while*), whilst vocabulary choices are appropriate and, occasionally, precise (*satisfying... towering... victims... witness... heroically... avenge... treacherous*).

Similarly, in the informative piece about an imaginary landscape, there is some variation of clause structure, although sentences are predominantly subject led (*The Chirainbaw is hunted... The Albino Titahoboa is a very large snake... The fruit salad tree is a tree that anyone would like... The semi-transparent cherry-growing tree is easy to grow*). Subordination clarifies points of interest (*while travelling Australia... which has rainbow feathers... which it can destroy using its horns... since they are nearly invisible*), and multi-clause sentences, although at times protracted, attempt to present related facts concisely (*The Chirainbaw is hunted by many creatures but its main enemy is the Albino Titonoboa, which has lived on earth for millions of years*). Vocabulary supports the purpose of the piece (*discovered... profusion... magnificent... appetising... semi-transparent*), but is mostly unambitious (*big fan... very large snake... such a big body... big creatures*).

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

Across the collection, a range of devices is used to build cohesion.

The recipe, the information text and the explanation text use subheadings which guide the reader to specific sections and support overall cohesion across each piece (*Method... The Chirainbaw... Fairness*).

The method in the recipe is further organised through the use of bullet points, which mark each stage of the process in chronological order. Adverbials build cohesion (*While you are waiting... Next... After a while... Lastly*), whilst linkage to previous and subsequent steps provides additional clarity for the reader (*heat it on the hob until it boils/While you are waiting for the water to boil... chop the large potato/do the same to the carrots and turnip*). The final reference to the dish (*the delicious masterpiece*) neatly links back to that in the introduction (*a delicacy for many*); supporting whole text coherence.

In the information text, cohesion is predominantly achieved through the use of pronouns, determiners and synonymous references (*Explorer, Norman Mesenger... He has described... The Chirainbaw (a chicken-headed rhino)... This magnificent creature... it... big creatures*).

A range of cohesive devices is deployed in the explanation text about the causes of World War 2. Adverbials support the chronology of events (*from 1933 – 1945... At the end of WW1... When Hitler had first become leader of Germany... When the new leader was ready... A few days after the invasion*). Synonymous references (*Adolf Hitler... a cruel and racist man... the new leader*) and pronouns (*they were often killed... lead them to being a very poor country... it was not fair... he built a gigantic army... if they were attacked*) build cohesion within and across paragraphs. Within paragraphs, relative pronouns and conjunctions support the explanation of key points (*which meant that Germany had to pay... as they had sworn that they would help protect Poland*).

Adverbials thread together the sequence of sentences in the story opening (*As the satisfying breeze from the large forest was flowing through the calm air... Accidentally... Realising he was late*), and support the chronology of events in the final paragraph (*Later on... At first... for a while*). The extended dialogue between father and son builds a rationale for Scott's mission (*I will avenge my mother*), whilst synonymous references, pronouns and determiners support cohesion across the piece (*Scott... he... my son... your mother*).

In the letter, synonymous references and the consistent direct address to the reader build cohesion within and across paragraphs (*the worst decision... Can you not understand...?.. an injustice...*

Murder... your cruel decision). Across paragraphs, the subordinator 'if' works in conjunction with modal verbs to support the stacking of consequences (*If you do you will make the worst decision... If you kill the Jabberwock your mind will be filled with guilt... If you kill him they would be heartbroken*), whilst the writer's final words link back to the opening (*I am writing this letter to tell you that you should not kill the Jabberwock*) in an attempt to secure the argument (*Now that you have read my letter, I hope that you will reconsider [...] and choose the right thing*).

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

In all pieces, verb tenses are well managed, with the writer shifting appropriately between present and past tense forms according to the requirements of the writing. For example, the letter and the information text make consistent use of the present tense, with some use of the present perfect to indicate past actions that remain relevant to the present time (*you have failed... you have read... He has described*).

In the introduction to the recipe, the past tense is used to explain the origins of the stew (*was originally made... was developed... was a period of rationing*), whilst the present tense conveys current information (*It is easy... the vegetables which are used... are grown in Britain*).

In the story, the past tense is used predominantly to narrate events (*birds were tweeting... he tripped over... he realised it was a name*), whilst there is an appropriate shift to the present tense in dialogue (*I have bad news... I'm afraid that this beast is the one... The Jabberwock lives in the woods*), interspersed with the simple past to convey what has happened (*There was a witness who saw the attacks... who killed your mother*) and the present perfect to note past events that are relevant to the current situation (*There have been attacks... They have described the attacker*).

In the explanation text about the causes of World War 2, past tense verb forms are used to convey the historical perspective (*had one of the biggest negative impacts... hated Jewish people... thought that it was not fair*) and facts (*He killed... Germany had to sign... people were happy... they were suffering... Germany still had not retreated*), whilst the present tense is used to present current thinking (*most people agree... Most see him*).

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

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

- commas to mark fronted adverbials and clauses
 - *While you are waiting for the water to boil, get a knife...* [A]
 - *Accidentally, he tripped over a branch...* [B]
 - *Now that you have read my letter, I hope that you will reconsider...* [C]
 - *...its main enemy is the Albino Titanoboa, which has lived on earth for millions of years.* [D]
 - *At the end of WW1, Germany had to sign the Treaty Of Versailles...* [E]
- commas and brackets for parenthesis
 - *Even now, in the 21st century, Maconochie Stew is still seen as a delicacy...* [A]

- *I fear, my friend, you have failed to understand...* [C]
- *The Chirainbaw (a chicken-headed rhino)...* [D]
- *Adolf Hitler, who most people agree was the main cause of WWII, was leader of Germany...* [E]
- dashes to mark the boundary between independent clauses
 - *"Be careful – it is a dangerous world out there!"* [B]
- colons to introduce items in a list
 - *...it grows any fruit possible: melons, apples, oranges, pears, strawberries, pineapples and many more.* [D]
- semi-colons to mark the boundary between independent clauses
 - *"The Jabberwock lives in the woods to the north; take my sword..."* [B]
 - *...you will make the worst decision of your life; you could still change this.* [C]
- speech punctuation
 - *"Hello Father," said Scott gently.* [B]
- hyphens to avoid ambiguity
 - *... semi-transparent cherry-growing tree...* [D]

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

Words from the statutory year 5/6 spelling list are correctly spelt (*soldiers... vegetables... developed... sincerely*).

The spelling of more ambitious vocabulary is mostly correct (*delicacy... delicious... avenge... treacherous... consequences... profusion... neither*), suggesting possible use of a dictionary.

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at greater depth within the expected standard' because the 'pupil can' statements are not met.

The pupil writes effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader. However, the lack of development in some pieces provides only limited opportunity to fully exploit and sustain the chosen form. For example, the information and explanation texts end somewhat abruptly with no concluding paragraph or summary.

Although there is some evidence that the pupil is able to draw independently on what they have read as models for their own writing, characterisation is limited (*his old grumpy father... shouted Scott heroically... Scott's father said confidently*), as is the use of literary language (*the satisfying breeze... towering trees*).

There is some variation of clause structure to engage the reader and an emerging recognition of the requirement for more formal structures – for example, the use of passive constructions in the recipe and some relatively impersonal constructions in the explanation text. However, their use is not yet assured (*If the treaty of Versailles was fairer, maybe the war would never have begun... When the new leader was ready, he had invaded Poland*). Across the collection, writing does not demonstrate the conscious control over levels of formality required for the higher standard (*very big fan of brick trees... it has to eat big creatures*) and the choice of register is not entirely secure (*if Germany wouldn't back off*). Vocabulary choices are generally appropriate, but not judicious (*a dark oak tree... the same size as a small house... a very large snake*).

The pupil deploys most of the punctuation taught at key stage 2. Commas are used accurately and there is some use of semi-colons for concision (*you will make the worst decision of your life; you could still change this*). However, across the collection, the lack of ambitious clause structures provides only limited opportunity to deploy precise punctuation that enhances meaning and avoids ambiguity.



Key stage 2 English writing standardisation exercise 1

For the purpose of this standardisation exercise, you should assume that discussion with the teacher during the moderation visit has satisfied you that the writing is independent, including the use of any source material, and that any edits are the pupil's own.

Where handwriting seems inconsistent, you should base your judgement on the strongest piece, and assume that this is validated by further evidence in the pupil's books.

Where there is no evidence of correct spelling of words from the statutory word lists in the pupil's independent writing, you should assume that the teacher has provided evidence in the form of spelling tests or exercises and/or writing from across the curriculum.

This exercise does not contain any collections from pupils deemed to have a particular weakness.

You should not assume that the exercise includes one collection from each of the standards within the English writing framework at key stage 2: working towards the expected standard, working at the expected standard or working at greater depth. Each collection should be judged individually.

Please ensure you input your answers correctly into the response survey and submit before 10am Monday 12 November 2018.

Pupil A

This collection includes:

- A) an owner's guide
- B) a biography
- C) a story
- D) a leaflet
- E) a missing chapter

Key stage 2 exercise 1

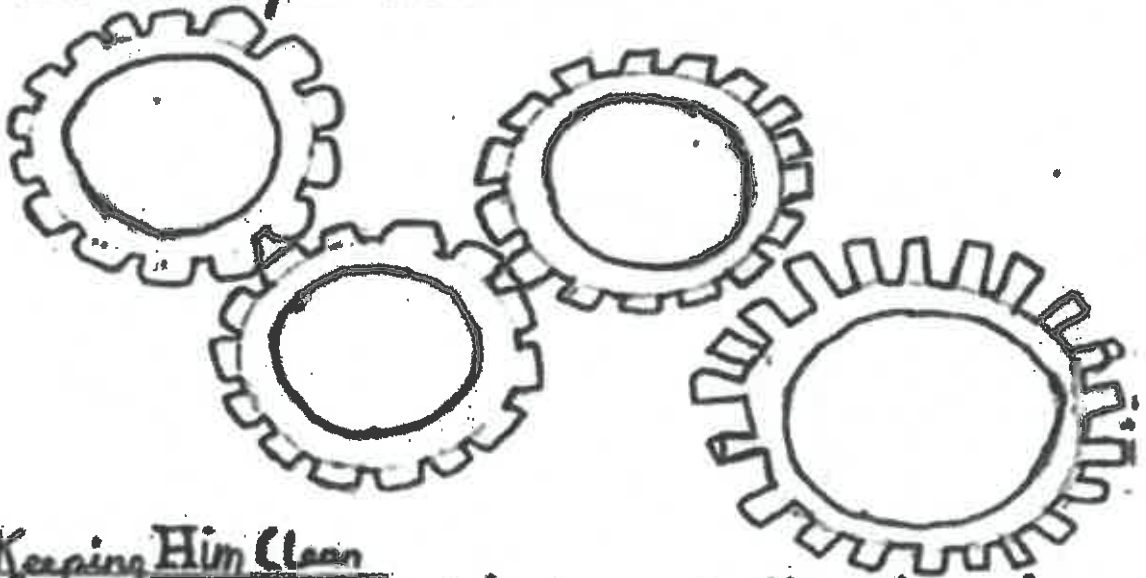
Pupil A - Piece A: an owner's guide

Context: as part of their exploration of the class novel, *Clockwork* (Phillip Pullman), pupils were asked to create a user guide for the clockwork masterpiece that the main character, Karl, would have found alongside the clockwork knight. The guide was intended for Karl's eyes only.



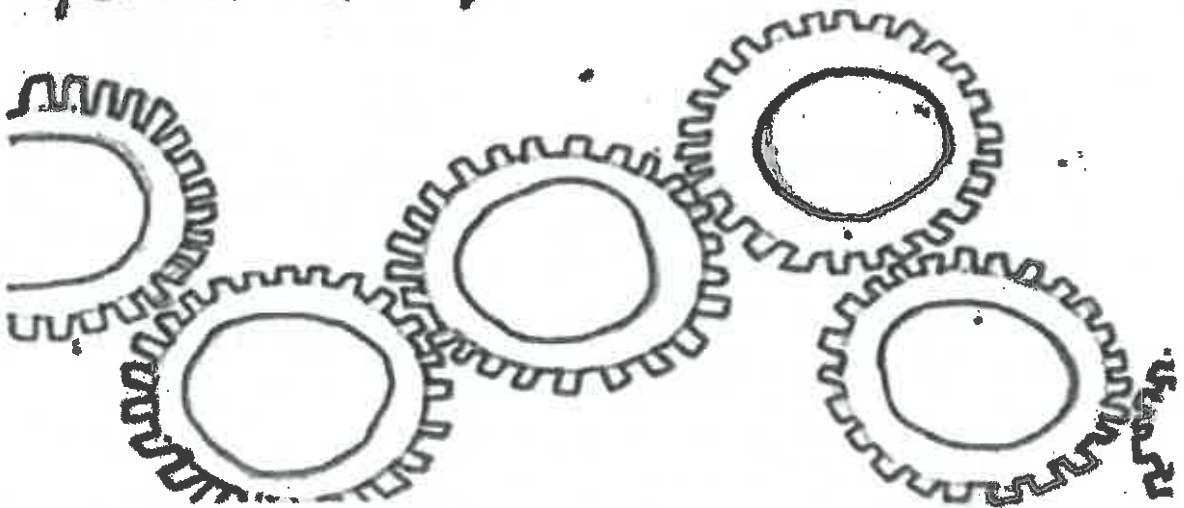
Basic Facts

So, the first, most important, rule / fact; you must never ever say 'Devil'. If you say 'Devil' there are lots of consequences. There is, however, a way to stop Ironsoul and the consequences. You have to whistle a tune that he really likes. It's called 'Flowers of Lapland' and the hell stop to listen to it and lose his balance.



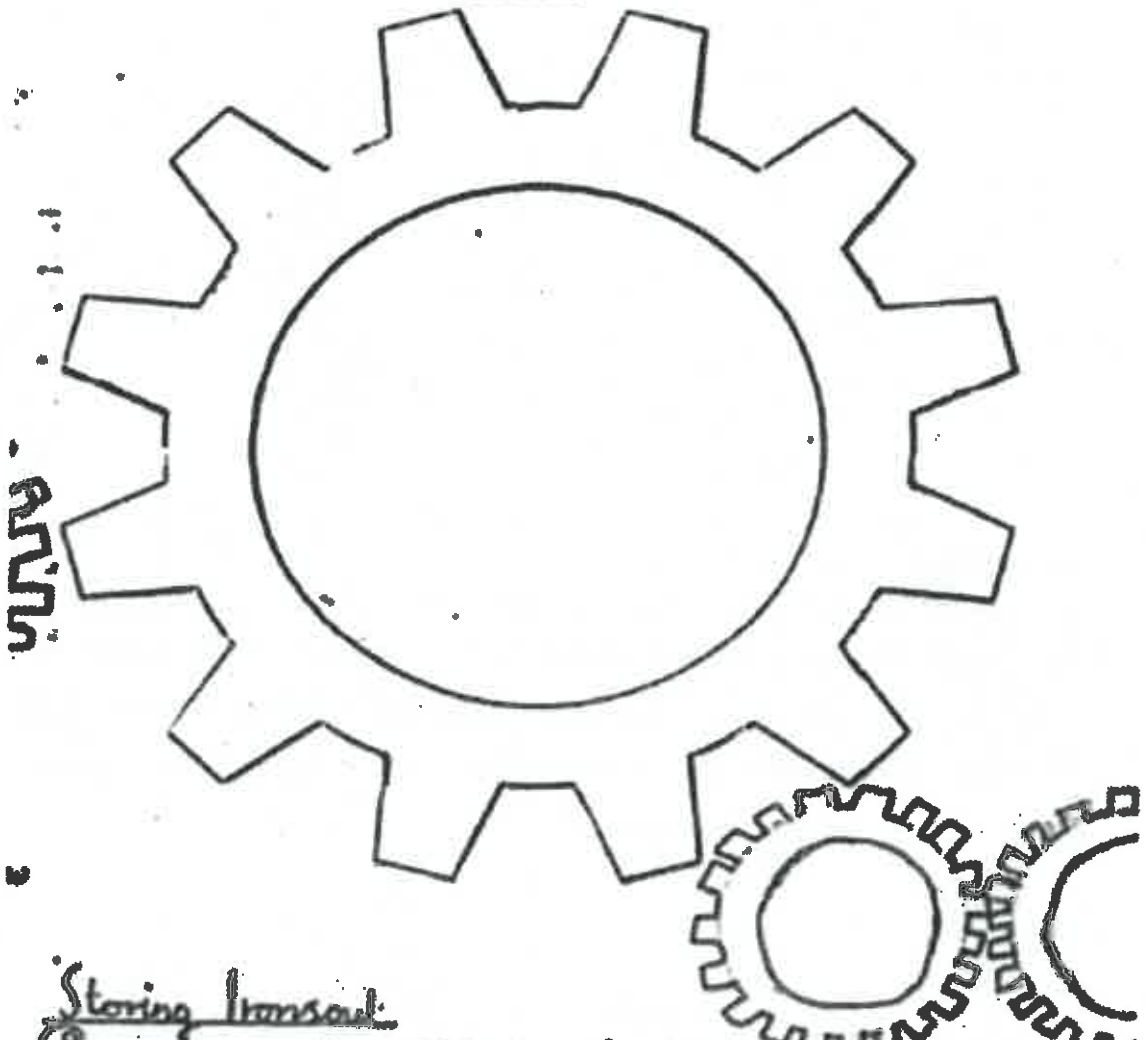
Keeping Him Clean

Everyday, Sir Ironsoul is due a scrubbing down in fresh human blood and every week, he likes a bath in rotten human blood. You must follow these instructions otherwise he might eat you open and bathe in you...



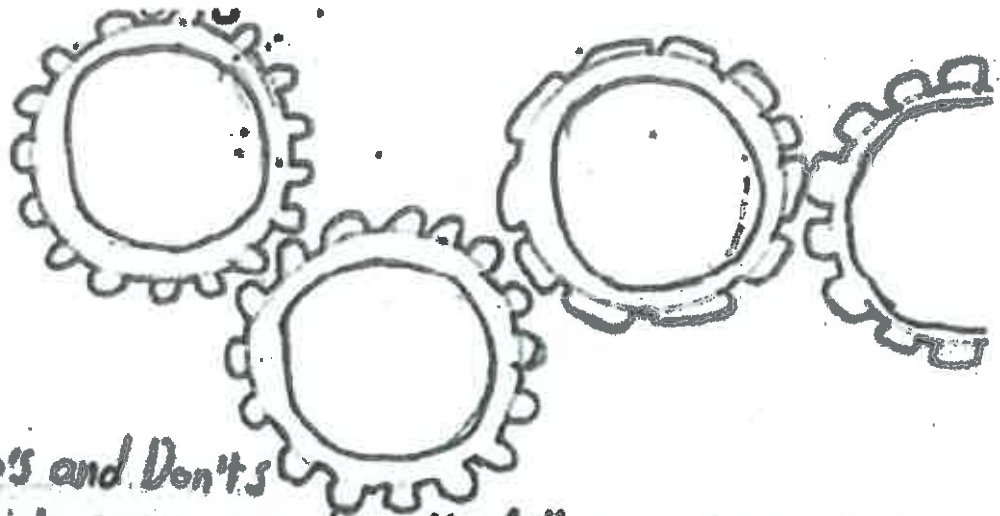
Operating Ironsoul

If you want Ironsoul to be your friend, your ally, your companion, you must press the big red button inside of his helmet instead of saying 'Devil'. To put him to sleep, you must press it again - it's that simple but remember, don't say 'Devil!'



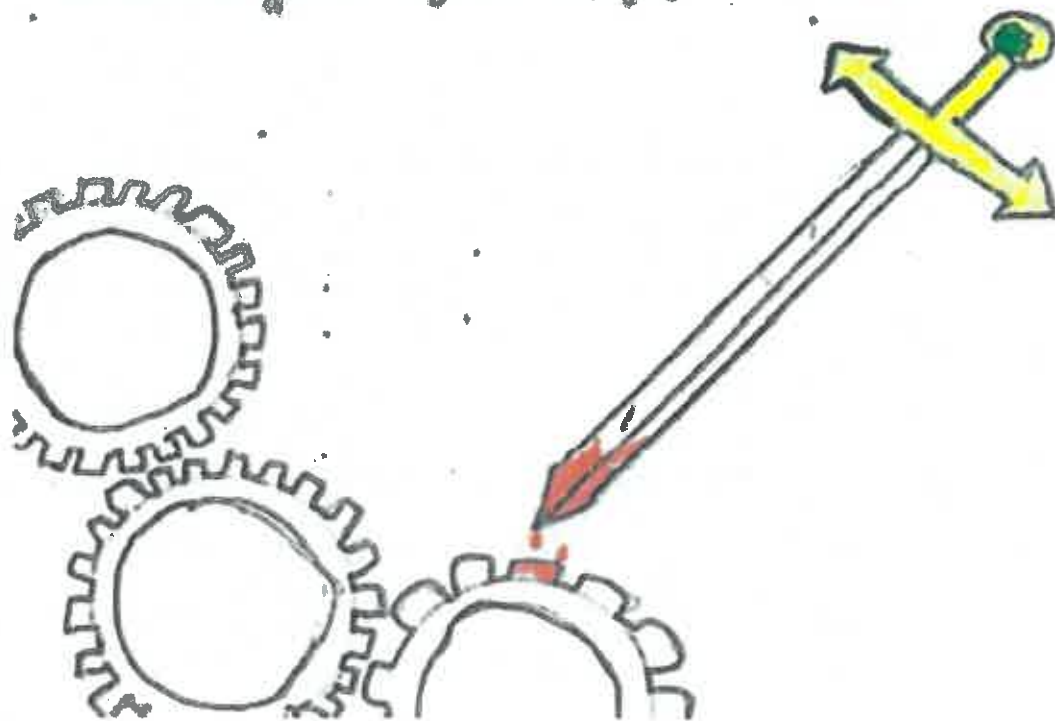
Storing Ironsoul:

When you're not having loads of fun with him and you need a break, what you're going to have to do is find a really cold place (I suggest -5°C) and put him there. When you put him to sleep he needs his canvas as well as the cold place or otherwise he'll stay up and rock home.



Do's and Don'ts
So to ensure you have the full experience, this is
a list to recap what you must do...

- bathe him weekly
- scrub him daily
- Canvas when asleep
- red button turn on
- red button turn off
- store someplace cold
- don't say devil
- whistle flowers of lapland if you say Devil



Key stage 2 exercise 1

Pupil A - Piece B: a biography

Context: following the reading of *Shackleton's Journey* (William Grill) and cross-curricular work on the polar regions, the class was asked to research the early life of Shackleton and combine this with the key events from Grill's picture book prior to writing a biography of the explorer that would appeal to young readers.

Ernest Shackleton's biography

Wait, you ^{haven't} heard of Ernest Shackleton? Well we have a lot to catch up on. Shackleton's full name was 'Sir Ernest Henry Shackleton'. He was an Irish born British explorer who has ventured not one, not two, but four times to the South Pole! He lived from the 15th February 1874 to the 5th January 1922.

Early Career/Life

Shackleton was one of the oldest children in his family - he was second out of ten children - and the oldest son. Born in County Kildare, Ireland, to Anglo-Irish parents, he was raised in London where his family moved when Shackleton was a young boy.

Despite the encouragement by his father to follow in his foot steps and go to medical school, the 16 year old Shackleton joined the Merchant Navy, gaining the rank of first mate by 18 years of age, and becoming a certified master mariner at the age of 24.

The early years in the Merchant Navy saw him ^{travel a lot} travel a lot. In 1901 he joined explorer Robert Falcon Scott on a long, hard venture to the South Pole. The trip though did not end particularly well for Shackleton, as for whom fell seriously ill and had to turn back early.

After his return to England, Shackleton pursued journalism as a career. Later he was tapped to be secretary to the Scottish Geographical Society. He also made an attempt at becoming a member of parliament - his tenure was unsuccessful.

The Endurance

Shackleton's venture with Scott sparked a switch in the young explorer to reach the Antarctic. In 1907 he fell short on another attempt coming within 97 miles of the Pole before brutal conditions forced him to turn back.

In 1911, Shackleton's dream of being the first person to set foot on the South Pole was shattered, when Norwegian explorer Roald Amundsen reached the Earth's most southerly point. This achievement forced Shackleton to lay his eyes on a new mark: crossing Antarctica via the South Pole.

On August 1st, 1914, Shackleton and his men departed London on the ship *Endurance*. By the time they got to South Georgia it was late Autumn they then left the island on December 5th. This was the last time Shackleton's crew were to step on land for a whole 497 days.

In January 1915, *The Endurance* became trapped in ice and soon forcing Shackleton and his men to disembark the ship and set up camp on the floating ice. After the ship sank later that year, Shackleton embarked on an escape in April 1916, in which he and his crew squeezed into three small boats and travelled to Elephant Island, off the southern tip of Cape Horn.

On August 25, 1916, he returned to Elephant Island to rescue the remaining crew members in which astonishingly none died during the almost 2 years they were stranded.

Later Years

So that here is the big thing that Shackleton is known for; more exciting than you thought he was. Don't get me wrong - he did a lot of other things as well - after he came back he wrote a book called South and going on expeditions wasn't ^{over} other for him either. In 1921, he set out on another expedition to the South Pole but this one didn't go so well when he suffered from a heart attack and died. He was buried in South Georgia and that was the end of Sir Ernest Henry Shackleton.

Key stage 2 exercise 1

Pupil A - Piece C: a story

Context: as part of a two-week film unit on *Alma*, pupils explored a range of techniques to create setting and atmosphere, applying these to their written work. Pupils wrote their own versions of *Alma*, incorporating two different perspectives: that of the third-person narrator, and that of the doll in the shop window.

Alma

Scrunch, some chalk fell onto the snowy surface of the pavement and a little girl seemed to be looking up at a great wall of graffiti. Her mouth drew upwards to suddenly turn into a smile - you could see pride and joy in the light green eyes of the innocent young girl. The graffiti she was looking at seemed to be loads of names and she was staring at one in particular: Alma.

Suddenly, the smile lit-up-face disappeared - they turned into confusion. Something had changed, something wasn't right. Alma spun on her heels and looked around for people, but no one was there. She saw a big shop in front of her and saw something in the dark, dirty windows but the shop was enough to worry about - it wasn't like any other on the street and was art nouveau in style. The more she stared at it though, the more everything about it confused her. The giant oak frame was odd in shape, rounded with room for three glass panes. It looked like a mouth opened wide and two grills above the window looked like menacing eyes that followed you around, no matter what.

Click clunk, was the sound all the cogs made around me, when suddenly I was pushed onto a small wooden plinth. I knew exactly what was going on because I'd seen it before thousands of times and I hated the fact that I had to be the one today. As soon as I was on the tiny platform the cogs started to turn faster and I was ascending upward slowly so I could see out the foggy window onto the cobbled street. That's when I saw her - the little girl who looked just like me from the blue bobble hat to the brown mittens. I felt so sorry for her. I did try to warn her but she did not hear - they never do. She had a gigantic smile on her face when she saw me. It was almost as if she didn't know where her fate lay.

Alma saw a figure inside the frosty window. She got a bit closer to get a better look. She could not see through the steam so she took off one mitten and rubbed at the window. She could see a doll. A look of confusion sprang upon her face - she looked down at herself in shock and recognised that the doll was just like her, all the clothing, everything was the same!

When Alma looked up though, it had gone. She tried to look down to see if the doll had been knocked over but there was no doll to be found. She had to keep looking for it through the pane so side-stepped to the door, still searching for the doll. When she got to the door, she cuffed her hands to get a better look. She found it. The doll was on a small table in the middle of the room. Alma reached up and tugged down on the door handle but no matter how hard she tugged, she knew she couldn't open it. She got really annoyed and her face wrinkled as she crossed her arms. She noticed the snow fill her boot and chucked a snowball at the door while she walked away angrily but behind her she could hear the old oak door creak open ever so slightly...

Alma turned round quickly with joy. She ran straight into the shop. She couldn't waste any more time. There it was. It was as if the doll had put her into a trance. She started pacing along the mosaic floor slowly and even slower. Suddenly, she knocked over another little doll on a tricycle. It had pitch-black hair, a pale face and a little suit on. That shook Alma and knocked her out of her trance. As soon as she picked it up, the doll started pedalling and cycled around Alma, just to head straight for the door. Alma found that funny because it kept banging its head against the door! When she looked up though...

She had come into the shop now and I didn't know what to do. I couldn't move, not with her watching but she was finally distracted by something - it was another doll. This was my chance to save an innocent little girl from the most horrible death.

It had gone. The doll wasn't there, it had moved once more. Alma was panicking, her eyes jolted to every corner and crack in the room but no matter how she tried, it was nowhere to be found. She looked under the table but it wasn't there either. Alma didn't look too happy now. When she stood up to walk out though, she saw it on one of the top shelves. She could have sworn she looked there but she didn't care - she was too focused to worry about something like that.

She started climbing onto the old sofa and then onto the oak bookshelf. The wood started creaking but she did not care. This was it - doll was one shelf away.

She was climbing up and there was nothing I could do this time. She was going to touch me, going to live, but going to die. I tried and there was nothing more I could have done - this was it. She touched me. Everything went cold. I couldn't see anything. There were weird patterns flashing in front of me and then suddenly it stopped - it had happened. She was now trapped inside of me.

Key stage 2 exercise 1

Pupil A - Piece D: a leaflet

Context: during topic work on the polar regions, the class was asked to design their own cruise to the continent to be advertised in the travel section of a national newspaper. Pupils produced a promotional leaflet which they presented over a colour photocopy of their own original artwork.

SPECTACULAR 7th Continent

Are you an explorer? Well, you'd have to be one, if not as good as one, to go on this trip, to the South Pole.

I bet you haven't even dreamt of going there but if you have, that dream can come true with Antarctic Adventures, where you can be sailing the seas in 1 of 3 boats: Sea Rider 201, Antarctic King and Off Lander. All of these ships have a 4 1/2 Star rating or higher and are all made by our head engineer, and his team of 150. So if you haven't made your mind up already, come and book a trip of a lifetime with Antarctic Adventures.

SEARIDER 201

This ship is the bomb – literally – due to the fact it is nuclear powered which brings with it a lot of positives such as no power loss, great speeds and expert electrical equipment. This ship is also one of two ships that have a heated pool; it also has two helipads so you can get an exclusive overhead tour of South Georgia.

**Go to our website:
www.AntarcticAdventures.co
for more information.**

Trip Advisor Review:

Amazing, one of the best trips I've ever been on! I absolutely loved the dog sledging and the snow shoeing! I was also amazed by the helicopter tour: it was the most thrilling experience of my life. It was impossible to spot any mistakes!

Mr. i. Lovetrips (30 Nov – 22 Jan)

ANTARCTIC KING

This is one of the most suitable ships ever to travel the Atlantic, with a high-powered gas engine and fuel that could last a century, the power is great with very little chance of a power out.

With all the activities listed, it's also got a heated pool and a helipad so you can get an exclusive overhead tour of South Georgia.

**Go to our website:
www.AntarcticAdventures.co
for more information.**

Trip Advisor Review:

This cruise was just the best. There were loads of activities, everyone of which was breath taking. My favourite part was the investigating of land around the ship and seeing the penguins!

Mr P. King (2 – 31 December)

OFF LANDER

At the lowest price we have, £8,224, you could be getting on this state of the art ship with VIP rooms for only £9,547. VIP also comes with a 52" HD TV, luxurious four-poster beds and a hot tub as a bath.

Go to our website:
www.AntarcticAdventures.co
for more information.

Trip Advisor Review:

...

This trip was as good as I suspected. While I didn't enjoy the 'thrilling' activities, I did particularly like the lectures, library and photography classes. Overall, it wasn't the best trip but it was alright for the price.

Mr C. Critic

Outdoors:

- Dog sledging
- Snow shoeing
- Whale watching
- Kayaking
- Close encounters with wildlife
- Visits to historical places
- Helicopter tours of South Georgia

Indoors:

- Table tennis
- Lectures
- Bars
- Gym
- Basketball
- Photography classes

	Off Lander	Arctic King	SEA Rider
Average	£8,224	£16,224	£24,224
Special	£9,547	£14,956	£25,956
VIP	£9,547	£18,547	£32,472

Key stage 2 exercise 1

Pupil A - Piece E: a missing chapter

Context: as part of a whole-class unit on *Pig Heart Boy* (Malorie Blackman), pupils were asked to write the chapter where Cameron returns to school following his pig heart transplant. The class discussed how Cameron's peers might have reacted to his transplant and how dialogue could be integrated to show characterisation and help to advance the action.

It was early Monday morning when I woke up to the horrible sound of hysteric reporters. Those sounds brought me back to the real world. So I went down for my breakfast and plunged out of the house and through the news reporters. When I got out of the enormous crowd that I ~~house~~ got straight in the car to go to school (like school would be much better though).

When I finally got to school, I swear I went deaf. Seeing as all I could hear was kids screaming and shouting as loud as they could; and all they were saying was...

"Cameron is it true Cameron?"

"Are you really pig heart boy Cameron?"

"Is it true!?"

"How does it feel?!"

"Cameron CAMERON...!"

Suddenly, the bell rang and everyone surprisingly went inside. Everyone I knew was there shouting my name (even those people I didn't think knew my name) apart from Martin and Julie. Eventually, when there was only five people still outside, I decided to stop through the front gates but as soon as I laid a foot on the school grounds I felt like I could hear everything, every little thing that was said about me.

I finally got to class and everyone was looking straight at me when I walked in even Steady Stewart. Unfortunately the last seat free was next to Martin so I walked over at a steady pace and sat down. As soon as I sat down, Stewart

started the lesson without saying anything. About fifteen minutes into the lesson, Marlon started talking to me. "I'm really sorry about the news and the paper, he whispered. "Be quiet Marlon," I said. "We'll talk about this outside."

As soon as the bell went, I rushed out of the classroom and down the hall. Marlon struggled to catch up but he did. He started talking to me and started to say how sorry he was. "Carn, Carn I truly am sorry about everything," he said catching his breath, "It wasn't even my fault."

"Wait.. what!" I said with shock. "This this wasn't your fault?! you're the only person I told! and it wasn't your fault?"

"No," he mumbled quietly. "It was my dad, he..."

"He what? He wants money so much that he would betray his friends!" I said.

"Hell yeah."

"What! Marlon that's horrible!" I said angry and surprised.

"I need to go!" We were now standing in an empty hall and I just walked away.

When I got outside, I didn't think my dog could get any worse, but it could as I bumped into Travis.

"Hey there Carnieon; or should I say Pig Heart Boy?"

"Leave me alone Travis," I said annoyed.

"Where you going?" he said carrying on.

"None of your business!" I shouted getting angrier.

"Whoo... Don't get so angry now Pig."

I had had enough so I turned round to look at him and I asked "Why do you do this Travis? Why do

you have to be such a bully?? So he stepped over and
whispered "Because it's fun." So I punched him and ran away.

At lunch time, after I had finished, I was sitting on a bench
outside, when Julie decided to walk over and start talking
to me. She said something like if I get bullied and teased
then I can talk to her and that made me ~~over~~ or slightly
happier.

As soon as I got home I ran upstairs into my room,
without having to catch my breath, got the cam
corder out and told Alex all about my day with a
slight twist. I said I had beaten Travis in a fight and
that I got a date with Julie, but most of all it
was true and it's a small lie. I'm sure I'll tell
Alex in person one day.



Key stage 2 English writing standardisation exercise 1 commentaries

Pupil A – working at the expected standard

The collection includes:

- A) an owner's guide
- B) a biography
- C) a story
- D) a leaflet
- E) a missing chapter

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

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

Across the collection, the pupil writes effectively for a range of purposes and audiences. A guide instructs the new owner how to control and care for the clockwork knight. A biography focusses on key events in the life of the polar explorer Ernest Shackleton. A story, based on the short film 'Alma', is told from 2 different perspectives. A leaflet promotes the merits of a tour operator's range of cruises to the polar regions. A missing chapter captures a character's thoughts and reactions, as well as those of his peers, as he returns to school following a transplant operation.

In the owner's guide, the second person is adopted to congratulate and educate the recipient of the clockwork knight (*you lucky thing...you have to whistle a tune*), whilst the direct address in the animated opening of the predominantly third-person biography should appeal to its younger audience (*Wait, you haven't heard of Ernest Shackleton?*).

Similarly, in the leaflet, direct address is used throughout to convince potential tourists of the advantages of travelling with Antarctic Adventures (*you can be sailing the seas...you can get an exclusive overhead tour*), though the highly informal rhetoric may hold less appeal for the more discerning traveller.

The first person is used to good effect in the story. The anguish of the doll, helpless to forewarn her hapless victim (*I hated the fact that I had to be the one today...I felt so sorry for her...I did try to warn her*), offers the reader a chilling insight into what is about to unfold, whilst Alma remains oblivious to the sinister goings on within the shop. The main body of the story, conveyed through the third-person narrative, interweaves a sense of the ordinary with the tension of the unforeseen

consequences of Alma's ill-fated curiosity (*She had to keep looking for it...She ran straight into the shop*).

The first person is also aptly deployed in the missing chapter of 'Pig Heart Boy', which balances narrative and dialogue to present a convincing portrayal of the protagonist's return to school (*all I could hear was kids screaming and shouting*). The writer realistically portrays the curiosity of classmates (*Cameron is it true Cameron?*), the mocking by the class bully (*Whoa...Don't get so angry now Pig*) and the temptation to brag to gain respect (*it's a small lie*).

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

Settings, characters and atmosphere are described within the 2 fictional narratives as well as in the biography, which contains a strong element of narrative in the form of a recount.

Throughout the story, individual settings are described, enabling the reader to visualise the scene and 'watch' as Alma is drawn from the "snowy surface of the pavement" towards, and into, the mysterious shop (*The giant oak frame was odd in shape...it looked like a mouth opened wide*). The character of the young protagonist is plausibly drawn. Her sense of delight (*pride and joy in the light green eyes...found that funny*) and curiosity (*She got a bit closer to get a better look*) gradually give way to impatient irritation (*her face wrinkled as she crossed her arms*) as she becomes increasingly infatuated with the doll (*She couldn't waste any more time...she was too focused to worry*).

The freedom of the young girl juxtaposes the confined existence of the doll who, interpreting the situation, exhibits both compassion and despondency at her inability to save Alma from a similar fate (*I felt so sorry for her...she did not hear – they never do*). The opening section hints at the impending darkness of this seemingly everyday tale (*two grills above the window looked like menacing eyes that followed you around*), whilst the interweaving of the doll's perspective progressively augments the tense atmosphere (*she didn't know where her fate lay...This was my chance...She was climbing up and there was nothing I could do*).

Similarly, the missing chapter adopts a familiar setting, which is temporarily transformed by those desperate for news of the astonishing transplant (*the horrible sound of hustling reporters...kids screaming and shouting*). The speculative undercurrent is palpable as Cameron plucks up the courage to enter the school (*I felt like I could hear everything, every little thing that was said about me...everyone was looking straight at me*). As the day unfolds, his reactions capture his inability to handle the perceived betrayal (*I just walked away*), his loss of self-control (*So I punched him and ran away*), and his need to bolster his ego through embellishment of the truth (*...and it's a small lie*).

In the biography, Shackleton's spirit of adventure, his resilience and his determination are typically inferred through the account of his life (*has ventured not one, not two, but four times to the South Pole...This achievement forced Shackleton to lay his eyes on a new mark...returned to Elephant Island to rescue the remaining crew members*).

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

The extensive dialogue within the missing chapter provides sufficient evidence for the 'pupil can' statement.

The interrogative onslaught by pupils shifts the atmosphere of intimidation away from Cameron's front door to the grounds of his school, moving the action on to the moment of trepidation when he

knows he must face his so-called friends (*Are you really pig heart boy Cameron?...Is it true?...How does it feel?!).* The brusque retort to Marlon snapshots the contempt Cameron feels at being betrayed by his classmate (*Be quiet Marlon*), signalling a further change of scene (*We'll talk about this outside*).

Clipped exchanges and accusations lend authenticity. The remorse expressed by Marlon juxtaposes Cameron's growing sense of betrayal and anger at his friend's apparent collusion with his dad (*Wait...what!...This this wasn't your fault?!...He what?*), whilst Travis' incessant taunts cause him to finally snap and retaliate (*Why do you do this Travis? Why do you have to be such a bully?*).

The tormenter's provocative response (*Because it's fun*) once again advances the action as his victim is pushed to breaking point (*So I punched him and ran away*), setting up the 'small lie' in the concluding paragraph (*I said I had beaten Travis in a fight*) and prompting a fitting end to the chapter (*I'm sure I'll tell Alex in person one day*).

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

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

As befits its purpose, the owner's guide deploys grammatical structures which inform, advise, instruct, and caution the reader. Emphatic statements incorporating the modal verb 'must', sometimes qualified by a fronted subordinate clause, directly address the new owner to emphasise the criticality of the directive (*you must follow this simple guide...if you want Ironsoul to be your friend [...] you must press the big red button...To put him to sleep, you must press it again*).

The use of imperatives in the bullet point list of 'Dos and Don'ts' further reflects the purpose of the writing (*bathe him weekly...don't say devil*), whilst expanded noun phrases (*lots of consequences...a tune that he really likes*) and preposition phrases (*in rotten human blood...as well as the cold place*) provide additional detail for the reader. Vocabulary choices are mostly appropriate (*obviously...consequences...scrubbing...companion...reak havack*), although sometimes simplistic (*lots of...big red button...loads of fun...cold place*).

The informal opening of the biography employs the imperative (*Wait!*) to capture the reader's attention, whilst the subsequent interrogative statement (*you haven't heard of Ernest Shackleton?*) directly questions their familiarity with the renowned explorer. In contrast, details of Shackleton's life are presented in a more formal tone – for example, through use of the passive (*was raised...was tapped...was shattered...was buried*) and some precise choices of vocabulary (*gaining...certified...persuaded...venture...disembarck*).

Multi-clause sentences convey related points succinctly (*Born in County Kildare...he was raised...where his family moved when Shackleton was a young boy*), whilst noun phrases, including those expanded by relative clauses, convey complex information concisely (*an Irish born British explorer who has ventured not one...London where his family moved...The early years in the Merchant Navy...the Earth's most southerly point*).

The promotional leaflet, with its direct address, deploys the language of speech to cajole and entice. The opening question plants the seed in the mind of the reader (*Are you an explorer?*), whilst

contracted forms (*you'd...haven't...it's*), Idiom (*made your mind up*), abbreviations (*VIP...HD TV*) and rhetoric (*I bet you haven't even dreamt of...you can be sailing the seas...a trip of a lifetime*) impart an animated, informal tone.

The modal verb 'can' acts as a persuasive device (*that dream can come true...you can get an exclusive overhead tour*), and there is an attempt to condense information through the use of ambitious multi-clause sentences. However, at times, these are protracted, leading to some loss of control (*I bet you haven't even dreamt of going there but if you have, that dream can come true with Antarctic Adventures, where you can be sailing the seas in 1 of 3 boats: Sea Rider 201, Antarctic King and Off Lander*). The persuasive intent is further enhanced through the use of emphatic adverbs (*even...literally...absolutely...most...just...particularly*) and some well-chosen adjectives (*exclusive...thrilling...favourite...luxurious*).

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

Across the collection, a range of devices is deployed to build cohesion within and across paragraphs.

Both the owner's guide and the promotional leaflet are effectively organised. In both pieces, the introduction is followed by sub-headed sections that signpost the reader to important points of information and, in the case of the leaflet, individual reviews. Pronouns work in tandem with adverbs, prepositions and conjunctions, providing a conversational continuity across each piece (*If you're reading this...you must press it again / Well, you'd have to be one, if not as good as one...but if you have...At the lowest price we have*), whilst concluding bullet point lists reiterate key points for the reader.

Sub-headings are also used in the biography, signalling a rudimentary chronology of Shackleton's life and exploits. Synonymous noun phrases build cohesion within and across paragraphs (*one of the oldest children...the oldest son...the 16 year old Shackleton...a certified master mariner...the young explorer*), whilst simple adverbials support the timeline of events (*at the age of 24...With his return...In 1911...On August, 1st...In January...After...later that year*). The writer's concluding comment (*more exciting than you thought hey*) neatly links back to the opening interrogative (*you haven't heard of...?*), although it might have been better placed at the end of the final paragraph.

In the story, organised shifts from first to third-person narrator provide a cohesive thread across the text as a whole (*a little girl seemed to be looking...That's when I saw her*). Synonymous references (*one in particular...Alma...the little girl...an innocent little girl*) and pronouns (*She...saw something...it had gone...it had moved...Alma found that funny...it kept banging its head...she was finally distracted by something...This was my chance...it had happened...She was now trapped inside of me*) build links within and across paragraphs. Adverbials help to guide the reader through the unfolding sequence of events (*Suddenly...As soon as I was on the tiny platform...That's when...When Alma looked up...When she got to the door...When she looked up*).

The missing chapter deploys a range of devices to build cohesion across the piece. Adverbials support the sequencing of events (*When I finally...Suddenly...Eventually...As soon as...About fifteen minutes into the lesson...At lunch time*), cumulative references track Cameron's growing apprehension (*I swear I went deaf...screaming and shouting...shouting my name...I could hear everything*) and dialogue links actions and reactions (*"None of your business!" I shouted getting angrier...So I punched him*).

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

Verb tenses are used consistently and correctly throughout the writing.

The use of present tense verb forms in the owner's guide supports its purpose. The present progressive is used to convey actions in progress (*you're reading...you're not having*), whilst the simple present is used to speculate and inform (*who knows...there are lots of consequences...is due...he likes*), and the present perfect notes a past action that remains relevant (*you have obviously chosen*).

The past tense is typically adopted throughout the biography to convey details of Shackleton's life and career (*lived...was raised...joined...was tapped...squeezed*). The use of the present perfect, the simple present and the present passive in the address to the reader is wholly appropriate, reflecting the current state of affairs (*haven't heard...we have...there is...Shackleton is known*).

As befits its purpose, the past tense is used consistently throughout the story. The simple past is used to convey the characters' actions and reactions (*Her mouth drew upwards...I knew...I felt so sorry...she knocked over*), whilst the past progressive indicates those that are ongoing (*she was staring...I was ascending...Alma was panicking...She was climbing*). The past perfect is used to good effect, framing the doll's past recollections to create a sense of sombre inevitability (*I'd seen it before*), and injecting an element of surprise and suspense (*It had gone*).

In the promotional leaflet, the simple present conveys current and factual information (*ships have a 4 ½ Star rating...This ship is the bomb...the lowest price we have*), whilst the present perfect suggests an unlikely, but relevant, situation (*haven't even dreamt...haven't made*). There is an appropriate shift to the past tense as travellers recall their experiences (*I was also amazed...There were loads of activities...it wasn't the best trip*).

In the missing chapter, present and past tense forms are well managed. Past tense forms are used to narrate the events of the day (*I woke up...the bell rang...everyone was looking...I was sitting*), the simple present is used to inject opinion (*it's a small lie*) and there are appropriate shifts between past and present forms in dialogue (*this wasn't your fault...you're the only person I told*).

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

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

- commas to mark fronted adverbials and clauses
 - *So to ensure you have the full experience, this is a list to recap...* [Piece A]
 - *With his return to England, Shackleton pursued journalism...* [Piece B]
 - *As soon as she picked it up, the doll started pedalling...* [Piece C]
 - *So if you haven't made your mind up already, come and...* [Piece D]
 - *When I finally got to school, I swear I went deaf.* [Piece E]
- commas, brackets and dashes for parenthesis
 - *a really cold place (I suggest -5 C)* [Piece A]
 - *was one of the oldest children in his family – he was second out of ten children – and the oldest son.* [Piece B]

- *This ship is the bomb – literally – due to the fact it is...* [Piece D]
- *At lunch time, after I had finished, I was sitting on a bench...* [Piece E]
- dashes to mark the boundary between independent clauses
 - *He also made an attempt at becoming a member of parliament – this however was unsuccessful.* [Piece B]
 - *...but the shop was enough to worry about – it wasn't like any other...* [Piece C]
- semi-colons to mark the boundary between independent clauses
 - *This ship is also one of two ships that have a heated pool; it also has two helipads...* [Piece D]
- colons to mark the boundary between independent clauses
 - *I was also amazed by the helicopter tour: it was the most thrilling experience of my life.* [Piece D]
- speech punctuation
 - *"No," he mumbled quietly. "It was my dad, he..."* [Piece E]
- hyphens to avoid ambiguity
 - *pitch-black hair* [Piece C]

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

Words from the statutory year 5 / year 6 spelling list are correctly spelt (*secretary...parliament...achievement...recognised...equipment...Average*).

The spelling of more ambitious vocabulary is mostly correct (*consequences...innocent...ascending...trance...engineer...luxurious*), suggesting possible use of a dictionary.

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at greater depth within the expected standard' because the 'pupil can' statements are not met. Across the collection, form is not always maintained, register is not always entirely appropriate and the pupil is not yet able to manipulate grammar and vocabulary to exercise assured and conscious control over levels of formality.

Although the purpose of the writing is clear, showing good awareness of the reader, content lacks precision and breadth, suggesting that the pupil is not yet able to draw independently on what they have read as models for their own writing.

There are lapses in selecting and maintaining the appropriate register. For example, the muddled final paragraph of the biography veers between the informal language of speech (*So that there is*

the big thing...going on expeditions wasn't over for him either) and the more formal, conventional tone (In 1921, he set out) adopted elsewhere, which the pupil is then unable to sustain (this one didn't go too well...that was the end of Sir Ernest Henry Shackleton).

Whilst grammatical structures reflect what the writing requires, sentences are often repetitive in nature, with limited manipulation of clauses for effect (*If you're reading this...If you say 'Devil'...If you want Ironsoul / She tried to look down...She had to keep looking...She got really annoyed...She noticed the snow / When I got out of the enormous crowd...When I finally got to school...As soon as I sat down...As soon as the bell went...As soon as I got home*). Similarly, at times, use of vocabulary is imprecise or repetitive, weakening the impact of the piece as a whole (*loads of names...they turned into confusion...A look of confusion sprang upon her face...This ship is also one of two ships ...it also has two helipads so you can get...one of the most suitable ships... it's also got a heated pool and a helipad so you can get*).

The pupil uses the range of punctuation taught at key stage 2 mostly correctly. However, this is not yet applied precisely to enhance meaning (*By the time they got to South Georgia it was late Autumn they then left the island on December 5th...This is one of the most suitable ships ever to travel the Atlantic, with a high-powered gas engine and fuel that could last a century, the power is great with very little chance of a power out*). Independent clauses are typically separated by co-ordinating conjunctions, resulting in a lack of concision (*She saw a big ship in front of her and saw something in the dark, dirty windows but the ship was enough to worry about*) or dashes, resulting in some loss of formality (*He also made an attempt at becoming a member of parliament – this however was unsuccessful*).

Pupil B

This collection includes:

- A) a short story**
- B) an informative article**
- C) a speech**
- D) a diary**
- E) a newspaper report**

Key stage 2 exercise 1

Pupil B - Piece A: a short story

Context: following an art project that involved studying and making their own Native American totem poles, pupils read and explored short stories connected to these symbolic carvings before writing their own short story, capturing the spirit of their mythological significance.

Deep in the overgrown jungle, the birds screeched. The trees wailed and the insects jumped beneath their feet. The carpet of moss trailed onto the trees. Tangled vines ^{blocking} the way. Next to them, stood a crystal blue water with a ^{large} school of parrot fish. The hurried air made thinned. Things ^{snapped} under their feet.

Pixy, the brave one, stood and scanned her exotic surroundings. Meanwhile, Kia, the lazy one, stood there paralysed shivering in fright. After days of trying to climb the great mountain, they felt exhausted and started to regard venturing here. Legend had said that a golden totem would grant you ultimate strength.

They had made it half way up the mountain.

"How far away are we?" inquired Kia.

"Half way up I think," Pixy said reassuringly.

"I'm dying of exhaustion!" bellowed Kia.

"Come on, just a bit closer," shouted Pixy.

"Then can we rest for the night?" Kia asked her.

"Fine!" replied Pixy.

"Look over there; a cave, we can stay there for the night!" explained Kia. They got atop; it wasn't comfortable.

^{the next} day the mountain was eventually scaled by Pixy and Kia. They slowly approached the totem.

Their hands shook and droplets of sweat ran from their heads - with a trembling hand, the totem was picked up by Pixy. The totem (which was made of gold) burst into smoke. The charred remains only left a peculiar note which read: "Warm-hearted child you have seen ^{the} strength you sought: it was with you this whole time."

Key stage 2 exercise 1

Pupil B - Piece B: an informative article

Context: as part of themed work on endangered species, pupils chose an animal to research before writing an informative article for inclusion in a geographical magazine for primary school children.

Pandas

Diet

In the wild, a panda's diet is a crucial part of its life. Bamboo is mostly eaten by pandas. In fact, 99% of its diet is bamboo. Up to 40kg of these plants are eaten each day by these magnificent pandas. In captivity, pandas tend to eat honey, eggs and fish - this helps their immune system. Sometimes, in the wild, they will eat different parts of birds. Surprisingly, 1% of their diet is made up of grass and small rodents.

Survival

Amazingly, pandas can sometimes live in small groups in China. Pandas tend to hang in trees where they have an unlimited supply of different greens and to try to stay away from predators. These loving, passionate and generous animals have to find someone to mate with as part of their life cycle. However, giving birth can be different when you are an endangered species. Amazingly, they are most successful elsewhere; the record of baby cubs born in captivity is excellent.

Similitis / differences:

Did you know that pandas are not the same as other bears? Pandas, unlike other bears, can live up to 20 years in captivity. Interestingly, pandas don't hibernate like other bears and large mammals. Other bears mainly feed on different kinds of meat but not red pandas - they are omnivorous (as are black and white pandas).

Key stage 2 exercise 1

Pupil B - Piece C: a speech

Context: pupils discussed and debated a number of ways in which life at school could be improved. Having listened to a podcast of a speech given in the House of Commons, they wrote their own formal speech on an issue they felt strongly about to present to their peers.

Mr Speaker, I am here today to address the amount of hours children are subjected to in a school day.

In my opinion, I think it is pointless to have this many hours in school. This is a vital thing to ponder. The current length of school time could make children strained. These hours are too long. A recent visit to my colleague resulted in them telling me about their child: 'My child isn't having a fun experience because she is constantly checking the clock.' I felt that she should be able to spend more time with family and less time at school. This issue has been discussed by many parents.

I am disgusted by the amount of stress you are making these poor children handle. I recommend you lower these hours at once. These children are arriving home exhausted. This is having a devastating effect on their weekends with the amount of pressure they are being placed under. This can affect their personal well-being. If you do not mind me saying, I have recently talked to my assistant and their child has been miserable and has been stressing about school. I am shocked you could do this to the adults of the future.

Current school hours are needlessly elongated. I do not see the point of this. One must agree that children could be doing other activities during this time. This precious time could be spent with family and friends. Last night, I went to my companion's and she told me how little time she spends with her children. I urge you to listen and lower these hours. It is unfair on children.

Mr Speaker, I urge you to listen to my argument and to consider all the points I have raised regarding the issue of extensive school hours.

Key stage 2 exercise 1

Pupil B - Piece D: a diary

Context: having read and explored *The Diary of Anne Frank*, pupils wrote a diary entry in role as Anne, depicting her thoughts and feelings during a typical day spent in hiding.

February 15th 1944-1945

Dear Diary,

I can't believe it; I'm still alive. What a terrifying situation I'm in. One second I'm playing with my friends then the next I'm behind a bookcase being judged. I've got to remain hopeful we will make it. I'm only 15. I can't, I won't give up... not now. I've come too far. I wonder what it is like back home. This is not home. This is a prison. Behind a "book" door disguised as a bookcase.

Most of my time, I spend peering through the bookcase which feels like a gold cell, just to make sure that we're safe. Earlier today, I was digging the wall - I heard down my friends. I hope they're safe. I think of them to remind me of happier and joyous times. I let my sister, who is called Margaret, do my hair to break the boredom.

Suddenly, SMAASH! I heard the door sweep off its hinges, for a second I thought it was the house keeper back with dinner. Then I realised that was odd to think that. Why would she kick the door down? She's not crazy. It was the Gestapo. I looked through the bottom of the bookcase. I saw huge leather boots - with a little caution, I looked through some higher books on the shelf. I saw metal corners. The house owner came out of the room. The officer threw the poor degreed class man against the bookcase. Rattle... Rattle... Rattle the bookcase nearly fell over. Step. Step. Step he managed to walk past us. We made a huddle. I could see the horror in my

parent's eyes. Margaret and I were squashed. We all
went pale. I heard a familiar silence. I didn't blink or
breathe. He left.

We survived again. Thy left! One day... we'll win
leave! I just gained more hope. Then again I have lots
of faith: Hitler will be stopped! Every night I pray to God -
wishing it will end soon. I'm alive! I'm not giving up - that
easy. "not now."

Key stage 2 exercise 1

Pupil B - Piece E: a newspaper report

Context: based on the game of *Cluedo*, pupils explored different aspects of a murder mystery, inventing their own characters and plot, which were then incorporated into a range of writing. One of the pieces the pupil chose to write was a newspaper report, published the morning after the crime.

The Daily
Mirror Line

Murder Mystery Gone Manic

Unfortunately, Charles Toffsbury, owner of Dewsbury Manor, has been murdered. The tranquil village of Dewsbury has been rattled to the very core. Lord Toffsbury was stabbed multiple times last night. The murder weapon has still not been found by the police.

Layered in thick red tape, Dewsbury Manor has become the scene of a tragic murder. The stately home, known for its elegance and wealth, has now seen its darkest days.

Towering above the Yorkshire countryside, the Manor is more than just a stately home: it's a source of employment for the community, a place to clear your mind, a place to enjoy a brisk walk – but no more.

Around 12:45 last night, the sound of a screaming woman broke the silence of the golden grounds. The assassin left nothing; no hair or evidence was found.

At the time of the brutal killing, Lady Toffsbury was welcoming her guests to her annual ball. Once her husband failed to join her in greeting the guests, she grew ambitious. She sprinted to the study and opened the door. Slouched in the corner of the now crime scene, she saw her beloved husband.

The detective questioned Lady Toffsbury about the scene to find out if there were three keys to the window. The keys belonged to the butler, the maid and Lady Toffsbury. The detective, the third to witness Lord Toffsbury's death, asked his wife if she knew anything. This is how she replied: "I don't know why anyone would want to hurt my husband. He has never had a conflict with anyone in his life!"

The police at the crime scene say that "No stone will be left unturned; don't worry, we will

find out who the assassin is.
Over the course of the next few days we will try to keep you updated. Who would kill such an innocent man? What will happen next?

Pupil B – working at the expected standard

The collection includes:

- A) a short story
- B) an informative article
- C) a speech
- D) a diary
- E) a newspaper report

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

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

Across the collection, the pupil writes effectively for a range of purposes and audiences. A short story centres on the search for a legendary totem pole. A parliamentary speech questions the length of the school day. An article, written for a children's geographical magazine, provides information about pandas. A diary entry is written in role as Anne Frank. A newspaper article, based on a murder mystery, reports a suspicious crime.

The short story, appropriately narrated in the third person, weaves setting, plot and characters into a succinct but effective tale, fusing an essence of adventure (*Deep in the over grown jungle...trying to climb the great mountain*) with the mythological significance of the 'golden totem' and its subtle, underlying message that strength comes from within.

Strength of character is also ably captured within the diary entry, appropriately written in the first person (*I've got to remain hopeful...I'm not giving up that easily*). In addition to the focus on Anne's own thoughts and feelings, the writer broadens the perspective to reveal the typicality of a day spent in hiding (*This is a prison...It was the gestapo...The officer threw the poor defenceless man against the bookcase*).

The article on pandas packs an abundance of information into 3 short sections, each focusing on a specific aspect of the animal. The writer's admiration for this wild bear (*these magnificent pandas*), and slightly misplaced enthusiasm (*loving, passionate and generous animals*), is counterbalanced by an authoritative stance (*99% of its diet is bamboo*) and the inclusion of scientific language (*immune system...species...omnivores*) – an approach that is likely to appeal to its intended audience.

The formal speech, with its direct address to the reader, seeks to deliver a more measured tone (*I am here today to address...In my opinion*), whilst emotive statements forcefully impart the speaker's views. However, choices of language (*I am disgusted...I am shocked*) and the somewhat inappropriate inclusion of the quoted dialogue with a colleague (*My child isn't having a fun experience...*) slightly detract from the overall effect.

The newspaper report adopts a semi-formal reporting style to convey the events of the evening. Contrast is used to good effect – the violent stabbing of the aptly named Lord Toffsbury compared to the elegant setting of the stately home, the silence pierced by screaming, and the 'golden

grounds, once 'a place to clear your mind', now 'layered in thick red tape'. At times, the reporting style lapses into language more reminiscent of storytelling (*She sprinted to the study*). However, in keeping with the murder-mystery genre, much is inferred but little is resolved, whetting the reader's appetite for further news (*we will try to keep you updated...Who would kill such an innocent man?*).

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

Settings, characters and atmosphere are described in the short story as well as in the biography and the newspaper report, all of which contain a strong element of narrative in the form of recounts.

The opening scene of the short story foregrounds the setting, allowing the reader to experience the sights, sounds and climate of the jungle alongside the unidentified travellers (*birds screeched...trees waved...insects jumped...the carpet of moss trailed...Tangled vines...a crystal blue water...a large school of parrot fish...humid air*). On revealing their identity, the 2 friends are tagged with contrasting characteristics (*Pixy, the brave one...Kia, the lazy one*), which are further depicted through their feelings and actions (*stood there paralysed shivering in fright...they felt exhausted...started to regret*). The atmosphere of trepidation and expectation, as the companions finally approach the legendary totem (*Their hands shook and droplets of sweat ran from their heads – with a trembling hand...*), becomes almost spiritual as the wording of the note is revealed (*Warm-hearted child you have seen: the strength you sought...*).

In the diary, short sentences and repetition build tension, conveying the ever-present threat of discovery (*Suddenly, SMASH!...It was the gestapo...I saw metal armour...Rattle...Rattle...Rattle...Step...Step...Step...I didn't blink or breathe...He left*). There is some insight into Anne's character through her perceived thoughts and feelings – her exasperation (*This is a prison...do my hair to break the boredom*), optimism (*I just gained more hope*) and resilient determination (*I can't, I won't give up*).

The narrative journalism of the newspaper report is rooted in the murder-mystery genre. The setting is overtly impressive (*Towering above the Yorkshire countryside...The stately home, known for its elegance and wealth*), whilst the reader is left to infer something of the victim's character – from his title and mockingly conceived family name (*Lord Toffsbury*), his status amongst the villagers (*a source of employment for the community*), and his alleged hospitality and loving disposition (*failed to join her in greeting the guests...beloved husband*).

As is reported, the once tranquil atmosphere of the surroundings (*a place to clear your mind...the golden grounds*) has given way to anxiety (*rattled to the very core*) and suspicion (*The keys belonged to the butler, the maid and Lady Toffsbury*) as the police conduct their investigations.

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

Whilst there is limited evidence of dialogue, its use to convey character and advance the action is just sufficient to meet the 'pupil can' statement.

In the short story, the dialogue between Pixy and Kia lends credibility to their opposing characters as the 'lazy one' is chivvied onwards by her more determined companion (*Come on, just a bit closer*). Kia's final words (*Look over there; a cave, we can stay there for the night*) signal the closing of the day, allowing the action to advance and the story to conclude.

Direct quotations within the newspaper report, albeit slightly inappropriately managed (*This is how she replied*), do support characterisation. Lady Toffsbury's testimony of her husband further reiterates his seemingly genial personality (*I don't know why anyone would want to hurt my husband. He has never had a conflict with anyone in his life!*), and the diligent attitude of the police is reassuring (*No stone will be left unturned; don't worry, we will find out who the assassin is*).

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

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

In the short story, single and multi-clause sentences are layered with fronted adverbials and expanded noun phrases, which add weight and depth to the scene (*Deep in the overgrown jungle...the carpet of moss...a crystal blue water with a large school of parrot fish*), whilst noun phrases in apposition capture character concisely (*Kia, the lazy one*). The more measured pace of the narrator, achieved through the use of co-ordination and subordination (*After days of trying to climb the great mountain, they felt exhausted and started to regret venturing here*), is juxtaposed with the short, irritable discourse with its clipped sentences, exaggeration, and use of a contracted form (*How far away are we? I'm dying of exhaustion...Fine!*). Verb forms are mostly appropriate, including use of the past perfect to reference the rationale for the journey (*Legend had said...*). However, use of the passive is awkward and not entirely successful (*the mountain was eventually scaled...the totem was picked up*).

As befitting its informative purpose, the article on pandas consists predominantly of statements (*Bamboo is mostly eaten by pandas*), whilst a question is used to further engage the reader (*Did you know that...?*). Passive constructions support an attempt at formality (*is mostly eaten...are eaten*), though the use of a phrasal verb weakens the desired effect (*is made up*). Single-clause sentences are expanded through the use of adverbials and noun phrases, sometimes in the form of parenthetical asides, to add comment or detail (*Sometimes, in the wild, they will eat different forms of birds...Interestingly, pandas don't hibernate like other bears and large mammals*). Some use of precise and subject-specific vocabulary supports the writer's knowledgeable stance (*crucial... captivity...rodents...endangered species...omnivores*).

Statements also dominate the parliamentary speech, presenting the speaker's views and beliefs (*I think it is pointless...This precious time could be spent with family and friends*). Formal grammatical structures convey a sense of objective gravity – agentless passives avoid accusation (*are subjected to...are being placed under...are needlessly elongated*), whilst inclusion of the agent drives home the point (*has been discussed by many parents*). The use of the personal pronoun 'one' (*One must agree...*), idiomatic politeness (*If you do not mind me saying...*) and the present perfect (*have recently talked...have raised*) all contribute to the politically motivated tone.

Modal verbs express possible consequences (*could make children strained...This can affect*) and emphasise the rights of the child (*she should be able to...*); short, emphatic sentences reiterate the argument (*These hours are too long... It is unfair on children*) and the present progressive, sometimes incorporating the perfect form, indicates the ongoing plight of affected children (*isn't having a fun experience...are arriving home exhausted...has been stressing*). Choices of vocabulary

further support the purpose of the piece (*address...current...recommend...well-being...needlessly*), though these are not always entirely successful (*vital thing...disgusted...stressing...elongated*).

Short sentences and clipped clauses typify the diary entry, signifying both the palpable tension and the almost breathless relief of the writer at surviving another day (*I can't believe it: I'm still alive... We survived again. They left!*). There is some slowing of the pace through the use of multi-clause sentences, incorporating relative clauses, as the diarist reflects on her current life, comparing it with happier times (*Most of my time, I spend peering through the bookcase which feels like a jail cell, just to make sure that we're safe*). The language of speech is deployed throughout – contracted forms (*can't...I'm...I've...they're...She's*), phrasal verbs (*give up...fell over*), a rhetorical question (*Why would she kick the door down?*) and informal vocabulary (*can't believe it...One second...do my hair...crazy...squished...lots of*). However, this is more suggestive of a modern-day teenage diary than one penned by Anne Frank.

A formal reporting style is adopted in the newspaper report, communicating the gravity of the situation. Agentless passives foreground the setting (*The tranquil village of Dewsbury has been rattled...*) and victim (*Lord Toffsbury was stabbed*), and succinctly state the absence of evidence (*no hair or evidence was found*). The present perfect emphasises the significance of recent events (*has now seen its darkest days*) and establishes Lord Toffsbury's untroubled past (*He has never had a conflict*).

Clause structure is varied, supporting reader engagement. Clauses fronted by -ing and -ed forms are used effectively (*Layered in thick red tape...Towering above the Yorkshire countryside...Slouched in the corner*), and expanded noun phrases, including those in apposition, present complex information concisely (*the scene of a tragic murder...The stately home, known for its elegance and wealth...The detective, the third to witness Lord Toffsbury's dead body...*).

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

Across the collection, a range of devices is deployed to build cohesion within and across paragraphs.

Although the identity of the characters in the story is initially withheld, adverbials and pronouns signal their presence to the reader (*beneath their feet...Next to them...under their feet*). Adverbials also support an underlying chronology (*After days...The next day*), whilst synonymous references thread together sequences of events (*exhaustion...rest...stay...asleep*). The powerful, closing message links back through the story to provide a coherent and satisfactory ending (*the strength you sought: it was with you this whole time*).

In the informative article, sub-headings signpost the reader to different aspects of the panda. Cohesion within and across sections is achieved through the use of synonymous references (*these magnificent pandas...loving, passionate and generous animals...baby cubs...other bears*), adverbials (*In fact...Up to...Sometimes...Surprisingly...However*), determiners (*its diet...these plants...their diet*) and pronouns (*pandas tend to eat honey, eggs and fish – this helps their immune system...but not red pandas – they are omnivores*).

Continuous references to the speaker support cohesion throughout the speech (*I am here...my opinion...my colleague...me saying...I urge*), whilst determiners link related points (*These hours...My child...This issue...these poor children...their child...her children*). Synonymous references build

cohesion across paragraphs (*the amount of hours...this many hours...lower these hours...Current school hours*). However, a failure to broaden the scope of the argument weakens not only its effect, but also the impact of the concluding plea (*I urge you [...] to consider [...] the issue of extensive school hours*).

In the newspaper report, cohesion is typically achieved through the deployment of adverbials of time and place (*last night...Towering above the Yorkshire countryside...Around 12:45 last night...At the time of the brutal killing...Once her husband failed to join her in greeting the guests...Over the course of the next few days*), and through synonymous references (*Charles Toffsbury...Lord Toffsbury...her beloved husband...He...an innocent man*).

The reference to the assassin in the concluding paragraph neatly links back to the earlier statement (*The assassin left nothing...*), suggesting that the viewpoint of the police is unrealistically optimistic (*don't worry, we will find out who the assassin is*).

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

Verb tenses are used consistently and correctly throughout the writing.

The present tense is used to convey information about pandas. The simple present discloses current and relevant facts (*diet is a crucial part...this helps their immune system*), whilst the present passive foregrounds what is consumed (*Bamboo is mostly eaten...plants are eaten*).

Throughout the speech, verb tenses are well managed. The predominant use of the present tense creates a sense of urgency, implying that the current situation can no longer be tolerated. The simple present engages the audience, presenting the views of the speaker (*I think...I recommend...I do not see the point*) and actively encouraging consideration of the issue (*it is pointless...hours are too long*), whilst the present progressive signals ongoing consequences (*are arriving home exhausted...is having a devastating effect*). Shifts to the past tense are wholly appropriate (*I felt that...I went*), as is use of the present perfect to clarify recent and relevant actions (*points I have raised*).

Appropriate changes in tense are well managed within the diary entry. The present tense captures thoughts at the point of writing, giving the impression that the diarist is 'speaking' to her friend and confidant (*I can't believe it...One second I'm playing...feels like a jail cell*), whilst the past tense is used to recount the events of the day (*I heard the door...that was idiotic...Margret and I were squished*). The present tense signals a return to the more immediate thoughts of the writer as she verbalises her convictions and ongoing resolve (*I have lots of faith...I pray...I'm not giving up*).

Predominant use of past tense verb forms befits the form of the newspaper report (*was stabbed...has now seen...was welcoming...failed...has never had*), whilst the present tense is used to pass comment (*is more than just a stately home*) and iterate the words of Lady Toffsbury and the police (*I don't know why...don't worry*).

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

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

- commas to mark fronted adverbials and clauses

- *After days of trying to climb the great mountain, they felt exhausted...* [Piece A]
- *In fact, 99% of its diet is bamboo.* [Piece B]
- *In my opinion, I think it is pointless...* [Piece C]
- *Most of my time, I spend peering through the bookcase...* [Piece D]
- *At the time of the brutal killing, Lady Toffsbury was welcoming her guests...* [Piece E]

- commas, brackets and dashes for parenthesis
 - *The totem (which was made of gold) burnt into smoke.* [Piece A]
 - *Pandas, unlike other bears, can live up to 20 years in captivity.* [Piece B]
 - *I let my sister, who is called Margaret, do my hair...* [Piece D]
 - *...Charles Toffsbury, owner of Dewsbury Manor, has been murdered.* [Piece E]

- dashes to mark the boundary between independent clauses
 - *...droplets of sweat ran from their heads – with a trembling hand, the totem was picked up...* [Piece A]
 - *Other bears mainly feed on different kinds of meat but not red pandas – they are omnivores...* [Piece B]
 - *I was defacing the wall – I had drawn my friends...* [Piece D]

- semi-colons to mark the boundary between independent clauses
 - *They fell asleep; it wasn't comfortable.* [Piece A]
 - *...they are most successful elsewhere; the record of baby cubs born in captivity is excellent.* [Piece B]
 - *The assassin left nothing; no hair or evidence was found.* [Piece E]

- colons to mark the boundary between independent clauses
 - *"...you have seen the strength you sought: it was with you this whole time."* [Piece A]
 - *Then again I have lots of faith: Hitler will be stopped!* [Piece D]

- speech punctuation
 - *"How far away are we?" whined Kla.* [Piece A]
 - *"No stone will be left unturned; don't worry, we will find out who the assassin is."* [Piece E]

- hyphens to avoid ambiguity
 - *Warm-hearted child* [Piece A]
 - *well-being* [Piece C]

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

Words from the statutory year 5 / year 6 spelling list are correctly spelt (*system...excellent... recommend...familiar...community*).

The spelling of more ambitious vocabulary is mostly correct (*exhausted...crucial...passionate... omnivores...colleague...precious...tranquil...assassin*), suggesting possible use of a dictionary.

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at greater depth within the expected standard' because the 'pupil can' statements are not met. Across the collection, form is not always maintained, register is not always entirely appropriate and the pupil is not yet able to manipulate grammar and vocabulary to exercise assured and conscious control over levels of formality.

Despite the succinctness of some pieces, the pupil is able to write effectively for a range of purposes and audiences. At times, however, the pupil has struggled to maintain the chosen form, suggesting that the pupil is, as yet, unable to draw independently on what they have read as models for their own writing. Within the context of the chosen form, language choices are sometimes awkward, imprecise or repetitive (*They fell asleep; it wasn't comfortable...Amazingly, pandas can sometimes live in small groups...Amazingly, they are most successful...This is a vital thing to ponder...Margret and I were squished...She sprinted to the study...This is how she replied*).

Grammatical structures are varied and mostly accurate. However, assured and conscious control over levels of formality is not sustained (*have to find someone to mate with...My child isn't having a fun experience...I have recently talked to my assistant...Last night, I went to my companion's...She's not crazy*).

The lack of development in some pieces provides limited opportunity for the writer to showcase their craft. Though the short story delivers a clear message in keeping with its Native American roots, there is minimal characterisation and details of the journey are sparse, whilst the informative article lacks the introduction and summary typically associated with a magazine article of this type.

Pupil B

This collection includes:

- A) a short adventure story
- B) a manifesto
- C) a modern-day version of 'Macbeth'
- D) an information text
- E) a formal letter

Key stage 2 exercise 2

Pupil B - Piece A: a short adventure story

Context: after reading and exploring *Percy Jackson and the Lightning Thief* (Rick Riordan), pupils wrote a short adventure story, focusing on the chapter where Percy meets Medusa. The pupils draw on their prior knowledge of Greek mythology to explore the idea of a journey where suspense is created and the characters meet something unexpected.

Deep in the middle of a dark gloomy jungle, I found myself stranded with my best friend - Jonny. The smell of poisonous snake breath had passed my nose, which sent shivers down my spine. The sound of dark echoing sticks crackled as they hit the terrifying sensation that we were alone.

Staring at Jonny's petrified expression we had the same idea - run! As we ran for our lives, I tripped over a tree root. Jonny kept running without realising I was no longer by his side. I was alone. As I sat up, pinned with fear to a damp tree, I saw some flashing lights through the ever-densifying mist. Thinking this could be an escape from the unknown forest creatures lurking between the jungle leaves I crawled cautiously towards the light.

Peering into the lit jungle clearing, I suddenly heard someone say quietly, "They have fallen for the trick; let's get prepared!" Scanning the forest for any sign of noise, I noticed a dark shadow hiding on the other side of the clearing. It was Jonny. Trying not to alert the mysterious voice of our

location, I carefully crept over to him. "We need to get out of here," I whispered frantically. "They want to kill us!" Jonny let out a piercing scream. I stopped him as quick as I could but it was too late. The sound of a slamming door and a roaring gun vibrated through our bodies. The quickly approaching feet made us realise that our time was running out. All of a sudden it became silent. There they were. Two broad overgrown men staring aggressively at us. "Run!" I shouted loudly. I darted through one of the man's legs. But did Jonny make it?

Key stage 2 exercise 2

Pupil B - Piece B: a manifesto

Context: having studied the Ancient Greeks as part of their work in history, pupils learnt about democracy and the political system prior to debating topical issues. They explored the language of manifestos from pupils in another school before writing their own manifesto about the main policies they would adopt if they were to become prime minister.

If the Turtle party was ~~in charge~~ ^{in charge} of the country we would include every citizen in the UK. May I be so bold as to develop a new and safer government to give help to all of our different communities.

Environment

I request that all plastic items be abolished because sea creatures are ~~becoming~~ becoming extinct as a result of plastic. Every year, over 100,000 ~~innocent~~ innocent sea creatures die from suffocating on the plastic that we have disposed on the beach. What have they done to suffer this fate?

NHS

Additionally, I urge that the NHS be given more funding to provide necessary care to people in need; far too many patients ^{are} being left to wait for hours in A&E, for example a 10 year old boy, who was bleeding from a gash in his leg, was left to wait nearly 2 hours. May I ^{also} request that more mental health nurses ^{NUTSOS} be trained. Mental ~~with~~ health is an increasing problem in the UK. Some individuals are in desperate need of support

but have been on a waiting list for months. This has to improve.

Conclusion

To conclude, you can make all this come true by voting for the Turtle Party. We will do everything in our power to make these necessary changes for you.

go to dinner and sneak some poison into her wine.

Later that night, they went to Buckingham Palace. Zaki's wife managed to drop some poison in the wine while Zaki distracted the Queen with tales of Afghanistan.

As she took a sip of her wine, Zaki sat up in his chair abruptly. In his mind, he could feel the golden crown on his head already. Within minutes the queen fell off her chair. Zaki ran over to her in sarcastic sobs of joy.

"The guards have killed the Queen - poison is in their pockets," screamed one of the guests.

That night, Zaki had a hideous dream filled with guilt. The next morning, Zaki's wife found him with a knife through his heart.

Key stage 2 exercise 2

Pupil B - Piece D: an information text

Context: having watched some episodes of David Attenborough's *Blue Planet* as part of their work in science, pupils conducted their own Independent research before writing an Information text for a national geographical magazine.

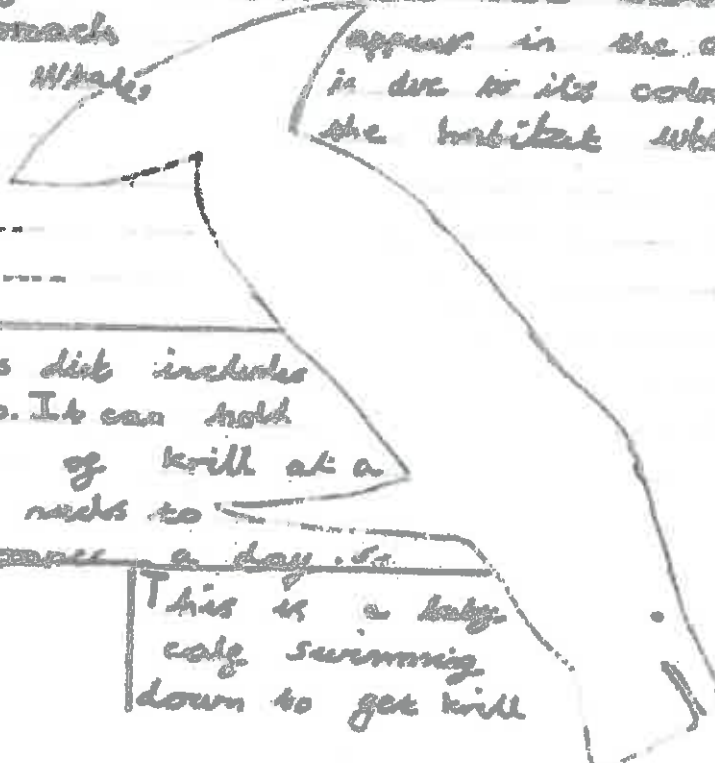
Blue Whale

Do you view Blue Whales or is the same way as I do? According to common opinion they are dangerous mammals but I see consider them as the majestic creatures that they really are. These creatures are the royalty of the great Atlantic sea and need to be treated accordingly. Read on for more information on this magnificent creature.

Appearance

As the largest animal on Earth, it is a spectacular sight. To see the blue back and white stomach. The name, Blue Whale, which matches they live.

appear in the ocean in due to its colour the habitat where



Diet

The Blue whale's diet includes krill, and shrimp. It can hold around a tonne of krill at a time, however, it needs to consume far tonnes a day.

This is a baby calf swimming down to get krill

Environment

The large Blue whale's habitat is the Indian, Pacific and Atlantic Oceans which is the

perfect place for a whale because the average ~~large~~ whale needs space to roam freely and search for food.

Did you know:

• The Blue whale's heart is the same size as a car.

• Its lungs hold around 500,000 litres of air at a time.

Having read this information you will agree that the Blue whale is a marvellously majestic creature ~~it~~ and its existence should be protected.

Key stage 2 exercise 2

Pupil B - Piece E: a formal letter

Context: as part of their work in personal, social, health and economic (PSHE) education, pupils considered how to keep their bodies and minds healthy. They worked in groups to research a particular health concern in society today and discussed what might be done about it. They then planned and wrote a letter to a government minister.

House of Commons,
London

Dear Sir,

I am writing to express my deep concerns towards the lack of support towards mental health in our community.

Firstly, it has been reported (by NHS mental health nurses) that one in seven young people will suffer from mental illness: depression, anxiety, eating disorders and self harming. Although we recognise that money is being spent to decrease the numbers of people suffering with mental health people do not feel this is enough.

To resolve this ongoing issue I implore you to dedicate more money to help people improve their fitness. It has been scientifically proven that exercise is an excellent way to reduce stress levels, increase people's sense of well-being and provide opportunities for social interaction. By providing free gym / leisure passes, access to both group and personal trainers and gym equipment (including clothing) the mental health of the country would be significantly improved.

After interviewing members of the public who have previously experienced mental health difficulties, they reported that social interaction (particularly outside in organised groups) was extremely beneficial. One group member, Bob, said, "My group experience transformed the way I deal with my difficulties."

If the government organised more regular groups, with a variety of activities, there would be a huge improvement in the mental health of the nation.

As a government minister, you have the power to change others' lives. We hope you take these views into consideration – I look forward to hearing your reply.

Yours sincerely,

Pupil B – working at the expected standard

This collection includes:

- A) a short adventure story
- B) a manifesto
- C) a modern-day version of 'Macbeth'
- D) an information text
- E) a formal letter

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

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

Across the collection, the pupil writes effectively for a range of purposes and audiences. A short adventure story, in which 2 friends battle to escape an unknown oppressor, is set in the heart of the jungle. A manifesto sets out the policies the pupil would adopt should they be elected as prime minister. A modern-day version of 'Macbeth' incorporates a plot to murder the queen. An information text profiles the blue whale. A formal letter expresses concerns about the lack of provision for those suffering from mental illness.

The first-person narrative of the adventure story reflects the style of the source stimulus, allowing the reader to share in the thoughts and experiences of the protagonist as events unfold (*I found myself stranded... we weren't alone... The quickly approaching feet made us realise*). Some effective use of the language of adventure fiction creates a sense of danger, risk and excitement (*sent shivers down my spine... unknown creatures lurking... the mysterious voice... a piercing scream*), demonstrating a secure awareness of purpose and audience.

The first person is also appropriately deployed in the manifesto. The use of the personal pronoun 'I' hints at a willingness to shoulder responsibility (*May I be so bold as to develop... I request... I urge*), whilst the first-person pronoun 'we' is used to present the Turtle Party's policies (*we would include every citizen... We will do everything in our power*) and to tug at the audience's collective conscience (*that we have disposed on*). There is an attempt to replicate the rhetoric of a political speech, presenting some convincing arguments (*sea creatures are becoming extinct... far too many patients are being left to wait for hours in A+E*) to secure the public vote.

In contrast to the adventure story, the modern-day version of 'Macbeth' adopts a third-person narrative to weave a contemporary tale based on Shakespeare's play, including the return of 2 compatriots from war (*Afghanistan is in the past*), the prophecies of a group of strangers (*we will tell you your future*), a conspiracy against the monarch (*a plan to poison the queen's wine*) and the untimely demise of the protagonist (*a knife through his heart*). Language captures the spirit of the original scene on the heath (*His voice echoed down the tunnels... whispers coming from behind them... The homeless men spoke as one*), whilst choices of vocabulary show good awareness of the reader (*staggered... defence... crystal... cautiously... commanders... honour... sneak... distracted... hideous*).

The rhetorical question at the start of the information text acts to engage the reader, immediately cueing them into the subject and hinting at the writer's enthusiasm for their topic (*Do you view Blue Whales in the same way as I do?*). The semi-formal style of commentary, reflective of that used by Attenborough, presents information from both a universal (*According to common opinion they are dangerous mammals*) and personal (*but I consider them as the majestic creatures that they really are*) perspective, whilst also imparting scientific facts (*The Blue Whale's diet includes krill, and shrimp*).

The letter to the House of Commons adheres to the conventional form and layout, including an appropriately formal salutation (*Dear Sir*) and closing (*Yours sincerely*). The measured, formal tone of the opening paragraphs is wholly appropriate, establishing the writer's depth of feeling (*to express my deep concerns*) and presenting factual information (*one in seven young people will suffer from mental illness*). However, this is not sustained throughout – whilst the impassioned plea for funding (*I implore you to dedicate more money*) supports the writer's perspective, the inappropriate use of a direct quotation signals a loss of formality (*One group member, Bob, said, "My group experience..."*), as does the hint of overfamiliarity in the closing remark to the minister (*I look forward to hearing your reply*).

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

Settings, characters and atmosphere are described within the 2 fictional narratives.

In the short adventure story, tension builds as the action advances. The opening description of the setting evokes an atmosphere of danger (*a dark, gloomy jungle... The smell of poisonous smoke... loud echoing sticks cracking*), whilst the thoughts of the narrator inject an element of suspense (*the terrifying sensation that we weren't alone*). The fear felt by the friends becomes increasingly palpable (*shivers down my spine... petrified expression... a piercing scream*) as does the narrator's feeling of vulnerability (*I was alone*). The identity of the perpetrators is withheld (*creatures lurking... heard someone*) and the reader momentarily misled (*a dark shadow... It was Jonny*) before the tension builds again (*the mysterious voice... The sound of a slamming door and a reloading gun... quickly approaching feet... Two broad overgrown men staring aggressively*), prompting a fitting climax to the scene (*But did Jonny make it?*).

The modern-day version of 'Macbeth' transposes the protagonists from the loneliness of the heath to the echoing tunnels of the London Underground. Atmosphere is portrayed through a subtle build-up of tension (*heard whispers coming from behind them... Suddenly from the dark entrance, came four homeless worn out men... begging for money*), whilst the accusations of the guest (*The guards have killed the Queen – poison is in their pockets*) suggest an air of panic within the palace.

Zac's character has seemingly been shaped by his experience in Afghanistan – his instinctive reaction at the sight of "something shiny" (*Thinking it was a gun... pulled his out in defence*) and to the offering of the crystals (*cautiously reached out*) suggests a nervousness borne out of the need to protect himself against any perceived threat. The ruthless ambition of Zac and his wife is conveyed through the execution of their somewhat far-fetched plan (*sneak in some poison... distracted the Queen*), whilst Zac's initial reaction to his wife's dark deed further evidences a callous desire to become king (*he could feel the golden crown on his head... sarcastic sobs of joy*). However, his troubled dream (*a hideous dream filled with guilt*) and his unexplained demise are suggestive of a guilty conscience and an element of remorse.

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

In both the short adventure story and the modern-day version of 'Macbeth', dialogue is used to convey character and advance the action.

The well-placed snippets of dialogue in the short adventure story act to emphasise moments of tension. Overheard by the narrator, the hushed words of an unknown perpetrator allude to their devious nature (*They have fallen for the trick; let's get prepared!*), effectively alerting the reader to the impending danger. The narrator's frantic whispered warning (*We need to get out of here... They want to kill us!*) provokes an involuntary reaction from his companion (*a piercing scream*) which advances the action by revealing their whereabouts, whilst the desperation of the situation is captured through a final, emphatic command (*Run!*).

The more extensive use of dialogue in the modern-day version of 'Macbeth' interweaves with the narrative throughout. The opening conversation captures the carefree and optimistic mood of the 2 companions, whilst contextualising their situation for the reader (*back where we belong... Afghanistan is in the past... look to the future*). Dialogue acts as a vehicle through which the homeless men deliver their prophecy (*You have a bright-future – you will be General... Daniel, your daughter and son will be second commanders of war*), advancing the action and setting up the catalyst for the conspiracy (*I received a letter today... The queen has invited you to go for tea*). Zac's shock (*"O....kay," replied Zac aghast*) is dealt with somewhat abruptly as the plot advances and the deadly plan is hatched. The hysterical accusation made by the guest confirms to the reader that the queen is, indeed, dead (*The guards have killed the Queen – poison is in their pockets*), paving the way for the tragic conclusion.

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

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

Clause structures within the short adventure story support the purpose of the writing. There is confident use of subordination, including relative clauses, to present related points concisely (*smoke brushed past my nose which sent shivers down my spine... the terrifying sensation that we weren't alone... As I sat up, pinned with fear to a damp tree, I saw some flashing lights... made us realise that our time was running out*). Fronted clauses convey a sense of immediacy (*Staring at Jonny's petrified expression... As we ran for our lives*), although the use of -ing verbs is somewhat repetitive (*Staring... Thinking... Peering... Scanning... Trying*). Preposition phrases act adverbially to paint in small details which help to convey setting and atmosphere (*with my best friend – Jonny... over a tree root... without realising... through the ever-densing mist... between the jungle leaves... on the other side of the clearing*).

Within the manifesto, the writer deploys some of the formal grammatical structures explored as a class. Although phrasing is repetitive, the subjunctive is used appropriately to declare the aspirations of the party leader (*I request that all plastic items be abolished... I urge that the NHS be given more funding... May I also request that more mental health nurses be trained*), whilst the

modal verb 'may' conveys a politeness of tone (*May I be so bold*). Use of the present perfect (*we have disposed... have been on a waiting list*) and the progressive form of the passive (*patients are being left*) signals the significance of past actions and the ongoing gravity of the situation. There is some effective use of co-ordination and subordination – the co-ordinating conjunction 'but' emphasises the lack of treatment for mental health patients (*individuals are in desperate need of support but have been on a waiting list*), the fronted subordinate clause (*If the Turtle party was in charge*) qualifies the party's conditional offer should they be elected, whilst relative clauses expand noun phrases, providing an emotive illustration of the issues to be addressed (*the plastic that we have disposed on the beach... a 10 year old boy, who was bleeding from a gash in his leg*). Vocabulary supports the purpose of writing, combining more formal language (*citizen... request... disposed... provide... conclude... necessary*) with the emotive stance of the writer (*innocent... suffocating... fate... desperate*).

In the Information text, fronted adverbials and multiple clauses within sentences link related points (*As the largest animal on Earth, it is a spectacular sight to see the blue back and white stomach appear in the ocean*). Reflecting Attenborough's style of delivery, expanded noun phrases, occasionally modified by relative clauses, contribute to a passionate and knowledgeable stance (*a spectacular sight... its colour which matches the habitat where they live... the average individual whale... the same size as a car*). Despite some repetition (*majestic... creatures*), vocabulary reflects the requirements of the writing (*common opinion... treated... spectacular... consume... roam... existence*) and includes scientific terminology (*mammals... habitat... krill... tonnes... calf... lungs... litres*).

The vocabulary and grammatical structures deployed in the letter to a government minister are mostly reflective of an appropriately formal tone. The impersonal 'it' passive construction (*it has been reported*) conveys a detached and objective stance, although there is some loss of impact through the bracketed inclusion of the agent (*by NHS mental health nurses*), implying that data has been procured from only a limited sector of society. The knowledgeable stance of the writer is, however, reiterated through the use of an agentless passive, suggesting that the facts presented are underpinned by research (*it has been scientifically proven*). Fronted clauses are used to good effect, foregrounding a degree of conciliation (*Although we recognise that money is being spent*), the gathering of intelligence (*After interviewing members of the public*) and a potential solution (*If the government organised more regular groups*). Vocabulary generally supports the intended formality of the writing and is often precise (*express... deep concerns... decrease... ongoing... dedicate... reduce... interaction... significantly... consideration*).

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

A range of devices is used to build cohesion within and across paragraphs.

In the short adventure story, the opening adverbial (*Deep in the middle of a dark, gloomy jungle*) places the reader in the midst of the setting, whilst repetitive patterning supports the piecing together of the scene (*The smell of... The sound of*). First-person pronouns (*I found myself stranded... we weren't alone... staring aggressively at us*), determiners (*my best friend... our time was running out*) and synonymous subject references (*the unknown creatures... the mysterious voice... There they were... Two broad overgrown men*) aid cohesion, whilst adverbials, typically introduced by -ing verbs (*Staring at Jonny's petrified expression... Peering into the lit jungle clearing*), support the underlying chronology of events.

Following a brief introduction to the generic aim of the Turtle Party, each potential policy is referenced by a subheading, as is the brief conclusion which links back to the content of the manifesto (*We will do everything... to make these changes for you*). Some limited cohesion is achieved within and across paragraphs through the occasional use of adverbials (*Every year ... Additionally*) as well as pronouns and determiners (*What have they done to suffer this fate?... This has to improve... We will do everything*).

Subheadings are also used in the information text, signposting the reader to specific aspects of the blue whale. Within and across sections, cohesion is predominantly achieved through the use of synonymous subject references (*dangerous mammals... majestic creatures... the royalty of the sea... the largest animal on Earth*).

A range of cohesive devices is deployed throughout the modern-day version of 'Macbeth', establishing links within and across paragraphs. Determiners and pronouns reference nouns and noun phrases, building cohesion and avoiding repetition (*...said Daniel. His voice echoed... four homeless worn out men. They slowly staggered... Zac sat up... In his mind, he could feel*). Adverbials support the chronology of events (*Suddenly from the dark entrance... After giving them some money... As Zac entered his house... Later that night... As she took a sip of her wine... Within minutes... That night... The next morning*) and dialogue acts to set up consequential outcomes (*we will tell you your future... The queen has invited you to tea*).

In the formal letter, related points are developed through a sequence of logically ordered paragraphs. Within and across paragraphs, information is linked through the use of adverbials (*Firstly... By providing... After interviewing... As a government minister*) and conjunctions (*Although we recognise... If the government organised*). The noun phrase (*this ongoing issue*) embedded in the fronted clause (*To resolve this ongoing issue*) neatly picks up and expands on the aforementioned lack of funding. The forceful concluding assertion (*you have the power*) echoes the earlier personal plea (*I employ you*) for direct intervention.

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

Verb tenses are used consistently and correctly throughout the writing.

Past and present tense verb forms, including those which are irregular, are used appropriately and correctly throughout both fictional narratives. There is predominant use of the simple past (*They heard... men spoke... it was a gun... Zac's wife managed... she took... Zac sat up... I found... we had... I saw... I stopped... made us realise... it became... did Jonny make it?*), whilst the simple present (*we are back... Afghanistan is in the past... We need... They want*) is used in dialogue, as is the present perfect to convey past actions which have current relevance (*has given... has invited... have killed... have fallen*).

In the manifesto, verb tenses are selected according to purpose. The present progressive (*sea creatures are becoming extinct*), including the passive form (*patients are being left*), indicates ongoing situations. The simple present highlights the current state of affairs (*innocent sea creatures die... individuals are in desperate need*). The past progressive in the expanded noun phrase (*a 10 year old boy, who was bleeding from a gash in his leg*) acts in conjunction with the past passive (*was left*) to emphasise the prolonged suffering of the child. The present perfect (*we have disposed... have been on a waiting list*) indicates past actions that are relevant to the party's agenda.

Verb tenses are well managed within the formal letter. Present tense forms indicate actions in progress (*I am writing... money is being spent*) and express both opinion (*people do not feel... you have the power*) and anticipation (*We hope... I look forward*), whilst the present perfect passive form adds weight to the argument (*It has been reported... It has been scientifically proven*).

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

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

- commas to mark fronted adverbials and clauses
 - *Peering into the lit jungle clearing, I suddenly heard someone...* [A]
 - *Every year, over 100,000 innocent sea creatures die...* [B]
 - *Thinking it was a gun, Zac pulled out his in defence...* [C]
 - *As the largest animal on Earth, it is a spectacular sight...* [D]
 - *As a government minister, you have the power...* [E]
- commas and brackets for parenthesis
 - *As I sat up, pinned with fear to a damp tree, I saw some flashing lights...* [A]
 - *A 10 year old boy, who was bleeding from a gash in his leg, was left...* [B]
 - *The name, Blue Whale, is due to its colour...* [D]
 - *... they reported that social interaction (particularly outside in organised groups) was extremely beneficial.* [E]
- dashes to mark the boundary between independent clauses
 - *... we had the same idea – run!* [A]
 - *"You have a bright future – you will be General in the army and King..."* [C]
 - *We hope you take these views into consideration – I look forward to hearing your reply.* [E]
- semi-colons to mark the boundary between independent clauses:
 - *"They have fallen for the trick; let's get prepared!"* [A]
 - *... I urge that the NHS be given more funding to provide necessary care to people in need; far too many patients are being left to wait for hours in A+E...* [B]
- speech punctuation
 - *"We need to get out of here," I whispered frantically.* [A]
 - *"The guards have killed the Queen – poison is in their pockets," screamed one of the guests.* [C]
- hyphens to avoid ambiguity
 - *... the ever-densening mist...* [A]
 - *... people's sense of well-being...* [E]

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

Words from the statutory year 5 / 6 spelling list are correctly spelt (*aggressively... develop... communities... necessary... individuals... desperate... accordingly... stomach... average... marvellously... existence... recognise... excellent... opportunities... leisure... equipment... government... variety... sincerely*).

The spelling of more ambitious vocabulary is mostly correct (*aghast... abruptly... hideous... echoing... expression... cautiously... mysterious... magnificent... depression... anxiety... beneficial*), suggesting possible use of a dictionary.

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at greater depth within the expected standard' because the 'pupil can' statements are not met.

Although the pupil writes effectively for a range of purposes and audiences, there is only limited evidence of their ability to draw independently on what they have read as models for their own writing. Whilst language is mostly appropriate and, at times, precise, showing good awareness of the reader, the collection as a whole lacks the rich and diverse vocabulary, drawn from wider reading, required to evidence the higher standard (*Two broad overgrown men... they got on the train and went home... you can make this come true... there would be a huge improvement*). Furthermore, it is often repetitive (*we had the same idea – run! As we ran... Jonny kept running... I request... May I also request... the majestic creatures... These creatures... this magnificent creature... a marvellously majestic creature*).

Similarly, whilst pieces are appropriately structured – for example, through the use of a basic chronology in the fictional narratives and the use of subheadings to organise non-fiction writing – development is limited, sometimes resulting in overly-abrupt endings (*The next morning, Zac's wife found him with a knife through his heart*) and a lack of detail (*Appearance... the largest animal on Earth... blue back and white stomach... its colour which matches the habitat where they live*).

The pupil is beginning to distinguish between the language of speech and writing through selection of the appropriate register. For example, formal grammatical structures in the letter augment the gravity of the argument, which is provided further weight by the avoidance of contracted forms. However, the inappropriate introduction of the quotation (*Bob, said*) and the somewhat familiar request for a response (*I look forward to hearing your reply*) demonstrate an inability to sustain an assured and conscious control over levels of formality.

The pupil is starting to manipulate grammar – for example, through the use of fronted clauses (*Thinking that this could be an escape from the unknown creatures*). However, although this shows good awareness of the reader, it does not sufficiently demonstrate assured or conscious control, especially when writing for more formal contexts (*that we have disposed on the beach... the habitat where they live... one group member, Bob, said*).

Punctuation is not always used precisely to enhance meaning and avoid ambiguity. The range of punctuation taught at key stage 2 is used mostly correctly. However, the occasional omission of commas results in loss of meaning (*smoke brushed my nose which sent shivers up my spine... They slowly staggered towards Daniel and Zac begging for money... Although we recognise that money is being spent to decrease the numbers of people suffering with mental health people do not feel this is enough*). Related clauses are typically joined through the use of co-ordinating conjunctions – however, there are times when a colon or semi-colon would ensure greater precision and concision.