



Key stage 2 English writing standardisation exercise 1 commentaries

Pupil A – working at the expected standard

This collection includes:

- A) a narrative
- B) a balanced argument
- C) narrative letters
- D) a newspaper report
- E) a narrative

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 and selects language to meet the needs of the task and the reader. A newspaper report (piece D) factually reports a royal birth with objective information and commentary to bring events to life. A balanced argument (piece B) offers a mainly objective stance whilst encouraging debate through emotive language to support arguments on both sides. Two narratives in the collection use the first person to recount events and establish characters. Piece C enables 2 children, who have met only briefly, to create a virtual conversation through letters. Piece E recounts a traumatic escape and the loneliness that goes with leaving loved ones behind. A third narrative (piece A) uses the language and story-telling style of a well-loved picture book to expand a familiar tale.

Throughout the collection, the pupil selects language that shows good awareness of the reader. Max’s adventures to ‘Where the Wild Things Are’ (piece A) stays faithful to the source text so that the reader instantly recognises the ‘*fearsome beasts*’ with their ‘*tawny moonlit eyes*’ and ‘*dreadful roars*’ and understands the playful, island setting with its ‘*whirling ocean*’ and ‘*emerald trees*’. Events are told simply and solemnly, in-keeping with the original book (*Sailing across the whirling ocean and through crashing waves, Max searched for land in his own private boat... They glared at him in awe, bowed and named him the king of wild things*).

In discussing whether zoos should be banned (piece B), the opening paragraph presents the question within a global (*All around the world*), and historical (*Initially, zoos had a bad reputation*) context. The significance of the debate is emphasised for readers with a direct, rhetorical question (*What do you think?*) and goes on to present opposing views with appropriate signposting for the reader (*in one way they help... however... it should be mentioned that... On the other hand*).

The narrative letters (piece C) adopt an appropriate form using conventional greetings and closings and an informal, chatty style (*Dear Lucas... Best wishes, Amanda... Dear Amanda... Hope to see you soon, Lucas*). The first person narration and direct address is maintained throughout, achieving the effect of a long-distance conversation (*Do they quarrel a lot? Don't worry, my parents sometimes argue*). The final narrative in the collection also uses the first person (piece E), this time to recount events during an escape. This story takes the reader chronologically through the narrator's physical and emotional journey, using language to give a sense of the drama and sadness of events (*angry mob shouting... isolated... nightmare... miserable night... single tear... disastrous*).

The opening paragraph of the newspaper report (piece D) orientates the reader with important factual detail explaining what, when and who the events concern. Short paragraphs with a relevant photograph and caption, in keeping with a newspaper form, and idiomatic phrasing support a light-hearted and upbeat focus on events (*a new addition to their family... Rumour has it*).

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

In the narrative letters (piece C), Lucas and Amanda's youth is established through their informal, conversational language (*You seemed sad and bored... but it's okay. No harm done!... Mum just lost her cool*). Small details give the reader a sense of the setting (*I was also bored in the traffic jam... we were both listening to the same abulm... when the road was parked with traffic*). The atmosphere is established through the repeated use of 'bored' and the references made to both sets of parents (*I had noticed your parents squabbling... [My parents] are always busy*).

In the account of leaving Norwich (piece E), character is established through the narrator's feelings (*I felt isolated... It was the most miserable night of my life*). We also learn indirectly of her grief and loss as she recalls how her family used to 'hang around next to the fireplace' and 'go to the park,' leading to 'a single tear' dropping down her cheek. A fearful, hurried and chaotic atmosphere is shown in the opening scene through a breathless list of actions and language to convey an angry chase (*Running quickly... causing a scene... chasing... rushed... angry mob shouting*). This contrasts with a sense of isolation and smallness once the panic has subsided (*Norwich was getting smaller and smaller... nothing left of the city... drifted off to sleep... middle of the sea*).

In the adventure 'Where the Wild Things Are' (piece A), Max's character is imbued with authority and power through the active and commanding verbs that tell of his actions (*searched... marching forward... stared right into... proclaimed... paraded*). Adverbs

describing his actions and Max's own thoughts confirm that Max is in charge (*Bravely, he stared... Max, who quite enjoyed the thought of being king... confidently stood*) and carefully chosen nouns indicate his reign (*king of wild things... subjects... throne*). In contrast, the Wild Things, despite their '*dreadful roars*' and *dreadful teeth*' are shown to be '*Intimidated by Max*' as they realise that '*max was much more 'wild' than them*' and so they are '*tamed*'. The setting is created through a range of noun phrases (*an island covered in emerald trees... dense vegetation... innocent birds... poor monkeys*).

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

The dialogue within the retelling of 'Where the Wild Things Are' (piece A) provides sufficient evidence to meet this statement. Max's simple command 'Be Still!' in the first paragraph, is enough to intimidate the Wild Things and convince them of Max's superiority. From this moment, the Wild Things are tamed and through his brief, decisive instructions, Max conducts all of the events in the story. Dialogue ushers the storyline along from Max's arrival on the island and his first meeting with the inhabitants, through their subsequent taming, the celebratory rumpus and the abrupt end to festivities when Max decides it is time to go home ("*Be still!*"... "*Now wild things, let the rumpus begin!*"... "*Now stop!*"... "*No!*").

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 deploys a range of vocabulary and grammatical structures that reflect what the writing requires, doing so mostly appropriately.

Within the balanced argument (piece B), the pupil selects vocabulary to give clarity and precision to arguments (*entertainment purposes... enclosure... endangered species... sanctuary*) and uses passive verbs to suggest objectivity and authority (*zoos are visited by many people... animals have recently been prescribed medicines... it could be argued*). Although this is not always maintained, because the writer also reveals their own views (*I was shocked to discover that animals have recently been prescribed medicines to keep happy*), modal verbs give support to the impersonal and objective style (*it should be mentioned... They can be a place of sanctuary*).

At the same time, many vocabulary choices are emotive, designed to pull at heart strings and persuade readers to engage with views held by both sides (*imprison animals... their likely damage is untold... many children enjoy a day at the zoo... cute and fun... desperate to escape*). Modal verbs also support this persuasive purpose, adding imperative to arguments (*humans should not just give up... Surely keeping animals in their own habitat should be the aim for all?*).

Rhetorical questions are used to bring the reader directly into the discussion (*Are zoos good or bad? What do you think?... Where else would you get the opportunity*), although these are not always well positioned or skilfully integrated within paragraphs.

The news article about the latest royal birth (piece D) also uses vocabulary and grammatical structures to engage the reader (*welcomed a new addition*) and provide a formal, factual account (*the Queen's eighth great grandchild and the seventh in line to the throne... it is undecided if*). Sentence variety is offered through fronted adverbials and relative clauses, which help to prioritise information for the reader (*Just this morning... At the front of Frogmore Cottage... Doria Ragland, who is Megan's mother, is staying*).

The informal style of the narrative letters (piece C) is established through colloquial phrasing and question tags (*bored... okay. No harm done!... Anyways I better go... Sorry I never got to... I was gutted... all parents fight, don't they?*) and is largely maintained despite one or two more unlikely choices (*It really was a wonderful moment... Your parents seem joyous*).

A different narrative style, hinting at more established oral storytelling, is achieved in Piece A through traditional story language and patterning (*He sailed for what seemed like days, weeks or even years... these fearsome beasts roared dreadful roars, gnashed dreadful teeth, rolled their dreadful eyes and showed their dreadful claws!*). Fronted adverbials support the reader through the moving timeline and locations of the adventure, providing variety to sentence openings (*Marching forward,... When the sun rose... Finally... From the distance*). Further sentence variation is achieved through manipulating multi-clause sentences (*Sailing across the whirling ocean and through crashing waves, Max searched... Marching forward, he shouted... Intimidated by Max, the wild things realised*), using relative clauses (*Max, who quite enjoyed*) and sentences which vary in length and rhythm (*But, Max was not afraid... Under the bright shimmering stars at night, the danced: stomping their dreadful feet, wagging their dreadful tails and cheering with their dreadful roars*).

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

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

Pronouns and synonyms used throughout the 'Wild Things' narrative (piece A), ensure the reader can track characters through each part of the story, avoiding repetition of nouns (*Max searched... He sailed... he found... these fearsome beasts... the wild things... they took Max*). References to time and place support the chronology of the story and allow readers to follow the action as it moves around the island (*He sailed for what seemed like days... in the distance... deep into the dense vegetation... Under the bright shimmering stars at night... When the sun rose... Finally*).

Conjunctions support the connection of ideas within sentences and between paragraphs (*days, weeks or even years until, in the distance... He craved to be in a place where he*

knew there was love and care so he decided). Within piece A, the conjunction ‘but’ is occasionally used at the start of a sentence, reflecting an oral storytelling style, breaking the rhythm of the narrative and emphasising consequences between actions (*But, Max was not afraid... But the wild things cried*). The limited dialogue used in piece A also supports cohesion, precipitating changes in the action (*Marching forward, he shouted, “Be still!”... “Now wild things, let the rumpus begin!”... “Now stop!” Max cried*). The argument text (piece B) uses coordination (*zoos are not circuses and things have changed*), subordination (*at the zoo, where they can get to view a gorilla up close*) and adverbials (*All around the world... When people visit them... Initially... Nowadays... in one way... However... on the other hand... Surely*) to show how ideas within and between sentences or paragraphs are linked.

In the narrative letters (piece C), pronouns maintain cohesive references to the narrators of each text and avoid repetition within linked sentences (*you made me smile... we were both listening... I haven’t seen him, but I wish I had... Sorry I never got to open the window. It wasn’t working*). The repetition of ‘parents’ supports the reader when comments are made about ‘your parents’ and ‘my parents’ in the same paragraph with variety provided through synonymous references to the parents’ behaviour (*squabbling... quarrel... argue*). Within piece D, synonymous references for the royal couple (*The Duke and Duchess of Sussex... Prince Harry... The Duke*) and the new baby (*new addition... the baby... The infant*) support cohesion. Where appropriate, pronouns assist (*He is the Queen’s eighth great grandchild... they don’t have one yet... he will reveal the baby’s image*).

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

Verb tenses are used consistently and correctly throughout the collection.

Past tense is used consistently and correctly in all 3 narratives. The simple past narrates all of the events in piece A (*Max searched... he found... he stared*) and includes the passive form to emphasise the effect of Max’s actions upon the beasts (*the wild things were tamed*). In the narrative letters (piece C) and Floodlands (piece E), simple past verbs refer to completed actions (*When I saw you, I felt something weird... I rushed to the shed... I pulled her towards the shore line... I remembered when mum, dad and me*). Progressive forms are used in all of the narratives to describe continuing actions in the past (*stomping their dreadful feet, wagging their dreadful tails and cheering with their dreadful roars... My parents were bickering... They were causing a scene*).

Additionally, piece C uses the present tense to comment upon events and circumstances or to ask questions (*Do they quarrel a lot?... My parents sometimes argue... They are always busy... No harm done!... You’re really funny... My favourite album is Escopology*). The present perfect indicates past events with an ongoing connection to the present (*I haven’t seen him*) and historic events are sequenced using the past perfect (*I had seen him in a concert last week... I had noticed your parents squabbling*).

In the non-fiction pieces, verb tenses are used appropriately according to need. In piece D, the present tense is used to explain the current situation (*He is the Queen’s eighth*

grandchild... it is undecided... The baby is nice and healthy). Past tense is used to give additional context and detail to the news events (*The Duke and Duchess of Cambridge posted a picture... The Queen was amazed by the news*) and modal verbs indicate possible future developments (*if the prince will be an earl... Prince Harry announced in the news he will reveal*). Piece B also uses past and present tenses accurately and makes some use of the present perfect to explain past events that have a continuing link to the present (*animals have recently been prescribed medicines... things have changed a lot since they first began*).

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
 - *Sailing across the whirling ocean and through crashing waves, Max...* (piece A)
 - *On the other hand, it could be argued...* (piece B)
 - *Coinidentally, we both are fans of Robbie Williams...* (piece C)
 - *Using instagram, The Duke and Duchess of Cambridge...* (piece D)
 - *Running quickly away from Norwich, I could hear...* (piece E)
- commas, dashes and brackets for parenthesis
 - *Max, who quite enjoyed the thought of being king, confidently...* (piece A)
 - *“Oh please don’t go - we’ll eat you - we love you so!”* (piece A)
 - *Doria Ragland, who is Megan’s mother, is staying...* (piece D)
 - *The infant weighs 7lbs 3oz (3.2kg).* (piece D)
 - *Norwich, which was once a city, is now...* (piece E)
- semi-colons and dashes to mark boundaries between independent clauses
 - *A small part of me was embarrassed but they are good people - trust me.* (piece C)
 - *A new baby is here - it’s a boy!* (piece D)
 - *The Duke and Duchess are still deciding on a name; they don’t have one yet because...* (piece D)
- colons to introduce items in a list
 - *Under the bright Shimmering stars at night, the[y] danced: stomping their dreadful feet, wagging their dreadful tails and cheering with their dreadful roars.* (piece A)
- speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas
 - *...in front of subjects and proclaimed, “Now wild things, let the rumpus begin!”* (piece A)
 - *“Now stop!” Max cried, and sent the monsters away.* (piece A)

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 (*existence... opportunity... desperate... environment... embarrass(ed)... definite(ly)... marvellous... disastrous*).

The spelling of more ambitious vocabulary is mostly correct (*intimidated... innocent... scrumptious... initially... sanctuary... quarrel... announced... experience... rumour*).

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

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

Throughout the collection the pupil has adapted writing for the purpose and audience. However, the pupil's writing shows limited evidence of their ability to draw independently on what they have read as models for their own writing. For example, connected sentences within piece B are sometimes awkward or unexplained (*they meet peculiar and interesting creatures. Initially zoos had a bad reputation for how they imprison animals for entertainment purposes... in one way they help the population of animals through conservation and for research, however their likely damage is untold*). Similarly, some comments within the news article (piece D) are inappropriate for the selected form and indicate that the pupil is not yet drawing upon wide reading of material written for similar purposes (*A new baby is here - it's a boy!... The news is spreading everywhere... The baby is nice and healthy... The queen was amazed by the news*).

When writing narrative, the pupil faithfully recreates events from literary and other source material (*But the wild things cried, "Oh please don't go - we'll eat you - we love you so!"... Really, I was disappointed that you couldn't get the window down but it's okay... Thinking back to the day we got seperated was a nightmare. It was the most miserable night of my life*). However, there is little evidence to suggest that the pupil also draws on wider reading influences to enrich their own compositions further.

Across the collection, clause structures sometimes follow predictable and repetitive patterns. (*Sorry I never got to... I tried to... I told him... Prince Harry stated... The Duke exclaimed... The queen was amazed... They were causing... They were chasing... I ran as quick as... I rushed to... I made it... As I started rowing... As I continued to row... As I row*). These lack the diversity that would be expected from wider reading and that would enable pupils to engage their readers, vary pace and balance content.

On occasion, language which is closer to speech interrupts otherwise formal writing such as in piece B (*increased majorly over time... Some people still have these thoughts if zoos are*

good or bad) and piece D (*A new baby is here - it's a boy!... The news is spreading everywhere*). In the balanced argument (piece B), rhetorical questions lack precision and, in contrast to the mostly formal tone of the writing, resemble an informal spoken conversation (*Are zoos good or bad? What do you think?... Where else would you get the opportunity... Surely keeping animals in their own habitat should be the aim for all?*).

The pupil writes with varying formality across the collection. However, some formal vocabulary and grammatical choices within the informal narrative letters (piece C) are unlikely choices (*They are always busy and have no time for me... we both are fans of Robbie Williams... Your parents seem joyous... Funnily, I had seen him in a concert Last week*). Within formal writing, imprecise word choice or word omission in pieces B and D (*however their likely damage is untold... However, zoos been around since Victorian times... At the moment it is undecided if the prince will be an earl... they don't have one yet because the baby was overdue*), along with some awkwardly expressed sentences (*in one way they help the population of animals through conservation and for research... Using instagram, The Duke and Duchess of Cambridge posted a picture wishing them congratulations... Prince Harry announced in the news he will reveal the baby's image to the world in two more days*), also indicate that the pupil is not yet exercising an assured and conscious control over the levels of formality selected.

The range of punctuation taught at key stage 2, whilst mostly correct, is not yet secure. Apostrophes to signal plural possession are not correct in piece B (*zoo's popularity... animals natural environment*) and there are several instances of missing speech punctuation in pieces A, D and E (*And Max said "No!"... The Duke exclaimed "mothers and baby are incredible."... I could hear the angry mob shouting come back here.*). Punctuation is not always used precisely to enhance meaning and avoid ambiguity. For example, when writing extended sentences in pieces B and C, punctuation does not clarify the relationships between clauses and leads to a loss of clear meaning (*It is important to debate the existence of zoos; in one way they help the population of animals through conservation and for research, however their likely damage is untold... it could be argued that humans should not just give up on the animals natural environment but instead be fighting to protect it... Your parents do seem like nice people, I barely see my parents... Anyways I better go, maybe oneday we'll meet in the future... I had loads of fun with you by the way, your art piece was very nice*).

Pupil B – working towards the expected standard

This collection includes:

- A) a narrative
- B) a persuasive letter
- C) a balanced argument
- D) a narrative retelling
- E) an instruction manual
- F) a narrative

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

The pupil can write for a range of purposes

Across the collection, the pupil writes for different purposes. A persuasive letter (piece B) canvasses a deputy headteacher’s support to allow pupils to have mobile phones in school. Linked to a study of ‘Holes’, a balanced argument (piece C) explores the question of whether young people should be punished for breaking the law. An instruction manual (piece E) imaginatively details how to use and look after a magic watch in order to optimise its usefulness. The first narrative in the collection, the board game narrative (piece A), tells the story of 2 characters who do not get along with each other and the unexpected outcome of their attempt to do so. The narrative retelling (piece D) draws from its source stimulus to recreate the meeting of the 3 witches in Macbeth, portraying the mysterious atmosphere of the scene. Similarly, the fairground narrative (piece F) depicts the eerie atmosphere of an abandoned fairground and events taking place within it.

In the persuasive letter (piece B), the writer uses appropriate conventions to structure the writing (*Dear Mrs _____... Your sincerely*). Persuasive techniques such as the direct address to the recipient (*Without a doubt you are the best deputy head teacher ever*) serve to canvass support for the writer’s cause, although there is a degree of over-assertiveness, which is inappropriate given the relationship between the writer and the recipient (*I’m sure that an intelligent woman like you would agree with me that*). The letter offers a succession of reasons presenting the writer’s viewpoint as to why pupils should be able to use their mobile phones in school, ranging from educational considerations (*It would make people want to do work because they’re on their phone*) to practical (*What if there was an emergency? We could use our phones to ring some one*) and financial ones (*What is the point in spending money on time watches when you could just use your phone?*). However, these are often unrelated or disjointed within paragraphs, which results in a loss of cohesion, as is the case with the final appeal to the recipient at the end of the letter (*So I hope you have decided, make this school good!*).

The balanced argument (piece C) is logically structured, with an introductory paragraph followed by arguments for and against the topic under discussion and a brief conclusion. Some vocabulary choices reflect those that might be expected in a balanced argument (*On the other hand... To conclude*). However, arguments tend to be briefly presented and

underdeveloped. In the final paragraph the writer makes a direct appeal to the reader, inviting them to come to their own conclusion about the issues raised (*You decide. Choose wisely*), which is not entirely in keeping with the tone of the rest of the piece.

The instruction manual (piece E) provides imaginative guidance about how to use and take care of a magic watch. The writer engages the reader by injecting an element of humour (*Belief in magic!*) and a cautionary note (*Don't put on the watch the rong way around, it will shater your wrist*). Headings and bulleted lists are used to help the reader navigate the information presented and these follow a logical sequence (*What you will need... Warning and saftey information... How to use the magic watch... How to care for your magic watch*), although at times there is a loss of coherence where pieces of information are disjointed from others within the same section (*They may some times be a mount function*).

The board game narrative (piece A) makes appropriate use of the third person to set the scene and introduce the characters (*Riley liked adventures and fighting. But Jackson on the other hand he liked boardgames*) and to develop the plot (*Riley rolled the dice and got a one. All of a sudden, mr monopoly disopeerd off the game*). Dialogue is often written in either the first person (*"Im going to roll again."*) or the second (*"Don't you think this board game lucks diferont to day?"*), depending on the speaker's perspective. The plot is played out chronologically to its abrupt conclusion (*"No" he rolld the dice... All of a sudden, he started to fade away*), which was hinted at midway through the narrative (*He scored a 3. All of a sudden a building dissopeared*).

In the narrative retelling (piece D), the third person is used appropriately to describe the setting (*It was a sighn of a storm!*) and the witches (*The Tallist one was holding a broom. She was useing it to mix it... there skin peeled whilst doing so*) and the first person within the dialogue between the characters (*"When shall we meet again"?*). There is a lapse into the second person at the end of the narrative, however, which is not entirely appropriate for the form (*And if your neer it would curse you... What do you think?*). There is some use of noun phrases to add detail to the description of the characters (*three creepy women*), bringing them to life for the reader. The writer attempts to use figurative language to support the description, but this is not wholly successful (*the moon looked like a snow ball*).

The fairground narrative (piece F) maintains its third person perspective throughout, portraying the sombre setting in which the action takes place (*The lightning struck the atmosphere*) and describing the characters' actions (*Zelda was crouched behind the popcorn stand... It came closer and closer... she dashed across... The rain cat did not follow*) and reactions (*Zelda shivered in fear*). Most sentences consist of a single clause, and grammatical structures are sometimes repetitive (*They came closer and closer... but the great rain cat came closer and closer... It came closer and closer*). Again, there is some attempt to use figurative language to paint a picture for the reader, but with limited success.

The pupil can use paragraphs to organise ideas

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

In the persuasive letter (piece B), the opening paragraph provides an introduction to the topic, clarifying the purpose of writing (*I am writing this letter to persuade you to let us have mobile phones in school*), with the final paragraph inviting the recipient to support the case being presented. Different arguments in support of the writer's viewpoint are addressed in the middle 2 paragraphs, although there is some lack of coherence as the writer skips from point to point within them.

As in the persuasive letter (piece B), the opening paragraph of the balanced argument (piece C) introduces the topic and states the purpose for writing (*There are arguments for and against the punishment of young people and this balanced argument will consider the opinions of both sides*). The subsequent 2 paragraphs deal with contrasting arguments, followed by a brief summary in the concluding paragraph and an invitation to the reader to make their own decision.

In the narrative retelling (piece D), ideas are organised into a series of paragraphs, which broadly support the chronology of events, depicting the meeting of the 3 witches in 'Macbeth'. The first 2 paragraphs set the scene, portraying a dramatic atmosphere whilst subsequent paragraphs introduce the witches (*There stood three creepy women hugging the tree*), describe them (*They looked older than they actually were, wrincly, long pointy nose and blood shot eyes!*), depict them making their spell (*Splash! In to the steeming cauldron*) and then bring the narrative to a close with their disappearance.

The fairground narrative (piece F) is organised into a series of paragraphs depicting the scene and detailing Zelda's encounter with the rain cat. The opening paragraph sets the scene, portraying the sombre atmosphere of the abandoned fairground (*Zelda was wondering around the gloomy abanded fair ground... Thunder ripped the sky*). Subsequent paragraphs continue to build up an atmosphere of fear, depicting Zelda's actions and reactions as she meets the rain cat and, in the concluding paragraph, runs to escape from it (*Jumping like a Kangaroo from her hiding place, she dashed across*).

The pupil can, in narratives, describe settings and characters

There is some attempt to describe character in the board game narrative (piece A), with the opening paragraph outlining the differences between them (*Riley liked adventures and fighting. But Jackson on the other hand he liked boardgames and everything booring*). The writer goes on to depict the relationship between the 2 boys as antagonistic, using a simile to describe the way they were fighting (*like lions at feeding time*).

The setting of the heathland is described in the opening paragraphs of the narrative retelling (piece D), making use of strong verbs to portray the stormy backdrop for the action which is to follow (*a drip splattered... The wind shatered your ear drums*). Noun phrases add detail to the description of the witches, supporting the purpose of the writing (*wrincly, long pointy nose... blood shot eyes... The chunky one*). There is some attempt to use ambitious descriptive vocabulary to engage the reader, although this is not completely successful (*The floor squelched... a flood swept every thing – nothing stood!*).

Descriptive vocabulary is used to portray the setting and the characters in the fairground narrative (piece F). Noun phrases, sometimes modified by relative clauses, help to depict the rain cat (*orange eyes... eynormoas foot prints that looked like cats paws*) and Zelda (*alert ears*) and the eerie atmosphere (*gloomy abanded fair ground*). Limited use of adverbs also supports character description (*A stainge figer mysteriously laid... Zelda waited pensivly*). There is some attempt to use figurative language to engage the reader, but again, this is not wholly successful (*The rain fell down like mini missiles... The roller costers looked like monsters ten foot tall with big arms and teeth!*).

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

In the instruction manual (piece E), headings guide the reader through the text, signposting different pieces of information about using and caring for the magic watch (*What you will need... Warning and saftey information... How to use the magic watch... How to care for your magic watch*). Bullet point lists draw the reader's attention to important points of information (*Belief in magic!... Do not break the screen or you will be sent back in time and you won't beable to get back... First get the watch out of the glittery case and make sure you put the watch on the right way around... Make sure it is not damiged*).

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

Across the collection, sentences are demarcated with capital letters and full stops mostly correctly, although there are some errors, such as comma splicing in piece B (*I am writing this letter to persuade you to let us have mobile phones in school, most of us can tipe faster than we write on paper*), piece D (*The floor squelched, the moon looked like a snowball*) and piece F (*Without a dout Zelda was crouched behind the popcorn stand, next to the popcorn stand they was an electric generater*).

In pieces A, B and D, question marks are used correctly to demarcate most of the questions (*"Don't you think this board game lucks diferont to day?"... Do you realise how much easier it would be?... I wonder who they are?*), despite occasional errors such as where question marks are omitted from dialogue in piece A (*"Why don't you go and play a boardgame" said Dad*).

Commas are used to separate items in a list in piece B (*We could play games, maths and literacy for free!*).

Where present, apostrophes for contraction are used mostly correctly across the collection (*don't... I'm... couldn't*).

There is limited evidence of the wider range of punctuation taught at key stage 2 (KS2), such as the use of colons and semi-colons to mark independent clauses in pieces A and C (*Once upon a time, they were two very difront children: Riley liked adventures and fighting... Most people think that subjecting these children to hard work is a brilliant idea; in*

fact they should argue that there are actually benefits to it) and the use of commas following adverbials. Speech punctuation is present in the board game narrative (piece A) and in the narrative retelling (piece D), but this is not always correct, with commas to separate the reporting clauses often omitted.

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

Most words from the statutory year 3/4 spelling list are correctly spelt (*build(ing)... important... decide(d)... particular(ly)... consider... women... actually... disappear... arrive(d)... special*), although on occasions there are errors (*disopeerd... diferont... strait*).

Some words from the statutory year 5/6 spelling list are correctly spelt (*persuade... sincerely... identity... lightning*).

The pupil can write legibly

Handwriting is legible.

Why is the collection not awarded the higher standard?

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

Whilst the pupil writes imaginatively, they do not yet write effectively for a range of purposes and audiences. There is a recognition of the purpose of writing, but this is not always sustained across the whole of the piece. In the persuasive letter (piece B), the pupil presents a range of points in support of their viewpoint, but arguments tend to be underdeveloped. Points are also disjointed within and across paragraphs, which affects overall cohesion. Similarly, in the instruction manual (piece E), some points of information are disconnected from the section within which they are situated.

Despite a developing range of vocabulary, there is some lack of awareness of the reader. For example, in the persuasive letter (piece B), whilst the pupil uses appropriate conventions, there are instances where vocabulary choices show a lack of awareness of the recipient and are potentially disrespectful (*Think - do you want to be responsible for having no money in school*) or are too informal in tone for the purpose of writing (*Without a doubt you are the best deputy head teacher ever... And what about when you run out of money*). There are some attempts to use figurative language, but this is not always successful, for example in the narrative retelling (piece D) (*the moon looked like a snowball... their hair was as thick as straw, longer than a sky scraper*).

Dialogue is used in the board game narrative (piece A) but tends to dominate the writing rather than being well integrated within it. Neither does it serve to convey character nor advance the action effectively. This is also the case in the narrative retelling (piece D) where the use of dialogue is more limited.

There are some instances where the pupil uses multi-clause sentences to develop ideas. However, in much of the writing, for example in the fairground narrative (piece F), sentences often consist of a single clause and grammatical structures are repetitive (*They came closer and closer... but the great rain cat came closer and closer... It came closer and closer*). The use of adverbial phrases to support cohesion is limited.

Across the collection, despite some errors, sentences are mostly demarcated correctly with capital letters and full stops. However, there is only limited evidence of the wider range of punctuation taught at KS2, such as some use of colons and semi-colons to mark the boundary between independent clauses and of commas after adverbials. Dialogue is incorporated into the board game narrative (piece A) but punctuation of this is insecure, with commas to separate reporting clauses frequently missing (*"Stop fightin someone is gona get heart" said Dad*). There are also instances where comma splicing affects the coherence of the writing (*Without a dout Zelda was crouched behind the popcorn stand, next to the popcorn stand they was an electric generater.*).

Handwriting is legible, but not joined.

Pupil C – working at the expected standard

This collection includes:

- A) a newspaper report
- B) a narrative
- C) a non-chronological report
- D) an explanation
- E) a biography
- F) an additional chapter to a narrative

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 demonstrates the ability to write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader. A newspaper article (piece A) explains the disappearance of a little girl on holiday, with reference to the ongoing efforts to find her. A story linked to the same events shifts narrative perspective – imagining the anger and vengeance of a personified ocean (piece B). A second narrative (piece F) details the daring feat achieved by Annie Taylor in 1901, with a focus on storytelling through the reactions of the crowd. In non-fiction writing, the pupil organises information learned through reading and research across the curriculum, into a chronological biography about Emily Davison (piece E), an informative report about the plague (piece C) and an explanation about the formation of fossils (piece D).

The newspaper recount of Cherry’s disappearance whilst on holiday (piece A), orientates the reader in the first paragraph to key facts of her disappearance. Precise names and other details in the reporting of facts gives clarity and credibility to events (*pink cowrie shells... Boat Cove... Catherine and David Blossom*) while quotes from those on the scene support an objective reporting style (*Witnesses stated: “The weather was mostly miserable that day.”*).

Piece B offers the reader a different perspective on the little girl’s disappearance from the beach. Throughout the piece, the pupil selects language to personify the ocean enabling the reader to understand the rage and indignation of the sea (*MY beach... my beautiful sand. I swell with fury*). Metaphoric choices add literary drama to the recount (*Slowly, my fierce blue bulldozers rise... I gather my white horses and charge*) and phrasing manipulates the pace of events, first building tension (*I draw closer and closer to the girl... raising my fists, ready to pounce... she backs away, paralysed in fear*) and then unleashing a fatal rush of actions (*my eyes dart around my beach... My team and I charge... I whistle*

my deadly song... I order my white horses... My team grip onto her... I wrap her in my blue barriers).

The non-chronological report (piece C) organises information into sections and uses appropriate subheadings to orientate the reader. Well-chosen and captioned pictures support the description of the plague doctor's costume and the explanation of how rats spread the disease. An authoritative voice is supported through passive constructions (*London was hit by a terrible disease*), generalised comment (*many people perceived*) and the inclusion of statistics and precise details (*The plague killed approximately 30 - 60% of Europe's total population... In 1620, Charles de L'Orme invented the plague doctor's outfit*).

The explanation about fossils (piece D) also adopts a factual and authoritative stance, providing clear statements for the reader (*Fossils are the cast of remains of animals, plants or insects... All that remains of the animal is its bones... The sediment now develops into a solid rock*). Details and logically ordered sentences support the reader to understand geological processes (*Sediment (soil and sand) eventually covers the skeleton, which presses it down into the ground*). In contrast, the biography (piece E), which also presents information as statements for the reader, employs emotive language to support an additional, persuasive intention. The reader is given a sympathetic celebration of the suffragette's life and times (*Emily Wilding Davison was the most important and famous suffragette... She died for her important cause... As a strong group... she joined the hunger strike and 49 times was brutally force-fed*).

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

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

In the first person narrative (piece B), the ocean is predatory, watching Cherry '*in the distance, moving frantically*'. Its disdain is shown through the capitalisation of '*MY beach*' and the incredulous questioning (*What is she doing? She seems to be remorselessly digging*). References to '*my beautiful sand... my white horses... My team*' emphasise the uncompromising nature of the sea who shows no compassion for the little girl who is '*shivering from the cold*' and who '*quivers in her soon-to-be watery grave*'. An atmosphere of impending attack is built through descriptions, which indicate the violence and vengeance of the sea (*I swell with fury, clashing by body against the sharp rocks... raising my fists, ready to pounce... My eyes dart around my beach, searching for a way to trap her*) and the action moves steadily '*closer and closer to the girl*', preparing the reader to expect the worst. The setting and the narrator (the sea) are intertwined in this narrative. Other descriptive phrases provide some additional detail to the setting (*beautiful sand... the sharp rocks... white horses... ice-cold water*).

The additional chapter for 'Queen of the Falls' (piece F) focuses upon the experiences of the audience who witness the extraordinary stunt. Details, which help to create the setting for the reader, include references to the sounds and silences (*The deafening roar of the water... the churning water... whispered a member of the audience... The audience fell silent... Voices broke the silence... The muted crowd*) and to the visual details taken in by

the crowds (*water ricocheted off the sheer rocks... the crystal clear water... the mighty Niagara Falls... Crimson blood coloured the water... the diamond mist below... a small stream of blood weaving through the water*). The atmosphere of this piece is tense throughout – much of it revealed through snippets of dialogue. Initial excitement and awe (*“I can’t believe this is actually happening; I’m so amazed!”*), is held in check as *‘The barrel slowly floated across the crystal clear water’* and a sense of anticipation and suspense grows through the reactions of the live audience (*This was the moment everyone had been waiting for... The crowd’s eyes widened and their jaws dropped*). As events unfold and the audience comprehend less and less, a little girl’s question adds to the anxious mood (*“What’s happening Dad, is the lady still alive?”*). By the end of the piece, the atmosphere has not been lightened and a final mystery leaves the tension unresolved. Excitement and bravado at the start of the story have given way to bewilderment, contemplation and, very likely, regret (*Where had Skipper, the little boy and Annie disappeared to?*).

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

Snippets of dialogue are used effectively in the additional chapter (piece F) to signal defining moments in the narrative and to indicate shifts in the atmosphere (*“I can’t believe this is actually happening...”... “What’s happening Dad...?”*). The characters who speak are carefully chosen to give a sense of the assembled ‘crowd’ (*“I can’t believe this is actually happening; I’m so amazed!”... “...is the lady still alive?” asked an anxious, little girl... “She’s not gonna make it, I bet ‘ya.”*).

Quotes from the family and witnesses close to events in the newspaper article (piece A) support the characterisation of Cherry and her family. Cherry’s mother shows courage and optimism that her daughter might still be alive (*“...Deep down I know she’s out there somewhere...”*). Her description of Cherry as *‘an independent and confident girl’* who could be trusted, helps to explain the events leading up to Cherry’s disappearance. The words of the eyewitness indicate that the local community is responding to the search and rescue mission with empathy and action and that efforts to find Cherry will continue (*“...I will keep an eye out for anything that comes across. Hopefully the little girl will be found and come back home safely to her family.”*).

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.

Within the news article (piece A), a largely impersonal and objective reporting style is achieved through agentless passive verbs (*She was last seen digging... Cherry was last seen wearing... Hopefully the little girl will be found*). Additional phrases offer factual

reporting and official responses, which support the journalistic style (*Witnesses stated... in her family of seven... The search for Cherry Rose Blossom is ongoing*). Some less formal and imprecise vocabulary choices weaken the impact (*Her mum - Catherine Blossom - quoted... Catherine Blossom claims for it to be Cherry's*). However, in the main, more informal vocabulary and grammatical choices such as contracted forms and typically spoken phrases reflect the actual words of individuals whose quotes add authenticity to the report (*"...we trusted her, unaware of what could've happened..." "The weather was mostly miserable that day..." "...I guess that was Cherry..."*).

Information is given concisely, using adverbials and well-managed multi-clause sentences, throughout the non-chronological report (piece C), to indicate how related points within sentences are linked (*In the summer of 1665, London was hit by a terrible disease which spread quickly across Europe... At the time, many people perceived that the plague was caused by miasma (dirty air) but it was actually caused by rats... The fleas, which were carried in the rat's fur, would bite the rat*). Precise vocabulary choices, explained in parenthesis when required, support the educational purpose of the writing and anticipate the needs of the reader (*airborne diseases... The majority of the doctors believed that miasma (dirty air) caused the plague... bacteria... debilitating illness*).

The explanation about fossils (piece D) also uses precise terminology to reflect the scientific purpose of the writing (*the cast of remains of animals... tree sap... amber... mould and cast... flesh... Sediment... skeleton... tectonic plates... palaeontologists*). The present simple tense supports the factual explanation of geological processes (*an animal becomes trapped in the ice and is frozen... The ground water carries small particles of rock*). Frequent time references ensure the explanation gives a clear sense of timescales (*These processes take place over millions of years... eventually... Over the time... slowly wears the bones away... over a prolonged time... over thousands of years... Finally*). Passive verbs are used effectively to emphasise processes rather than agents of any actions (*They can be formed in different ways... One of the ways for a fossil to be formed... The flesh of the animal is then eaten by other creatures*) and modal verbs allow the writer to explain that there are often a number of ways in which these natural processes can occur (*this is not the only way that this could happen... It could rise through an earthquake*).

Throughout the biographical text (piece E), the pupil has chosen to use modifying adverbs or adjectives and include emotive vocabulary. In this way the text reveals the writer's commemorative as well as informative purpose in describing the life and sacrifice of a suffragette (*Emily Wilding Davison was the most important and famous suffragette... She died for her important cause... she joined the hunger strike and 49 times was brutally force-fed*).

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.

Pronouns and synonyms are used throughout the collection to ensure a cohesive focus on subjects and to avoid cumbersome repetition. For example, in piece A (*Cherry Rose Blossom... She was last seen... Cherry was an independent and confident girl... she's out there*), piece C (*the plague doctor's... the doctor... They also held*) and piece E (*a strong group (WSPU), Women's Social Political Union... Emmeline Pankhurst's WSPU group... her group*). Occasionally ellipses, which avoids the repetition of expected words within sentences, further supports cohesion. For example, in piece D (*an animal becomes trapped in the ice and is frozen*) and piece A (*family and friends have participated in searching for her and are not giving up yet*).

The pupil uses adverbial phrases to assist the reader's understanding of chronology and the passing of time, for example, in piece A (*Yesterday evening... that day... So far*) and piece C (*In the summer of 1665... At the time... In 1620*), and the explanation about fossils (piece D) uses phrases to sequence stages that lead to fossil formation (*One of the ways... is then eaten... All that remains... eventually... From that point on... Over the time... All that is left*). Cohesion is achieved through determiners, which support the reader to grasp the subject of sentences throughout texts (*These processes... remains of the animal... discovering parts of a fossil*) and logically organised information, whether chronological as in pieces A, B, D, E and F or signposted through sub-headings, as in the 'Plague' report (piece C).

Throughout the collection, conjunctions provide connections within and between sentences. Sometimes information is in contrast to earlier ideas such as in piece C (*many people believed that the plague was caused by miasma (dirty air) but it was actually... 'treatments' that they predicted would work and make the victim better, but then discovered*) and piece E (*The group had started off as peaceful protesters but as no one was listening*). Sometimes connections are causal such as in piece A (*We left her because we trusted her*) and piece C (*Charles de L'Orme invented the plague doctor's outfit, so when*). Across most of the collection, the pupil also uses subordinating conjunctions to indicate dependency between parts of the texts (*The search for Cherry Rose Blossom is ongoing until we get to an end... Her screams ricochet off the cliff side, whilst the girl paces from side to side... The fleas, which were carried on the rat's fur, would bite the rat, therefore... When tectonic plates collide, the fossil would*).

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

Verb tenses are used consistently and correctly throughout the writing.

Within the newspaper report (piece A), the past tense explains events (*Cherry Rose Blossom, aged 11 years old, went missing... She was last seen... We left her because... Police and coastguard found Cherry's towel*). The pupil uses the past progressive (*Her family and her were enjoying... was last seen digging at the sand... the tide was charging in*) and the present perfect tense (*police have not discovered anything... family and friends have participated in searching for her and are not giving up yet*) to connect past events with the ongoing situation. They switch between tenses to support the intention of each

sentence, including the present tense for statements that bring in current details (*Deep down, I know she's out there... She has long brown hair... I guess that was Cherry*) and using the modal 'will' to indicate future intent (*I will keep an eye out for anything... Hopefully the little girl will be found*).

The first person narrative (piece B) uses the present tense to narrate the thoughts and actions of the sea, adding immediacy and tension to events, which unfold for the reader as if in real time (*I swell with fury, clashing my body against the sharp rocks... I draw closer and closer... She quivers in her soon-to-be watery grave*). Piece F, on the other hand, more traditionally uses the past tense to narrate events (*The crowd's eyes widened and their jaws dropped in disbelief as a loud crack appeared... Voices broke the silence*).

The non-chronological report (piece C) and biography (piece E) appropriately use the past tense to explain historical details (*London was hit by a terrible disease... The plague killed approximately... In 1906, Emily joined Emmeline Pankhurst's WSPU group... she and her group developed*). The pupil is also beginning to use the past perfect tense to sequence past events in piece E (*She had started off peacefully protesting but as no one was listening*). Although the pupil is not always successful in using this form within piece E, later narrative writing shows some accurate use of the past perfect with dramatic effect (*This was the moment everyone had been waiting for: Annie Taylor was about to perform the deadly drop*).

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
 - *Yesterday evening, Cherry Rose Blossom, aged 11 years old, went missing...* (piece A)
 - *She backs away, paralysed in fear.* (piece B)
 - *At the time, many people perceived...* (piece C)
 - *From that point on, more layers of sediment pile over the bones.* (piece D)
 - *In 1913, Emily deliberately faced horses...* (piece E)
 - *In the blink of an eye, Skipper and his owner disappeared...* (piece F)
- commas, dashes and brackets for parenthesis
 - *Her mum – Catherine Blossom – quoted...(piece A)*
 - *I see her, right there in the distance, moving frantically around on MY beach.* (piece B)
 - *doctors believed that miasma (dirty air) caused the plague...* (piece C)
 - *The fleas, which were carried in the rat's fur, would bite...* (piece C)
 - *Sediment (soil and sand) eventually covers...* (piece D)
- semi-colons and colons to mark boundaries between independent clauses
 - *Witnesses stated: "The weather was mostly miserable that day..."* (piece A)

- *“I can’t believe this is actually happening; I’m so amazed!”* (piece F)
- *This was the moment everyone had been waiting for: Annie Taylor was about to perform the deadly drop...* (piece F)
- speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas
 - *“I can’t believe this is actually happening; I’m so amazed!”* whispered a member of the audience in awe. (piece F)
 - *“What’s happening Dad, is the lady still alive?”* asked an anxious, little girl. (piece F)
- hyphens to avoid ambiguity
 - *She quivers in her soon-to-be watery grave.* (piece B)
 - *a beak-shaped mask* (piece C)
 - *a wide-brimmed hat* (piece C)
 - *a full-time warrior suffragette* (piece 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 (*parliament... develop(ed)*).

The spelling of more ambitious vocabulary is mostly correct (*remorselessly... paralysed... ricochet... approximately... miasma... airborne... substance... bacteria... debilitating... palaeontologists... suffragette... brutally... deliberately... ricocheted... cascaded*).

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

Handwriting is joined and legible.

Why is the collection not awarded the higher standard?

The collection cannot be awarded ‘working at greater depth’ because not all statements for this standard are met.

Although the pupil writes effectively for a range of purposes and audiences, there is limited evidence that the pupil is drawing independently on what they have read as models for their own writing. For example, whilst the newspaper report (piece A) deploys many journalistic devices, these are not always well managed. Details are not yet carefully selected for relevance and concise reporting (*Cherry lives with 4 older brothers named James, Jake, Isaac and Ethan. She is the youngest one in her family of seven, with a mum and a dad - Catherine and David Blossom*) and witness statements are not well integrated within the article (*Her mum - Catherine Blossom - quoted: “Cherry was an independent and confident girl...”*).

Writing is appropriately organised, for example chronologically or within sub-sections. However, sometimes pieces are not concluded appropriately, as in the non-chronological report (piece C), or endings repeat earlier material, as in the biography (piece E). Repetitive 'subject – verb' sentence openings in some pieces also limit the effectiveness for the reader (*I swell with fury... I draw closer... She stops... She backs away... Emily Wilding Davison had died... Emily had joined... The group had started*). Language choices in the additional chapter (piece F), though showing good awareness of the reader, are sometimes repetitive (*the sheer rocks... the rocks below... to the rocks... the diamond mist below... the mist... the diamond mist*) or make use of clichéd phrasing (*crystal clear water... In a blink of an eye... paralysed in fear*) indicating that the pupil is not yet drawing on the breadth of language found in wider reading.

The pupil writes with a range of formality across the collection. However, some speech-like phrases across the collection are inappropriate for the chosen register (*She is the youngest one in her family... Her family and her were enjoying their annual holiday... the exact same shape as the animal... the suffragettes were able to get women's votes*).

Across the collection, the pupil is starting to manipulate grammar to support the register. For example, using the passive within piece B (*London was hit by a terrible disease*) and the past perfect within piece E to support a formal register (*She had started off peacefully protesting but as no one was listening*). However, this is still developing, and the pupil does not yet exercise an assured and conscious control over this verb form (*A horse named Anmer had knocked her over completely. Anmer had trampled on her with his hooves... Davison had died on the 8th June 1913 - due to severe injuries - which had happened at the Epsom Derby*). In pieces C and D, colloquial use of the modal verb 'would', indicates a loss of control over the level of formality (*The fleas, which were carried on the rat's fur, would bite the rat, therefore it would become infected... This would occur over a prolonged period of time... the fossil would rise to the ground*). Some less formal vocabulary choices (*with a mum and a dad... I guess that was Cherry... Emily Davison quit her job*) also reduce the impact within the more formal pieces and do not yet demonstrate an ability to sustain an assured and conscious control over levels of formality.

The pupil uses the range of punctuation taught at KS2 mostly correctly. On occasion, greater precision would enhance meaning or avoid ambiguity. For example, an ambitious multi-clause sentence within piece D loses coherence when fossil formations are listed (*They can be formed in different ways, for instance, insects getting trapped in the tree sap, which eventually hardens into amber; an animal becomes trapped in the ice and is frozen, or the mould and cast of different animal bones*). Colons are used effectively in piece F, but are incorrectly used to introduce eye-witness statements in piece A (*Witnesses stated: "The weather was mostly miserable..."*), and to introduce lists in piece C (*The outfit was: an ankle length overcoat, a beak-shaped mask...*) and piece E (*they had slowly developed into violent protesters, such as: throwing stones at the windows of the parliament, marching into parliament and chaining themselves to railings so the policemen couldn't arrest them*). These examples are not cohesively integrated within texts and so the punctuation is not yet supporting clarity for the reader.