



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... aryans... 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 (*giant scratches on their bodies*) and their fearsome attacker described (*a giant, 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, Tum Tum 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 lead 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.

Pupil B – working at greater depth within the expected standard

This collection includes:

- A) a short suspense story
- B) a balanced argument
- C) a poem
- D) a formal letter
- E) a myth

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

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

Across the collection, writing is effectively adapted for a variety of purposes and audiences. The writer selects and maintains the appropriate form throughout, making well-informed choices about the features of each piece. The pupil’s knowledge of language, gained from reading a range of fiction and non-fiction texts, is evident – from the formal argument and letter of complaint, to the confident narratives and the evocative poetry.

The writer draws on their knowledge of literary genres in both the short suspense story and the opening to the myth, skilfully using narrative technique to engage the reader.

The short suspense story opens effectively with dialogue (*So you’re sure you’ll be alright on your own?... For the a-millionth time yeh... If anything happens, call me*), swiftly establishing characterisation and foreshadowing the threat to the protagonist – efficiently conveyed through the subsequent TV newsflash. The chilling twist at the end, as the narrator’s identity is revealed, is skilfully managed for maximum impact, whilst assured use of literary language invokes nature as a witness to the events that are about to unfold (*Like splintering needles darting through the night sky, a hideous storm was brewing outside... the moon was being drowned by a mass of heavy, grey clouds... The earth was holding its breath. Fear choked her with his murderous hands*).

Like the short suspense story, the myth opens with dialogue, immediately creating a sense of intrigue. The writer deliberately avoids a straightforward chronological narrative, choosing instead to begin in the middle of the action before deploying a flashback (*It had begun two months before when darkness had consumed the once peaceful village*), culminating in the setting of the challenge which leads the protagonist full circle to the “*dangerous place*” where the reader first encounters him.

The pupil draws independently on what they have read to inform their writing – for example, by using repetitive patterning to reflect the language of a traditional myth (*No sun meant no crops, no light and soon, no villagers... You are the person I have been awaiting... You are the person who can defeat... You are the person who can be your village’s saviour*) and literary language to personify the natural world (*Gnarled, twisted branches clutched Votan’s murky cloak... ghoulish shadows rambled around him... darkness had consumed the once peaceful village*).

The personification poem draws on the pupil's reading of both poetry and visual media, using vivid imagery to evoke the seasons (*cloaking the bleak lake... Autumn's brittle pathway*). Winter is characterised as a "Frost Dancer" and an "Ice Ambassador", using apt choices of vocabulary to contrast the delicate femininity of the ballet dancer as she covers the world with frost (*Delicately gliding... Ornamenting each blade... Embellishing each window pane*) with the work of the overtly masculine ice ambassador (*Transforming Autumn's brittle pathway... Commanding any encryptions... Casting a incantation*).

The piece on graffiti draws on the writer's knowledge of the subject to present a highly competent balanced argument, with interesting factual information provided in the introduction. Whilst some of the arguments in support of graffiti are not wholly convincing (*we would eventually run out of paper*), the arguments against it are more plausible (*vital funds are lost... where money is better spent... polluted due to the toxic use of spray cans... a terrible way for them to witness 21st century artwork*). The unbiased stance is appropriately maintained until the conclusion, where the writer offers their personal opinion whilst preserving a level of objectivity (*Perhaps a compromise could be reached*).

The letter of complaint is well structured, clear and convincing. It states its case politely, yet firmly and with authority (*to inform you of the inadequate standard of service at your screening establishment*). The writer establishes the reason for writing before cataloguing the problems that gave rise to the complaint, the impact on the writer and brief recommendations for improvement. The conclusion (*I expect reimbursement... Should you not comply... I shall be seeking*) leaves the recipient in no doubt as to what is now required as well as the consequences should the writer still not be satisfied.

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

Throughout the collection, the pupil consistently demonstrates the ability to distinguish between the language of speech and writing, choosing the appropriate register according to context.

Features of language more resonant of speech are deliberately deployed to create a level of informality when required – for example, to capture the casual conversational style of the opening dialogue in the short suspense story and to distinguish the attitude of the staff from the writer's more formal tone in the letter of complaint (*dismissed with a 'not my problem'*).

When writing for formal contexts, an appropriately formal register is adopted, avoiding the language that might otherwise be used in speech. The balanced argument and the letter of complaint both display clear indicators of formality (*there is still much debate... To compensate us... I expect reimbursement*), whilst the myth and the poem also adopt a register appropriate to their respective literary genres (*cloaking the bleak lake in a thick coat of patterned ice... a pure voice whispered a chorus of echoes*).

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

Throughout the collection, levels of formality are consciously controlled according to context, audience and purpose. Grammatical structures and vocabulary are manipulated to convey differing levels of formality – from the relative informality of the suspense story to the more formal balanced argument and letter of complaint.

The more literary pieces adopt a level of formality appropriate to their genre. For example, in the short suspense story, the writer selects language resonant of speech to present the dialogue between Charlotte and her mother (*So you're sure you'll be alright... For the a-millionth time yeh... call me*) as well as markers of relative informality (*threw open her bedroom window... about a mile or two from her house... This was getting scary*) in keeping with a modern suspense story. This contrasts with the somewhat archaic formality of the myth, recreated through apt choices of vocabulary and syntax (*only to awake to what they feared the most... Votan knelt before the altar... Please, oh mighty Ix Chell, I beg you*) and the avoidance of contracted verb forms (*You are the person I have been awaiting*).

Similarly, in the poem, the writer deliberately deploys grammar and vocabulary to reflect a formality of style, condensing images through the use of expanded noun phrases (*her pallid, frost-laced ballet shoes... shards of ice which suspend precariously from the frosty, wooden trees*) and preposition phrases (*in a glistening coat of icy droplet... with a delicate snowflake frost bunting... into every gnarled, twisted branch in his sight*), contrasting sharply with the more playful informality of the 2 rhyming couplets at the end.

Where writing requires a greater level of formality, in the balanced argument and the letter of complaint, this is both established and maintained through assured manipulation of grammar.

Agentless passives, sometimes incorporating progressive and perfect verb forms (*is most famously associated with... where money is better spent... is being polluted... where graffiti is permitted to be displayed... was being screened... I was required to explain... I had been given... was dismissed*), work in tandem with impersonal 'it' and 'there' constructions (*there is still much debate... It is believed by many... it is considered that*). In addition, apt choices of modal verbs (*should not be legalised... could be reached... I would strongly suggest... You will also find... Should you not comply*) and the subjunctive (*if it were legalised... If I were you*) support the writer's formal, authoritative stance.

Furthermore, in the letter, the writer deliberately signals more informal usage by using inverted commas (*your 'so called' 3-star cinema... the supposedly 'sweet' popcorn... was dismissed with a 'not my problem'*) to highlight the inadequacies of the cinema.

Assured choices of vocabulary (*prevalent... infamous... alternative canvas... environmental pollution... inadequate standard of service... dismay... purchased... severe allergic reaction... establishment... compensate... reimbursement... comply*) ensure that the appropriate level of formality is maintained throughout. Some slightly incongruous choices (*trees are redeemed... communicating their fervour... reconciled this problem... the sound immediately desisted... the film evolved*) do not detract from the required level of formality overall.

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

A range of punctuation is used correctly – for example:

- commas to clarify meaning
 - *...her mother questioned, carving her fingernail absent mindedly with her teeth. [A]*
 - *Charlotte slammed the window shut, staring in awe... [A]*
 - *As a result, vital funds are lost for hospitals, schools and roadworks, where money is*

better spent. [B]

- *Expending his pallid icicle staff, the Ice Ambassador...* [C]
- *Initially, following taking our seats in the screening room, to my dismay, instead of...* [D]
- *Creeping cautiously out of his thatched hut, this brave adventurer set off...* [E]

- punctuation to indicate parenthesis

- *There, in front of her, stood a man.* [A]
- *Graffiti – otherwise recognised as ‘street art’ – is most famously associated with...* [B]
- *Instead of communicating their fervour verbally, and disturbing others, graffiti artists...* [B]
- *...the ‘U’ film we were expecting (Coco)...* [D]
- *Once my family and I had finally reconciled this problem, and the desired film was being screened, the sound...* [D]
- *While the villagers worried and prayed each night before going to sleep, only to awake to what they feared the most, a young village boy...* [E]
- *A beam of light struck the alter and, suddenly, a pure voice whispered...* [E]

- colons, semi-colons and dashes to mark the boundary between independent clauses

- *Charlotte was left alone in the house – this was how she preferred to spend her evenings.* [A]
- *She lived on the outskirts of Locksley; the prison was about a mile or two from her house.* [A]
- *Graffiti can also influence children: young infants could absentmindedly repeat inappropriate language to others...* [B]
- *No sun meant no crops, no light and soon, no villagers: everything would perish with the moon in control.* [E]
- *Votan knelt before the alter; his only chance to stop this eternal darkness was to reason with the Moon goddess...* [E]
- *“Votan, you are a courageous boy – and are my only hope,” the voice exclaimed; “my dear brother, the Sun God, has been captured...”* [E]

- hyphens to avoid ambiguity

- *...frost-laced ballet shoes...* [C]
- *...3-star cinema...* [D]
- *...My four-year-old son...* [D]
- *...ghoul-like shadows...* [E]

When necessary, punctuation is used precisely to enhance meaning and avoid ambiguity. For example, commas are used to avoid miscues (*Due to the harsh breeze outside, the heavy oak door sealed almost immediately... To conclude, my personal opinion*) and to mark nouns in apposition (*the Moon goddess, Ix Chell... my dear brother, the Sun God*).

Commas, colons, semi-colons and dashes are used confidently, often working in tandem to control ambitious, multi-clause sentences (*Charlotte slammed the window shut, staring in awe as lightning tore through the sky; blinding her, it illuminated a lone figure leaning against a lampost... “Votan, you are a courageous boy – and are my only hope,” the voice exclaimed; “my dear brother, the Sun God, has been captured by the Lords of Death and without him, your village will never witness light again...”*).

The use of a colon to mark the boundary between independent clauses is particularly well chosen in the myth (*No sun meant no crops, no light and soon, no villagers: everything would perish with the moon in control*) where the clause that follows the colon elaborates on and explains the information in the clause that precedes it.

Pupil C – working towards the expected standard

This collection includes:

- A) a character description
- B) a promotional leaflet
- C) a first-person narrative
- D) a non-chronological report
- E) a legend
- F) a letter

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 promotional leaflet is based on the exploration of 'Charlie and the Chocolate Factory', as is a description of the renowned fictional chocolatier. A highly descriptive first-person narrative details the unusual fauna and flora of an imaginary island setting. A non-chronological report describes the appearance and behaviour of an invented hybrid creature, which also features within a legend set in a small English town. A letter, written in role, describes the daily life of a boy who lives with his family in the village of Mim, Ghana.

The brief introduction to the character description provides a context for the portrayal of Willy Wonka (*a large picture of him on the front page*). Expanded noun phrases build a detailed image of the subject (*a crazy, dazzling man with a hilarious smile... a fabulous top hat... a pointy nose*) and there is some attempt to use literary language (*His face was as clean as a Whistle... His arms were dangling tree branches*), although this is not wholly successful (*as happy as an elephant in water*). Most sentences consist of a single clause, whilst grammatical structures are repetitive (*He had... Mr Willy Wonka had... His wonderful cane... His arms... His eyes*).

The promotional leaflet uses persuasive techniques to entice potential visitors to the new chocolate factory. The direct address to the reader is immediately engaging (*immerse yourself... Lose yourself... Feast your eyes*), whilst expanded noun phrases extol the delights on offer (*the magnificently wonderful, magical world of chocolate... the deliciously wonderful sights and smells... the greatest, latest and top secret inventions... Mouth-watering restaurants*). Special features (*The Great Glass Lift*), an opportunity to meet the celebrated chocolatier (*Meet the fabulous, inventive Willy Wonka*) and the offer of free, or money-saving, opportunities (*free samples of chocolate... Free parking... Discounts for school trips*) suggest that this is a visit not to be missed.

The narrative maintains its first-person perspective, describing the writer's observations, actions and reactions (*I carried it to sea... I saw something swoop at me... My face paled... I could hear something*), whilst the third person is used appropriately to describe the landscape and its inhabitants (*The mountain had a huge arch... It had a creepy shiny eye on its shell*). Grammatical structures are repetitive (*I saw... I carried... I walked... I tried*) and there is some loss of control within more ambitious multi-clause sentences (*I tried spraying it with water but nothing happened it started to decay it smelled of rotting fish but then I found a snail*).

In keeping with its form, the non-chronological report sustains the third person throughout, albeit with occasional shifts to the second person to address and engage the reader (*you can see that his hands are really sticky... it will kill you*). The brief explanatory introduction (*The Butter Buck, which is a combination of a butterfly, a bear and a duck, is a mythical creature*) paves the way for an account

of the features and behaviour of the mythical Butter Buck. Noun phrases, often expanded through the use of relative clauses, portray the physical attributes of the creature (*a duck mouth that creates a sonic scream... duck feet that allow him to swim fast underwater... an aggressive personality which is very deadly*), whilst adverbs emphasise its abilities (*surprisingly very smart... fly especially fast*). Despite the density of detail, there is some lack of variation in sentence structure (*It has beautiful butterfly wings... He has a long snake tail... He eats a fish whole... He also eats... He grabs it*) and the paragraph on diet comprises mainly single-clause sentences or lists (*He also eats hamburgers, waffles, hot dogs... He drinks water, coke, 7up... Plus he eats strawberry laces*). Some well-chosen vocabulary supports the purpose of the piece (*inhabits... observed... formidable predator... peculiar... ability... aggressive*) – however, the creature’s incongruous diet (*hamburgers, waffles, hot dogs*) and implausible habits (*robs all the food from fast food restaurants*) detract from the overall effect.

The legend reflects the pattern of events found in similar, traditional tales – the peace and tranquillity of a town (*you could hear the birds singing and people chatting... never any fights or arguments*) is threatened by the arrival of the “mysterious beast” (*trembled in fear and ran into their homes, locked their doors and hid under the bed*) which is eventually defeated by the hero who receives his just reward (*the people made Harry Mayor and give him beer*). There is some loss of coherence as the writer attempts to advance the action through dialogue (*we are the army... Why won't you die?... hang on we put a tracker on his car*), whilst the slaying of the beast is more in keeping with the superhero genre (*He got Kryptonite from his pocket... jumped around and exploded everywhere*). Some choices of vocabulary support the purpose of the writing (*mysterious... sewers... deadly... trembled... shivered*) – however, less appropriate choices suggest that the writer is not yet able to maintain the appropriate form (*tracker... Katana... Kryptonite... exploded... microphone*).

The informative purpose of the letter is clear. Following a brief introduction, specifying members of the family and their accommodation, the pupil paints a simple picture of day-to-day life (*My mum stays at home... my dad works as a cocoa farmer... we help around the house or with the farming*). The weather, the brothers’ education and their leisure time provide a focal point for discussion (*thunder and lightning which is always the worst part... I learn how to do sports... he learns to write... we love to play netball*), whilst simple viewpoints lend authenticity to the piece (*my mum and dad find it boring, we find it fun... horrible and wet... we love to play*). Vocabulary is appropriate, but unadventurous (*a small cottage... always sunny... really bad weather*).

The pupil can use paragraphs to organise ideas.

In all pieces, ideas are organised into paragraphs or sections of text.

The leaflet organises key points into short, mostly single-sentence, paragraphs which promote the wonders within the chocolate factory.

In the non-chronological report, the opening paragraph provides an introduction to the piece, whilst the subsequent paragraphs deal with the imaginary creature’s appearance and physical features (*He has a rhino’s ear that can hear at great distances... The eyes can see through anything*), its diet (*He eats a fish whole*) and, lastly, its characteristics (*brave... smart... magical ability... vicious... grumpy... formidable*). The character description is organised into a brief introduction, an extended description and a brief conclusion, whilst in the letter, paragraphs are used to introduce the writer and his family and to organise the focal points of interest for the reader.

The legend is organised into a series of paragraphs that supports the chronology of events. The opening paragraph sets the scene (*Not so long ago, there was a town called Hamsbury, that was a*

peaceful town), whilst subsequent paragraphs develop the plot, introducing the dilemma (*But one day Hamsbury was attacked*), raising and dashing hopes (*we are the army. we will deystroy the beast... we have nothing left to fight with*) and resolving the predicament (*I have a plan... He had finally killed the beast*). In keeping with the spirit of traditional tales, the final paragraph concludes the story, allowing the hero his moment of glory (*He annouced the butterbuck was no more... the people made Harry Mayor*). In contrast, the first-person narrative has a less identifiable chronology – ideas are organised into three paragraphs, tracing the writer’s journey from the mountains to the sea and back, and then around the island. There is some lack of coherence in the final paragraph as the reference to walking back to the mountains is followed almost immediately by an attempt to swim away from the island.

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

The first-person narrative is immersed in descriptive vocabulary, portraying the features of an imaginary landscape and its wildlife. Noun phrases, often modified by relative clauses or preposition phrases, support the purpose of the writing, detailing the flora and fauna of the island (*rocks that looked like deadly teeth that could shread you to pieces... a ghostly front... a creepy shiny eye on its shell*). There is some attempted use of literary language to engage the reader, although this is not wholly successful (*a beastly mountin with creepy horns... The red mountin bleeding down like syrup on pancakes... sharper than a knife*).

Settings and characters are described in the legend. The town, initially painted as a haven of tranquillity and geniality (*peaceful... birds singing... people chatting... never any fights or arguements*), is swiftly cloaked in a mantle of fear as people flee for their lives (*trembled... ran into their homes, locked their doors and hid*). Despite the confidence of the army (*we will deystroy the beast he is no threat to us*), the increasing angst of the townsfolk (*Everyone shivered... more scared than before*) gives way to despair (*we have nothing teft to fight with he’s too powerful*).

The hero’s cunning, bravery and resourcefulness are inferred from his actions (*I have a plan... I can trick the beast and use his weakness against him... got his Katana and tried to kill him... got Kryptonite from his pocket... threw it in his mouth*) as is the gratitude of the citizens (*the people made Harry Mayor*).

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 promotional leaflet, headings guide the reader to points of interest about the factory (*The Rooms... Key information*). A numbered list references significant rooms and focal points, clarifying what potential visitors can expect to experience in each (*uncover how chocolate is made... Where Wonka’s newest creations come to life*), whilst a bullet point list draws the reader’s attention to important points of information (*Free parking... Special events*).

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. Whilst there are occasional errors, such as undemarcated sentence boundaries (*but nothing happened it started to decay it smelled of rotting fish... we love to play netball after school I am alway in goal*) and comma splicing (*I found a tree, it had lost its leaves... My name is Harry, I am*

writing to you), these mostly tend to occur towards the end of the first-person narrative and in the letter. Question marks are used correctly to demarcate the 2 questions in the dialogue within the legend.

Capital letters are also used, mostly correctly, to indicate proper nouns (*Willy Wonka... Mr Buckets... Neverbelieve Island... Butter Buck... Hamsbury... Harry... Mim*), although there are occasional errors (*pepsi... fred... george*) and inconsistencies (*Neverbelieve island*).

Commas are used to separate items in lists (*It inhabits water, air and caves... He also eats hamburgers, waffles, hot dogs, sausages and chips... enjoyed fishing, feeding ducks and shopping*) as well as to separate lists of adjectives (*the greatest, latest and top secret inventions... two long, beautiful but deadly wings*).

With the exception of 'someones', apostrophes for contraction are used consistently and correctly throughout (*wouldn't... couldn't... won't... It's... We're... don't... he's*). Furthermore, there is some correct use of apostrophes for possession (*Wonka's newest creations... a rhino's ear*).

There is some limited evidence of the wider range of punctuation taught at key stage 2, such as brackets to indicate parenthesis (*he eats a slice in a second*), commas to mark fronted adverbials and clauses (*Not so long ago, there was... Because the mayor left, the people made Harry Mayor*) and punctuation of direct speech, although this is neither consistent nor secure.

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.

Words from the statutory year 3/4 spelling list are correctly spelt (*heart... Experience... Special... island... decide[d]... breathe... Interest[ingly]... through... peculiar... strange... thought*).

Some words from the statutory year 5/6 spelling list are correctly spelt (*restaurant[s]... stomach... especially... aggressive... 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 the 'pupil can' statements are not met.

Whilst the pupil writes imaginatively, and with clear enthusiasm, they do not yet write effectively for a range of purposes and audiences. There is recognition of the purpose of writing – however, this is not always sustained. For example, whilst the legend initially draws on the structure and language of a traditional tale, it lapses into a more contemporary style (*hang on we put a tracker on his car*), portraying the protagonist, who is not introduced until the penultimate paragraph, as an identifiable superhero (*He got Kryptonite from his pocket*).

Despite an emerging range of vocabulary, there is some lack of awareness of the reader and choices do not always support the subject matter (*a rotten mountin head... He also eats hamburgers, waffles, hot dogs... and got a microphone*). Noun phrases, although often expanded through the use of relative clauses or preposition phrases, tend to be repetitive in structure, focusing

on basic actions rather than enhancing description (*beautiful butterfly wings which makes him fly so fast... a quacking sound that shoot you backwards for miles*).

Despite the profusion of relative clauses in some pieces, other forms of subordination are limited. For example, in the letter, clauses tend to be joined by co-ordinating conjunctions and simple subordinators (*My mum stays at home so someones their... When me and my brother come home we help*).

Grammatical structures are predominantly subject led and often repetitive, resulting in a lack of cohesion (*He has a long snake tail... he has duck feet... He has a rhino's ear*), whilst occasional errors of tense and subject verb agreement suggest that these aspects of writing are not yet fully secure (*his beedy eyes looks like it was going to threaten me... butterfly wings which makes him fly... a quacking sound that shoot you backwards... the people made Harry Mayor and give him beer*).

Furthermore, in the letter, incorrect syntax (*my mum and dad is what live with... and thanks as it sometimes my parents get time off... who is a lovely adores my big brother*) renders the writing ungrammatical, impacting on overall coherence.

In most pieces, sentences are mostly correctly demarcated and there is some use of commas for clarity. However, there is only limited evidence of the wider range of punctuation taught at key stage 2. Speech punctuation is insecure and the lack of reporting clauses results in some loss of coherence (*"we are the army. we will deystroy the beast he is no threat to us."* *"The beast shall not live. we have the best guns to deystroy it before it deystroys us."* *"Why won't you die?" said commander Fred*).