

## Pupil C – working at the expected standard

This collection includes:

- A) a letter of complaint
- B) a narrative describing a single episode
- C) a narrative describing a series of events
- D) an explanation text
- E) a persuasive letter
- F) a diary entry

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

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

This collection illustrates the pupil's ability to write effectively for a range of purposes, from more formal to more informal contexts, selecting the appropriate language and features.

There is evidence in most pieces of some strong authorial choices to engage readers. A formal letter, based on the events in ‘The Boy in Striped Pyjamas’, details a boy's complaints to his tutor (piece A); while a second letter (piece E) seeks to persuade a MP to support the reduction of carbon emissions. Piece D explains the function of the imaginary Fomo Port to those who have illicitly acquired one; and three narratives, piece B (an episode based on ‘Holes’), piece C (written in response to ‘The Night Bus Hero’) and piece F, a diary account of the Peterloo Massacre, seek to entertain the reader through suspense. Control of structure and content is sustained throughout each piece, although Piece A is not as well developed as the other pieces.

Piece A follows complaint letter writing conventions. It sets out the causes for complaint and then the impact of these grievances, followed by the writer's expectations. The letter is written in the first person, and the language is appropriately formal and selected to impress the seriousness of the situation upon the reader who is often directly addressed (*I regret to inform you... I have come to realise... which is unacceptable... bring it to your attention. Allow me to give you... utter disgrace... how disgusted I am... multitude of complaints*). However, the formality is sometimes not sustained. Conventional phrases are occasionally misapplied, for example ‘it has come to my attention’ is used to describe first-hand experience, and ‘yours faithfully’ to sign off. The tone is also sometimes inappropriately antagonistic (*...so if I were you, I would sort your lesson plan out... Now, have you heard how noisy your bike is? I will take that as a no.*). Some of these lapses in formality are attempts to communicate

frustration in the voice of nine-year-old Bruno from the stimulus text, 'The Boy in Striped Pyjamas', (*you could...set it on fire; crash it into a wall*), but the inconsistent tone is confusing for the reader.

In the letter focussing on climate change (piece E), the formal tone, selected to support the letter's persuasive intent and to communicate the critical nature of the subject to its audience, is sustained (*I would like to thank you for taking the time...*). To further persuade the reader, this respectful and expert tone (*I am writing to you... to share my concerns for climate change and how it is negatively impacting our planet... Global climate change has already had observable effects on the environment.*) is combined with emotive appeals in the first person and direct address (*... I have plenty of reasons on why you should listen to me... share my worries... I believe... brighter and better futures... I would like to leave you with one final thought... We must protect our planet before it's too late!*).

Subject-specific vocabulary and multi-clause sentences are employed to relay key points to the reader (*Glaciers have shrunk; ice on rivers and lakes is breaking up earlier; plant and animal ranges have shifted and trees are flowering sooner...*). The solutions positioned to follow these points show an awareness of the persuasive form (*Though it may be difficult to make a change, we can put policies into place to reduce emissions today.*). Overall, the piece is more successful in highlighting the urgent need for action, than in detailing the specific action the reader should take. Opportunities for expansion are sometimes missed due to lapses in control (*...since then we have realised the difference between our carbon footprint.*).

The explanation text (piece D) demonstrates more control and is well structured under sub-headings typical of the text type, although it assumes some prior knowledge of the purpose of the Fomo Port. Second person address and the conditional are used to engage the reader (*If you are lucky enough... you are probably wondering... you could consider*) and an expert tone is conveyed and sustained throughout. Vocabulary choices (*inadvertently, discard, some form of understanding*), including subject-specific words (*port, device, activate, hacking, inserting, viruses, circuit board, online browser*), support the authority of the piece, and show awareness of the audience. Additional word choices further engage the reader by stressing the enticingly illicit nature of the Fomo Port (*...lucky enough to get your hand on... illegal piece... such a dangerous device... leaving no trace*). The use of multi-clause sentences with varied openers allows the pupil to explain in detail and sustain reader interest throughout the piece (*The Fomo Port sends powerful viruses to the main circuit board, which enables power to reach the light with ease and traps... When getting to know your new technology, you could consider... To activate your Fomo port, connect... Being the proud owner... Additionally, because you can never predict...*).

The pupil's ability to adapt their writing for different narrative purposes, showing awareness of the reader, is evidenced in three engaging pieces written from different perspectives.

In piece B, the pupil writes as a third person 'limited' narrator with access to the thoughts of the main character – Stanley – and only describing the events that Stanley personally experiences. We learn, for example, what Stanley does while waiting for the warden's return but are not told what happens to Mr Sir to leave him 'full of fear' with 'three bulging marks on his cheek'. This deliberate omission adds to the tension of the piece, as do some vocabulary choices (*deafening silence... full of fear... cloud of dust*), showing good awareness of the audience.

The tension in the piece builds from the first paragraph, which hooks the reader by alluding to a problem (*he was more concerned for Mr Sir...*), while in the second we learn that Stanley is to meet the warden because he is 'in trouble'. The narrative peaks in the third paragraph when the warden is encountered, although the cause of the 'trouble' is never explained to the audience. This omission does not, however, detract from the piece meeting its overall intended purpose, namely, to engage the reader through building suspense.

Piece C, the school prank, is also written in the third person and describes characters through dialogue and action. This well-structured piece chronicles the events of a night and the next day by focussing on three discrete episodes – the prank, the discovery and the fall-out – thus exercising a control over the narrative which supports and sustains reader understanding and interest. Awareness of the audience is reflected in the use of clues to encourage reader inference, for example at the very end of the story when the headmaster announces that all pupils' handwriting is to be scrutinised (*The three troublemakers stared at each other. "oh no!" the three of them said together.*). Varied multiclausal sentences support description and build momentum across the piece (*Scanning the perimeter, their eyes locked onto the door they had previously left open.*), and appropriate verb choices emphasise tension (*sprinted... ducked...*). There are a few grammatical inaccuracies (*"Now last night me and Mrs Vegara think that a pupil or pupils' broke into the building... so we have an idea on who did it..."*), but not enough to significantly reduce the impact of the piece.

Piece F, the diary entry, is a first-person narrative adopting an informal tone to engage the reader (*...fast forward to a few minutes later and I was slap bang in the middle of a warzone.*) and deploying an engaging slow reveal. The reader gradually learns that the narrator is a horse who offers a distinct personal perspective on the events of the Peterloo Massacre. Careful language choices and detail support this gradual revelation (*tussle my hair... but the humans... many of my kind... after one swift kick... charge... with the heavy lump on my back...*). This choice of an unreliable narrator – who lacks understanding of events and even takes pride in their involvement – is used effectively to powerfully convey the full horror of the massacre (*I was nervously close to the crowd, which unfortunately made me knock a smaller being out of a person's arms. Others behind me crushed the body as we carried on... what I took part in today makes me long for a permanent position in the field.*).

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

The three narratives in this collection, pieces B, C and F, demonstrate the pupil's ability to describe settings, characters and atmosphere.

Piece B describes Stanley's encounter with 'the warden', adopting a pared back style appropriate for moments of tension. The descriptive vocabulary is often simple (*hot, sweaty face*), sometimes selected for effect (*muffled... boomed... clambered... peeked*) and only occasionally imprecise (*the cool breeze landed on...*). Contrasting themes – heat and cool, distance and confinement, sound and silence – are also used effectively to describe the setting and atmosphere. The description of the heat and of the silence between Stanley and Mr Sir conveys tension as they anticipate meeting the warden. While still in the truck, 'the cool breeze from the open window' cools Stanley and on arrival, the shed is 'engulfed in shade' but a place of uncertain sanctuary. The description of Stanley's journey from outdoor space to confinement contributes further to the tense atmosphere. The truck stops 'a few yards away from the cabin', and Stanley looks 'out into the distance' before walking towards it in nervous anticipation of the warden's mood (*Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble.*). Once inside, the adults speak but Stanley 'stay[s] silent' and is confined to a 'room filled with boxes and shelves', hearing only 'muffled voices' until the angry warden reappears shouting (*her voice boomed.*).

Following the break in the tension, events are effectively reversed and the subsequent atmosphere between man and boy is well-described using carefully chosen details. Stanley runs 'out of the cabin and into the truck' where Mr Sir 'clearly [doesn't] want to talk' although 'his face is full of fear'. Stanley, 'finding the deafening silence... too much', is compelled to speak albeit 'in a quiet voice'. The boy is ultimately left behind as the truck departs 'in a cloud of dust'; the simple but well-chosen phrase heavy with meaning, signalling a return to heat and space, free from the cabin but by no means safe.

Piece C is a narrative set in a school and describes events at three different points in time: the prank in the night, the headteacher's early morning discovery and the subsequent fall-out. The sense of place is effectively evoked by the inclusion of detail typical of a school (*gates... corridors... noticeboard... trophy cabinet... assembly hall*) and the atmosphere of daring is successfully developed through the description of the children's illicit movement through the building at night. They breach 'the perimeter', 'sprint[ ] down hallways', 'duck[ ] when they [see] the cleaner', reach 'the main office: the trophy cabinet reflecting the moonlight', and enter the forbidden 'caretaker's office'.

After this longer night-time section, the narrative moves with control to the next morning and then to later in the day, deftly transferring focus from one location and time period to the next without using excessive or extraneous descriptive detail. The writer tracks the teachers' arrival at school (*...as she exited her car making her way towards the main office.*), their dawning realisation (*"No notices, how strange. oh wait what's this?"*) and

their shock at the prank (“*Sir, you might want to turn around,*”) which contrasts with children’s thrilled pride of the night before (“*This is my moment... ,*” *muttered Hector, as he pulled a bag of goldfish from his bag.*).

The narrative reaches a conclusion with a description of the pranksters nonchalantly arriving at assembly. Until this point, these characters – described effectively in the main through their actions and words – have been daring, cool and well-organised. Hector is the vengeful leader muttering to himself, Will impatient with Katie and the ladder and Katie disdainful of authority, ‘rolling her eyes’ at the thought of the headteacher (“*It’s probably one of Mr Lancaster’s boring assemblies...*”). The story ends, however, with a sudden shift in the pranksters’ attitude, their bravado replaced by dismay at impending discovery (“*oh no!*”).

In the diary entry, piece F, descriptive detail evokes period (*magnificent uniforms..., comrades..., finery*) and place (*the stables... the tall building... a wooden platform... a cobbled street*). The tension in the piece mounts as the descriptive detail builds (*more and more people crowded around a wooden platform... loud cheers... [turned to] jeers*). It is narrated effectively by a first-hand witness – a horse – and the description of the horse’s own feelings and sensations also builds atmosphere (*I found it rather intimidating... the cheers stopped me from fully focussing... the jeers continued to deafen my ears... my legs ached*). The account of the rising panic and the devastating events that follow – the small child ‘crushed’ and many others ‘collapsed’ as the narrator and comrades ‘charged through the crowd’ – is perhaps made all the more horrific by the narrator’s lack of understanding and their dislocation (*I don’t know what came over me*) and by their misplaced pride (*I think my comrades would agree with me that I am definitely a strong candidate*).

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

Dialogue is used in both piece B, the Stanley narrative, and in piece C, the school prank to convey character and advance the action.

In piece B, we learn about characters through Stanley’s internal dialogue: his ‘laughing ... “friends”’; Mr Sir ‘chewing on... sunflower seeds to help stop his addiction to smoking’; and the warden who in the past ‘seemed fairly nice; but that was when [Stanley] wasn’t in trouble’. Direct speech is deliberately sparse but eventually used to convey key information: Stanley’s alleged ‘crime’ and his nature (*he is nobly taking the blame*), the warden’s reaction to Stanley’s deeds and Mr Sir’s ineptitude. The warden’s welcoming speech, written appropriately in an exclamatory and informal style (“*Well if it isn’t Caveman!*”... “*C’mon in...*”), conveys character and is also unexpected and confusing to Stanley, adding to his trepidation. Her subsequent words reflect her changed mood (“*What you looking at?*”... “*Get out now!*”). The dialogue also conveys the power relationships between the characters: the warden’s authority, Mr Sir’s relatively low status but power over Stanley and the boy’s helplessness.

The sparse dialogue between man and boy at the end of the episode is powerful. The writer leaves it to these last lines to allow Stanley to speak aloud for the first time, his suggestion (*"I can walk if you want?" spoke Stanley in a quiet voice*) implying obedience and an acknowledgement that retribution is due. Mr Sir's initial silence, indicating fear of the warden and humiliation, is followed by angry sarcasm (*Mr Sir sighed... "what a great idea," said Mr Sir sarcastically, as he stopped the truck...*).

In the night-time section of the school narrative, piece C, a balance of dialogue and narrative is used to advance the plot (*"We're back with the ladder! Now all three off us need to get the hose," spoke Will, helping Katie set the ladder up. "Alright let me finish sorting the fish out," said Hector, pulling another bag out, before standing up and following his friends down the corridor.*). The dialogue also conveys character. Hector is vengeful (*"This is my moment. I'll show them not to mess with me,"*), while Katie is plucky and decisive (*"Hey will, give me a boost and I'll pull youse over"*). Colloquialisms appropriately reflect the informal way children interact (*youse... d'yas know the plan?*).

The narrative's transition to morning time and the introduction of new characters is also signalled by dialogue (*"Good morning Mr Lancaster!" greeted Mrs Vegara as she exited her car"...*), and these daytime sections rely almost entirely on carefully controlled dialogue to advance the plot – the discovery of the prank, the headteacher's reaction and the pranksters' nonchalance followed by alarm.

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

A strength of this pupil is their ability to select vocabulary and grammatical structures for different effects which meet the requirements of the different types of writing across the collection.

In piece A, the present perfect is selected to describe the writer's growing awareness of his tutor's failings and their own past complaints (*I have come to realise... it has come to my attention... When I have complained about this...*). Adverbials communicate the passage of time (*during my time in your teaching space... recently... over the past few days...*). Modal verbs and verbs with modal meaning (*expect*) are used to outline the complainant's expectations (*I should be taught... what you could do... I expect you to be able...*). The use of the subjunctive supports the formal tone (*if I were you...*) as does the passive form (*I have been told that they are the most important subjects and should be taught more often...*). Adjectives are modified to express the degree of outrage (*how selfish you are... how disgusted I am...*) and a rhetorical question commands the reader's attention (*did I mention the 'bone-shaker'?*).

In the second, persuasive, letter (piece E), perfect forms are used to set the context of the letter (*we have been studying...*) and to outline the cause for concern (*Climate change has already had observable effects on the environment ...*). Modal verbs are employed to express intentions (*I would like to leave you with ...*), hopes (*people amongst our local communities can have a brighter and better future ...*) and immediate solutions (*Though it may be difficult for some people to make a change, we can put policies into place to reduce emissions today.*), with a few lapses (*I just wish I can share my worries with you.*). Adverbials are used to highlight the urgency and explain (*As the earth continues to warm... at risk... a lot sooner*).

In the 'Holes' narrative, piece B, the past perfect is used to describe significant events occurring prior to the narrated moment (*Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble...*) and events not personally witnessed by Stanley (*whatever had happened, he clearly didn't want to talk about it...*). This tense is also used to explain cause, as are modal verbs (*the truck had stopped some yards from the cabin, so they had to walk... "Ma'am I am so sorry I had to interrupt you, but Stanley here claims..."*). Extended noun phrases, prepositional phrases and relative clauses are all used to provide descriptive detail (*the cool breeze from the open window... engulfed in shade... Stanley, who was holding the box... a few yards away from the cabin.*).

Descriptive and precise detail in the school narrative, piece C, is also achieved through the use of noun phrases, relative clauses and present participles (*the trophy cabinet reflecting the moonlight... their eyes locked onto the door they had previously left open... scanning the perimeter*). Adverbials support reader understanding of the action, when and where the different events in this quite complex prank plot take place (*outside the gates... at the front in his usual spot... Before they knew it... Once the tank was full...*).

The diary entry, piece F, also evidences the pupil's ability to select structures that support this narrative, again providing detail through a variety of structures including extended noun phrases (*another boring day in the stables...*) and relative clauses (*a tall man who was wearing one of the most magnificent uniforms I had ever seen.*). Adverbials support reader understanding of when, where and how the events of the day take place (*As the day went on... after what felt like forever... down the side of a tall building... in some kind of formation...*). The horse's rather formal closing remarks expressing their hopes for the future are relayed through modal verbs and the subjunctive (*...I think my comrades would agree... should the opportunity arise*).

The pupil uses a variety of structures to achieve the precision necessary for the explanation text, piece D. These include relative clauses and preposition and noun phrases (*the main circuit board, which enables power to reach the light with ease... traps the light within your appliance... illegal piece of science technology*). Multiclausal sentences explain cause and consequence (*If you inadvertently press the emergency off button, the screen will flash... You will need to discard the device before it self-destructs, leaving no trace of its activities.*). The imperative is used to instruct (*connect ... flick...*

use ...), and modal verbs and the future form express possibility (*you should be able to look after it... this guide should of answered all your questions... it is more than likely that you will find...*). Sentences in this and other pieces are occasionally over protracted, leading to loss of control, but this does not prevent the attainment of this statement.

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

Across the collection, the pupil builds and sustains cohesion within and across paragraphs using a range of devices to ensure flow across each piece.

Cohesion is regularly sustained by adverbials which help sequence events and add detail, including explanations of when, where and how. For example, in the complaint letter, piece A (*When I have complained to you about this...*) and in the narrative, piece B (*The room was filled with boxes and shelves... Stanley walked around the room peeking into each box.*). Adverbials are sometimes used to signal relationships between parts of the text, for example, in the climate letter, piece E, when concluding (*Finally...*) or in the information piece, D, when adding extra information (*Additionally...*) and in the diary entry, piece F, when including contrasting information (*unfortunately...*). This is occasionally not successful, for example in piece F (*Despite wearing my finery, the jeers from the crowd continued to deafen my ears...*), but these lapses are the exception rather than the rule in this collection.

The pupil avoids unnecessary repetition by using different synonymous references, including pronouns. In piece D for example, the Fomo Port is referred to using various synonyms (*this illegal piece of science technology..., a dangerous device..., this contraption..., the machine..., it..., the gadget..., your equipment*). Synonyms for the pranksters in piece C include 'tricksters', 'his friends', and 'the three trouble makers'. In the diary entry, piece F, pronouns are employed (*a man appeared on the platform. I couldn't hear what he was saying properly but the humans who had gathered seemed to of found it entertaining...*). Deliberate omission also avoids repetition, for example in piece C (*... Stood outside the [school] gates, were the school's most feared tricksters... their eyes locked onto the door [which] they had previously left open.*).

Repeated themes – such as the heat and silence in the Stanley narrative, piece B – and repeated words and phrases are also deliberately used for effect and to link information, for example in the diary entry, piece F, (*I was positioned down the side of a tall building; a building that I had watched many people enter earlier that day... with my back to the building I was previously stood next to...*) and when describing Stanley's thoughts, (*He could imagine his "friends" laughing. He could imagine them stuffing their faces with stolen sunflower seeds. But he honestly didn't care...*). In the same piece, piece B, repetition across paragraphs also adds to the mounting tension, keeping it cohesive. This repetition (*'The journey wasn't that bad... The walk wasn't that bad'*) implying that the

meeting with the warden might, in contrast, be 'bad'. (*It continues 'Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble.'*)

The pupil is also able to move between tenses and forms to support cohesion, for example in the second paragraph of the climate change letter, piece E, the writing moves deftly between present perfect, simple past and present and a future form (*... we have been studying in depth about climate change. One of our tasks was to contact our grandparents to ask...since then we have realised ... I believe that if we cut our carbon emmissions ... our lives can be ...*).

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

The pupil demonstrates very effective control over verb tenses and forms across the collection. The present forms are employed in the letters, pieces A and E, to relay current and immediate matters of complaint (*your lessons are boring and pointless...*) and matters of concern (*The reason I am writing to you is to share my concerns for climate change...*). In piece D, the present progressive is used effectively to outline the purpose (*you are probably wondering how to use such a dangerous device without causing a worldwide power cut...*) and the present tense is used appropriately to describe how the Fomo Port works.

The present perfect is employed to describe cause, for example in the letters, piece A (*the majority of your lessons have been...*) and piece E (*since then we have realised*). In piece E, the present perfect is also used alongside the present progressive to distinguish things that have already happened from things that are still happening (*Glaciers have shrunk; ice on rivers and lakes is breaking up earlier; plants and animal ranges have shifted and trees are flowering sooner.*).

The past perfect is used in the narrative writing to contrast events that happened before with the events currently described, for example in piece C (*their eyes locked on the door they had previously left open...*). In piece B, the progressive past perfect explains cause (*he was more concerned for Mr Sir, who had been chewing on...*).

Both simple past and past progressive are also used to describe a character's actions and their appearance, for example in piece B (*The warden opened the door. She was wearing shorts and a T-shirt and her hair was flowing down her shoulders.*).

Hopes and expectations for the future are expressed using the present tense in both letters, pieces A and E (*if we cut our carbon emmissions in half...*); and fears and solutions are communicated using modal verbs in the present form (*Your attitude should be fixed immediately... As the earth continues to warm, habitats may no longer be hospitable... We should be changing our lifestyle not the planet.*). In piece D, the aims of the piece are expressed in the future (*This simple guide with [will] give you all the information...*) as are advice to the reader (*it is more*

than likely that you will find...) and possible outcomes (If you inadvertently press the emergency off button, the screen will flash red.).

There are occasional lapses in Standard English, for example in piece C, 'Stood outside the gates, were the school's most feared tricksters...' and piece D, 'This guide should of answered...'. However, overall, there is strong evidence in this collection to meet this statement.

### **The pupil can use the range of punctuation taught at KS2 mostly correctly (for example, 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**
  - *During my time in your teaching space, I have come to realise how selfish you are.* (piece A)
  - *When I have complained to you about this, I have been told that they are the most important subjects...* (piece A)
  - *Hector had never been in the caretaker's office, but he had a pretty good idea of what to expect.* (piece C)
  - *From the corner of my eye, I could see thousands of people rushing to a side street, making me jolt in that direction...* (piece F)
- **apostrophes in contractions in speech to reflect the informal register**
  - *C'mon in,* (piece B)
  - *d'yas,* (piece C)
- **commas in letter writing**
  - *Dear Herr Liszt,* (piece A)
  - *Yours faithfully,* (piece A)
  - *Yours sincerely,* (piece E)
- **inverted commas and other punctuation to indicate direct speech**
  - *"What you looking at?"* (piece B)
  - *"Get out now!" her voice boomed.* (piece B)
  - *"Well if it isn't Caveman!" she started, "C'mon in."* (piece B)
  - *"What a great idea," said Mr Sir sarcastically, as he stopped the truck allowing Stanley to get out.* (piece B)
  - *"Alright d'yas know the plan?" Hector asked...* (piece C)
  - *"Fish? What fish?" said Mr Lancaster confused.*  
*"Sir, you might want to turn around," whispered Mrs Vegara.* (piece C)

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

- *Stanley had met her before and she seemed fairly nice; but that was when he wasn't in trouble. (piece B)*
- *Because damaging property is something everyone worries about, the Fomo Port can be easily fixed; all you need is a screwdriver and it is more than likely that you will find the broken part at a local shop or online. (piece D)*
- *The land that we stand on isn't just getting warmer; there are changes to the... (piece E)*
- *I was positioned down the side of a tall building; a building that... (piece F)*
- *I don't know what came over me; the adrenaline was rushing through my entire body. (piece F)*

- **punctuation to indicate parenthesis**

- *...you disrespect me and not my sister (Gretel). (piece A)*
- *...the cabin was engulfed in shade (one thing he had missed)...(piece B)*
- *... helping Katie set up the ladder (she was always useless about this). (piece C)*
- *...this illegal piece of science technology, known as the Fomo Port, ... (piece D)*
- *It looked alot like a garden shed – full of gardening tools and confiscated items he had taken from children at breaktime. (piece C)*
- *...there are changes to the water causing algae to leave coral reefs, turning the coral white and vulnerable to disease and death – phenomenon known as coral bleaching. (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**

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

- *variety... recommendations (recommend) (piece A)*
- *interrupt... shoulders (piece B)*
- *equipment (piece D)*
- *communities... sincerely (piece E)*
- *opportunity (piece F)*

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

- *creative... imagination... adventure... attitude... disgrace... disgusted... multitude... complaints (piece A)*
- *addiction... engulfed... favour... muffled... bulging... deafening... sarcastically... clambered (piece B)*
- *perimeter... previously... trophy... released... obviously... malicious... (piece C)*
- *illegal... technology... device... contraption... electrocuted... inserting... circuit board... appliance... manual... inadvertently... emergency... gadget... responsibility... popular (piece D)*
- *negatively... impacting... species... observable... phenomenon... lifestyle... hospitable... vulnerable... adventurous... (piece E)*
- *magnificent uniforms... positioned... intimidating... entertaining... finery... continuously... ached... cobbled... formation... previously... companions... entire... permanent... candidate (piece F)*

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

Although the pupil has used printed handwriting in the majority of the pieces, the pupil's ability to maintain joined handwriting is evidenced by the diary entry (piece F).

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

There is evidence in some pieces to suggest that Pupil C is working 'at greater depth' in some aspects of their writing. These include their ability to choose the appropriate register, and their selection of appropriate form, such as the use of subtle persuasive techniques in the explanation piece (D) and the withholding of the narrator's identity in the diary entry (piece F).

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

While pieces are effective, opportunities to expand ideas are sometimes missed, and the vocabulary choices might be more ambitious (for example in the Stanley narrative, piece B) were Pupil C to draw more often on their reading.

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

The pupil does demonstrate an ability to distinguish and move between the language of speech and writing, for example in piece C, the school prank narrative (*"Alright d'yas know the plan?" Hector asked, opening his backpack to check everything. His friends nodded and they entered the school.*).

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

Pupil C does not yet sustain the level of control over formality that would be expected of a pupil working at greater depth within the expected standard. In the opening paragraph of piece E for example, there are lapses (*I have plenty of reasons on how we can make a difference and plenty of reasons on why you should listen to me. I just wish I can share my worries with you...*). Sentence structure and grammar across the pieces are generally controlled, and sentence construction varied and used for specific effect. However, some sentences are fragmentary, and others overlong.

### **The pupil can use the range of punctuation taught at KS2 correctly (for example, semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity**

Punctuation could be used more precisely to enhance meaning. The insecure use of colons and semi-colons in particular, for example in piece C (*Before they knew it, they were stood outside the main office; the trophy cabinet reflecting the moonlight.*), indicates that Pupil C is still developing the level of control over sentence structure that might be expected of a pupil judged to be working at greater depth.