

Pupil B – working at the expected standard

This collection includes:

- A) a balanced argument
- B) a narrative extract
- C) a short story
- D) an explanation
- E) an information 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 (for example, the use of the first person in a diary; direct address in instructions and persuasive writing)

Across the collection, the pupil writes effectively for a range of purposes and audiences. In a balanced argument (piece A), reasons for and against using pigs’ hearts for humans are discussed. Based on reading ‘Goodnight Mr Tom’, the narrative extract (piece B) is a description of Willie’s journey to and first meeting with Mr Tom, while the short story (piece C) focuses on two children finding mementoes of their grandfather’s experience of war. The explanation (piece D) relates to how red blood cells work and is written for a young audience. The final piece, an information text (piece E), provides details of different biomes across the world.

In the balanced argument (piece A), there is clear awareness of purpose and audience, with the topic introduced in the first sentence (*It is a well known fact that using pig hearts in human transplants have been debated about for a length of time.*), and arguments considering both points of view developed in subsequent paragraphs, using an impersonal style (*the chance of rejection is very high*). Ideas are supported by evidence, including the stance of relevant organisations (*P.E.T.A (people for the ethical treatment of animals) State that animals are not ours to experiment on... The BHF (British Heart Foundation) have funded*) and statistics (*67% of people are on the organ donor list*), and a conclusion sums up the arguments in the piece. Rhetorical questions (*IS this fair?*), commands (*Take your side!*), direct address (*You decide!*) and emotive language (*spare bag of parts.*) are designed to engage the reader in the discussion, while additional information to clarify points is provided in brackets (*Isolation for xenotransplantation (animal organs into human bodys)*).

The narrative extract (piece B), written in the third person and past tense, establishes the Second World War context (*billeting Officer... evacuees*), and tries to create a vivid impression of the countryside from the children’s perspective (*they all could not take there eyes off the countryside veiw*), with a range of descriptive details, reflecting sights,

sounds and smells (*lush green fields... the birds were chattering... The smell of lavender*). Dialogue is used to convey the children's apprehension (*"Where are we going?!" cried the little girl*), and the character of Mr Tom (*"What d ya want!" snapped Tom*). Willie's physical and emotional vulnerability (*tiny, pale boy in rags*) is determined from the beginning and his increasing fear as they approach Mr Tom's house (*Shaking in front of the door twice the size of him*) builds up a sense of misgiving for the reader who feels concern for his fate as he is left on his own with a reluctant Mr Tom.

The short story (piece C) uses description of setting (*dark, dusty environment... scratched, creaky floorboards... the small window*) to create atmosphere, and dialogue (*"Wow!" Amar interrupted*) to convey character and develop the plot in a complete narrative, also written in the third person and past tense. The opening engages the reader by taking them straight into the situation (*"Get out of the way!" shouted Sophia*) and there is some withholding of information to create interest, as it is not clear the children are in an attic until some way into the narrative. There is a build-up of tension as the children discover their grandfather's old possessions (*Suddenly the top came off*) and the piece culminates in the children's devastation when they find the note (*They could soon imagine the trauma he went through... Tears were now running down their cheeks*). The ending is slightly unsatisfying, however, in that the reader is left unclear what the note says, and the grandfather's reference to the children being '*mischievous*' seems inconsistent with the sombre mood at the conclusion of the story.

The explanation (piece D) is clearly written for a younger audience, with information about how red blood cells work conveyed through a first person, conversational account (*Hello, Im Barbra and Im a red blood cell*) addressed to the reader. The opening engages the reader with a rhetorical question (*Do you want to know how red blood cells travel ...?*) and introduces the topic (*I will be Showing you what my job is inside your body*). The rest of the piece is clearly organised into paragraphs, tracking each stage of a cell's journey (*Next, I go down*), with a well-sustained extended metaphor of travelling by tube used to make the information clear and familiar for the target audience (*To begin with, I hop on the tube... through a different tube line*). Subject specific language (*ventricle... pulmonary artery... vena cava*) is used to present scientific information, while informal asides (*thanks plasma*) help to make the piece engaging and entertaining.

Clearly organised into sections with headings (*Tundra... Rainforest... Desert*) and supported by relevant illustrations, the information text (piece E) presents detailed facts about different biomes, in an impersonal style, using the present tense (*This biome is located*). Although the piece lacks an introduction to biomes, each individual section opens with a topic sentence (*The driest biome is the desert*) to orientate the reader and offers precise details, including lists of countries (*North America, Russia, Iceland and Greenland*) and animals (*The animals here are Musk ox, Arctic-hare, Polar bear, reindeer, Arctic fox-and the Alaska.*), statistics (*Animals, such as elephants, get up to 50% of their diet*) and additional information and explanations in brackets

(*different temperatures (28° on average) due to the location*) relevant to the purpose of the writing. Geographic terms (*biome... equator... Fahrenheit... species*) add to the authenticity of the piece.

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

Setting, characters and narratives are described in both narrative pieces (piece B and piece C). In the narrative extract (piece B), the hostile atmosphere of the train is created through the brief description of the carriage (*the cold, wooden floor*). Various details are included to convey the children's impression of the countryside, from the gloom of the station platform (*It was grey and foggy*) to the attractiveness of the landscape (*beautiful flowers blossomed near the lush green fields*). Some details, however, are less convincing (*towering ancient houses... isolated graveyard with shadows casting on the road*) and the overall impact is not always coherent. Brief descriptive details (*creaking gate... sage-green vines climbing up the overgrown house... the door twice the size of him*) more successfully help to create an impression of Mr Tom's house and Willie's nervousness.

In the short story (piece C), some carefully selected details are used to convey an impression of the neglected, gloomy and fusty attic (*One little window, letting all the light in*). Sights (*a pile of boxes*), sounds (*the scratched creaky floorboards*) and smells (*the smell around her began to get worse*) all help to build up a sense of the mustiness of the place, full of long forgotten mementoes from the past. There is some repetition of vocabulary (*clouds of dust... dark, dusty... big, grey clouds... cloudy cluttered*) but a sense of anticipation is effectively built up to the discovery of the note followed by a consequent change of mood from excitement to sadness.

The characters in the narrative extract (piece B) are distinguished clearly through description, action and dialogue. The billeting officer is portrayed as calm and kind (*accompanying the small girl close to her*) until she meets Mr Tom, when she becomes uneasy (*she stuttered*). Willie is portrayed as vulnerable, terrified and overwhelmed (*tiny, pale boy in rags... he was trembling on the ground... Willie stared in awe*) and Mr Tom as gruff, unwelcoming and intimidating (*Mr Tom answered the door sharply... the towering man*).

In the short story (piece C), the children are presented as adventurous and curious (*They were eagerly pushing and shoving*), showing excitement and fascination with what they discover (*Amar peeked in... she raced in... lifting the ancient items*). There is some rivalry between the siblings (*elbowing his sister in the chest... Amar shot past*) with Sophia portrayed as the more reflective (*"Should we go in?"... Yet she knew she was to do wrong*) and single-minded of the two (*"I'm going to read it!"*). Reference to Sophia being 'sneaky', however, does not seem consistent with what she says (*"I've never seen this before,"*). Their initial exuberance is contrasted with their grief at the end (*Tears were now running down their cheeks*). Their grandfather's age and weariness is

shown (*Exhausted, worried, tired*), as is his horror at what they have found (*he suddenly felt his whole body go cold*) and his concern for the tearful children (*Grandad came over and tried to comfort them*).

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

In the narrative extract (piece B), dialogue is integrated into the story to convey the different characters and their reactions, from the authoritative but sympathetic billeting officer (*"Some place where you will be safe and happy,"*) who is taken aback at the abrupt directness of Mr Tom (*"I... I.. have*) to the hostility of Mr Tom himself, conveyed in dialect appropriate to his character and background (*'And Whats ya name boy?'*). Willie himself is too scared to say anything.

Dialogue also helps to advance the action, with the first exchange between the little girl and the billeting officer introducing and contextualising the story (*Where are we going?!" cried the little girl ..."*... *"Some place where you will be safe..."*) and the dialogue at the end establishing that Mr Tom is taking Willie as an evacuee to live with him (*"Best you come in then ant you."*)

In the short story (piece C), the dialogue is central to the story and incorporates colloquial language to convey the age and enthusiasm of the two children (*"Woah," ... "Wow!" ... "Ooo look at this!"*). It also contributes to character development, for example Sophia's forcefulness (*"Get out of the way!"*) and Amar's more tentative personality (*"Sophia come look at this!"*), but also his determination to compete with his sister (*"Hey! Let me go first," yelled Amar*). A variety of speech verbs are used, although these are sometimes inappropriate (*"Ooo look at this!" mentioned Amar*).

The dialogue is also used to develop the plot, with the opening section building up interest in where the children are (*"I've never seen this before,"*) and later exchanges explaining that the children have never even heard about the attic and that there is something mysterious about it (*"Why would they not tell us about this..."*). It is also through the dialogue that the link with the war is revealed (*"These are all ancient antiques from the war!"*) and the note is introduced (*It's a note," Sophie muttered. "I'm going to read it!"*). The dialogue also marks the grandfather's approach (*"Sophia, Amar, where are you?"*), his reaction to their finds (*"What are you doing?" he asked angrily.*) and the children's upset and shock (*"Why would you not tell us about this?!" ... "Did that really happen...?"*).

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)

Across the collection, choices of vocabulary and grammatical structures are mostly appropriate to the requirements of the form, purpose and audience of the writing.

In the balanced argument (piece A), vocabulary is selected to be appropriate to the topic and create a sense of formality, with noun phrases used to give factual details (*suitable donor... chance of rejection... severe side effects... pig hearts used in transplants*) and scientific language to add authenticity (*Isolation for xenotransplantation*). Multi-clause sentences are deployed, mostly securely, to explain particular points (*Most human diseases come from animals and the chance that your body will reject it is very high with horrific side effects*). Passive verb forms create a formal tone (*have been debated... being specially bred... pigs are separated*) and modal verbs are used to convey possibility (*can suffer... will reject... Should we consider*) and make assertions (*Animals should not be harmed!*).

Vocabulary in the narrative extract (piece B), especially adjectives, has been selected to create a vivid picture of the setting (*foggy... lush... towering... sweeping... sage-green... overgrown*) and verb choices give an impression of Willie's character and feelings (*hiding... clenching... stared... rooted... shaking... trembled*). Contractions (*Whats*) and abbreviations (*"What d ya want!"*) are used appropriately, if not accurately, in the dialogue to mimic the speaker's accent and informality. A variety of grammatical structures is evident, with multi-clause sentences, mostly controlled, used to develop the story (*In a glimpse of her eye, she saw a tiny, pale boy in rags hiding in the corner, as the sound around her began to increase intensely*), and some use of short sentences to provide contrast and vary the pace (*Suddenly, he was there*). Expanded noun phrases (*tiny, pale boy... lush green fields... The smell of lavender and fresh flowers*) add descriptive detail and the dialogue includes a range of sentence types, including questions (*"Where are we going?!"*) and commands (*"Stay at the end of the path..."*). There is some repetition of structures, for example using 'and' and 'as', but these do not detract from the overall competence of the writing.

In the short story (piece C), vocabulary linked to the past supports the plot (*mangles... wireless... tin bath*) while carefully chosen verbs create a sense of urgency and tension (*shouted... crashed... pushing... shoving... tumbled*). Modal verbs are used to suggest uncertainty (*Should we... would they*) and possibility (*She could*) and pronouns avoid repetition and aid cohesion (*siblings... they*). Multi-clause sentences (*One little window, letting all the light in, allowed the children to discover what else was in there*), together with prepositional phrases (*in the corner of the room*) and fronted adverbials (*Silently, tip-toeing across the attic floor*), add detail succinctly and focus the reader's attention on particular aspects of the narrative.

In the explanation (piece D), there is a deliberate and successful combination of informal language (*hop on... pick up... me and my friends*) to create a friendly tone and more scientific language (*tricuspid valve... ventricle... pulmonary artery... aorta*) to convey biological information, deploying appropriate terminology. Fronted adverbials are used to clarify the sequence of events (*To begin with... Next... After that*) and multi-clause sentences aim to ensure that information is lucidly explained (*Once we get in, there we can't turn back due to the big chambers that send us down to the right atrium.*).

Precise use of language (*adapted... minimal... involve... inhospitable*) and impersonal constructions (*is located*) are used to create a formal style in the information text (piece E) with geographical language used appropriately for the purpose of the writing (*polar... biome... grassland... migrating... deciduous*). Some range of constructions is used to convey information, with single-clause sentences often deployed to present straightforward facts (*This biome is located in North America, Russia, Iceland and Greenland... The South Arctic Circle, Alaslak, Scandinavia and Siberia all have the Taiga biome.*) while multi-clause sentences are used to show the relationship between ideas (*The animals here adapt by not needing a lot of water and being able to blend in Such as the chareleons with there big long tounges.*). Devices used to engage the reader include alliteration (*It is a wild feeding frenzy of predators and prey.*).

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, a range of devices is used to create cohesion within and across paragraphs and sections.

In the balanced argument (piece A), ideas are often related through topic (*using pig hearts in human transplants have been debated... In the uk heart failure is*). There is use of repetition (*One of the main issues for using pigs' hearts... Pigs are*), substitution (*Pigs... animals*), conjunctions (*yet... although... and*) and pronouns (*heart donation is a big problem... that allows this*) to make connections between points. Adverbials are used to link additional pieces of information (*As well as*) and also present contrasting views (*on the other hand... however*) while questions sum up key ideas at the end (*Should we consider ...? ...do you want these desperate humans to die?*).

In the first paragraph of the narrative extract (piece B), dialogue is used to link ideas, with the story initially told from the point of view of the billeting officer (*In a glimps of her eye, she saw*), and then moving to focus on Willie's perspective (*'When are we going to stop? thought Willie*). In paragraph two, pronouns (*They... there*), description of the scenery (*Countryside view... beautiful flowers*) and substitution (*the wind... the strong breeze*) connect ideas, though there are sometimes abrupt shifts between points (*graveyard with shadows casting on the road... The smell of lavender*).

Dialogue links actions and reactions in the short story (piece C) (*“Woah!”... “I’ve never seen this before,”... “Ooh look at that”... “These are all ancient antiques from the war!”... “I’m going to read it!”*). Ideas are related through conjunctions (*Sophie took a closer look. Yet the closer she got, the smell around her began to get worse... as they approached the evergreen trunk, Sophia knelt down... Grandad came over and tried to comfort them*) and adverbs and adverbial phrases support the narration within and across paragraphs (*As they approached the evergreen trunk... From on top of the table, a pile of boxes... Silently, tip-toeing across the attic floor*). Pronouns aid cohesion and avoid repetition (*After saying that, she raced in... in the corner of Sophia’s eye she saw... As Grandad ushered... he suddenly*).

Adverbials are used in the explanation (piece D) to introduce the sequence of stages in the journey of the red blood cell (*To begin with... Next... After that*). Within sections, adverbs (*then*) show how the red blood cell circulates round the body. The topic of the piece and repetition of key words (*how red cells travel through your body... I’m a red blood cell*) and the use of the metaphor of the tube (*I hop off the tube... through a different tube line*) also help to create cohesion in the piece.

In the information text (piece E), subheadings signpost the reader to the different biomes covered (*Desert... Savannah... Taiga*). Ideas are often linked through topic (*arctic temperatures... The lack of sunlight*) and substitution (*the tallest trees... This forest*). Cohesion within sections is also achieved through the use of adverbials (*As well as... Additionally... Also*) and conjunctions (*due to the location... because of the temperature... since water supply*) linking different ideas. Pronouns also help to indicate the relationship between points, avoiding unnecessary repetition (*Animals living there need to adapt to the cold. They do this by*).

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

Across the collection, verb tenses are used appropriately and consistently. In the balanced argument (piece A), the simple present tense is used to convey facts about the issue (*Although many need hearts, the chance of rejection is high... heart donation is a big issue in the uk*). The present perfect is used to report past actions that continue into the present (*The BHF (British Heart Foundation) have funded*) and future verb forms indicate potential consequences (*the chance that your body will reject it*).

In the two narrative pieces, the simple past is mostly used consistently, for example in the narrative extract (piece B), to give an account of events that have happened, (*cried the little girl... She saw... A slow drop of water ran down*) with some use of the past progressive to show ongoing actions (*were shacking... was trembling*). In dialogue, the present tense is used to discuss what is happening at that moment, for example in the short story (piece C) (*“What’s in there?” ... “These are all ancient antiques...” “It’s a note,”*) with the present perfect (*“I’ve never seen this before...”*) and past forms (*“Did that really happen ...”*) deployed to reflect different points in time.

There is consistent use of the present tense in the explanation (piece D) to clarify the movement of a blood cell (*I hop on a tube... I go down into the tricuspid valve... I take my oxygen back*), with some use of other verb forms, for example the future progressive to indicate what the explanation is going to include (*I will be showing you*).

In the information text (piece E), the simple present tense is used to convey facts about biomes (*The rainforest is a tropical biome... there is minimal shade or water... the plants here include*). There is some use of the present perfect to indicate actions from the past that continue to occur (*They have adapted to this environment... The predators have adapted*).

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

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

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

- *Currently, heart donation...* (piece A)
- *As the birds were chattering and the wind was blowing, the strong breeze...* (piece B)
- *Silently tip-toeing across the attic floor, as Amar...* (piece C)
- *After that, I take my oxygen...* (piece E)

- **commas and brackets for parenthesis**

- *P.E.T.A. (people for the ethical treatment of animals) State...* (piece A)
- *One little window, letting all the light in, allowed the children...* (piece C)
- *through a different tube line (the Pulmonary Veins) and then...* (piece D)
- *Animals, such as elephants, get up to 50% of their diet...* (piece E)

- **commas to clarify meaning or to avoid ambiguity**

- *In a glimpse of her eye, she saw a tiny, pale boy in rags hiding in the corner, as the sound around her...* (piece B)
- *As soon as Amar said that, Grandad took the hat away from Sophia, locked up the trunk and carefully walked the children out, hoping they wouldn't be this mischievous ever again* (piece C)
- *Also, there are over 3000 different fruits growing on the trees, which could possibly be dangerous* (piece E)

- **semi-colons to mark the boundary between independent clauses**

- *Many die waiting for a suitable donor; however P.E.T.A argue that Animals should not be harmed!* (piece A)
- *Willie could barely move; he was rooted to the spot.* (piece B)

- *“Why would they not tell us about this; it’s like they have hidden something from us,”* (piece C)
- *Here, the average temperature is 20°C – 30°C; however, there is minimal shade or water.* (piece E)
- **speech punctuation, inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas**
 - *“Some place where you will be safe and happy,”* replied the billeting officer (piece B)
 - *“It’s a note,”* Sophia muttered. *“I’m going to read it!”*
- **colons to introduce items in a list**
 - *located in: Africa, Northern Australia and parts of South America.* (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 that are correctly spelt**
 - *desperate... especially* (piece A)
 - *accompany(ing)... ancient* (piece B)
 - *environment... interrupt(ed)... mischievous* (piece C)
 - *average... temperature* (piece E)
- **The spelling of more ambitious vocabulary is mostly correct**
 - *Foundation... occasion... discussion* (piece A)
 - *uncontrollably... intensely... exclaimed... lavender* (piece B)
 - *precious... announced... mannequin... rummaging* (piece C)
 - *ventricle... oxygen... Pulmonary Veins* (piece D)
 - *dangerous... Fahrenheit... extremely... species... herbivores... insulation... deciduous... throughout* (piece E)

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

The pupil writes legibly in joined handwriting.

Why is the collection not awarded the higher standard?

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

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

Although there is evidence of a range of forms and purposes, it is not exceptionally wide, and the pupil's writing does not draw sufficiently on models from reading. There is also sometimes a loss of awareness of audience in the selection of content and the choice of language.

For example, the descriptive details in the narrative extract (piece B) are inconsistent and not always plausible, moving from the 'foggy' platform to the 'lush green fields' and 'sweeping hill', creating a contradictory impression of the setting. Similarly, the 'chirping birds' and 'smell of lavender' do not sit easily with the 'graveyard with shadows'. There is also some repetition in the grammatical structures, for example, the use of 'and' (*billeting officer and got sorted... turned the corner and they all... lush green fields and towering ancient houses*) and choice of language (*shacking... Shaking... trembling... trembled*), some use of cliché (*he was rooted to the spot*) and some awkwardness of expression (*accompanying the small girl close to her... staring at the billeting officer in the eye*).

In the short story (piece C), the withholding of information about where the children are exploring becomes confusing for the reader as they are surrounded by 'dust' and 'cluttered boxes' before they apparently go into the attic. Sophia seems to enter before asking whether they should and is later described as racing in (*Sophia pushing her way in... "Should we go in?" ... she raced in*). Also confusing are references to the smell getting 'worse' with no mention of a smell previously (*Yet the closer she got, the smell around her began to get worse.*), Grandad 'standing up' when he has not been sitting (*Standing up, Grandad came over*) and the hat which has not appeared before (*Grandad took the hat away from Sophia*). There is also some awkwardness of expression (*trying to stable his balance... grandad ushered into the cold*) and while deliberate repetition of language can be effective, too much suggests a limited vocabulary (*clouds of dust... dusty... grey clouds... cold and cloudy... ancient... ancient... cluttered... cluttered*).

In the balanced argument (piece A), although ambitious in content and style, there is sometimes awkwardness in both the juxtaposition of ideas (*Although many need hearts, the chance of rejection is high, with severe side effects. Do you agree with this?*) and the expression of points (*debated about for a length of time... bred especially for this occasion... a way that is avalibal to use the organs... another way from killing the innocent pigs*). In the information text (piece E), the style is inclined to be repetitive (*This biome is located in North America, Russia... It is located in South America*), with 'It is a wild feeding frenzy of predators and Prey.' standing out as atypical.

While a factual register is appropriate for the form and purpose of the writing, more variation in style and use of language would have made the piece more engaging for the reader.

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

There is evidence that the pupil can distinguish between the language of speech and writing and choose the appropriate register, for example, differentiating between the more formal tone of narrative and the more conversational tone of dialogue in the short story (piece B) (*She could picture everything in her head as if ... "Ooo look at this!"*).

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

Written pieces adopt different levels of formality to suit context, purpose and audience, but this is not always managed with complete control, with some more informal expressions being used inappropriately, for example in the balanced argument (piece A) (*Pig hearts used in transplants is an issue that will continue until it is sorted.*). There are incomplete sentences, for example in the narrative extract (piece B) (*Getting off the train and stepping onto the platform*) and in the information text (piece E) (*Although, there are numerous herbivores that have so much grass to graze on.*) and non-standard English, for example in the narrative extract (piece B) (*He was sat in the corner*) and in the explanation (piece D) (*then me and my friends go to the left atrium and we are still not done!*). Grammatical structures are sometimes awkward, for example the use of a dangling modifier in the narrative extract (piece C) (*Yet the closer she got, the smell around her began to get worse*); and repetitive sentencing, for example single-clause sentences in the information text (piece E) (*The animals here are Wolverine, Snow-shoe hare, American martain and a Canada lynx. As well as this, the plants here Include pine (pinus) and spruce.*) also undermines the sense of managed control.

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

While much of the punctuation is secure, there are some errors which reduce the accuracy and precision of the writing, for example comma splicing in the information text (piece E) (*The birds here migrate South for the Winter exopt for the blacked capped chickadeeds, they survive by hideing thousands of seeds under tree bark during fall and eat them throughout the Winter*). The more accurate use of commas would have increased clarity in the balanced argument (piece A) (*Most human diseases come from animals and the chance that your body will reject it is very high with horrific side effects.*) and in the short story (piece C) (*They were eagerly pushing and shoving both trying to catch their breath.*). There are also some missing apostrophes in contractions, for example in the narrative extract (piece B) (*And Whats ya name boy?*) and in the explanation (piece D) (*Im Barbra*).