

Pupil B – working at the expected standard

This collection includes:

- A) a narrative
- B) a balanced argument
- C) a promotional leaflet
- D) a biography
- E) a persuasive letter
- F) a fan letter

All 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 audiences and purposes, including writing to inform, persuade and entertain. Piece A is a version of ‘The Island’ by Armin Greder told from a new perspective and the topic of islands is also the stimulus for a persuasive leaflet for a beach resort (piece C). Piece B presents the arguments for and against xenotransplantation raised by Malorie Blackman’s ‘Pig Heart Boy’, and piece E is a letter from the mother of the boy in that story. Piece D is a biography of Michael Rosen, while piece F is a fan letter to that writer.

In piece A, Pupil B adapts Armin Greder’s morality tale about a stranger’s arrival on an island, describing events from ‘the fisherman’s’ perspective. This choice of narrator demonstrates good awareness of the audience, exploring through this first-person account why only one character from the original text behaved kindly towards the stranger. The piece allows the reader access to the fisherman’s conflicted thoughts and this narrative voice is sustained across the story (*Did I do the right thing? What do I do?... “Why are you here?”, I shouted with anger... “Maybe this has gone too far,” I shouted feeling sorry for the man.*).

Awareness of the audience is also reflected in deliberate language choices which resonate the archaic tone of the original tale (*the dark slender figure peering into my soul... he sunk in the sand without any breath, but rose again.*) and its uncomfortable atmosphere (*the wicked, awful time... the silent town... disgust... suffer... rumours... unclean*). The writing is at points lyrical (*This strange creature (as pale as the clouds)... He haunted the night and often the day. The villigars feared; the animals frowned, while women stayed home and children played near.*). Vocabulary choices are occasionally imprecise (*sun-orange pitch forks*) and there are a few lapses of control (*Considering a job – to earn food – this idea made the man’s face light up*).

Overall, however, the narrator's feelings and actions are successfully described, and the strange and awful events related clearly to the reader.

Piece B presents arguments for and against xenotransplantation. Awareness of audience need is demonstrated in a well-structured introduction which sets out the context of the debate, real and fictional, and provides an explanation of xenotransplantation, drawing attention to the fact that it is contentious (*There are many debates about using this method, both positives and negative...*) and outlining the focus of the piece (*Should xenotransplantation be allowed?*). The arguments for and against are then expanded in the second and third paragraphs respectively, and the writer shares their own views in a brief final paragraph (*To conclude I strongly believe...*). The first person is used in the introduction and conclusion, and the third person employed when the writer seeks to present factual information (*The key reason for this is... It is argued...*). The first-person plural and second person are also used to invite readers to engage personally with the arguments (*if we give it a chance... we shouldn't do... will give you a shorter life*).

The seriousness of the issue is reflected through formal language, such as the use of the passive form (*Xenotransplantation is a method where organs and tissues are taken from a species... It is argued that...*). Conventional phrases of debate are used to frame the arguments (*Many people strongly believe... The key reason... In reality... Without a doubt... In an ideal world... To conclude...*) and modal verbs are applied to persuade (*could save... shouldn't do... should take this opportunity*). Technical vocabulary contributes to the expert tone of the piece (*method... procedure... organs... tissues... species... transplanted... high rejection rate... risk*). The authority of science (*Scientist claim... New research shows...*) is also combined with emotive language to appeal to the reader and strengthen arguments (*desperate need... sadly many people are dying – waiting for organs... save millions of lives all over the globe... the only hope...*).

The leaflet for 'Flower Island' (piece C) demonstrates a good understanding of the form and language of advertisements. Although it lacks a conclusion, the piece is otherwise well-structured, with opening paragraphs introducing the island and subsequent paragraphs building a picture of the resort by detailing its many attractions under relevant section headings (*Accommodation, Food and drinks, Things to explore, Sport shop, Eco-friendly*) accompanied by photographs and glowing customer reviews. The piece adopts a friendly informal tone and direct address from the start to engage the reader (*waits for you to explore... Are you ready for an epic adventure?... your stay with us...*).

The sustained use of hyperbolic language shows good awareness of how specific words are often used to excite readers (*perfect... spectacular... stunning never-ending... epic adventure... incredible... amazing*), and additional word choices communicate high-end exclusivity (*hidden... luxurious... exquisite... high quality*) and external endorsement (*award-winning*). The reader is further enticed through details of how their personal needs will be met (*making lots of fun new memories!... all-inclusive... relaxing... en-suite bathroom... breakfast in bed of your choice... a healthy meal... stress-relieving... learn*

new skills... Our friendly staff are happy to help you in any way!) and through descriptions of the exoticism and beauty of the location (*spectacular coral reefs... tropical... dancing palm trees at sunset... aqua sea... mountain of flowers...*). The inclusion of details describing the 'eco-friendly' nature of the resort also shows good awareness of customers for high-end but guilt-free holidays (*protected, spectacular coral reefs... kind to the environment*). Specific details related to holiday businesses lend authenticity to the piece (*chefs... beach huts... spa... scuba diving... bonus... website*), as do the customer reviews written in an authentically informal style at the end of the piece (*"I loved the quality beach hut and how kind the staff was to me and my family."*).

In piece D, the biography, the pupil organises their research appropriately into chronologically arranged sections charting key events in Michael Rosen's life (*Childhood... Family... School... University/work...*), with additional parts focussed on his experience of depression and illness, and on his marriage (*Happiness At Last*). The facts included in each section are largely relevant and some attempts to go into detail demonstrate the writer's intention to engage and inform, although this is at times undermined by lapses in cohesion within paragraphs. The style of writing is mainly formal. An impersonal voice is employed (*Michael Wayne Rose was born...*) and some precise vocabulary choices support this tone (*educational... studied... medical... suffered... survere [severe]...*). The reader is also directly addressed through a rhetorical question aimed at engaging its youthful audience (*Did you know...?*). Occasional informal phrases detract from the formality (*things were ok...*). Overall, the writing meets the intended purpose, but lapses of this kind make this piece less effective than others in the collection.

The letter from the mother of the 'Pig Heart Boy' to an opponent of xenotransplantation (piece E) opens with a paragraph that successfully communicates the writer's anxiety and exhaustion and her angry determination to make her case. The impression on the reader is of emotional authenticity which is immediately engaging (*After an exhausting forty eight hours, I was dreading writing this letter... important decision... extremely hurtful... how dare you*). This emotive language is combined with more formal language to strengthen the writer's argument (*I am writing regarding your issues... you requested... I am giving you an oppotunity... For the record*). The combination is continued in the second and third paragraphs, as the mother responds to each of her opponent's arguments (*I am fully aware of the risks and misconceptions of this method, but it saves lives.*), switching from the first to the third person when moving from personal to factual information to support her points (*It is true that... many people are dying*). The formal letter writing conventions followed lend authority to the piece (*Dear Mrs S. Gamble, ... yours sincerely, Mrs Kelsey [Catherine Kelsey]*), as does the inclusion of technical vocabulary (*exposed... experiences... slaughtered... method... protesting... risks... misconceptions... respond*). However, repetition in the middle two paragraphs sometimes undermines this authority. The description of the mother's current emotional state in the final paragraph deliberately aims to spark a sympathetic response (*We have been running around all day and this has caused me a big amount of stress...*) and direct

address is also employed to persuade the reader to empathise (*If this was to be a life or death situation in your family, surely you will feel the same way?*). Some word choices (*big amount of...*) and lapses in control (*surely you will...*), however, slightly reduce the impact of these appeals.

The final piece in the collection is a letter from Pupil B to Michael Rosen (piece F). The tone is semi-formal, employing some formal language as befits a pupil writing respectfully to a well-known author (*Dear Michael Rosen... Thank you for your incredible poems and stories. I wish you the best for the future... Yours sincerely*), alongside language more typical of an enthusiastic young fan (*that's amazing... awesome... I love it*). The letter is organised into paragraphs outlining: the reasons for writing, the impact of Rosen's poems and stories, some reflections on being a writer, some questions and the pupil's feelings towards and admiration for Rosen. Pupil B uses the first person to describe their own response to the work (*I couldn't stop reading them!... As I read your poems, a huge ray of happiness shone on me... I can relate to it... I could picture*). The use of the second person, expressions of empathy and considered opinions are also appropriately employed to make further personal connection with Rosen (*I really think your brave to share your story... I thought to myself and I knew how hard it would be to write*). Occasional lapses of control sometimes reduce the effectiveness of individual sentences (*...a huge ray of happiness shone on me when I realized your poems*), and ideas and information are not always expanded. However, overall, this letter demonstrates a good understanding of the content and language of 'fan mail'.

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

The pupil describes settings, characters and atmosphere in piece A, the island story.

The maritime setting is established from the beginning and descriptions of time of day and weather add to the sense of place (*The glowing, milky moon shone down on me like a light source, while I was watching the royal-blue ocean suddenly change colours... As the sun started to wake, I could see an ancient, wooden boat sailing closer and closer... The blistering sun shone on the village like a fireball... The grass-green trees waved in the cold breeze*). The fisherman narrator's nervous reaction to the arrival of the stranger communicates the peculiar isolation of the island (*"Who are you?" I cried to the mystery soul... Cautiously, I took a step back with a huge amount of shock*). This frightened reaction is also explained through descriptions of the visitor's strange appearance (*dark slender figure... completely naked*), and later by his unacceptable habits (*"He eats with his unclean hands,"... "the man also eats the bones of our dear animals"*). The generally fearful and suspicious atmosphere on the island is portrayed through the fisherman's decision to put the visitor in 'an old goat pen that stood for many decades without use' under a 'blistering sun... like a fireball'. The narrator feels conflicted about leaving him 'a faint figure in the distance', but fear overcomes his better instincts.

The fearful atmosphere is further depicted through the descriptions of the villagers' harsh reaction to the vulnerable stranger when he subsequently makes his way to the village (*"I'm really hungry..." the man said with fear.*). The reader learns that the mood changes from contented (*the villagers were happy once more...*) to fearful (*He haunted the night and often the day. The villagers feared; the animals frowned, while women stayed home and children played near. The village became empty – not a whisper was made.*). This fear of the unknown intensifies (*Villagers believed rumors during this wicked, awful time... "He will eat all your bones if you don't finish your tea,"... "...our children are terrified to even step out of their homes."*), until the villagers expel the visitor, the terrifying nature of the event emphasised by descriptive detail (*the villagers rushed to the goat pen with sun-orange pitch forks...*), and force him back out to sea with no care for the danger (*The sea became a mountain of water.*). The contrast between the villagers' care for their own community and their fear-driven cruel actions towards the stranger is well-portrayed and echoes the uncomfortable atmosphere of the stimulus text.

Pupil B has chosen to tell the story from the fisherman's perspective and the reader learns something of this character through direct access to his thoughts (*Should I do this?... I was feeling tense: sweat dripping; heart pounding; blood boiling.*). His actions towards the stranger establish that he is perhaps kinder than the others, but that he is also conflicted. He offers shelter, but only an isolated animal pen. He is angry when the stranger appears in the village but then supports the idea of giving him food and work. He does not prevent him being 'sent back to where he came from' but wonders if 'this has gone too far' and what will happen to 'the visitor from the sea'.

The stranger's thoughts are not revealed, but his weakness (*[he] got out of his raft exhausted... he was a frail, helpless man... he sunk in the sand without any breath*) and compliance (*Considering a job – to earn food – this idea made the man's face light up*) suggests that, in contradiction to the villagers' fears, he is in fact no threat. His 'otherness' is portrayed through descriptions of his strange appearance (*the eyes belonging to the dark slender figure peering into my soul... this strange creature (as pale as the clouds)*) and reports of his actions (*the man also eats the bones*). The character's vulnerability is also depicted by his isolation in his goat pen 'home' (*a faint figure in the distance*) and ultimately by descriptions of his powerlessness when expelled (*He fell and a instant grunt came from the terrified man... he was forced off in his raft, until I could just see a slight solitary figure in the distance... Suddenly, the boat vanished from view as the sea waved goodbye.*).

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

The dialogue in the narrative (piece A) is used to convey the character of the narrator and the situation and feelings of the other characters. It is also employed to advance and explain events in the story.

In the opening part of the story, dialogue is largely restricted to the main character's initial interaction with the stranger (*"Who are you?" I cried to the mystery soul... "Oh no!" I shouted with disgust...*) and to his inner dialogue in which he wonders what is happening (*Why is he here at this time?... why is he naked?*) and reflects on what he should do (*Did I do the right thing? What do I do?*). Reporting clauses provide additional insight into the narrator's mixed feelings, adding to this portrait of a man in conflict (*with disgust... with anger... shouted feeling sorry for the man*). He ultimately questions the villagers' actions (*"Maybe this has gone too far,"*) and his inner voice wonders what will happen to the stranger re-adrift on the 'mountain of water', but his failure to intervene suggests weakness or powerlessness.

It is notable that the stranger himself rarely speaks, and when he does it further emphasises how far he is from the villager's perception of him as threatening. That he rarely speaks contributes to the strangeness which sparks their feelings of fear. For the reader, in contrast, his near silence emphasises his vulnerability. His only utterances are nervous expressions of need (*"...can you help me?" "... do you have any food?"*), and his desperation at being sent back to sea is communicated through a single 'terrified' 'grunt'.

In the second part of the story, dialogue is used to advance the action and we hear from a number of characters typical of the archaic setting (*the butcher... the innkeeper... the policeman... the shopkeeper... one of the teacher*). Through their dialogue, the reader witnesses the villagers' attempts to accept the stranger (*"...we could give this man a job,"*) and learns how their fear ultimately prevails (*"...let's send him back to where he came from."*). It is through speech – rumours, warnings and threats – that the villagers gradually whip themselves up to their final inhumane act (*"He will eat all your bones if you don't finish your tea," ... "our children are terrified to even step out of their homes," ... "the children shouldn't have to suffer from this!" ... "I think this man could kill us in one go"*), their dehumanising descriptions of the stranger (*"We don't have enough food for it!"*) contrasting starkly with what the reader infers of him from the narrative. A variety of speech verbs is used (*whispered... chanted... grunted*), although some of these are inappropriate (*"...we could give this man a job," explained the young woman... told the mother.*)

The concluding event is signalled through dialogue (*"...we should get rid of the man by putting him back on his raft,..."*), as is the moral (*"Maybe this has gone too far,"*). At the end of the story, and bookending the piece, the narrator's inner voice returns, wondering what will happen next (*I'll guess we'll never know what happened to the visitor from the sea.*)

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)

Pupil B selects vocabulary and grammatical structures which are mostly appropriate. The use of appropriate technical vocabulary is a particular strength of this pupil. There are some lapses of control in sentence structures, but these do not prevent the overall attainment of this statement which accumulates across the collection.

In piece A, language choices support the chronicling of a series of events and provide rich descriptive detail. Adverbials set the scene and move the story forward (*The glowing, milky moon shone down... As the sun started... With the blink of an eye... Cautiously... After what felt like forever... Without hesitation... Suddenly...*), although these are occasionally imprecise (*In a split second, he sunk in the sand...*). Events are explained in multi-clause sentences (*...the island became normal again and the villagers were happy once more until the next day... when the man came to town, the villagers were... Over a period of time, the man, who was a complete stranger, began doing the jobs everyday.*) and sometimes take the passive form (*The man was taken to the aqua sea where his hand-made raft lay waiting for him.*). Shorter sentences are used appropriately at moments of tension (*The village became empty – not a whisper was made.*)

Expanded noun phrases provide description (*ancient, wooden boat sailing closer and closer... the eyes belonging to the dark, slender figure peering into my soul... awareness about the dangers of the stranger in the silent town... a slight solitary figure in the distance...*) and figurative language adds depth (*As the sun started to wake... as pale as the clouds... The blistering sun shone on the village like a fireball... The sea became a mountain of water... as the sea waved goodbye.*). Rhetorical questions and modal verbs express the narrator's confusion and inner conflict (*Should I do this?*). While some choices are less precise (*a instant grunt...*), most of the language selected is appropriate to the retelling of this strange story (*wicked... suffer... innkeeper*).

In piece B, adverbial phrases are used to present the context of the argument and to set out the conflicting views (*There are many debates... Many people believe... In an ideal world*). A rhetorical question pinpoints the issue under discussion (*So should xenotransplantation be allowed?*) and multi-clause sentences explain the complex subject (*Xenotransplantation is a method where organs and tissues are taken from a species and is then transplanted into a different species or human body.*), including issues of cause and effect (*...xenotransplantation will give you a shorter life, since pigs' organs do not last as long as human organs.*). The third and first person are employed respectively to present facts objectively and to express opinion (*Scientist claim that... I strongly believe*). Possible outcomes and preferred futures are expressed using modal verbs (*In an ideal world we shouldn't... it can bring moral issues... which could save millions..... maybe we can start to use it*). The use of the passive form and

technical vocabulary support the authority of the piece (*It is argued that... rejection rate*) although this is a little undermined by some confusion of ideas, for example, in paragraph three.

Piece C employs a variety of persuasive techniques to attract visitors to the 'Flower Island' holiday resort. The reader is directly addressed, and questions are used to spike interest (*Are you ready for an epic adventure?... Why not meet our flamingos or peacocks... Are you wondering if we are kind to the environment?*). The imperative is also employed to call the reader to action (*Then come down to Flower Island and see what it's all about!... Look out at our stunning never-ending views when relaxing... Take the chance to hike*). Emphatic statements employ technical vocabulary to persuade (*This award-winning all-inclusive resort is perfect for making lots of fun new memories!*), and multi-clause sentences describe and explain, using modal verbs to present possibilities (*We provide all your snorkelling and scuba diving equipment, if you would like to learn new skills during your time with us.*). Prepositional phrases (*Located off the coast of Japan, surrounded by protected, spectacular coral reefs...*) and expanded noun phrases (*tropical marine animals... dancing palms trees... luxurious beach hut (with an en-suite bathroom)... stress relieving spa... mountain of flowers*) enable the reader to visualise the exotic destination. Direct quotes from former customers validate the claims (*"I loved the food and how there was so many choices."*).

Piece D opens with a formal sentence typical of biography writing (*Michael Wayne Rosen was born on 7th May 1946...*), and is followed by a rhetorical question to engage the reader (*Did you know he is a British children's author and has written over 140 books?*). Adverbial phrases guide the reader through the events of Rosen's life (*In 1948... At the age of 11... After he realized... At university...*). Information is mainly simply related in single clause sentences and is in places, where cohesive devices are not applied, somewhat list like. However, some multi-clause sentences (*In 1948, his Mum, Connie Rosen, trained to be a primary school teacher but they were always poor... Now he writes books and teaches children to read as he studied English... When he got married, he was finally happy*) and some more complex constructions (*After years of writing, Michael got Covid and suffered severe changes in his life such as not being able to walk*) are also used. Relative clauses explain (*His Dad loved to sing songs in different languages, which was a hobby of his.*), and noun phrases also provide additional detail (*educational books... small, old-fashioned flat*).

In piece E, the persuasive letter from the mother of a transplant patient, multiclaue sentences explain the impact of recent events on the writer and convey her argument, if not always with control (*After an exhausting forty eight hours, I was dreading writing this letter, but as you requested I am giving you an opportunity to listen to my side of the story.*). The repetition of the first person emphasises that she is drawing on personal experience (*I am writing... I understand... I am fully aware... I am lucky... I don't expect*), while adverbial phrases add variety and frame her argument (*For the record... Without a doubt... To add onto your concerns*).

The largely formal tone is supported by the passive form and technical vocabulary (*It is true that pigs are exposed to painful experiences, whilst being slaughtered*). Contractions lend authenticity to the personal nature of the letter (*I don't agree... I'm angry... Cameron won't... please don't*), although at moments of emphasis these are not employed (*I am giving you... I am fully aware*). Immediate and future possibilities are expressed using modal verbs (*...we shouldn't have to waste their organs... so people can live longer... we can now save lives*), and questions and a command directly challenge the reader (*If this was to be a life or death situation in your family, surely you will feel the same way?... please don't send one*). Noun phrases and a relative clause add precision (*exhausting forty eight hours... painful experiences... life-saving method... a special doctor, who saves lives*).

The letter to Michael Rosen (piece F) combines a formal, respectful tone (*I am writing to inform you... I wish you the best for the future*.) with the more informal conversational tone of a young fan reflected in the use of contractions and appropriately hyperbolic vocabulary (*I couldn't stop... that's amazing... it's awesome*). Multiclausal sentences describe and explain the writer's experiences and their feelings (*Although you've had a really hard time writing Sad book, I really think your brave to share your story*). Adjectives are modified to emphasise these feelings (*so surprised... how wonderful... how hard*) and noun phrases communicate enthusiasm (*unique poet... great experience... a huge ray of happiness... incredible poems and stories*). Questions build on this enthusiastic vocabulary and are included to prompt a response from the author and to seek further information (*Would you ever change the style of your poems?*), although the positioning of the questions in their own paragraph without introduction briefly interrupts the flow of the letter.

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

The pupil uses devices to link events, information and ideas across each piece to build overall cohesion. They choose vocabulary and structures which also link information within and across sentences and paragraphs. Occasional lapses in control sometimes impact the sense of individual sentences, but do not usually detract from overall cohesion.

In the narrative (piece A), paragraphs are used to organise the story and adverbials link the events chronologically (*After what felt like forever... Eventually... As days past by...*). Coordination and subordination also link information within sentences (*He will eat your bones if you don't finish your tea*), as do relative clauses (*...an old goat pen, that stood... the man, who was*). Information is linked across sentences and paragraphs through synonymous references (*visitor from the sea... mystery soul... strange creature*) and determiners, pronouns and deliberate omission (*"Oh no!", I shouted in disgust as he was completely naked. This strange creature...began walking up to me. In a split*

second, he sunk, but [he] rose again). The theme of conflict portrayed through the deliberate repetition of questions in the narrator's internal dialogue also supports cohesion.

The structure of the balanced argument (piece B), an introduction followed by the arguments for and against and a conclusion, supports overall cohesion, although this is somewhat undermined by occasional lapses of control. Adverbials are used to signal the relationships between parts of the text, including the presentation of confirmatory (...*without a doubt*) or contrasting information (*however... In reality...*). Co-ordination and sub-ordination are also used to link points including explaining cause and effect (*Many people strongly believe that it's wrong but Cameron... Xenotransplantation will give you a shorter life, since pigs' organs*). Synonyms and pronouns prevent unnecessary repetition (*this method... it can work... Cam should take this opportunity to live longer as he has a sibling on the way...*).

Additional cohesive devices demonstrated in the promotional leaflet (piece C) include the organisation and signposting of information under sub-headings and bullet points (*Accommodation... Sports Shop*) and the use of reference chains across paragraphs (*aqua sea... coral reefs... tropical marine animals... aqua seas... scuba dive; restaurants... chefs... food... healthy meal; luxurious... relaxing... stress-relieving... happy to help you*).

The sub-headings and adverbials in the biography of Michael Rosen (piece D) link events in the writer's life chronologically (*Childhood... University/work... At the age of eleven*), and adverbials also support how these events are related (*After he realized... When he got married*). In the mother's letter (piece E), repeated references to the core argument (...*live longer... save lives... life or death*) and to personal experiences and opinion (*I was dreading... I don't agree... I understand... I'm angry... I'm fully aware*) are used to support cohesion across this piece, as is the consistent direct address to the reader (*giving you an opportunity... you might know... your concerns*). At times, this repetition is perhaps overdone (*life-saver... life-saving...*) and synonyms might have been preferable. Piece F also employs repeated references, this time to the theme of admiration (...*awesome... loved... happiness... brave*), and adverbials are used in attempts to expand the reasons for this admiration (*As I read your poems... Although you've had a really hard time writing*), although this sometimes results in runaway sentences.

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

Across the collection, tenses are used correctly, with occasional lapses in subject/verb agreement, some of which are corrected at the editing stage. Pupil B is able to switch between the tenses where appropriate, for example in piece A events are narrated in the simple past (*I took this man... The man was taken*) with the progressive form used to describe ongoing activity or states (... *while I was watching... I was feeling... The fear in the village was beginning*). The present tense is used in dialogue ("He eats with his

unclean hands,”), including the narrator’s internal dialogue (*Why is he here...?*). The villagers’ fears for what might happen are conveyed using modal verbs (*“I think this man could kill us...”*) and the future form (*“He will eat all your bones...”*). At the end of the story, the narrator’s reflections on events are expressed in the present perfect (*“Maybe this has gone too far,”*) and in the future (*I guess we’ll never know what happened...*).

In piece C, the promotional leaflet, the island resort’s attractions are described appropriately in the present tense (*there are over fifty things to see and do... there is always a chance to see*), with the imperative form used to invite immediate and future action (*Find out more information on our website... come down and see... Relax and enjoy*) and possibilities conveyed through modal verbs (*You can also adopt...*) and the future form (*chefs that will make amazing food...*).

The two pieces focussing on current thinking and debates around xenotransplantation (pieces B and E) are predominantly and appropriately written in the present tense. The issue and the different views that surround it are presented in piece B using the present tense, supported by the present perfect to provide context (*we have been reading... David Bennett has recently had...*). Predicted outcomes are expressed using modal verbs in the present form (*this could be the future method... which could save millions of lives*) and future verb forms (*...this debate will continue.*).

The simple present and present progressive are used in the mother’s letter (piece E) to describe her thoughts, feelings and actions (*it’s extremely hurtful... I am fully aware... I don’t agree... I am writing...*) and to explain her points (*the key reason for this is... people are dying... we can now save lives*). The past progressive is used to describe past states (*I was dreading...*), and the present perfect used to describe cause and effect (*We have been running around all day and this has caused me*). There is a lapse in control in the more ambitious sentence contrasting what is happening with what might have happened (*I am lucky to have Cameron because if this wasn’t discovered Cameron won’t have*). The mother’s wishes for the future are, however, accurately conveyed using modal verbs (*I don’t expect a letter back,*) and her intent is expressed in the future form (*I will not respond.*).

In the second letter in the collection, the letter to Michael Rosen (piece F), present and past tenses are used to convey the pupil’s current thoughts and feelings and their past experiences (*...your poems and books are fabulous; I couldn’t stop reading them!... Although you’ve had a really hard time writing Sad book, I really think your brave to share your story.*). There are some inaccuracies in tense when expressing more complex ideas (*...I knew how hard it would be to write Sticky McStickstick*) but others are more successfully conveyed through tense manipulation (*Is being a poet what you always wanted to do?*).

In the Michael Rosen biography (piece D) the present tense is used to introduce the subject of the piece (*...he is... He helps*), while the events in the author’s life are related using the simple past (*...trained to be a teacher... decided to write a play*) and his writing

achievements described using the present perfect (... *has written over 140 books*). The present tense is used again towards the end of the piece to relate Rosen's current activities and state of mind (*Now he writes... he is happy*). There are some errors (*they have to share a room... he could of*) and instances in which the pupil is unable to manipulate tense to successfully support meaning (*Although he went through a lot, he is happy and he wrote [has just written] a book called*) which make this piece one of the weaker in the collection in relation to this statement.

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. Although there are inconsistencies, evidence accumulates across the collection to meet the statement – for example:

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

- *In the blink of an eye, ... Without hesitation, ... As days past by,* (piece A)
- *As time went by, he was forced off in his raft, until I could...* (piece A)
- *Without a doubt,...* (piece B)
- *...the reason for this is so people can live longer, as sadly many people...* (piece B)
- *Hidden deep in the sea, ... In our exquisite restaurants, ... Amazingly,* (piece C)
- *After an exhausting forty-eight hours, ... To add to your concerns,* (piece E)
- *If this was to be a life or death situation in your family, surely you will feel the same way?* (piece E)

- **apostrophes in contractions to reflect an informal register**

- *I'm... I've... don't... shouldn't* (piece A)
- *it's... won't... wasn't* (piece E)

- **hyphens to avoid ambiguity**

- *sun-orange... hand-made* (piece A)
- *award-winning... all-inclusive... en-suite... high-quality* (piece C)

- **inverted commas and other punctuation to indicate direct speech**

- *"Who are you?" I cried to the mystery soul.* (piece A)
- *"We could give him an easy job yet a hard one," I exclaimed.* (piece A)
- *"This is ridiculous, our children are terrified to even step out of their homes," shouted one of the teacher in disgust, "the children shouldn't have to suffer from this!"* (piece A)

- *Jack – age 18 – said:*
“I loved the quality beach hut and how kind the staff was to me and my family.” (piece C)
- *Lily – age 4 – told us:*
“I enjoyed the scuba diving and meeting fish I have never seen before.” (piece C)
- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists**
 - *I was feeling tense: sweat dripping; heart pounding; blood boiling.* (piece A)
 - *These include:...* (piece C)
 - *His brother – Brian – was small; they have to share a room.* (piece D)
 - *I’ve learnt that you are a unique poet; that’s amazing.* (piece F)
- **punctuation to indicate parenthesis**
 - *...the man, who was a complete stranger, began doing the jobs...* (piece A)
 - *...(who was as pale as the clouds)...*(piece A)
 - *...Cameron – in Pig Heart Boy – is in desperate need...* (piece B)
 - *...(Pig Heart Boy by Malorie Blackman)...* (piece B)
 - *...(including seahorses, fishes and even dolphins)...* (piece C)
 - *...(with an en-suite bathroom)...* (piece C)
 - *Michael found his soulmate – Emma-Louise Williams – and happily got married.* (piece D)
 - *...Dr Bryce – my son’s life-saver – is a special doctor...* (piece E).

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

Spelling is mostly accurate across the collection.

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

- *ancient* (piece A)
- *desperate... necessary* (piece B)
- *equipment* (piece C)
- *languages... especially* (piece D)
- *sincerely...* (pieces E and F).

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

- *blistering... glistening... explained... ridiculous* (piece A)
- *unsuccessful... species* (piece B)
- *exquisite... surrounded... spectacular* (piece C)
- *suffered... university... educational* (piece D)
- *experience... slaughtered... specialty... misconceptions* (piece E)
- *biography... fabulous... experience... incredible* (piece F).

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

Across the collection the pupil's handwriting is joined and legible, with only a few words harder to read due to the small size of the letters.

Why is the collection not awarded the higher standard?

The collection is not awarded 'working at greater depth', because all 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 own writing (for example, literary language, characterisation, structure)

In their narrative writing, Pupil B makes deliberate language choices, often attempting ambitious vocabulary including figurative language, and thus demonstrating an understanding of the importance of language choices to writing for purpose and audience. However, some of their choices are imprecise and do not successfully convey the intended meaning (*an ancient, wooden boat sailing closer and closer before my glistening eyes... the villagers rushed to the goat pen with sun-orange pitch forks and disturbed the man*), sometimes impacting effectiveness or sense. The pupil's vocabulary choices in the non-fiction pieces are markedly weaker than those in the narrative, with the exception of the vocabulary in the promotional leaflet (piece C). These less effective choices suggest that Pupil B is still developing their ability to evaluate and draw on the vocabulary encountered in their reading.

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

This collection indicates that Pupil B is able to distinguish between the language of speech and writing and choose the appropriate register, but there are occasional lapses which are more typical of a pupil working at the expected standard. For example, in the formal biography there are a few inappropriately informal words and phrases, such as 'dad', 'ok' (*things were ok for Michael*) and the use of 'etc' (*...he couldn't get up etc*).

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

The collection evidences an ability to write both formally and informally, but some errors and inaccuracies, for example with tenses and punctuation, and a developing ability to manipulate language successfully in more complex sentences, prevent Pupil B from demonstrating assured control. For example, in piece E, the pupil makes errors with the past perfect and modal verbs (*I am lucky to have Cameron because if this (xenotransplantation) wasn't discovered Cameron won't have...*) and also with the subjunctive (*If this was to be a life or death situation in your family, surely you will feel the same way?*).

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

Throughout the collection, there is evidence of the range of punctuation taught at key stage 2, but Pupil B is not yet using it consistently correctly. For example, the pupil's ability to use colons and semi-colons is still developing (*The villigars feared; the animals frowned, while women stayed home and children played near. (Piece A)... As their house was small; they have to share a room. (Piece D)*). On other occasions, while punctuation is used accurately, it is not always used effectively to enhance meaning. For example the pupil's accurate use of brackets and dashes for parenthesis can sometimes add unnecessary information which disrupts cohesion (*...the man, who was a complete stranger, began doing the jobs... (Piece A) Presents – I can't relate to – but it is very repetitive... (Piece F)*).