

## Pupil B – working at greater depth

This collection includes:

- A) a narrative
- B) a report
- C) a speech
- D) a diary entry
- E) a persuasive report

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

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

This collection demonstrates that the pupil can produce effective writing in a range of forms, for different purposes and audiences, drawing independently on a number of reading sources as models.

The narrative (piece A) is a complete story that shows sophisticated appreciation of the short story form. It is effectively structured to draw the reader into a situation, withholding information and building tension to a surprise revelation at the end.

In the opening paragraph, the scene is set deftly with a few well-chosen details (*dark and gloomy room... faded grey sofa... stuffy air*) that immediately create an atmosphere of oppressive claustrophobia. The boy’s single-minded focus on his computer game is established, with precise choice of language (*motionless... intense... twitching*), a well-chosen simile (*saucer-like eyes*) and deliberate use of single-clause (*He was completely motionless.*) and minor (*Completely still.*) sentences. The reference to the gunfire in the game functions symbolically to represent the boy’s anger and frustration at his situation and his negative view of the world.

The mother is presented as a complete contrast to the boy. Whereas he is described as immobile apart from his moving fingers, an image of introverted concentration, she is portrayed as constantly active through a range of verbs (*blustered... bustling... headed... dumped... marched*), which suggest her brisk but clumsy determination. Her forced positivity, in contrast to the boy’s intense, silent gloom, is conveyed through dialogue (*“Honey I’m home,”... “Sorry I’m so late...”*), effective and unusual choice of language (*trilled*) and a neatly coined simile (*Twittering like an especially annoying bird*).

There is also contrast between the description of the boy’s initial reaction to the puppy (*Ecstatic... adoringly... “Sick,”*) and the way it changes when he sees the animal has only three legs (*disgust... kicking... aggressively*). The reader is manipulated into viewing the

boy's reaction as cruel and shocking, and perhaps linked with the warlike games he clearly spends much of his time playing. The puppy's resilience and determination to distract the boy (*Relentlessly, the puppy got up... the resolute puppy... Oblivious to the boys anger... the puppy dropped the red ball and nudged it with his nose towards his new friend*) echoes the mother's perseverance (*headed directly for him with a substantial box... dumped it on the coffee table immediately in front of the boy... "Aren't you going to open the present I got you?"*) and leads to the release of the boy from his isolated state. The reader is pleased that the puppy has won the boy over, but only in the final paragraph is the poignant reason for his earlier rejection of the animal revealed, the fact that he has a similar disability (*while manoeuvring his single leg around the door*). There is no further explanation, leaving the reader to speculate and reflect on the ideas and feelings explored in the story.

Throughout this well-structured piece, the pace and response of the reader is meticulously controlled, with well-chosen and adventurous use of language (*penetrate... dilated... substantial... jarring... tantalisingly... stubby... Undeterred... Oblivious*) and literary techniques, such as personification (*light filled the room, rudely interrupting the murky environment*) and metaphors (*haze of pixels... a tsunami of enthusiasm*) judiciously used to contribute to the overall effect. There are occasional words and phrases that are less successful (*The only movement in the dwelling... the ceaseless, young puppy*), but these do not detract from the overall success of the piece.

In the report (piece B), the pupil shows they can draw on research undertaken and their understanding of features of information texts to craft an effective piece of writing.

Clearly and skilfully structured into a suitable form, the report deploys sections with subheadings, (*About Howard Carter... The Discovery... The key events*) to clarify the content covered for the reader. The piece opens with a summary of the main ideas in the report (*on the 17<sup>th</sup> February 1923, a major break-through into ancient history was made*), designed to emphasise the topic's significance and capture the reader's interest. Subsequent paragraphs focus on different aspects of the story, shifting between Howard Carter himself (*he was not a wealthy man*) and the discovery (*In the burial chamber there were four gilded shrines*), avoiding a simple recount of events.

The report (piece B) is mostly written in a formal style, appropriate for purpose and audience, and includes well-selected facts and figures about Howard Carter and the discovery of King Tutankhamun's tomb (*the 18-year-old King Tutankhamun... at the age of 17, he got his dream job... in 1907, he found the perfect man... It was 1918 when it all started*). The formality of the style is supported by use of the passive voice (*a major break-through into ancient history was made... All of this was located... were unearthed*) and other impersonal constructions (*It is widely known...*). Well-chosen vocabulary, often specific to the topic (*Egyptologist... Ancient Egyptian civilisation... inscriptions... artefact... antechamber*) adds to the authenticity and authority of the piece. Some contrast is provided in the authorial comment (*it was worth it!*) and direct address to the reader (*that is for you to decide*). Awareness of the audience is also shown in the

elaborations provided in brackets (*Egyptologists (historians who are interested in Ancient Egypt)... the perfect man (Lord Carnarvon)*). There could have been more explanation of Howard Carter's dream and the ambition he shared with Lord Carnarvon (*his true dreams... the same passion*) and of what was found and why the find was so important. There is also some inconsistency in the facts included (*the 18-year-old, King Tutankhamun... the 19-year-old pharaoh*) but overall, it is a highly competent report, showing assured appreciation of the genre.

The speech (piece C) drawing on the pupil's reading of 'Roman Quests' and understanding of features of persuasive oratory, is an impassioned piece written in the role of Calpurnia persuading another character, Juba, to exchange his baby sister, Dora, for a safe voyage to Britannia.

There is a brief introductory opening which contextualises the speech, explaining its purpose (*Juba, follow me to the Triclinium and seat yourself; I have a vital proposal to make*). Thereafter, the paragraphs intersperse arguments (*leaving Dora with me would not only ensure her safety*), flattery (*You are a brave and wise boy*), implied threats (*The only price in exchange...*), explicit risks (*Most likely, she will die from the thousand mile journey*) and emotional appeals (*relieve me of the dark crushing jaws of sorrow and despair... would make your parents proud... the cold, hostile, foreign lands*). The ending repeats the key point of the speech and invokes the inevitability of fate as a deciding factor (*It is not a mistake that our paths crossed, so, I beg of you, make the decision that your fate decrees*).

The first person, appropriate to a personal speech, is sustained throughout (*I have a vital proposal... my brother, Quintus... I am certain... we will care*) and commands (*Juba, follow me... seat yourself*) direct address (*you need to seize this miraculous opportunity... will guide you on your voyage*), rhetorical questions (*Do you really want any harm to come to your youngest sister?*) and tag questions (*You do want to save your syblings, don't you?*) are effectively deployed to engage and convince the reader. The style is emotive and elevated, with archaic elements that are appropriate to the historical setting and reflect the context and purpose of the speech (*our fates are intertwined... desprate solution... your fate decrees*). Rhetorical devices such as alliteration (*terrible, blue-faced barbarians*), personification (*the dark crushing jaws of sorrow and despair*), exaggeration (*I will love her to the tips of my fingers*) and repetition, and the rule of three (*every sailor, every ship and every departure and entry time*) are used adroitly to add to the persuasive impact.

There are one or two instances of more contemporary expressions that seem out of place (*for Dora it is non-negotiable*) but these are few and overall, this is an impressive and effective piece of writing.

The diary entry (Piece D) is again based on 'Roman Quests' and is written from the point of view of one of the characters, Fronto. This piece draws on the pupil's study of the book and also demonstrates understanding of features of diaries, based on wider reading.

The diary, presented in an appropriate form, begins with a suitable opening (*Dear Diary*) and an overall comment on Fronto's new life which also signals the era in which it purports to be written (*How rich and luxurious life in Britannia is!*). The first person is sustained throughout (*I am contemplating the mood... it was my athletic uncle... I need to rest my eyes*) and the piece includes detailed description of their new home (*lustrous feather mattress... a marble pathway... black and white, diamond-shaped mosaic*), an account of one particular event (Once we had been showed through the garden) and a glimpse of daily routines (*Albinus (Uncle Pantera's servant) directs us to a trellesed area*). It also includes comments on people (*Juba is always so anxious at the moment... Uncle is the kindest person I have ever met*), and reflective observations relevant to a diary (*There's a new priceless surprise at every turn... I miss the laughter of the family meals back in Rome.*).

Although much of the content creates a convincing impression of the Roman background (*In the atrium alone... dark, slender, lowering, Roman trees... we sit on lustours couches*) there are details that seem anachronistic, for example reference to photographs (*He remineds me of the photos Pater used to show me...*).

The diary entry is organised into paragraphs, each one focusing on a different aspect of Fronto's new life in their uncle's villa, with clear links between sections. The piece finishes with a valediction, as for a letter, which is appropriate for a diary (*Bye for now diary (I need to rest my eyes) until towmorrow Fronto*), though the ending seems a little rushed.

There is some use of figurative language, for example personification (*an exouberant fountain which spued crystal-clear, sparkling water*) and the choice of language is varied and ambitious (*contemplating... flanked... legendary... majestic...*), with extended noun phrases used to provide vivid detail (*a lustrous feather mattress... the laberenth of corridors and gardens... impecible emrald grass... majestic temple-like courtyard... black and white, diamond-shaped mosaic*) though occasionally the use of adjectives is less successful (*a new, priceless surprise*).

In the persuasive report (piece E), the pupil draws on knowledge of formal reports presenting arguments to construct a case for residential visits, supported by personal experience. The piece maintains focus on its purpose and the audience, school governors, throughout.

The opening introduces the topic (*It has long been deliberated that year-six residentials are beneficial for the development of core values:*) and identifies the key attributes inculcated by such trips (*determination, collaboration, independence and trust*). Subsequent paragraphs elaborate on each of these qualities and how they are developed, supported by specific examples (*They may have acquired this essential skill through caving... we had to all work together and make them immaculate... during climbing we had to whole-heartedly trust our belayers*). There is also an attempt to relate arguments to the future benefits for children (*Taking oneself out of one's comfort zone is*

*surely something all children should do regularly, is it not?... This will greatly assist children in later life*). The piece ends with an appeal to governors to ensure these trips are continued, delivered in an appropriately formal and respectful tone (*If residential trip were to be discontinued, so many children would definitely miss out on this once-in-a-lifetime opportunity*).

A number of devices, appropriate to purpose and audience, are used to create persuasive impact in the argument, including lists, (*determination, collaboration, independence and trust*) direct address to the reader (*you must continue these outstanding and marvellous residential*) and tag questions used for rhetorical effect (*something all children should do regularly, is it not?*). The style is formal, supported by passive constructions (*were to be discontinued*) and an ambitious selection of language (*beneficial... plethora... acquired... unaccompanied... privilege*) although at times vocabulary is not used entirely appropriately (*It has long been deliberated... fluctuating time... constructable quality... barring no nights*) resulting in some awkwardness of style.

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

Throughout the collection, the pupil can distinguish between the language of speech and writing, choosing the appropriate register to suit the context.

In the short story (piece A), there is a clear contrast between the style of the narrative (*Abruptly, the door creaked open... The puppy yapped playfully and stared back up at him*) and the choice of language in the dialogue (*"Honey I'm home,"... "Whaa?!... Huh... Me?.....!"*), with deliberate use of slang to convey character and emphasise the age of the main protagonist (*"Sick!" the boy exclaimed... "She's got to be kidding,"*).

A formal style is skilfully deployed in the non-chronological report (piece B) to convey information about Howard Carter's finding of Tutankhamun's tomb (*It was on this date that Howard Carter, who was born in Norfolk, England, famously discovered the lost tomb of a bygone pharaoh*) but deliberate use of a more conversational interjection (*it was worth it!*) and a shortened form of King Tutankhamun (*led into King Tut's burial chamber*) adds variety and creates a friendly tone for the reader.

Similarly, in the diary entry (piece C), shifts between a formal and elevated style (*In the evening of every day, Albinus (Uncle Pontera's servant) directs us to a trelessed area directly behind our accommodation*) and a more personal one, as though the character is talking to himself, (*It isn't home and it's a bit smelly and dirty... Bye for now diary*), effectively reflects the private and public functions of a diary.

The speech (piece C) and the persuasive report (piece E) both deploy a mostly formal tone throughout, but whereas the speech (piece C) is deliberately emotive in its style (*Britannia is a desprate solution for you*), the persuasive report (piece E) focuses on

presenting ideas more objectively, with repeated reference to abstract ideas (*values ... attributes... memories... skill ...*). Occasional use of familiar expressions (*Taking oneself out of one's comfort zone... this once-in-a-lifetime opportunity*) are used in deliberate contrast to make a connection with the audience.

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

Throughout the collection, levels of formality are consciously controlled according to context, purpose and audience. Grammatical structures are manipulated, and vocabulary selected to convey different degrees of formality. Overall, the pieces in this collection tend to be at the formal end of the spectrum, but the level of formality and register varies from the narrative (piece A), which is literary in approach, to the personal and emotive speech (piece C) and the carefully argued persuasive report (piece E).

In the narrative (piece A), a formal, literary style is adopted to recount events in the story, with a range of well-controlled sentences deployed to create particular effects. For example, short single-clause and minor sentences are used to create character (*He was completely motionless. Completely still.*) In contrast, a multi-clause sentence is used to build up anticipation as the boy opens the box (*Slowly and cautiously, savouring every moment, the boy raised a corner of the mysterious box and expectantly peered in, only to see a pair of inquisitive eyes peering right back at him*), the length and phrasing reflecting the gradual revelation of the puppy, without explaining what it is. Extended noun phrases are used throughout to convey precise and vivid details (*a dark and gloomy room... a faded, grey sofa... a short, stubby, energetic tail... a new-found, gleaming ball*). The deliberate fronting of phrases and clauses foregrounds particular details for the reader (*As if being tickled, the puppy playfully wriggled and writhed... Twittering like an especially annoying bird, the woman who was dressed in a white T-shirt and black tights, marched back into the kitchen... Oblivious to the boys anger, the puppy incessantly lurched forwards*).

The literary style is supported by careful choice of language to create particular effects from the oppressive dreariness of the room (*dark and gloomy... stuffy air... the murky environment*) to the irresistible energy of the puppy (*energetic... playfully... Undeterred... relentlessly... tsunami of enthusiasm... resolute... incessantly*). Verbs are deliberately chosen to convey the different actions of the boy (*sighed... flickered... swerved... tossed... growled... lashed... kicked*), the mother (*blustered... headed... dumped... marched*) and the puppy (*wriggled... writhed... yapped... scrambled ... lurched*), while also creating an impression of the character of each of them.

More informal use of language is deployed in the dialogue and there is a contrast between the warmth of mother's greeting (*"Honey I'm home,"*) and the inarticulate and mumbled response of the boy (*"Whaa?!... Huh.... Me?.....!"*), reflecting their different

attitudes and moods. The boy's final comment ("*We'll be outside mum!*") suggests that by the end he is able to respond more affectionately to his mother, showing the positive impact the puppy has had on his state of mind.

The formality of the report (piece B) is supported by a range of grammatical structures, including multi-clause sentences used to convey the relationship between events succinctly (*He studied to be an archaeologist and at the age of 17, he got his dream job in Egypt – copying ancient Egyptian wall paintings and inscriptions on archaeological sites ... After painstakingly uncovering the annexe, the duo were able to unearth a gateway which led into King Tut's burial chamber, and after that, his treasury*). Independent clauses, joined by semicolons or colons, are used to introduce a point and then expand it relevantly (*Howard Carter was possibly the most famous Egyptologist who ever lived; even as a child he loved history (especially Ancient Egypt civilisation) ... However, that's where Carter's good fortune ceases: he was not a wealthy man and if he wanted to pursue his true dreams, he needed a sponsor*). Use of the passive voice (*a second door was opened*) and impersonal constructions (*It is widely known*) help to support the high level of formality sustained throughout the piece and text connectives are used to link ideas (*However... Furthermore*), provide authorial comments (*Fortunately*) and aid cohesion.

The choice of vocabulary is mostly formal, with a range of ambitious vocabulary used precisely, including subject-specific terms (*historians... bygone pharaoh... annexe... burial chamber... priceless artefact*). Occasional less formal expressions (*it was worth it!... King Tut... the duo*) provide an effective contrast in the piece.

In the speech (piece C), a formal register is also adopted, but in this case it is more personal and emotive, reflecting the historic setting of the piece. Multi-clause sentences, sometimes balanced in construction, are deployed to present points persuasively (*I believe that our fates are intertwined and leaving Dora with me would not only ensure your safety and your journey's liklyhood, but it would relieve me of the dark crushing jaws of sorrow and despair... Furthermore, we will care for her, feed her, clothe her, look out for her and educate her which is a luxury that if she went on your journey you could not provide*). Lists of noun phrases (*the thousand mile journey, the wild animals, the lack of milk or the terrible blue-faced barbarians*) are used to build up a picture of the threats facing Dora, while a range of modals convey the possible risks (*who will most likely, even if you do safely arrive, not survive*) and consequences (*would not only ensure... would make your parents proud... you could not provide*) of Juba's actions. Apt and considered vocabulary choices, often emotive in impact, reflect the status and character of Calpurnia, as well as her strong feelings (*I beg of you to consider my suggestion... you need to seize this miraculous opportunity... I urge you to make the decision*). Repetition is used for rhetorical effect (*they know every sailor, every ship and every departure and entry time*) and in the final paragraph, a series of single-clause sentences is used emphatically to endorse Calpurnia's suitability to look after Dora (*I am Calpurnia. I am a mater. I am your saving grace.*). In this piece, a range of verb forms, with secure shifts

between them, (*I beg of you... you have done... are intertwined... would not only ensure... I urge you*) are used with assurance to create an impression of Calpurnia's forcefulness.

The diary (piece D) moves between a formal register and a more conversational one, supported by a range of grammatical structures. The piece opens with an exclamation (*How rich and luxurious life in Britannia is!*) to command the reader's attention. The next sentence begins more conversationally in style with short clauses joined by 'and' and 'but' and contractions (*It isn't home and it's a bit smelly and dirty*). Much of the piece is written in the present tense, with secure shifts between verb forms, for example the first paragraph moves from the simple present tense (*it is the closest environment to home*) to the present progressive (*I am contemplating*), a present perfect with modal (*could have ever hoped for*), the simple present (*Juba is always so anxious*) and ends with the present perfect (*after all he's done for us*).

A single-clause sentence is used to introduce the topic of the second paragraph (*Uncle Pantera's villia is out-of-this-world*). Thereafter multi-clause sentences, well-controlled by the use of a range of punctuation, build up a detailed picture of the villa (*There's a new priceless surprise at every turn and even after two weeks of exploring the laberenth of corridors and gardens I still don't know half of the secrets it holds... Further into the majestic temple-like courtyard, you will spot marvellous black and white, diamond-shaped mosaic draped around an exouberant fountain which spued crystal-clear, sparkling water*). In this paragraph and the subsequent one, there is some atypical uncertainty over verbs, with the piece slipping into the past tense.

The next paragraph seems to recount a particular event but is not introduced clearly and is confusing, an uncharacteristic weakness in the piece. In the description of Uncle Pantera, multi-clause sentences, sometimes using antithesis, are deployed to convey the contrast between two views (*Uncle is the kindest person I have ever met but he's a bit different to what I imaged him to be... So far, he has granted us with delicious food, the finest feather beds and a roof over our head, but mood is so formal here and I miss the laughter of the family meals back in Rome*). Ambitious, well-chosen vocabulary helps to convey a vivid impression of the villa – and underlines its formal magnificence (*atrium... the legendary Eucalitus... majestic, temple like courtyard... diamond-shaped mosaic... draped around an exouberant fountain*).

In the persuasive report (piece E) a formal and elevated style is deliberately chosen to be appropriate to the purpose and audience of the writing, convincing school governors that residential school trips are invaluable. A variety of grammatical structures is used to make the case, including single-clause sentences to introduce a topic (*The next value is independence*) and multi-clause sentences to develop an argument (*Although all students had a fluctuating time, every single one of them advanced their personal attributes*). Shifts between third person assertions (*Determination is an attribute which all children will have obtained throughout the week*), first person to convey personal experience (*And having just spent five days at Charterhouse, I know that to be true*) and

second person to exhort the reader to support a point of view (*Evidently, you must continue these outstanding and marvellous residentials*) are managed confidently. Questions employing modal verbs are included to make the audience think (*Afterall, all students should have the privilege of experiencing these stupendous and exclusive residential camps, should they not?*), although the tag questions (*must they not?... should they not?*) seem slightly too formal at times and hence awkward.

The selection of vocabulary helps to add to the chosen register, with a focus on abstract nouns (*determination... skills... attribute... privilege*) and powerful, non-specific adjectives of praise to convey the benefits of the trips (*outstanding... marvellous... stupendous*). Other formal language choices are used to maintain the chosen style (*acquired... proceed... ascending... yearned... assist*) though occasionally the vocabulary selected, while adventurous, is not quite appropriate in context (*deliberated... advanced... capitulate... constructable*). This does not, however, detract from the overall impact of the piece.

### **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**

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

- **commas to clarify meaning**

- *Instantaneously, light filled the room, rudely interrupting the murky environment...* (piece A)
- *The puppy had silky golden fur, a short, stubby, energetic tail and trusting, hazel eyes* (piece A)
- *Eighteen days later, Lord Carnavon and his daughter arrived...* (piece B)
- *Furthermore, we will care for her, feed her, clothe her, look out for her and educate her, which is a luxury...* (piece C)
- *In the evening of every day, Albinus...* (piece D)
- *Although all students had a fluctuating time, every single one of them...* (piece E)
- *Independence is another vital attribute as it allows you to pack your own bag, keep your things together...* (piece E)

- **punctuation to indicate parenthesis**
  - *Twittering like an especially annoying bird, the woman, who was dressed in a white T-shirt and black tights, marched...* (piece A)
  - *Fortunately, in 1907, he found the perfect man (Lord Carnarvon) with whom...* (piece B)
  - *Four days later – on November 9<sup>th</sup> – the first steps leading...* (piece B)
  - *Automaticly, I reached out – right, left, right – but there was no doorframe...* (piece D)
  - *In the evening of every day, Albinus (Uncle Pantera’s servant) directs us...* (piece D)
  
- **colons, semi-colons and dashes to mark the boundary between independent clauses**
  - *A second later, the sound of gunfire re-entered the room but the boy wasn’t completely consumed: half of him was now focussed on the adorable puppy...* (piece A)
  - *Howard Carter was possibly the most famous Egyptologist who ever lived; even as child, he loved history...* (piece B)
  - *However, that’s where Carter’s good fortune ceases; he was not a wealthy man...* (piece B)
  - *Juba, follow me to the Triclinium and seat yourself; I have a vital proposal to make* (piece C)
  - *...as you know Dora is sweet and very beautiful but she is also fragile and very delicate: Britannia is a desprate solution...* (piece C)
  - *They may have acquired this essential skill during caving: they had to proceed, even though they were anxious* (piece E)
  
- **colons to introduce items in a list**
  - *Albinus surves us Brittannia most luxourious dishes: cheese patina pies, roast hog with a plum in its jaws, watered wine...* (piece D)
  - *It has long been deliberated that year-six residentials are beneficial for the development of core values: determination, collaboration...* (piece E)
  
- **speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, end punctuation inside inverted commas**
  - *“Honey I’m home,” the boy’s mum* (piece A)
  - *“Aren’t you going to open the present I got you?” she called* (piece A)
  - *“We’ll be outside mum!” he called* (piece A)

- **hyphens to avoid ambiguity**

- *saucer-like eyes* (piece A)
- *the18-year-old, King Tutankhamun* (piece B)
- *diamond-shaped mosaic* (piece D)
- *crystal-clear, sparkling water* (piece D)
- *once-in-a-lifetime opportunity* (piece E)

Punctuation is often used precisely to avoid ambiguity and enhance meaning.

For example, in the narrative (piece A) (*the boy mumbled vaguely, the word 'present' snapping him out of his haze of pixels*) and in the speech (piece C) (*Juba, as you know, Dora is sweet and very beautiful...*). Commas are deployed confidently to control long, multi-clause sentences, for example in the narrative (piece A) (*Slowly and cautiously, savouring every moment, the boy raised a corner of the mysterious box and expectantly peered in, only to see a pair of inquisitive eyes peering right back at him*). Commas are also used to manage the pace for the reader and add impact, for example in the non-chronological report (piece B) (*After painstakingly uncovering the annexe, the duo were able to unearth a gateway which led into King Tut's burial chamber and after that, his treasury.*).

Dashes are used to add emphasis in the non-chronological report (piece B) (*Five whole years of excruciating hard work until they finally found his tomb – it was worth it!*) and in the report (piece E) (*This will greatly assist children in later life – they will be capable to complete actions solitary and unaccompanied by an adult.*). Brackets are used to indicate authorial asides for example in the speech (piece C) (*Juba, I urge you to make the decision that would make your parents proud (Jupiter rest their souls)*) and in the diary (piece D) (*Usula is suspicious of everyone we meet (she still doesn't like Uncle Pantera)*) and to provide additional information or explanations, for example in the non-chronological report (*in the Valley of the Kings (the traditional burial place of pharaohs)*).

Ellipses are used in different ways to create impact, for example in the narrative to show pauses in the dialogue, indicating confusion (*"Whaa?!.... Huh.... Me?.....!"*); for emotional and persuasive impact in the speech (piece C) (*seize this miraculous opportunity... for Dora's sake*) and to emphasise contrast in the diary (piece D) (*It isn't home and it's a bit smelly and dirty... but it is the closest environment to home I could have ever hoped for.*).

The use of colons and semi-colons is well managed across several pieces, and sometimes used in tandem with other punctuation to show the relationship between points, for example in the non-chronological report (piece B) (*Howard Carter was possibly the most famous Egyptologist who ever lived: even as a child, he loved history (especially Ancient Egyptian civilisation)*) and in the diary (piece D) (*In the atrium alone, there's a marble path way flanked on both sides by impeccable emerald grass and the dark, slender, lowering, Roman tree: the legendary Eucalitus.*).