



Key stage 2 English writing standardisation exercise commentaries

Pupil A – working at greater depth

This collection includes:

- A) a diary entry
- B) a formal letter
- C) a newspaper report
- D) a postcard
- E) a narrative opening
- F) a children's story

All 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 includes effective writing in a range of forms, for different purposes and audiences, that draws on a variety of sources from the pupil's own reading as models.

A lively and engaging diary entry (piece A), based on reading 'Goodnight Mr Tom', is an account of a child's experience of evacuation during the Second World War, comprising a complete episode, from the child leaving home (*It all began at six-thirty...*) to his arrival with a host family (*They took me up to my attic...*). The form of a letter is used, with a suitable opening (*Dear Diary*) and valediction (*I'll write tomorrow, James*), and some carefully selected details (*steam trains... a small box... chunks of fallen debris... locomotive*) help to create an authentic historical background. The narrator is portrayed as stoically matter-of-fact about his grim home life (*my demonic mother grabbed me...*) and astute in his observations about others (*the quite frankly babyish crowd... couldn't have been more than four or five years of age... Emily wasn't crying now but I suspected that she soon would be*). At the same time, his youth and lack of experience are revealed in the deliberately naïve description of cows and sheep (*a black and white creature... fluffy white creature*).

The piece is written in the first person (*I ran out... I stepped... I fell*) and past tense (*she packed... sat in the seat... the train started*), with assured use of other verb forms, for example the present tense to describe his current situation (*which is where I am now*) and the future form to make comments (*I will remember this day for as long as I live*). Well-selected descriptive details create a vivid impression of the settings (*large expanse of green... little cottages and farmhouses scattered here and there*) and of the characters (*An old man, rather tall with greying hair... evil-looking woman with a foamy-mouthed bulldog... a young woman and her husband (who looked like a soldier...)*). The marked contrast between the narrator's positive descriptions of the landscape and the more negative portrayal of the characters he encounters conveys his mistrust of people effectively. The narrative is enhanced by the use of literary techniques, for example, metaphors (*typhoon of goodbyes... feeling of anxiousness washed over me*) and alliteration (*beetle black carriages... fantasies of future life*) and other language features including lists (*trees, hedges, more black and white creatures, birds... motley assortment of old men, nuns, young couples*).

In the formal letter (piece B), also based on reading 'Goodnight Mr Tom', there is clear appreciation of the appropriate form, with two addresses, a date and a greeting suitable for an unknown audience (*To whom it may concern*). The valediction (*Yours truthfully*) is less appropriate, though convincing for the character of Mr Tom and in keeping with his emotive plea. Persuasive arguments for William not to return to his mother (*...at his home in London, he is neglected, beaten and made to feel sinful*), including some that acknowledge and address an alternative viewpoint (*You may find that others rightly think...*), are successfully marshalled into a confidently structured whole, supported by logically sequenced paragraphs. Ideas within paragraphs are effectively ordered, with clear signposts for the reader (*The first reason... I would also like...*) building up to the final section, which summarises the key argument and leaves the reader with a challenging and emotive question to ponder (*Will you return him to his mother where he will continue in misery, or will you give me permission to keep him in my care?*). A formal style is adopted (*I am writing with regards to... I have drawn this conclusion*), supported by impersonal constructions (*there is an absence of literary ability... it is for the best*), combined with emotive language (*bruises... beatings... whipping... abused... neglected... misery*) and a graphic simile (*his ribs protrude from his chest like mountains*) designed to shock the reader. First person is used to express the writer's views (*I am writing... I would also like...*), alongside direct address (*bring to your attention... You may find*) and rhetorical questions (*...or would you intervene?... absence of literary ability?*) to emphasise points and engage the reader.

An appropriate form for the newspaper report (piece C), which draws on the study of 'Windrush Child', reflects the pupil's reading and understanding of similar media pieces. With a suitable punning headline (*WIND-RUSHING TO BRITAIN'S AID?*) and captioned image (*The stern of HMT Empire Windrush...*), the piece opens with a paragraph that sums up the main details of the event (*Yesterday, HMT Empire Windrush...*). Organised into paragraphs, the report goes on to give more detail about

Windrush, including relevant facts (*the former German troopship... The vessel, known as N.V Monterosa...*) and figures (*£28 passage... 800 Caribbean men...*), with additional information about people presented in apposition for succinctness (*Edward Casey, 53, a British shopkeeper, remarked...*). The piece also includes comments from those involved, conveyed through direct speech as quotations (*Sam King, an ex-RAF serviceman was approached and stated, "The food was..."*) and through indirect speech (*John Hazel, 21, a boxer, revealed that...*). A more immediate description of the passengers' arrival (*The anchor dropped and the gangway put down*), using alliteration (*the air was buzzing with excitement and expectation*) is juxtaposed with the elevated style explaining their aspirations (*to not only rebuild the centre of the British Empire, but also to restart and rebuild their lives*) and contrasts with the racist and shocking remark from the British shopkeeper (*"These Blacks are going to steal..."*) and the editorial comment at the end in the form of a rhetorical question (*The question is, will these ambitious West Indians be accepted in British society?*).

The postcard (piece D), is also based on reading 'Windrush Child', and includes convincing details of the writer's experience of being in England (*the closest patch of grass to play football on is really far... The cars are really fancy*), contrasting his expectations (*paved with gold... much better than Jamaica*) with the reality (*everything is cold and grey and sad*) and including his reactions (*Imagine my disappointment... I feel totally scammed!*). Written in the first person (*I am writing... I get here... I tell you*), there is frequent use of direct address to the reader (*You won't believe... It's not all bad though, Bob*) and commands (*Imagine... Don't...*) to create a personal tone. An informal style is adopted throughout, with colloquial expressions (*rolling in money... kid you not... after a good kick around*) and contractions (*won't... Don't... It's*) used appropriately for the text type. There is humour in the writer's reaction to English food (*straight on the return boat to Jamaica the moment my tongue made contact with English sausages*) and a poignancy in the contrast between his swaggering pride in himself (*my rogueish good looks*) and the reactions of others (*my skin colour was frightening their children*), highlighting the racist attitudes with which he was faced.

The narrative opening (piece E) draws on the pupil's reading of novel openings and an appreciation of the action/adventure and spy thriller genres. A dramatic first sentence introduces the main character (*Ash Silverthorne, son of a prodigious inventor and an equally prodigious explorer*), sets the scene (*The darkness of night enveloped London... over the M25*) and takes the reader immediately into exciting action (*piloted his mother's airship... sharp burst of gunfire*). The exhilarating skirmish continues as the protagonist tries to avoid the attack (*attempting to throw off his assailant*) and escapes from the airship (*slipped on a parachute*), with a careful choice of verbs (*throw off... pierced... wrenched... hacked... lashed*) creating dramatic impact. Ash's landing place (*a beautifully manicured garden*) and the person he encounters there, cleverly introduced by voice only (*"Are you alright, dearie?" inquired a voice...*), contrast with the preceding fast-paced action. Hints that the old lady is not what she seems, with a voice that is too good to be true (*smooth and warm*) and a suspicious knowledge of his name (*"Here you*

go, my darling Ash,”), foreshadow later events. Familiar tropes of the spy thriller genre (*sharp burst of gunfire... multiple harpoon hooks... a button on the wall... steel shutters...*) and well-chosen, precise details (*put the airship on full thrust... beautifully manicured garden... dainty little tray... porcelain mug and teapot... the Maserati keys... crunched across the gravel*) give authenticity to the narrative. Character is created through carefully selected detail (*elderly lady of about 70 years, clad in a silk dressing gown... Cackling with glee*) and dialogue (“...I’ll make you a steaming mug of tea”) which is also used to advance the action. Similes (*as difficult as shaking off a particularly resilient wart... hacked at Ash’s cheeks like knives... voice that was smooth and warm like a glass of hot chocolate...*) and ironic comments (“My sincerest apologies,”... “Imagine that,” he thought, “Two attempts in one night to kill me!”) add to the entertaining impact. There is a cliffhanger ending, suggesting that although Ash has escaped for now, he will face further perils in the future (*safe at last – or so he thought*), which makes this a very effective narrative opening.

The short story (piece F) is written for children and shows understanding of the absurdity and fun often displayed in books for this audience. The use of real locations (*swept into a London bus... to the very tip of the Shard*) roots the narrative in reality and the deliberately repetitive structure provides predictability for the target audience. A sense of humour is injected into the narrative with the very idea of an origami tortoise and the different nationalities of the people James interacts with (“No can do, amigo...”). The characters of the different people are captured very effectively in brief snatches of dialogue (*unless you have a reservation...*) with the use of repetition echoing traditional children’s stories and providing a recognisable chorus (“Alright, ALRIGHT!...”), supported by judicious use of capital letters to signal their exasperation with James. There is use of personification to describe the gust of wind (*But the gust hadn’t finished its little game*) and an ironic twist at the end where, after pursuing it across London, James himself is the architect of the origami tortoise’s ultimate fate, when he idly pulls a lever (“Just for fun,” he whispered... his flaming tortoise soared through the sky...).

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 for the context, purpose and audience of each piece.

Occasional, well-judged colloquialisms are included in the diary entry (piece A) to convey the observations of the writer (*couldn’t have been more than four or five years of age... Turned out her stepfather...*) and provide contrast with the mostly formal register adopted. Similarly, there is a contrast in the newspaper report (piece C) between the account of events (*Many West Indians saw no future for themselves in hurricane-ravaged Jamaica...*) and the comments from relevant people (“The food was revolting...”... “These Blacks...”... “I say to send them back...”).

While the formal letter (piece B) deliberately uses a formal register, appropriate to the purpose and audience (*You may find that others rightly think that the bond between mother and child ..*), in the postcard (piece D), conversational language is judiciously deployed to convey Jeremiah's experiences and reactions, as though he is talking to a friend (*scammed... I kid you not... Don't even get me started... Some welcome, eh?... that misses you a lot*).

In the fiction pieces, an informal register, using the language of speech, is selected for dialogue, for example in the story opening (piece E) (*"I think so... "... "Here you go..."... "...wait – how do you know my name?"*) and in the short story (piece F) (*"No can do..."... "Let me in!"... "My... My ... My origami!"*), which contrasts with the more formal register of the narrative account in each case. Piece E also cleverly draws on crime and action-adventure stories in its use of a suitably tongue-in-cheek style reminiscent of known authors.

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

Levels of formality are consciously controlled throughout the collection, according to the context, purpose and audience of the writing. Grammatical structures are manipulated and vocabulary selected to establish different registers, from the serious tone of the formal letter (piece B) to the journalistic style of the newspaper report (piece C) and the conversational quality of the postcard (piece D).

The diary entry (piece A) adopts a mostly formal, literary style to give an account of James' experiences as an evacuee (*It all began at six-thirty AM... the authorities were evacuating children... our conversation escalated...*). There is evidence of a range of sentences, including short single-clause structures for emphasis (*I will remember this day for as long as I live... The message was clear... Soon after, Emily (the little girl) shook me awake... An immense feeling of anxiousness washed over me*) and multi-clause sentences to explain points (*She told me that the authorities were evacuating children from the city to the countryside's host families on steam trains*) and clarify the relationship between events (*We were moving too quickly to see it properly and as quickly as it came into my line of vision, it disappeared*). Expanded noun phrases (*that unpleasant piece of abuse... the now exhausted head conductor... The umpteenth whistle of the day... my dead father's iron-buckled belt*) add well-selected detail succinctly, and fronted adverbials (*Without further ado... Not completely able to fathom the thought of freedom...*) and clauses (*Once I'd arrived... Muscling my way through... When I recovered... As soon as there was nothing left*) foreground important aspects of the narrative. Events are linked through a range of cohesive devices, including pronouns (*this day... It*), adverbials (*Soon after...*) and elaboration (*feeling of anxiousness... I started to think...*) to clarify the line of narrative for the reader. A few less effective choices and missing words occasionally interrupt the flow (*What felt like soon enough...*

I would be sent back to my mother [who would be], waiting to flay me...). There is, however, some successful use of archaic phrasing (*What felt like soon enough*) and balanced sentences (*Emily wasn't crying now but I suspected that she soon would be*) that give an old-fashioned cadence to the prose.

Vocabulary is ambitious and usually well-selected to support detailed description (*demonic... debris... typhoon... half-hearted... fathom... stupor... abusive... expanse... decelerating... expectantly... painstakingly*). The period setting of the Second World War is evoked by an appropriate choice of language (*authorities... evacuating... locomotive... compartment... hearth*). One or two choices are less successful (*glittering locomotive... piece of abuse supplied by my mother*) but are atypical of the piece.

In the formal letter (piece B), grammatical structures are deliberately controlled and manipulated to sequence and present arguments persuasively, using an official register. Extended multi-clause sentences (*I have noticed very peculiar behaviour that I believe is the result of physical abuse supplied by his mother, Lucy Beech, stunting his mental growth*) develop points cogently and are juxtaposed with single clause sentences deployed to sum up key messages (*Ultimately, William's future lies in your hands... Only you can decide*). The formal register is supported by passive constructions (*is neglected... was treated... is abused... be moved*), and use of second person (*You may find...*), and questions directed to the reader (*If you knew someone who was treated like this...?*) personalise the style and prompt reflection. The sequence of points is clearly signposted (*The first reason...*) and arguments are cohesively linked, using conjunctions (*But...*), adverbs (*also...*) and adverbials (*Furthermore... In addition... Ultimately*). Repetition of structures (*If you knew someone... If he came...*) and antithesis (*Will you return him... or will you give me permission...*) add to the gravitas of the tone and the rhetorical impact of the letter.

The choice of phrases (*with regards to... may I ask... a certain disregard... it is for the best...*) and vocabulary (*stunting... beneficial... intervene... endure... absence... protrude... shunned... permission*) is formal and elevated to match the grammatical structures, appropriate for the intended level of formality, and also give a flavour of the 1940s context. Occasional words and phrases are not used quite appropriately (*literary...*) or are not in keeping with the rest of the vocabulary chosen (*scenario...*), but this does not detract from the overall success of the piece.

In the newspaper report (piece C), multi-clause sentences are used to show the relationship between events and convey information about the episode succinctly (*Following an advertisement in Jamaican newspapers of £28 passage on the Windrush, around 800 Caribbean men, women and children boarded the former German troopship with high hopes about new lives and jobs they would find in the famed 'motherland'*). Indirect speech is successfully managed in a multi-clause sentence that also includes a noun phrase in apposition (*John Hazel, 21, a boxer, revealed that the men on board slept in open spaces on the troopdeck where they held boxing matches and played music and dominoes to entertain themselves for the 30 day journey*).

Across the piece, a range of structures is deployed, for example a single-clause sentence in a comment for emphasis (*The food was revolting.*) and an authorial question at the end (...*will these ambitious West Indians be accepted in British society?*). Noun phrases help to convey detailed information in a concise way, appropriate to a newspaper report (*a 1000 strong crowd of West Indians... hurricane-ravaged Jamaica... 500ft long steel giant*), while modals are used to describe repeated actions (*At dinner it would be served...*) and passive constructions to focus on the object of an action rather than the agent (*be served ... were greeted... be accepted*).

Language specific to the topic of the Windrush, with names of places (*Tilbury Docks, Essex... Jamaica... the United Kingdom... England*), vocabulary related to the ship (*anchor... boarded... troopdeck... vessel... 14.5 knots... gangway*) and terms used at the time (*'motherland'... Blacks*) gives authenticity to the report. Formal vocabulary (*advertisement... entertain... captured... ambitious... society*) is balanced by idioms and expressions typically used in the media (*high hopes... saw no future... finally in sight... they were greeted with...*).

A range of grammatical structures is evident in the postcard (piece D), with short, single-clause sentences used to make emphatic points (*I feel totally scammed! ... It's not all bad, though, Bob*), and subordinate clauses (*Imagine my disappointment when I get here...*), including relative clauses, (... *my parents, who aren't really rolling in money, spent £30... supporting Liverpool F.C. which is currently...*) to develop detail in the account. In places 'and' is used to link clauses, suggesting the sequential nature and cumulative impact of the writer's different impressions (*I am writing to you from a damp, smelly room in Liverpool and the closest patch of grass to play football on is really far and even if it was closer... everything is cold and grey and sad*), while interjections (*Why*) and minor sentences (*Gloryhunter!*) offer variety and contribute to the conversational effect. A range of sentence types is evident, including commands (*Imagine... Don't...*) and tag questions (*Some welcome, eh?*), and there are confident shifts between verb forms, which include modal verbs used to convey probability (*would be paved... would be so much better*) and possibility (*I would have been... I could be back... I may never*).

The choice of language is mostly familiar, with vocabulary chosen to be precise (*frostbite... hot-headed... petty... bland*) and colloquial (*fancy... a good kick around*) with some deliberate use of clichés (*paved with gold... rolling in money*), appropriate for the context and genre. Although a few details are not in keeping with the otherwise successful period feel of the piece, the information on televisions for example and some language choices (*scammed... Gloryhunter*), these word choices do support the informal tone.

In the narrative opening (piece E), multi-clause sentences are used to develop the story (*The hail hacked at Ash's cheeks like knives and the wind lashed him with punches, making him regret his hasty bid for freedom.*), while short structures add tension in the dialogue (*"I think so. Where am I?" ... "Are we in London?"*). Fronted clauses (*Thinking quickly... Desperate to survive... Careering earthwards... When he searched for the*

source of the words) foreground aspects of Ash's actions in the narrative for dramatic effect, provide variety in the sentence structure and aid cohesion. The complex structures in the narrative (*With that, Ash followed her into the stately manor's living room, where the elderly lady shuffled off to the kitchen to prepare the tea*) contrast with the shorter, more informal ones in the dialogue (*"I'm afraid not, darling..."... "Come in, come in! You look freezing!"*), with adjectives used to provide colour and vividness (*steep... manicured... smooth... warm... stately... dainty*).

In the first section, a lexical field related to conflict helps provide descriptive impact in the opening and create cohesion (*gunfire... assailant... pierced... harpoon... survive... escape hacked... knives... lashed... punches*). An ambitious vocabulary used throughout establishes an assured and sophisticated feel to the narrative (*prodigious... resilient... wrenched... Careering... shuffled... porcelain... ignition*).

The children's story (piece F) begins with a straightforward sentence, with clauses linked by 'and' and generally well-manipulated tenses, to introduce the main character clearly to the target audience (*James was a big origami fan and would go to an origami club every week*). Multi-clause sentences are deployed to narrate the tale (*This week he'd made a tortoise he was especially proud of, but as soon as he set foot outdoors, a powerful gust tore it from his grasp and swept into a London bus*) and contrast with short, single-clause sentences in the dialogue (*"Stop the bus!"... "...I'll let you off,"*) used to convey the terse exchanges between James and the various people he meets. The repetition in the sequence of events and in some of the phrasing not only creates a pattern and provides a distinctive structure for the story, but also helps to make it both entertaining and accessible for a child reader (*"Alright, ALRIGHT!"... " I'll let you off" ... "...I'll let you in" ... "...I'll let you through"*). Fronted clauses (*Not wanting to lose his precious origami... After a few minutes of lazy searching...*) focus attention on particular aspects in the narrative and aid cohesion. A range of verb forms, including the simple past (*was... leapt... yelled*), the past progressive (*he was expecting...*) and the past perfect (*hadn't finished...*) denote different points in time accurately, with present tense (*"...It's really important!"...*) and future forms (*"...I'll let you in,"*) used in the dialogue.

The vocabulary is judiciously chosen to offer some challenge (*precious... random... blasted... ignited... soared*) while also being accessible to young readers, with some carefully chosen noun phrases used to give precise detail (*powerful gust.... The very tip of the Shard ... pleasant click... ear-shattering explosion*). The deliberate use of the word 'friend' in Spanish, French and German to convey the different nationalities of characters is clever and well-judged (*amigo... mon ami... mein Freund*).

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

A range of punctuation is used correctly, for example:

- **commas to clarify meaning**

- *What felt like soon enough, the train started decelerating through Naunton Station and eventually stopped still.* (piece A)
- *The first reason for this is that at his home in London, he is neglected, beaten and made to feel sinful.* (piece B)
- *After thousands of miles of travelling and England finally in sight, the air was buzzing with excitement and expectation.* (piece C)
- *I am writing to you from a damp, smelly room in Liverpool and the closest patch of grass to play football on is really far and even if it was closer, it's cold enough to get frostbite the moment you step outside.* (piece D)
- *Thinking quickly, Ash steered the zep into a steep dive, attempting to throw off his assailant.* (piece E)

- **punctuation to indicate parenthesis**

- *Soon after, Emily (the little girl) shook me awake.* (piece A)
- *...physical abuse supplied by his mother, Lucy Beech, stunting his mental growth.* (piece B)
- *...built by Blohm & Voss (a German shipbuilding company) and is able...* (piece C)
- *Edward Casey, 53, a British shopkeeper...* (piece C)
- *...spent £30 on tickets for all of us on the boat journey here and – I kid you not – we were forced...* (piece D)
- *...share a dorm with a hot-headed couple (who were always arguing about rather petty subjects) and a motorcycle gang.* (piece D)
- *Then, as if on automatic, he made a prompt dash...* (piece E)

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

- *The message was clear: Get.TO.The.Train!* (piece A)
- *...he is incapable of reading or writing: he is greatly behind the average...* (piece B)
- *...had been pierced by multiple harpoon hooks, slowly reeling it in; Ash put the airship on full thrust...* (piece E)
- *...switched on the ignition key and put the car into gear, preparing for the journey back to his father, safe at last – or so he thought..* (piece E)

- **speech punctuation/inverted commas and other punctuation, for example comma after a reporting clause, and punctuation inside inverted commas**
 - “Oh,” she replied. (piece A)
 - a British shopkeeper, remarked, “These Blacks... they came from!” (piece C)
 - “I think so. Where am I?” replied Ash “Are we in London?” (piece E)
 - “My sincerest apologies,” he muttered... (piece E)
 - “Please sir! It’s really important!” begged the boy. (piece F)
- **hyphens to avoid ambiguity**
 - half-hearted (piece A)
 - foamy-mouthed (piece A)
 - an ex-RAF serviceman (piece C)
 - hurricane-ravaged (piece C)
 - hot-headed couple (piece D)
 - ear-shattering explosion (piece F).

Commas are used to manage multi-clause sentences and enhance clarity for the reader, for example, in the diary entry (piece A) (*They took me up to my attic, painstakingly prepared for me, which is where I am now, writing about my day*) and to emphasise contrasting ideas, for example in the formal letter (piece B) (*If you knew someone who was treated like this, would you just stand and watch, or would you intervene?*). In the newspaper report (piece C), commas help to clarify a dense sentence and emphasise the points being made (*Yesterday, HMT Empire Windrush dropped the anchor at Tilbury Docks, Essex, carrying a 1000 strong crowd of West Indians to not only rebuild the centre of the British Empire, but also to restart and rebuild their lives*).

In places, a combination of different punctuation marks not only helps to support the reader but also to create impact, for example in the informal letter (piece D) the combination of commas and ellipsis helps distinguish the different clauses, show the contrast between the writer’s life in Jamaica and his current situation and suggest his uncertainty about his future (*But I still wish I could be back with you, eating spicy jerk chicken in the garden after a good kick around with your football, not writing to you from thousands of miles away, knowing that I may never see you again...*). In the diary entry (piece A), a combination of capital letters and full stops is used to underline the impact of the writer’s brutal treatment at the hands of his mother (*The message was clear: Get. TO. The. Train!*).

Apostrophes are used with accuracy both for contractions, for example in the diary entry (piece A) (*I’d... didn’t... couldn’t... who’d... I’ll*) and in the informal letter (piece D) (*it’s... won’t... aren’t... don’t*) and also for possession, for example in the narrative opening (piece E) (*mother’s... Ash’s*) and in the children’s story (piece F) (*Shard’s... James’...*). Capital letters and exclamation marks are used appropriately within direct speech to signal the exasperation of the different characters in the children’s story (piece F) and to indicate how it should be read (*Alright! ALRIGHT!...*) and

dialogue is skilfully manipulated across the narrative writing to convey character and action. Inverted commas are used in the newspaper report (piece C) and the postcard (piece D) to indicate the particular, and ironic, use of a term at that period (*'motherland'*).

There are occasional errors in punctuation, for example additional commas would help to add clarity to some long sentences and the addition of a colon or semi-colon might in places have ensured greater precision. However, overall, the punctuation is accurate and used to support meaning and manage the pace of the writing for the reader, and sometimes to create particular effects.