

Pupil C – working at greater depth

This collection includes:

- A) a diary entry
- B) a narrative focused on an encounter
- C) a biography
- D) a narrative that builds suspense
- E) a description of a setting
- F) part of a modern 'traditional tale'

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)

Across the collection, the pupil writes for a variety of purposes, making confident choices of form and careful distinctions in style. Narrative writing draws on stories read in class, with different emphases given to each task. Piece B is a narrative showing the build up to a key point in 'Skellig' (David Almond), when Michael encounters Skellig for the first time. Piece D is based on 'Street Child' (Berlie Doherty) and focuses on developing a suspenseful episode depicting the main character's escape from the workhouse. The pupil writes part of the 'backstory' of the title character of 'The Ickabog' (JK Rowling) in piece F, using the combined modern and traditional tale elements of the original. Piece E is a description of a workhouse, rich in detail drawn from research, taking the perspective of a child resident. A diary entry (piece A) conveys the responses and reflections of a child who has learned that they will be moving home and relocating to the remote island of St Kilda, once again showing researched information deployed for a specific form. A different purpose is addressed successfully in the biography of Guy Fawkes (piece C), with researched information organised and communicated formally and directly to the reader.

In the narrative (piece B) focused on Michael's first meeting with Skellig, the pupil tracks the approach and entry into the garage in minute detail, with descriptions incorporating contrast (*ominous, purple clouds of dusk... biting, howling wind... glowing, comforting lights of my home*), and personification (*A swirling storm of dust billowed out of the garage, choking me in a frantic bid to escape from its cell*). Listing supports the sense of accumulated, neglected possessions (*boxes securely taped; retro-style magazines with pages torn out, and a tiny, rusty bike with a ripped saddle*) and vocabulary choices are ambitious and effective in conveying Michael's state of mind, the setting and Skellig himself (*Surreptitiously... unforeseen patch of ice... volition... ebonised, wooden door... vintage newspapers... plastered... sorrowful... unblinkingly... hoarse... inhaled*).

The stages of the piece – the approach, the entry and then the encounter with Skellig – are well managed and balanced, with paragraphing used successfully to guide the reader through, and with a variety of devices used to support cohesion, including adverbs and adverbials (*straight back... As it settled... As I walked home*) and synonyms (*garage, shed, building, the place; something, the creature*). Transitions between paragraphs heighten suspense and suggest the pupil's wider experience as a reader (*to my surprise, it swung open... / A swirling storm of dust billowed out of the garage, ... Something that made my heart race – a white face.. / Have you ever heard of pitch black? Well, if I could describe this creature's face, I would say that it was pitch white.*)

The narrative focused on the workhouse (piece D) creates an effective portrayal of events from 'Street Child', drawing on character and setting, and building to a key moment or epiphany, as Jim discovers a potential means of escape from the workhouse. The pupil begins by emphasising the misery of Jim's situation, using literary techniques including personification (*his stomach rumbling with hopeless hunger... enormous workhouse building loomed ferociously*), and further details are integrated well into the dialogue and action that follow (*dabbing the corner of his grubby, brown jacket onto one of his bleeding fingers... wretched, predatory place... miniscule crate standing solemnly... rusty, filthy clock*). The focus on suspense is clearly realised with the gradual suggestion and build up to an escape route, at first through the hint of an idea that is not fully revealed and Jim's efforts to persuade his friend to take part (*Then suddenly, a thought struck Jim – the thought of a slight chance of escape... there was no time to lose... rushed over... in exasperation... stormed off*). The linking across paragraphs supports the subtle and economical accumulation of tension (*large, black door... Jim peered cautiously through the door that had been carelessly left ajar*).

The withholding of information suggests the pupil's awareness of this technique, and its impact, from their own reading – the contents of the box are commented on before the reader is told of them (*He knew that if was ever going to escape, then he would definitely need what was inside that box*). The piece ends with the reader given the task of deducing what Jim's plan is and the resulting pleasure of realisation, with the pupil resisting an explanatory phrase or sentence.

The lively storytelling voice of the narrative about the Ickabog (piece F) confidently presents the origins of the creature, using vocabulary and phrasing that is in keeping with the source text and with 'fairy tale' material encountered in wider reading (*as old as time itself... the first people... famed for its food and wine... entire kingdom... fled... the country's fortune*). Characters and behaviours appropriate to the genre are depicted with simple motives, actions and declarations (*King Porfirio came to power and he demanded for more industry... the citizens were more than happy to carry out his bidding... "...We are on the path to riches and nobody can stop us!"*).

The setting description (piece E) is a rich and full evocation of conditions in a Victorian workhouse, as seen from a child's viewpoint, drawing on researched information and partially referencing the context of the book, 'Street Child'. The first-person writing

effectively conveys the child's perspective on the brutal and impersonal environment (*heaved open an imposing, ominous-looking, wooden door... grabbed me by the shoulder and marched me down a long hallway*). The scale of the workroom machinery is emphasised through heightened descriptive language, reflecting wider reading, drawing on personification (*mechanical monster... fed the roaring fire inside it... greedy beast... vile food probably tasted as unhappy as it looked*) and simile (*scattered like ants... like hungry hippopotomuses*). Other literary devices include alliteration (*creaking, cracked, filthy floorboards*) and onomatopoeia (*clattered... hissed*), used as part of the multi-sensory portrayal of the setting. The pupil also conveys the confusion and terror of being lost, drawing the piece together in the final paragraph, from earlier chaos and movement (*tumultuous crashing and smashing*) to stillness (*Without warning, the room suddenly went dark... the night-time curfew had begun*).

The pupil writes confidently in the voice of the imagined diary writer in piece A, addressing the diary directly in the second person (*You won't believe...*) with an enthusiastic, expectant tone, focused on the positives of the move (*I am right now on a tiny rowing boat... off to St. Kilda!*). In this piece, the pupil integrates researched information about St Kilda by making this part of the writer's own process of preparation (*borrowing books out of the library about our new home*). There is also direct referencing (*In researching the islands of St. Kilda and Herta...*) and this is then related to the imagined personal implications for the family (*cheaper housing... own sheep and cows*). The pupil manages subtle shifts in tense to reflect the movement in perspective on events, from simple past with present perfect (*Today was the most exciting day I've ever had!*) to simple present tense with a present participle (*I am right now on a tiny rowing boat, heading to St. Kilda*). Modal verbs are used to elaborate on possible activities and lifestyle changes (*you can have... I could look after them... air must be much cleaner*), and the future tense seals this (*It will be amazing!*).

In the biography of Guy Fawkes (piece C), the pupil provides a detailed and informative account, adopting an effective voice in which a collective knowledge and perspective is used to introduce and round off the piece (*We all know... We now place effigies...*), and the reader is addressed directly at the outset (*but what else do you actually know? Here are some facts...*). Specific details of names, dates and places are included and the piece is structured with subsections, including 'Interesting Facts!' which come at the end, and which effectively elaborate on material presented earlier (*The letter to Monteagle... The King was James I of England and...*). The pupil demonstrates an informed, precise approach, remaining focused on Fawkes, while effectively integrating the background material relating to historical context, so that the significance of being Catholic at that time is made clear (*loathed Catholics... Many rebellions... Guy was friends with twelve other Catholics... churches which supported their religion*). The particular intricacies of timing are handled carefully to explain the failure of the gunpowder plot (*Little did he know that an unsigned letter had been sent...*) and the writer maintains a confident and authoritative tone (*there would have been limited sources back then... Of course, being a faithful Protestant, Monteagle went straight to the King*).

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

The pupil adapts language and register appropriately when incorporating speech in the narratives in this collection. The narrative focused on the encounter with Skellig (piece B) evidences this statement through dialogue which captures Michael's shift from fear to frustration and an emerging sense of responsibility, with language reflecting these states through hesitant, broken speech (*"Wh... who are y... y... you?" I stuttered*), direct, assertive statement (*"You're evading the question"*) and also advice and an offer (*"If I were you... if you like"*). In parallel, Skellig's responses show his minimal, reluctant and obstructive position. The pupil uses interaction deftly to show Skellig counteracting Michael's *"You're evading the question..."* with *"And you're disturbing me"*. The language includes contractions and omissions, and informal, speechlike phrasing at times (*"I can get you some... if you like."*). This contrasts with the formality of the description, which, while still in the first person voice, upholds appropriate detail and complexity in sentence structures (*Surreptitiously, I crept along the path, trying to blend into the night, but I slipped on an unforeseen patch of ice*).

In the 'Street Child' narrative focused on suspense (piece D), dialogue is clearly distinguished from narration, with markers of hesitation, fear and urgency, along with dialect (*"Oh Jim, no! I ain't coming with you!... to see you down there with the others they caught!"... "Okay then, you stay here – but I'm going..."*). There are contractions, non-standard words and a filler used for emphasis (*you know*) in the dialogue, in contrast to the rich, descriptive language of the narrated events.

In the diary entry about moving to St Kilda (piece A), the voice is appropriate to a personal diary, reflecting the writer's persona, which is somewhat formal but animated (*... like one big family!... It will be amazing!*). Contractions are used as the writer directly addresses the diary (*...most exciting day I've ever had! You won't believe...*).

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

The collection contains much evidence of the pupil's successful modulation of levels of formality. In the diary entry (piece A), there are appropriate shifts in the level of formality, from the more formal, authoritative presentation of the results of the diary writer's research (*a group of remote Scottish islands off the western coast of the UK... Herta, the largest of the islands which form St. Kilda*) and their use of technical geographical language such as *'remote'*, *'form'* and *'pollution'*, to the more informal expression of the writer's feelings (*the most exciting day I've ever had!... You won't believe that... It will be amazing!*). Vocabulary choices signal the intention of portraying the move to St Kilda as positive, and the wide-eyed perspective and slightly old-fashioned language draw on the style of classic children's adventure books (*Mother told me that Father found a job studying wildlife... all of the smelly, black motor cars trundling down it*). The slightly more

modern expression, '*loads of fun activities for me and other children my age*', also describes pastimes that pre-date more modern technology-based amusements (*like watching the sea, playing on the rocks, hiding around the village, collecting things*).

The biography (piece C) successfully shifts between the informal tone employed to engage the reader in the opening paragraph (*We all know... but what else do you actually know? Here are some facts...*), to the more formal tone adopted to present those facts with authority. This more formal tone is in keeping with the aim of communicating historical material, rather than a biography focused more on the personality of its subject, or the writer's particular relationship to the material. The pupil utilises vocabulary that reflects the period under discussion and relevant details (*Guido Fawkes... Catholic... Protestant... persecuted... rebellions... House of Lords... State Opening of Parliament... Tower of London... accomplices... sentenced... hung, drawn and quartered*). The sense of objective, fact-based writing is accompanied by acknowledgement of the historical inquiry process itself (*Historians still have many unanswered questions... limited sources*). The plural subject (*Historians*) supports this approach, and there are many instances of passive constructions used for actions where the particular actors are unknown or unimportant (*an unsigned letter had been sent... Guy Fawkes was immediately captured... was taken through Traitor's Gate*) and active sentences highlight the agency of James I (*persecuted anybody who did not go along with his beliefs*) and Guy Fawkes and his fellow plotters (*wanted freedom... hired out a cellar*). Adverbs and adverbials contribute to the formality of the piece (*from then on... On that fateful day... Little [did he know]... nearby... even... therefore...*). The inclusion of the more informally presented '*Interesting Facts!*' in bullet points demonstrates a familiarity with children's non-fiction books which employ different ways of presenting information to attract and sustain interest.

Throughout the Skellig narrative (piece B), the pupil utilises a variety of grammatical structures which support the developed description and its formal style, including expansion of ideas through conditionals (*because I knew that if I saw the glowing, comforting lights of my home, my legs would run straight back of their own volition and jump into bed*) and through modal verbs (*picked up a filthy blanket that would have once belonged to a baby and shook it out, spraying yet more dust clouds*). Adverbs and adverbials support the formal description (*beyond repair... in pure frustration... tightly drawn... unblinkingly*) and specific vocabulary maintains the style of the piece (*dusk... trudged... bitterly cold... battling... billowed... frantic bid*). Verb choices support the movement through Michael's experience, with present participles used to describe simultaneous actions (*I trudged through the thick blanket of snow, my breath steaming... I limped ungraciously through the biting, howling wind without looking back ... I crept inside, peering at everything*) and to explain reasons (*I crept along the path, trying to blend into...*). Modal verbs combine with perfect forms to reflect thoughts of the recent past (*I knew that I should have turned back...*). The pupil incorporates ambitious constructions to convey what the writing demands (*only to find*), including the subjunctive (*If I were you...*).

In the narrative focusing on building suspense (piece D), the pupil maintains a formal third person style, suited to the period in which the source book is set. Vocabulary underlines this assured portrayal (*evil guards in their smart blue uniform and tall helmets... their beating sticks slung over their shoulder[s]... recreation time... workhouse residents... dabbing... wretched, predatory place... peered cautiously... carelessly left ajar... immaculately washed... teachers, matrons, cooks and guards*). The powerlessness of the boys is emphasised through description focused on height and authority, evidenced across verbs, adverbs and prepositions (*building loomed ferociously... in their smart blue uniform and tall helmets glared at them suspiciously... Jim glanced up at the rusty, filthy clock*). The pupil also manipulates sentence structure to delay the key action, building adverbial information and drawing on a modal verb in keeping with the formal style (*Taking one last look behind him at the boys he might never see again, Jim...*). The dialogue, in contrast, is appropriately informal, demonstrating the pupil's ability to switch between formal and informal writing (*"Oh, Jim, no! I ain't coming with you!... They catch 'em folks, you know..."*).

The background story of the Ickabog (piece F) demonstrates the pupil's assured control of grammatical structures to support the formality of storytelling conventions. The opening frames the 'origin story' through simple present and present perfect tense forms to capture current talk (*The people of Cornucopia say that... paintings from prehistoric times feature a monstrous dragon*) and relevant events from an unspecific time (*have been records... have been discovered*). The past tense then details the Ickabog's previous life (*lived joyfully... had never harmed anybody*) and modal verbs emphasise the creature's state of happy ignorance (*would never have guessed... would soon need to move*). The pupil makes choices that underline aspects of the narrative, using nouns to open sentences when emphasising the physical destruction instigated by King Porfirio (*Trees fell... Habitats were destroyed...*) and using co-ordination to join a sequence of clauses which, in their flowing structure, replicate the Ickabog's escape (*The creature spread his wings and took off in one fabulously fluid movement and flew towards the promising, blue skies of Cornucopia.*).

The setting description (piece E) maintains a consistent and appropriate level of formality, as suited to the Victorian period and the child voice (*my head hung low... deeply regretted... tumultuous... seemingly endless... wafting... disconcerting... threadbare*). In addition, the pupil varies sentence structures in an assured fashion, using adjectival openings (*Eager to get away... Startled, I jumped...*) and adverb placement (*I now deeply regretted... I could now see why... I uneasily dipped...*) to reinforce the tone of the narration.

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**

- *...researching the islands of St. Kilda and Herta in particular, I found out...* (piece A)
- *...peering at everything, dribbling the...* (piece B)
- *...gathered around other machines sobbing, their fingers bleeding...* (piece E)
- *Without warning, the room...* (piece E)
- *I stole a glance at the rusty clock, only to see...* (piece E)

- **punctuation to indicate parenthesis**

- *Edith Fawkes (née Jackson)* (piece C)
- *3 days (or so)* (piece D)

- **dashes to mark the boundary between independent clauses**

- *...in a tiny village – Father was happy about that because...* (piece A)
- *remarried a Catholic man – this was a pivotal moment in Guy's life...* (piece C)
- *They catch 'em folks, you know – I couldn't bear to see you...* (piece D)
- *...through the door that had been carelessly left ajar – beyond it, there was a...* (piece D)
- *... shoved me through them – I was suddenly surrounded by noise...* (piece E)

- **colons to introduce a list and semi-colons to separate items in a list**

- *...lit up everything inside the shed: boxes securely taped; retro-style magazines...* (piece B)

hyphens to avoid ambiguity

- *retro-style... spine-chilling* (piece B)
- *well-known... slow-burning... no-one* (piece C)
- *ominous-looking... out-of-bounds room... rock-hard... night-time* (piece E)
- *dragon-like... life-changing... heart-stopping* (piece F)

Across the collection, the pupil uses a range of punctuation correctly and is successful at managing ambitious constructions, where precise punctuation ensures against ambiguity and enhances meaning (*I wandered down to a table at the back, jam-packed with children... I sprinted up and down the random hallways, more than once accidentally entering...*). Multi-clause sentences are controlled through a combination of commas and other punctuation, including dashes (*Startled, I jumped up and knocked down what was left of my gruel – it all spilled down the front of my brown, threadbare jacket.*). Speech punctuation is also handled with confidence, enabling subtleties in characterisation to be presented (*“Nobody,” he croaked in a hoarse voice, “and nothing. I will never be anything.”... Tip simply replied, “Oh, Jim, no! I ain’t coming with you! You mustn’t! P...pp...please don’t go! They catch ’em folks, you know – I couldn’t bear to see you...”*).