

Pupil B – working at the expected standard

This collection includes:

- A) a book review
- B) a narrative
- C) a balanced argument
- D) a 'thank you' letter
- E) a narrative

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)

The collection features writing for a range of purposes, addressing specific and general audiences. The book review of 'Skellig', a novel by David Almond (piece A), introduces and evaluates the book for the general reader. In piece C, the pupil presents a balanced argument focusing on workhouses in Victorian times. A 'thank you' letter to a theatre group (piece D) responds to their World Book Day performance of 'The Hobbit', by JRR Tolkien. The two examples of narrative writing draw on historical novels set in the Victorian period, 'Street Child' and 'Far from Home', by Berlie Doherty. Piece B focuses on Jim and his family and the struggle to survive poverty-stricken circumstances, while piece E takes up the story of Jim's sisters, Lizzie and Emily, at a later point, depicting their dramatic experiences.

The book review of 'Skellig' (piece A) meets the purpose of introducing and giving a flavour of the novel to those who might consider reading it, with an indication of genre (*many fantasies and mysteries to be explored*), a brief summary of the plot (*moves houses... discovers a creature*) and the projected ideal readership (*aimed at people who like... If you like birds this book is for you*). The pupil shows a good awareness of the reader overall, through careful reference to characters and their relationships (*his new best friend, Mina... She helps Michael*). Rhetorical questions provide a hook and offer a glimpse of the plot (*How will they help this creature...? ... Will Michael and Mina figure out...?*) without providing 'spoilers' and this technique is used again in the review's direct address to the reader (*Could you venture through the book?*). The pupil also uses second-person address to communicate the experience of reading the book (*makes you feel like you're there*). The piece ends with a brief exhortation to the reader (*You really should*). However, the final sentence introduces the idea of 'birds', in a way that might prove confusing without a fuller sense of its relevance to the book. A mainly relaxed tone is established (*figure out... you're*), designed to engage an assumed reader, who might be a peer.

Piece C explores positive and negative aspects of workhouses, drawing on the class history topic, focused on life for poor children in Victorian Britain. The subject matter and purpose of the piece are effectively introduced in the opening paragraph, with both informative and evaluative strands evident (*had to enter a Workhouse... some people think*). The pupil also establishes a relatively informal tone, directly addressing and involving the reader (*Were they positive or negative? Let's find out*). Negative points are presented in a series of paragraphs, with factual detail and comment integrated (*Inmates at the workhouse were badly treated. It was a horror... making them kneel on hot water pipes (which caused awful blisters) and preventing the poor souls from eating*). The second-person voice is used to draw a comparison between the workhouse experience and the reader's way of life, to provoke an empathetic response (*That's nearly half the amount of food you eat at home*). A rhetorical question also underlines this perspective on the factual information (*How would you like to spend your life in a Workhouse?*). While a general reader is assumed, the particular focus on children (*youths would receive... provided lots of education... Boys were taught... Girls were taught...*), and the use of informal expressions and vocabulary, emphasise an audience of peers.

Positive aspects are addressed more briefly but points are supported by some specific details (*3 hours of arithmetic and reading each day*), contributing to the sense of authority the pupil establishes. The use of quoted material from sources (*"barbaric prisons"*) adds to this, although the pupil does not introduce or clarify their use of quotations. The closing paragraph contains the pupil's overall judgement, which is consistent with evidence presented throughout and expressed in the dominant informal style of the piece (*In conclusion I think it's safe to say Workhouses were terrible*). While an argument text is often written with a higher level of formality, the pupil adopts a mainly direct and informal style to serve the purposes of the text.

The 'thank you' letter (piece D) has a conventional salutation (*Dear M and M Theatrical Productions*) and sign-off (*Yours Sincerely*), and appropriate opening and concluding comments. It successfully communicates collective and individual thanks to the theatre group, using the first person (*We would like... to show us your play... I really appreciate*). Specific details are commented on enthusiastically, highlighting the pupil's engagement with the performance and providing feedback to the letter's recipients (*The main thing that I enjoyed... Bilbo shouted out to an Alexa to play a song... very tragic... My favourite character... the actor I liked best... had to remember a lot of lines*). The pupil adopts a mainly formal register, reflecting communication with an organisation and a situation in which the recipients are not personally known to the writer (*offer our gratitude... enchanting... impressive... very grateful*). When responding personally to specific aspects of the performance, language is less formal at times (*It was quite funny... I could'nt believe... seeing that the show was on for an hour*). This variation in register occasionally results in a clash of styles (*For starters I found it amusing*), slightly weakening the overall effect of the letter.

In the narrative focusing on Jim Jarvis, 'Shilling Pie' (piece B), third-person narration consistently and effectively conveys period detail and establishes Jim's actions and experiences. The pupil expands upon the basic episode in the opening chapter of the source text, adding description and reflection to provide a fuller picture of the characters and their situation, and including the sense of an authorial voice, fully informed about the character's experience (*This sort of thing was usual for Jim*). The piece moves from fast-paced, suspenseful action (*he crept forward...snatched it and held it tight... until he heard deadly young voices shout*) to Jim's observations and thoughts (*he thought about his old life... so many memories*), and dialogue between the three siblings, in which they ponder their situation, paving the way for future events and pointing the reader onward (*"but how will we pay rent?"*).

Piece E, 'Far from Home', also combines description, action and dialogue in a third-person narrative episode which creates a sense of mounting tension and danger (*As the girls dashed around the corner they saw a man... wanted to run... cold hands reached onto Lizzie's shoulder... "Where are you taking us?"*). The piece rises and falls to a more reflective point as Lizzie and Emily are confined behind a locked door, then concludes with a sudden new development (*"It's Jim!" shouted Lizzie... just like that, he disappeared*), which again, creates an effective cliff hanger to propel the reader forward.

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

The crowded, dangerous Victorian urban environment experienced by the young characters in both narratives is evoked through some effective description.

Piece B portrays the inhospitable city streets and buildings (*dark gloomy alley ways... Roof tiles shattered into small fragments and ice shards grew on shop stairs... looking into a house window*). An oppressive atmosphere is created through description of sights and sounds (*ghostly haunted moon... distant cries and groans echoing around... deadly young voices... People were crying with dread and never once smiled... vanished into the misty clouds*). The main character is brought to life through his thoughts, actions and words, rather than physical description. Jim's situation is reflected in his movements, as he approaches, enters and leaves the shop, attempting to elude pursuers (*wizzed... racing... crept... ran with all his might... hurried*). His actions also reflect tension and urgency (*gripping... snatched it and held it tight*). The pupil also directly indicates Jim's thoughts and responses at times (*hesitated...thought about his old life... knew it was getting late... hoping better days were upon him*).

The three children are portrayed through their interactions, verbal and non-verbal, rather than through description (*Lizzie launched for the first slice, then Emily after her. Jim had the rest... "Jim!!!" shouted Emily and Lizzie both together*). Precise verb choices help to briefly encapsulate Mrs Holder (*snatched the coin off Jim then she bit it*).

Emily and Lizzie's encounter with the mysterious man dominates piece E, and he is described in detail across the course of the narrative, through visual description (*tall, slender man stood still like a crow... ice, cold frost eyes... skinny bone-like body... crooked broken teeth*) and indications of his voice and actions (*staring deep into Emily and Lizzie's souls... Whimpers came... crept closer... knuckles trembled... glared down... deep, rough voice... cackled an evil laugh... scowled*). These descriptions manage the shift from the man appearing vulnerable, to his being exposed as a source of danger. The sisters are depicted through thoughts, actions and speech, capturing their responses to the situation (*dashed... wanted to run... gazed back... screamed*).

A sense of the setting arises incidentally, as the characters move across the cityscape (*round the corner... into his cart... looked like a barbaric prison... across the concrete*), with aspects of their ultimate destination, the workhouse, being described in more detail (*clatter of keys... small windows... steal gate... small room*). The unwelcoming atmosphere is, however, undermined a little by the description of the room (*walls as soft as a pillow... delicate window*). It is unclear if the girls are, in fact, in an unexpectedly comfortable room within the workhouse.

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

Dialogue is used effectively in both narratives as a means of advancing the action. In piece B, the brief capitalised speech (*"GET HIM!"*), triggers an acceleration in the narrative pace, preparing the reader for the chase scene that follows. The siblings' conversation later in the piece reveals the precariousness of their situation and their current strategy (*"At least we even got food." Laught Emily... "but how will we pay rent?"... "Im not sure... but this is what we have for know."*). The dialogue also provides information about character economically, highlighting Emily's concern (*"What about Ma?"*) and sense of humour (*laught Emily*), and Jim's immaturity (*"Can I have the last one?" Jim questioned... "Awwww I wanted it." said Jim*), with reporting clauses supporting these indications of personality and the dynamics of the sibling relationships (*Apologized Jim being sarcastic*).

In piece E, a succession of exchanges helps to reveal character, with some indication of Lizzie's more active role, as she realises the danger of their situation (*"Emily," Lizzie whispered, "I don't think we can trust him."*) and later, her heartfelt cry (*"Its Jim!" shouted Lizzie*). At other points, the sisters are portrayed jointly (*"Where are you taking us?"...cried the girls*), and in each case, reporting clauses reinforce the spoken words. The man's words are especially indicative of character, with a variety of statements, commands and questions helping to convey his position of power (*"Come with me," he said slowly... "Don't trust me?" the man yelled, "I'll make you not trust me!"*). The interactions between the three also move the action forward by suggesting future events (*"You will be taken to a friend of mine..."*). In addition, when the girls glimpse their brother

at the close of the piece, confirmation of this takes the form of speech (*"Its Jim!" shouted Lizzie*).

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)

The variety of purposes for the book review (piece A) is reflected in the pupil's grammatical choices. Key details are handled through expanded noun phrases and a range of conjunctions and adverbs (*twelve year old boy, Michael... new best friend, Mina... loyal forgiving friend who has a full imagination and... even at the toughest times*). Rhetorical questions are included with appropriate variety (*How will... Will Michael... Could you...*) and an imperative underlines the strong recommendation to the reader at the end of the piece, through the modal 'should' (*You really should read...*).

In piece C, when handling the historical material relating to Victorian workhouses, the pupil uses appropriately specific vocabulary (*puapers... Inmates... stone breaking... picking oakum... carpet beating... arithmetic*). At times, formal language is evident (*cruel... menacing... last resort... countless... slither of grilled cheese... bleak*), echoing the vocabulary in source material relating to workhouses. This occasionally clashes with the general informality of vocabulary and the use of contractions (*tons more... could've been*) but for the most part, the pupil successfully manages the lively, emotive tone alongside the factual information (*The punishments were harsh in a Workhouse but they were not as awful as the jobs!... Although it had some benefits, it was still a really cruel place*).

The informative focus of the piece is supported by generalising phrases and impersonal subjects (*people who were poor... People agree that... some people think... Men and women... youths*), implying that the writer has full knowledge of both sides of the argument and implicitly making the reader feel like they can trust what the writer has to say. Relative clauses are used to add detail (*...which women had to do*), while co-ordination and subordination help to highlight contrasting points (*bleak places to live but they... Although it had some benefits, it was still*) and the conditional nature of workhouse treatment (*If they broke any rules...*). The passive voice contributes to the informative purpose, underlining the impersonal nature of the institution (*were split up... were made to be...were taught*).

The language in the 'thank you' letter (piece D) reflects the theatrical context clearly (*your play... becoming a hero... fought the dragon... scene was very tragic... actors remembered their lines*). A formal register, where used, is established through suitable language and phrasing, including modal verbs and the infinitive form (*would like to offer... improvment I would make... for there to be some female actors*), along with adverbials and expanded noun phrases (*enchanting for us to watch... all of your effort*).

The pupil also uses a range of explanatory phrases and clauses appropriately, to provide detail (*to show us your play... about becoming a hero... into its dark, scaly head... because he was... for all three of them... which is impressive*).

In both narratives, narration tends to be more formal in register, utilising some elevated vocabulary and phrasing in descriptions (*ghostly haunted... fragments... shards... crying with dread... vanished... better days were upon him*) in piece B. In piece E, the pupil elaborates descriptions through figurative language, including simile (*stood still like a crow... swayed like a dancing fire*) and metaphor (*They were in the grasp of a workhouse*). By way of contrast, dialogue features words and phrases typical of spoken language, including contractions in piece B (*“Im not sure,”*) and piece E (*“I don’t think...”... “I’ll make you...”... “Let’s see...”... “Its Jim!”*), and an exclamation in piece B (*“Awww...”*).

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 book review (piece A) provides a clear account of the book in question, through chains of reference which summarise Michael’s situation economically (*boy, Michael... his... baby sister... He*). Pronouns and synonyms encapsulate key plot points (*How will they...*) and describe character (*she’s... friend... who has...*). Determiners help to specify and emphasise nouns after their introduction (*a creature... this creature... a marvelous book... this book*). At times, however, repetition weakens referencing (for example, the repetition of ‘book’).

In the discussion of Victorian workhouses (piece C), points are developed in paragraphs, with pronouns, synonyms and adverbs used to vary references and maintain connections (*jobs... they / children... Boys... Girls / Workhouse... it... place... there*). At times, nouns are repeated (*workhouse... jobs*) and referencing becomes inconsistent (*it... they*). Nevertheless, the intended meaning remains clear. In keeping with the purpose of weighing up evidence, conjunctions and adverbs highlight contrast (*On the other hand... However... but... Although*), and are used to build and reinforce points within and between paragraphs (*Children also went... In fact... still had a positive side... Furthermore... In conclusion*). Occasionally, when the pupil uses a sequence of shorter sentences, this can disrupt the construction of points (*The jobs were so painful and back aching. They were made to be boring and difficult! In fact you had to do the jobs all day!*).

Pronoun references minimise repetition and support cohesion in the letter (piece D), (*We... our... us/play... It/Bilbo and Thorin... they/dragon... its/actors... their/characters... them*). As the audience for the letter is the theatrical company itself, ‘you’ and ‘your’ are maintained throughout, to address the collective group of performers. In addition, the pupil makes connections between paragraphs by adopting adverbs and adjectives that signal a sequence of observations (*For starters... And then... The main thing...*) and

which support the movement between praise, suggestion and summary (*Nevertheless... Overall*).

Events in the 'Shilling Pie' narrative (piece B) are developed and linked in a clear sequence through adverbials of time (*then... finally set off home... By now... At last...*) within and between paragraphs. The pupil uses conjunctions to signal concurrent events (*As she was pouring gravy on Jim's pie, he snatched it... As Jim carried on his jaurny home, he thought...*), to highlight a particular time point (*until he heard*) and to signal resulting actions (*it was getting late so he hurried home*). Cohesion is also supported by pronouns, synonyms and adverbs (*Jim... he... him... his / shilling... coin ... it / voices... them / cottage... there*). This helps to take the reader smoothly through the action and into the closing dialogue.

In the 'Far from Home' narrative (piece E), events are similarly linked within and between paragraphs (*As the girls dashed around the corner they saw a man... wanted to run but they saw... until, they realized... Again, no answer... just like that, he disappeared*). Prepositions and adverbs of place help to clarify events, particularly as the action involves shifts in location (*no one stood there... behind them... into his cart... at their destination... across the concrete... Right before their eyes..*). The suspenseful build up to the culminating event is created through delay, pause and sudden change, supported by pronouns, adverbs and conjunctions, as well as an ellipsis (*heard the key... Then silence again... That's when she saw something.... two small boys... one of the boys... That's when he turned to show his face... Indeed, it was Jim*).

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

Across the collection, there is ample evidence of consistent and correct use of verb tenses. In the book review (piece A), the present tense makes the book seem relevant and current, establishing a sense of immediacy when used to summarise plot (*moves house... discovers a creature*) and to comment and recommend (*Skellig is a marvelous book... The book makes you feel... this book is for you*). The pupil shifts to the future tense appropriately for speculative statements about events (*How will they... what will they do... Will Michael...*).

The past tense is used consistently and accurately to report factual information about Victorian workhouses in piece C (*Life in the Workhouse was hard... Children also went... jobs were...*), and the pupil moves successfully into the present tense and uses infinitive forms when contextualising or commenting (*People agree... some people think... people would go there...its safe to say... half the amount of food you eat*). The piece concludes appropriately with a future form (*No one will ever enter*). There is one example of an error in tense (*children who are there*). Additionally, where verb forms are varied to capture continual actions, the pupil attempts but does not fully succeed in managing the complex sequence of past progressive verbs in the passive voice (*were being beaten... making them kneel [being made to kneel]*).

In the letter (piece D), the pupil recounts and highlights aspects of the performance in the past tense (*was really enchanting... I found it... walked around the room... fought the dragon...remembered their lines*). Where appropriate, verbs are varied to express current or ongoing circumstances and actions, through infinitive and progressive forms (*would like to offer... coming in... to show us... singing the song... playing three characters... had to remember*).

In both narrative pieces, the pupil demonstrates consistent and correct use of the past tense to narrate events in sequence. The 'Shilling Pie' narrative (piece B) includes simple and progressive forms, as needed (*gripping onto his last shilling he entered... sniffed the rich smell... hurried home trying to have hope*). Similarly, in piece E, verb forms are elaborated to add appropriate detail to actions, for example, with an infinitive (*opened his mouth for Emily and Lizzie to see crooked broken teeth*) and use of the past perfect (*They had arrived...*). The pupil shifts tense when handling dialogue, capturing immediate concerns through the use of the present tense in piece B (*"Can I have the last one?"... "What about Ma?"*) and in piece E (*"Where are you taking us?"... "Let's see..."*). In addition, past and future verb forms are used to handle the fluid nature of conversation between the siblings in piece B (*"...I wanted it" ... "...how will we pay rent?"*), and to reflect the mysterious man's threats of future action in piece E (*"...I'll make you not trust me!"... "You will be taken..."*). There is an error in piece B, when a past perfect form is needed (*was resting from all the hard work she's done*) and also a minor error when a past tense form is missed, possibly accidentally (*until one remain*). There is a similar minor error in tense consistency in piece E (*They were in the grasp of a workhouse. But now they have to face cruelty because someone lied to them*). However, tense is generally maintained successfully across the collection.

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**
 - *Jim Jarvis wizzed past the city*, (piece B)
 - *Jim hesitated*, (piece B)
 - *As she was pouring gravy on Jim's pie*, (piece B)
 - *Lizzie launched for the first slice*, (piece B)
 - *In Victorian times*, (piece C)
 - *On the other hand*, (piece C)
 - *If they broke any rules*, (piece C)
 - *Although it had some benefits*, (piece C)
 - *Stood still like a crow, staring deep* (piece E)
 - *Again*, (piece E)

- *Indeed*, (piece E)
- *and just like that*, (piece E)
- **apostrophes in contractions to reflect an informal register**
 - *she's... you're* (piece A)
 - *Let's... it's... could've* (piece C)
 - *don't... I'll... Let's...* (piece E)
- **hyphens to avoid ambiguity**
 - *heart-warming* (piece A)
 - *bone-like* (piece E)
- **inverted commas and other punctuation to indicate direct speech**
 - *heard deadly young voices shout, "GET HIM!"* (piece B)
 - *"Can I have the last one?"* (piece B)
 - *"True," replied Jim, "but how will we pay rent?"* (piece B)
 - *"I'm not sure," said Emily, "but this is what we have for know."* (piece B)
 - *"Come with me," he said* (piece E)
 - *"Where are you taking us?" cried the girls* (piece E)
 - *"Let's see if you like it here," the man scowled* (piece E)
- **punctuation to indicate parenthesis**
 - *A twelve year old boy, Michael, moves house* (piece A)
 - *hot water pipes (which caused awful blisters)* (piece C)
 - *stone breaking (which was [t]iring)* (piece C)
 - *picking oakum (which led to blisters)* (piece C)
 - *carpet beating (which women had to do)* (piece C)
 - *three characters (Gandalf, Bombur and Gobin)* (piece D)

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

Spelling is mostly accurate across the collection.

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

- *Sincerely* (piece D)

While there is little evidence of correct spelling of words from the statutory word lists in the pupil's independent writing, the teacher drew on evidence in the form of spelling tests and writing from across the curriculum.

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

- *collapsed... fantasies... toughest* (piece A)
- *glared... hesitated... sarcastic... vanished* (piece B)
- *menacing... aching... bleak... supportive* (piece C)
- *gratitude... enchanting... amusing... scaly... impressive* (piece D)
- *knuckles... cackles... whimpers... reluctantly... concrete... delicate* (piece E)

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

Across the collection (with the exception of the typed text, piece E), the pupil demonstrates a clear, legible and consistent joined handwriting style.

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)

The collection includes some effective writing for a range of purposes in a range of forms. While the pupil draws well on the texts which form the stimuli for the narratives in pieces B and E, vocabulary choices could range more widely to enrich setting descriptions, and characters could be developed more distinctively, were the pupil to draw further on their reading. The theme of hardship, for example, could have been given greater impact through the contrast between narration detailing the harsh realities of the Victorian period, and the thoughts and feelings of the protagonist, Jim Jarvis, who would regard his situation as the norm. Such distinctions would help to demonstrate the writer's broader awareness of purpose and audience.

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

The narrative pieces in this collection provide evidence of the pupils' capacity to distinguish between the registers appropriate for speech and writing, with narration tending to be more formal and speech exhibiting greater informality, for example, in piece B ("*Awww...*"... "*Alright sorry.*" *Apologized Jim*). In non-fiction writing, the pupil often adopts and sustains a lively style suited to the purpose of each piece, though occasional variation in register disrupts the sense of control, for example, in piece C (*Furthermore Workhouses provided lots of education*).

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

While the collection evidences different levels of formality, variation within particular pieces, such as the balanced argument (piece C) and letter (piece D), indicates that the pupil is not yet exercising assured and conscious control of this aspect of their writing. In several instances, the pupil uses formal vocabulary and structures alongside informal features, for example, in piece D (*For starters I found it amusing*) and in piece C (*It could've been*), disrupting overall consistency.

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

Across the collection, there is evidence of mostly correct use of a range of punctuation taught at key stage 2. However, some inconsistency is evident, for example, apostrophes for contraction and possession are sometimes absent, as are commas to separate adverbials. At times, greater precision and impact could be achieved through appropriate additional punctuation, for example, in piece C, where the pupil uses sequences of short sentences for effect, colons, semi-colons or dashes could support their aim, while reducing the disjointedness of the text (*Life in the Workhouse was hard. Countless families were split up. Men and women were divided into two parts of the Workhouse. Inmates at the workhouse were badly treated. It was a horror.*).