

Pupil C – working at the expected standard

This collection includes:

- A) a non-chronological report
- B) a newspaper report
- C) a narrative dialogue
- D) a set of instructions
- E) an argument
- F) 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 demonstrates writing which successfully meets a range of purposes and audiences. A non-chronological report (piece A) provides key information about swans in a series of paragraphed sections. A newspaper report (piece B) gives an account of a fictional traffic collision, involving a lorry carrying goods from the fashion house, Dior. Fictional contexts are also the basis for a set of instructions for making a flying potion (piece D), drawing on extracts from Shakespeare’s ‘Macbeth’ and a scene from JK Rowling’s ‘Harry Potter and the Half-blood Prince.’ The issue of vaping is explored in an argument (piece E), with different points related to the use of e-cigarettes being discussed. In addition, there are two varied narrative pieces: piece C is a highly-charged encounter at sea between opposing sides, played out in a dialogue between the two leaders, Mateo and Apollo; piece F is a story based on ‘The Promise’, by Nicola Davies, capturing the consequences of the protagonist’s unexpected encounter with a figure who passes her a mysterious bag.

The non-chronological report on swans (piece A) is written with a clear, informative focus, supported by a formal register and use of the third person. A brief introduction offers geographical context (*located in the colder regions of Europe*) and indications of appearance (*pearly feathers*), before clearly headed subsections provide key factual detail (*Habitat, Diet, Life cycle, Appearance*). Each section includes appropriate information, incorporating technical language and explanation to support the general reader (*aquatic vegetation, which includes grass...; This is because they have a streamlined body...*). The pupil also engages the reader more directly, using the second person to offer advice (*If you ever find yourself feeding a swan...*), and providing a more personal perspective (*this animal is more than a white body and an orange beak... elegant creature*). Occasionally, the impersonal, formal style is less successful (*When an*

egg is laid, it will have to be placed above water levels... if this process is failed...), as attempted passive constructions disrupt clarity.

The fictionalised incident of a lorry colliding with a shopping centre is detailed in a newspaper report (piece B), which incorporates key features, such as a headline, an introductory summary, a recount of key events and quoted and reported comments. In addition, the two-column layout reinforces newspaper style. The opening is concise, addressing 'when', 'where', 'what' questions (*Late last night a collision took place in Central London... designer products... damaged... customers devastated*). Subsequent events are then addressed, with the final paragraph offering reassurance (*...stop anything like this happening in the future*). The pupil writes in the third person, using the past tense appropriately to recount details in a formal style, lending authority to the reporting (*a lorry that was confirmed to be carrying over 2000 bags... the shop owner has stated... Dior have issued a statement*). By way of contrast, the quotation from a witness is suitably informal, reflecting speech (*he was speeding like an idiot*). Occasionally, clarity is affected by attempts to manage the information economically, in a formal style (*leaving our money to produce bags wasted*).

The set of instructions for making a flying potion (piece D) again demonstrates writing which clearly meets its purpose and is directed towards engaging a target audience. In this case, the fictional world of spells and potions is evoked (drawing on the 'Harry Potter' novels) and the second-person instructional voice is united with some direct address to the reader (*Are you tired of walking all the time?... Follow these simple steps...*) to add appeal. The piece is clearly organised with distinct sections (*What you will need... Method*) and features both listing, with the use of dashes, and a sequence of numbered steps. The pupil incorporates imperative forms (*place your cauldron... combine the mixtures*) with explanation (*These will create mini explosions... this will ensure...*) to support the user. There are also appropriate safety warnings (*You must approach with caution... make sure... carefully... caution: You are using a sharp item!*).

In the argument focused on the issue of vaping (piece E), the pupil addresses the question (*Should the government do more about vaping for under 18s?*) through a series of paragraphs, headed up by an introductory paragraph, which summarises the situation (*Over the past few years, there has been a new device... gained popularity*) and which states the writer's intention (*I will be covering the main reasons why the government should...*). The piece is positioned from the outset, as an argument in support of the question, rather than a balanced argument. This intent is carried through each paragraph with factual and statistical material used to build a case. The pupil adopts a formal register (*can cause catastrophic health issues... studies show... guaranteed to do irreversable damage...A recent survey showed*) for the most part, although more informal expressions sometimes disrupt the overall effect (*go from living their best lives to lying in hospital beds... Studies are currently being done...*). To underline the position being taken, the pupil also uses both first-person (*I want to talk... To sum up my points...*) and second-person address, including rhetorical questions (*Do you want your child to be a*

drug addict?... If you vape... Do you not value your children's lives?). The piece builds confidently to a definitive end (*action needs to be... the advertisement needs to be banned*), though the target audience shifts at times from a general reader, who is to be persuaded about the issue, to parents specifically.

The narrative pieces in the collection demonstrate success with contrasting styles of fiction. Piece C is primarily a dialogue between two characters in an action story, with third-person narration briefly setting the scene (*As the ship was floating into the depths of the ocean...*), leading the reader through the combative exchange and then reflecting on the final outcome (*There lay Mateo's body...*). Piece F is a modern-day fantasy, told in the third person, again, orientating the reader at the outset (*When Kelly was young, she lived in a town that swam in sorrow*), managing a complex sequence of actions and shifts of location, and rounding off the tale suitably (*A year later... This negative city... was now outshining all the other cities*).

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

In piece C, the pupil portrays the two leaders, Mateo and Apollo, almost entirely through direct speech rather than description, as this is the primary focus for the writing. We are not given information about physical appearance but the range of actions that accompany their words help to give some sense of physicality (*Stated Mateo, arms crossed... clutching onto Mateo's collar... pulling away from Apollo*). Similarly, setting and atmosphere are only briefly evoked, rather than described in detail. The sea-based encounter is set up (*depths of the ocean... enemy's boat... walked aboard*), and while the battle is briefly handled, this conveys some sense of mood (*set his army into battle formation... shot his cannon... Swords were clashing, blood was dripping and pure hatred lingered in the air*). The concluding paragraph also underlines the setting in apt fashion (*floating on a boat, in the ocean hundreds of Miles away from where it could be found*).

In 'The Vow' (piece F), setting is established through some simple statements and description, portraying the city as a place devoid of joy (*All the fun and colour in the city was gone... tall, grey and stony... this drab city... deep, dark city*). A strong sense of atmosphere is created (*boringness and their continuous sadness... huge amounts of dread*), which runs as a theme throughout the piece (*people rarely smiled here*). This is, however, repetitive at times (*everyone who entered... Everybody who came in*). The successive specific locations are briefly indicated (*ran into a small cave (which was on the outskirts of the town)... When she arrived at school... sat down at her desk*) but the focus remains firmly on events.

Kelly, the main character, is developed strongly through direct statements of her qualities, actions and feelings (*a young girl... Kelly acted mean, dreadful and angry... lived off scraps and food stolen... Kelly did not care... Even Kelly as her smart self*), and indirectly, through the highlighting of subverted expectation (*As a young girl you'd expect*

Kelly to be cheerful and energetic. However this was not the case...). Her thoughts also contribute to this (*This girl was... smiling?... Was this some sort of joke?... "The plan had worked!" Kelly thought*). A portrait of a confident, active protagonist is created, with some subtle word choices helping to track her shifting responses, for example, as she thinks she has fooled the mysterious girl (*Feeling smug...*) and as she applies the glitter (*sneakily*). The girl who passes Kelly the bag is briefly described (*a tall, slender girl... mysterious girl*) and named in the final paragraph (*Elaina*), though her presence overall is minor, and her name is somewhat superfluous as the story concludes.

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

In piece F, speech is used minimally but helps to move the story forward. It establishes the vow as the girl's condition for passing Kelly the bag, and shows Kelly's apparent agreement to this (*"...only if you make a vow with me..."... "I agree to make the vow,"*). The cry of a classmate (*"Kelly is magic! Shake her hand before it runs out"*) also points toward actions which follow. The extended dialogue in piece C demonstrates the pupil's ability to develop character through interaction. Mateo's open challenge to Apollo (*"Why would you send your men to fight me when I have done nothing to you?"*), his mocking responses (*Protect yourself? Your army is Weak anyways,"... "Oh, so you think you're tough ey?"*) and rapid descent into fear and retreat (*Ohh, uh, I'm Sorry... Phew!*) are handled effectively, including through reporting clauses (*Joked Mateo... Said Mateo confidently... shrieked Mateo*), though these are repetitive at times. Concurrently, Apollo's unflinching confidence is conveyed in his half of the exchanges (*"I beg your pardon..."... "Weak? I'll let you know..."... "Stop thinking you're So brave kid..."*), with reporting clauses once again adding to this (*growled Apollo... a smirk emerging on his face*). The dialogue successfully tracks a key element of the story – the shift from equals squaring off in confrontation to Mateo's fearful withdrawal.

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 collection demonstrates the pupil's success in adapting vocabulary and grammatical structures to suit purpose and form. The non-chronological report (piece A) features many examples of terminology suited to the context (*Habitat... Northern Hemisphere... wetlands... aquatic... pondweed... Carnivorous... omnivore... Life cycle*). The formal, objective detailing of information is achieved through expanded noun phrases (*colder regions of Europe... a diet of flies, cornwheat and grass*) and passive constructions (*...is easily recognised... are usually found... an egg is laid*), though this can be unhelpful, for example, when a statement written in the active voice would be clearer (*the baby will die if this process is failed... the baby swan (cynett) is given life by the mother*). Adverbs also

help to contextualise and modify statements (*easily... usually... only... generally... especially*).

The newspaper report (piece B) also establishes factual material using passive constructions, focusing attention on the impact of the key events and the resulting actions (to *become damaged... was confirmed... have been spread... to be opened*) and only specifying the agent of each action when important to the news story (*a lorry...crashed... bags spilled... shop owner has stated... A witness explained...*). The pupil expands detail through subordinate and relative clauses (*that was confirmed to be... that she will... due to...*), maintaining the objective stance of the piece. Vocabulary reflects the focus on precision, as regards time and quantity (*11:35pm... 2000... 3.2 million*). By including 'optional' in both ingredients and method sections, the pupil demonstrates effective use of a single word to indicate flexibility for the user.

The very particular requirements of an instructional text are met in piece D, through imperative verb forms (*make sure... Use... cover... pour*), and adverbs, which help to guide the user's actions (*at hand... carefully...correctly... exactly... completely*). The pupil also shows a grasp of the convention of omitting the subject from such instructions (*Mix [this] together... and put [them] into the cauldron*), though this is not a consistent feature of the piece. Modal verbs underline necessary action (*must approach with caution*) and an expected outcome (*should last 19 hours*). Vocabulary choices also reflect the context (*fairy wings... cauldron... Thermometer... Syringe... Tubes/vials...star grass*) and the need for precision (*750ml... 5 litres... 6 Strands... 117° - 119°*).

In the argument focused on vaping (piece E), the pupil draws on researched material, reflected in suitably scientific vocabulary (*Ultrafine particles... inhaled... flavourants... diacetyl... valve... angina*). Evidence to support the argument against e-cigarettes includes specific numerical references (*age of 18... 34%... 55%... 1 in 20*). In addition, the information related to health is elaborated through expanded noun phrases (*highly addictive drug... heart related illness such as heart failure... life threatening consequences... illness inducing hazard*) and subordinate clauses, including relative clauses (*which has gained popularity... that can cause... which is clearly bad... which is not fully developed... who vapes around the[m]*). The impact and consequences of vaping are also highlighted through conditionals (*if too much is inhaled... If you vape*) and modal verbs express possible impacts (*can cause... can have*). Modals also reinforce the pupil's strong position (*must stop... should urgently step in... should not be... should be*). The generally formal register and persuasive intent are also supported through adaptations of verb forms in negative statements (*why do we not... Do you not value...*).

In 'The Vow' (piece F), variation within speech styles supports the story's movement between the mysterious, fantasy character of the girl and the lively contemporary identity of Kelly. Early on, Kelly echoes the more formal speech of the girl (*I agree to make the vow*), then speaks in more casual fashion among her fellow pupils (*"Guys I have an Idea,"*). The narration includes some formal, elevated expressions, featuring traditional

tale vocabulary and syntax (*a curse... to Kelly's surprise... vow... Little did Kelly know*), along with figurative language and devices (*face to face with despair... the strength of the Gods... Was it gold, was it money, or was it jewels?... rays of destiny shining over her*). However, more informal vocabulary and phrases are also included (*you'd expect... acted mean... rummaged through her big black bag... the teacher did a handshake... alot for Kelly to take since*), which create some inconsistency overall.

The energy and feeling conveyed through dialogue in piece C is achieved through the use of question and repetition (*"Why would you send...?" ... "Protect yourself?... " ... "Weak?"*), and interjections capture uncertainty and hesitation (*"Oh"... "Ohh, uh... Um"*). Colloquial language and contractions are used to add humour (*"anyways..." ... "so you think you're tough ey?" ... "Stop thinking you're So brave, kid" ... "I'll make you a deal"*). This contrasts with the formal tone of the narration (*the enemy's boat caught Mateo's eye... commenced a battle... To Mateo's surprise... There lay...*) and shows the pupil's success in varying register in this piece. Modal verbs support moments of uncertainty and speculation (*Why would you send your men... Apollo would pull...*), and the final reflective sentence also incorporates a passive construction (*where it could be found*).

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

In the information text about swans (piece A), the pupil varies referencing, to avoid repetition, using synonyms and pronouns effectively (*swan... This creature... its / swans... they... these creatures... elegant animals / you... yourself... your / egg... it*). At times, the movement between singular and plural referencing is confused (*baby swan... they... the creature*), which has an impact on clarity. Determiners are used to establish links and support the expansion of points (*this can lead to digestion problems... This is because...*), along with conjunctions (*which includes grass... Mating happens when... if this process is...*). The explanation of the life cycle also uses adverbs of time to support sequence (*When an egg is laid... 12 months later... At first... After a year... At 4-7 years*).

A range of devices also contribute to cohesion in the newspaper report (piece B), including adverbs of time, which show a clear progression from recounting what happened, to reflecting the present situation, to projecting forward (*Late last night... Yesterday evening... Since the incident... this week... currently... in the future*). Referencing is varied to maintain links, while avoiding repetition (*designer products... bags / collision... incident / shop owner... she / driver... he*). This is occasionally confusing, where near-synonyms are used within a sentence (*a lorry... causing the truck*).

The instructions for a flying potion (piece D) make use of adverbs of time to support the sequence of steps in the method (*Before starting... Firstly... Secondly... Once... Following on from this... Now*). Determiners establish links and contribute to the attempt

to draw in the reader (*this is the salution... these simple steps*) and to add emphasis and detail (*This is a hazardous action... These will create... this will ensure...*). The pupil also keeps track of successive processes to help the user, for example, specifying 'get your second bowl'.

The pupil uses a range of devices to structure the whole piece and to build links within and between paragraphs in the argument (piece E). Adverbials of time head up paragraphs and help to create a sense of planning and control of the material (*Over the past few years... Firstly... Secondly... My last point... To sum up...*). However, there is not always a clear separation between points made in each paragraph, as 'health issues caused by vaping', specifically flagged up as the focus of the third paragraph, are a general focus of the piece as a whole. The piece establishes links using pronouns and near-synonyms (*device... product... plastic tubes / vaping... This new habit / babies... they / children... their*), and determiners establish links and emphasis (*This hazardous product... this must stop... These plastic tubes...*). Additionally, the pupil makes use of conjunctions to connect ideas through contrast (*Whilst vapes are...*) and cause and effect (*so that e-Cigarettes are not...*).

In 'The Vow' (piece F), adverbs and adverbials of time help the reader to track events that move on, sometimes in quick succession (*When Kelly was young... One night... the next day... Now... Later... Eventually... On that very afternoon... A year later...*), and these devices also support the sense of an authoritative narrative voice, exemplified in the final sentence (*This negative city that was always looked down on was now outshining all the other cities...*). The narrative also includes Kelly's reflections, which the pupil mostly manages well, changing and restoring time perspectives, all the while maintaining a linked train of thought and action: Kelly's replay of past events is captured through the past perfect tense, while her recall of the girl's speech is in the present tense, then her resulting decision is expressed in regular past tense narration (*She began to think back to what the mysterious girl had said: Only if you make a vow to spread it. Kelly had an idea!*). Connections are also established through synonyms, pronoun references and determiners (*Kelly... she... girl... Her... /slender girl... This girl... this person... she... mysterious girl/inspectors... they... them... The first one, Aaron... the second, Adam*). Repetition is sometimes evident, however, for example, in the first paragraph (*a town... the city... the city... This city... The city... the town*).

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

There is clear evidence of correct and consistent use of tenses, matched to the different kinds of writing in the collection. The present tense is dominant in the instructions (piece D), expressed frequently through imperative forms (*approach... make sure... get...*). Projecting forward to the end result also leads to successful use of future verb forms (*you will be whirling... will make your prablems drift away*). The pupil also attempts to highlight further actions in the light of recently completed actions through present perfect forms,

supporting the reader's understanding of the processes involved (*Once the previous steps are completed, pour... Once this has been followed, throw...*), though this is not wholly successful.

The present tense is also used appropriately to convey factual information in the non-chronological report (piece A) (*The swan is... Swans are... live in... has a diet*). Tenses shift in the section on the life cycle of the swan, with future forms handling the changes (*will die if... will appear... will have adapted...*), though the processes might have been expressed more clearly in a sequence of present tense actions, sequenced through the same time adverbs.

The pupil also demonstrates appropriate and accurate use of the present tense in constructing their argument in favour of action against vaping (piece E). A contextualising opening paragraph summarises the current situation through present perfect forms (*has been a new device... has gained popularity... has caused...*) and announces the aims of the piece, using a future form (*I will be...*). Points are then elaborated in paragraphs of present-tense explanation (*vapes contain...are packed with... are developing... are taking up*) and persuasion (*must stop... Do you want... needs to review... should not be...*).

The newspaper report (piece B) combines the past-tense recounting of events (*took place... crashed... spilled... was speeding... had seen him*), with ongoing circumstances conveyed through the present tense (*not having anything to sell... help clear the damage... to be opened*). Future actions are also indicated accurately (*she will... how long it will take*).

Similarly, the narrative writing in the collection demonstrates past-tense forms being used accurately for narrated events in piece F, incorporating perfect and progressive forms, as needed (*lived... had forced... lunged... ran... came running*). There are a number of instances when speech or past events are highlighted or recalled, and the pupil attempts to capture these multiple time perspectives, sometimes securely (*Kelly did not care but she answered, "I agree to make the vow," The girl let go*), and sometimes less successfully (*she lived in a town that swam in sorrow. All the fun and colour in the city was gone [had gone]... A year later Kelly and the mysterious girl, who was called Elaina, were known for changing the World [for having changed]; Glitter Medicine, glitter food and glitter drinks were invented [had been invented]*). This indicates some ambition in the style of narration, which is sometimes served well through tense choices.

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**
 - *If you ever find yourself feeding a swan,... When an egg is laid,... After a year,...* (piece A)
 - *Consequently,... Since the incident,...* (piece B)
 - *As the ship was floating into the depths of the ocean,...* (piece C)
 - *Mateo set his army into battle formation, ready to attack.* (piece C)
 - *Before starting,... Firstly,... Once the previous steps are completed,...* (piece D)
 - *Over the past few years,... If you vape,... What's more,...* (piece E)
 - *if too much is inhaled, devastating consequences can be the result.* (piece E)
 - *When Kelly was young,... Abruptly,... Feeling smug,... Now,... On that very afternoon,...* (piece F)
 - *Her Mind Wandered, thinking about what...* (piece F)
- **apostrophes in contractions to reflect an informal register**
 - *I'll... you're... isn't... i'm* (piece C)
 - *wouldn't* (piece F)
- **inverted commas and other punctuation to indicate direct speech**
 - *A witness explained, "I saw the driver on my way home...he crashed!"* (piece B)
 - *a statement stating, "This is the consequence...wasted."* (piece B)
 - *"I beg your pardon. I was the one who did nothing. You however did commence the battle," protested Apollo.* (piece C)
 - *"Stop thinking you're So brave, kid faking it isn't going to get you anywhere," growled Apollo...* (piece C)
 - *came to mind, "Guys I have an Idea," she exclaimed."* (piece F)
- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists**
 - *pasteries, meat and bones; this can lead to...* (piece A)
 - *This elegant creature has a flexible neck; they need to reach far down...* (piece A)
 - *I'll make you a deal: if you let go I'll...* (piece C)

- *What you will need:... Method:...* (piece D)
 - *This is a hazardous action; oven gloves are essential to...* (piece D)
 - *lying in hospital beds: this must stop.* (piece E)
 - *They are marketed like toys: bright colours, sweet tastes and fun TV adverts all attract children's attention.* (piece E)
 - *If you vape, studies show you are: 34% more likely to have a heart attack or suffer another heart related illness such as heart failure, valve diseases and angina; 55% more likely to suffer from a mental illness such as anxiety or depression; and are guaranteed to do irreversible damage to your lungs.* (piece E)
- **punctuation to indicate parenthesis**
 - *the baby swan (cynett) is given life...* (piece A)
 - *To Mateo's surprise Apollo – the leader of the other ship – walked aboard.* (piece C)
 - *Stickers (optional)* (piece D)
 - *Sudden Infant Death Syndrome (SIDS)* (piece E)
 - *The boy behind her (who was still in shock) began to shout...* (piece F)
 - *The first one, Aaron, and the second, Adam, began to smile.* (piece F)
 - *A year later Kelly and the mysterious girl, who was called Elaina, were known for...* (piece F)

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 5/6 spelling list meets the standard.

- *recognised... especially* (piece A)
- *temperature...* (piece D)
- *individuals... government... guaranteed... persuaded... developed* (piece E)

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

- *dependent... streamlined... elegant* (piece A)
- *collision... consequently... devastated* (piece B)
- *commenced... smirk... emerging... relieved* (piece C)
- *optional... hazardous... essential... spillage... poisonous* (piece D)
- *accessible... catastrophic... anxiety... inducing... advertisement* (piece E)
- *lunged... wandered... destiny...unique... infused* (piece F)

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

Across the collection, handwriting is joined and legible, with evidence of fluency and consistency.

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 pupil evidences a wide variety of writing in the collection, with success in a range of forms. Narrative writing demonstrates knowledge of conventions within different story types, for example, in piece C, heroic and epic tales are evoked (*Swords were clashing, blood was dripping and pure hatred lingered in the air*). Piece F features some formal language in keeping with similar tales focused on magical events. Opportunities to draw on wider reading to describe characters distinctively and to build rich settings are missed, however, with vocabulary remaining unambitious at times (*mean, dreadful and angry... tall, grey and stony...a small cave*).

Similarly, while many of the conventional features of newspaper reports are present in piece B, some details are unresolved (such as the 'rumours' relating to a 'leak') or incomplete (where it is not clear if 'irreversible damage' has affected the road or the goods). The pupil draws on researched information relating to swans, in piece A, but opportunities to develop and shape the content through distinctive opening and closing paragraphs are missed. Additionally, organisational devices (such as time adverbials) are accurate but unambitious at times, for example, in the argument (piece E).

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

This collection indicates that the pupil can distinguish between the language appropriate for speech and writing, particularly in the narratives (pieces C and F), where informal vocabulary and constructions are actively deployed in dialogue. This is also the case in the newspaper report (piece B), where witness quotation is used.

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

The collection evidences some control over levels of formality, for example, in the argument (piece E) and instructions (piece D). However, at times, variation in formality disrupts the intended effect in piece E (*caused many children under the age of 18 to go from living their best lives to lying in hospital beds*). In the newspaper report (piece B), structures are sometimes awkwardly expressed, where more formal language combines with the less formal (*no income this week due to not having anything to sell*) and attempts at more formal grammatical structures are unsuccessful (*... leaving our money to produce bags wasted*). There are also some lapses of control in piece F (*a thought she would ever imagine came to mind... they lived a happily life*) and piece C (*putting the weapon in his bag and a smirk emerging on his face*). References to sword fighting and battle suggest a setting some distance in the past, in piece C, and while deliberate choices of informal language characterise speech, formal expressions are also included at times (*I beg your pardon*), creating some inconsistency.

The pupil can use the range of punctuation taught at key stage 2 correctly (for example semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity

Throughout the collection, a range of punctuation taught at key stage 2 is evident and used accurately. At times, management of phrases and of multi-clause sentences is not fully successful. Commas are omitted, for example, in the instructions (piece D) and in the newspaper report (piece B), where the final paragraph is a single sentence, which would benefit from punctuation to support clarity (*The lorry driver is currently in hospital due to his head injuries and has confirmed that he will never drive lorries again to stop anything like this happening in the future.*) The information (piece A) also includes examples of punctuation choices failing to fully clarify details, such as parenthetical information (*These elegant animals consume aquatic vegetation, which includes grass, insects, pondweed and tadpoles.*)