

## Pupil C – working at the expected standard

This collection includes:

- A) a persuasive leaflet
- B) a narrative
- C) a non-chronological report
- D) a diary entry
- E) a short narrative
- F) a diary entry

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 evidences Pupil C’s ability to write effectively for purpose, selecting language to support reader understanding and engagement. The collection includes a persuasive leaflet for a disaster survival suit, a non-chronological report on child labour during the Victorian period and a diary entry recounting events around the Bristol Bus Boycott of 1963. A second diary entry is based on ‘The Long Walk’, a story by George Layton, and there are 2 additional narrative pieces: one modelled on ‘Wild Boy’ by Rob Lloyd Jones and a shorter narrative inspired by the football World Cup.

The advertisement for the ‘Super Sutie’ a ‘natural disaster protection suit’, piece A, is aimed primarily at adults and employs the language and features of persuasive writing. A secondary audience of the pupil’s contemporaries is served through the writer’s choice of fantastical content – a suit that can float, fly and speed the wearer out of danger – reminiscent of children’s science fiction and fantasy writing. The layout of the leaflet is appropriate and combines an eye-catching branded heading and an annotated illustration with 2 columns of copy, quotes from satisfied customers and marketing ‘flashes’ (*Don’t risk survival!*).

The advert opens with a direct appeal to hook the reader (*Attention everyone!*) and immediately identifies the problem the suit claims to address (*Are you tired of always being in danger? Are you sick of always mourning lost love ones? Well don’t be scared, be prepared with Sutie, the all inclusive natural disaster protection suit.*). This pattern of presenting a problem followed by reassurance and a solution is repeated across the piece (*Worried about falling off a broken plane? Not to worry! Sutie has veagan sails built in...*), and the emphatic conversational style of direct address is sustained throughout (*Now let’s get talking... You bettcha!*). Generic sales and marketing language is deployed to persuade (*all inclusive... for only a small price... no match for... wide range of*

*features... special... perfect for... Reduced from...).* This is combined with vocabulary emphasising the product's high-tech nature (*shock absorbsion... compactable electric bike... charging point*), with a nod to current trends (*Everything on this suit is light-weight and veagan...*). Above all, the leaflet plays on the fears of its potential customers, especially their concern for their families, employing some hyperbolic language to describe threats and to offer reassurance (*always being in danger... always mourning lost loved ones... We will save lives across the globe...*). This play on readers' emotions is continued in the quotes from customers (*This suit is brilliant at keeping me and my family safe... Ben (age 5) says: The inflatable thing helped me in the big waves cuse I can't swim.*) and in the 'flashes' (*Don't risk survival!*). These also deploy some attention-grabbing metaphorical word play typical of sales material (*Get swept away with our summer sales!*).

The second non-fiction piece in the collection, piece C, is an informative non-chronological report on Victorian child labour consisting of an introduction followed by sub-sections describing some typical jobs. In keeping with the serious nature of the content, and to instil reader confidence in the information presented, the piece adopts a formal register (*During the Victorian Era, children from poorer households were expected to work long, tireless and sometimes dangerous hours in places such as... A popular job in the cities was to sell a variety of food and other products.*), with the occasional lapse (*Life as a seller was tough because people didn't want to pay a lot...*). Subject-specific vocabulary also supports the formality and authority of the piece (*factory work... health and safety regulations... machines... poor conditions... sum of money*). There is a slight change in register when the writer uses more emotive language to describe the working conditions (*long, tireless and sometimes dangerous... pitiful... forced up... booted... perilous... severe injury... endless tunnels*). This emotive language and some of the content are deliberately selected to raise a shocked response in the reader (*When the children came down they were often bleeding so their masters rubbed their wounds with salt water and then booted them back up... sat for long hours by themselves in the dark... a cart tied to them with a chain.*).

The diary entry describing events surrounding the Bristol Bus Boycott of 1963, piece D, adopts a more informal approach to history writing. It deploys the first person (*There was a police line waiting for us today*), direct address (*I'm back! The march was huge..*), informal language (*loads of people showed up but still no luck!... they still won't budge*) and personal comment typical of diary writing (*I hope they give in in the next two weeks, otherwise I shall march into town and scream at the mayor myself. That will show the lot of them!*). Despite this informality, the events are reported and explained with clarity through a well-paced gradual reveal. An opening paragraph introduces the bus boycott and offers an initial explanation (*The Bristol Bus Boycott has been going on for almost two whole months now! I so wish the bus company would just let Dad work on one of their fine buses...*) and additional explanatory information gradually emerges in subsequent paragraphs through descriptions of the writer's thoughts and experiences (*We have been going on marches through Bristol... this race-based discrimination has to*

*end... a company who is racist and horrible to people who are not white and English... Hopefully the men at headquarters will rethink their policies... I want to be able to go on the buses soon).*

By recounting events through imagined personal experience, Pupil C strengthens the reader's response to the injustice of the situation (*He is so upset and angry... I do hope daddy does get a job on a bus... Daddy has organised another march...*). The young diary writer's descriptions of the family's hopes for the future (*I so wish... if only... he has always dreamed of it... he wants a better world for me growing up... Hopefully...*), her father's bravery (*Daddy is putting himself on the line.*) and her fears for his safety (*I get so scared that he will get hurt or be arrested...*) also intensify the impact of the piece. Reader sympathy is further elicited through the writer's all-too-human conflicted responses. She hates 'the way they treat immigrants' but finds the bus boycott 'exhausting' and painful (*I'm getting blisters from walking around non-stop.*). In keeping with the diary genre, she comments and reflects upon her own behaviour in a way that also elicits reader sympathy (*I'm not going to say anything and question his dreams... I feel awful writing this down as it sounds so trivial in the grand scheme of things and it makes me awfully guilty...*). Overall, this is a highly engaging and sophisticated piece, both informative and moving.

The first narrative piece in the collection, piece B, follows on from the beginning of 'Wild Boy' by Rob Lloyd Jones and is based on Pupil C's predictions for how the story continues. The piece opens with a double mystery: Wild Boy does not know where he is, and the reader has no knowledge of the events leading up to this point. Both are slowly and skilfully explained over the course of this well-paced piece narrated in the third person – Wild Boy is part of a freak show and in this episode is in captivity, accused of murder. The unravelling of these mysteries through rich description and lively dialogue keeps the reader engaged throughout the piece, and the use of some slightly archaic language places its events in a historical setting (*a huge head came into view... What seemed like an eternity passed... Suddenly, a cry broke out in the tent... rot in a freak show... made it to the wagon... with a murder to solve*).

The short narrative, piece E, is, in contrast, contemporary, detailing the build up to the winning shot in a football World Cup using language chosen to instil in the reader the tension experienced by the first-person narrator. The scene is brought vividly to life through descriptions of the protagonist's heightened senses and physical sensations which employ figurative language (*A lump formed in my throat like a hot, dense coal. Fear curled in my soul like twisting tendrils... the pressure grew, and pounded in my ears like a drum*). The palpable weight of expectation and then enormous relief of the supporters are also well-communicated (*like vultures about to pounce... the stadium hummed with pent up energy... The crowd erupted...*). The high stakes nature of the kick is only revealed in the final sentences (*I had done it. I had won the World Cup.*). This is a compact piece, in which dense description is carefully selected for its impact on the reader and well deployed for dramatic effect.

The final piece in the collection, a narrative in diary form, piece F, is a gentle, reflective and sometimes mournful retelling of 'The Long Walk' by George Layton. The piece walks the reader through the events of a single day and what might be a last meeting between grandfather and grandchild. The first-person reflective diary form allows the reader engaging insights into the writer's character (*I didn't mind that I had to wear the hideous clogs he had brought me...because I was spending the day with him!*), revealing their feelings for their grandfather and their realisation that he will soon pass (*I fought back tears*). The grandchild's energy and movement (*I shot out of bed at the crack of dawn...*) and the pace of the beginning of the story (*I enthusiastically swung open the door...*) are contrasted by the descriptions of the grandfather's slow movement (*still shuffling...*) and the gentler pace of the main body of the story in which the 2 visit the graveyard (*I told Grandad it was probably time to start heading back, but he said he had one more thing to show me.*). At the end of the story the reader is left with mixed feelings: pleasure in the relationship portrayed (*... I was spending the day with him!*) and sorrow at the inevitable end of life (*he told me his time was up*).

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

Each of the narrative pieces in this collection has a distinct and vivid setting and well-developed atmosphere. These are achieved through the selection and application of a variety of descriptive techniques, including the use of the senses and figurative language. Characters are also generally well-drawn.

In piece B, the 'Wild Boy' narrative, the oppressive atmosphere is initially evoked through the description of the setting. The atmosphere shifts as the different characters appear, and these subtle shifts are successfully communicated through descriptions of the characters' actions and speech. The language used to describe the dark, enclosed space in which Wild Boy wakes to find himself immediately establishes a taut atmosphere (*musty foreboding darkness*). Unable to see, the boy – and the reader – must rely on his other senses to understand where he is. What he can smell, hear, feel and taste quickly alert him to the confines of the cage and the lion's presence (*A deep rumbling... The taste of blood and the rancid smell of manure... He felt a soft, silky... paw*), and provide the reader with a strong sense of place. Wild Boy's dawning realisation of his predicament ratchets up the tension from 'discomfort' to panic (*frantically started rattling the rusty iron bars*), which peaks at the appearance of the lion (*A growl broke the stale silence and a huge head came into view...*). This is followed by a well-managed shift in atmosphere through the anthropomorphic portrayal of the lion and its unexpected behaviour. While its fangs are 'illuminated in the small shard of ghostly light', its eyes are 'sad, sharp and lonely' and it rolls over and falls asleep, leaving Wild Boy wondering.

The level of threat is re-established through the introduction of Mary Everet and descriptions of her ghastly appearance (*a ghostly face loomed into view. The pasty makeup had crusted on her face, her eyes bloodshot and swollen.*). This is soon

reversed by the sudden arrival of the leotard wearing, and, by implication, younger and fitter Clarissa who heroically fells the boy's captor (*Mary Everet slumped to the ground and behind her stood Clarrissa!*). The atmosphere shifts again as Wild Boy escapes from the confines of the cage and possible death to the space and freedom of the open road (*They took off and made it to the wagon just as it took off*) and 'A new life'. Only towards the end of the story do all the small clues come together to identify the setting; he is not only escaping the cage, but also the circus (*lion... tent... freak show... wagon*).

The atmosphere in the World Cup narrative, piece E, is also tense. Despite the vastness of its football stadium setting, it too conveys a sense of being first trapped and then liberated through its descriptions of the crowd's behaviour (*their desperate cries like vultures about to pounce on a decaying carcass... Fans came flooding onto the pitch, my team mates lifting me up in celebration.*). The tension of the piece is raised when the stadium falls silent and the fierce goalkeeper appears ([she]... *flexed her muscles and stared me down.*). The use of a first-person narrator and the first-hand descriptions of their physical experiences bring the main character and setting vividly to life (*A lump formed in my throat like a hot, dense coal. Fear curled in my soul like twisting tendrils, gripping my heart... My shirt stuck to my neck, the pressure grew, and pounded in my ears like a drum. Boom! Boom! Boom! The piercing whistle howled in my ears.*). The depth of feeling around football is well-portrayed (*a ball that bring nations together and wrenches them apart. Everything that mattered to me in life was forgotten*). Descriptions of the ball also contribute to the tense atmosphere and to the release in tension at the end of the piece (*The ball just sat there on the grass... The ball flew through the air, all eyes trailing the comet of the soaring ball... the golden ball bit the back of the net.*).

The atmosphere in piece F, the retelling of 'The Long Walk' by George Layton in diary form, moves from joyful to sorrowful as it relates the events of '*a strange and wonderful day with a sad ending*'. The diarist's youthful exuberance and feelings of excitement are portrayed through descriptions of their behaviour (*I fell out of bed with a thud,*) and insights into their thoughts (*Grandad arrived 20 minutes and 57 seconds later [not that I was counting...]. I enthusiastically swung open the door*). These descriptions, in combination with the domestic setting, create a pleasant and familiar atmosphere (*mum calling me to have my breakfast... tucking into my marmalade on toast...*). The loving relationship between the characters is established through the grandchild's willingness to wear the 'hideous clogs' and the grandfather's habit of surprising him (*he never tells us when he's coming... his special knock*).

The shift in atmosphere from excitement and joy to a more reflective and mournful mood is achieved through descriptions of the grandfather's uncertain movements which are also repeated across the piece (*shuffling... shakily... hobberling*). In a journey mirroring the 'long walk' of life, the 2 characters move from the well-portrayed busyness of the bus and the street (*the conductor yelled... a little street filled with tightly packed houses, wasing lines were strung with a variety of bright, colourful clothing...*), to the tranquillity of the 'shallow but beautiful canal' where they chat 'about barges and boats'. They finally

reach the graveyard. The description of the grandchild's sudden understanding of the meaning of the trip (*my stomach plummeted...*) and the simplicity of the subsequent sentences establish the gently moving mood of the end of the story (*He led me to a small plot. In a raspy voice he told me he was going to be buried here. I fought back tears. I told him not to leave me, but he told me his time was up.*). In contrast to its noisy beginning, the day ends in 'sodden silence' and the story closes on a reflective note (*I hope I can say goodbye to him one more time before he dies.*).

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

The 'Wild Boy' story, piece B, demonstrates the pupil's ability to integrate dialogue into a narrative and use it to convey character and plot, and to advance action. The reader learns nothing of Wild Boy and the circumstances which have led to his imprisonment from the beginning of the story. These mysteries are instead slowly revealed across the piece through interactions between the characters. In his encounter with the anthropomorphised lion (*"Please... don't hurt m-m ee..."*, stuttered Wild Boy... *The Lion spat on the ground, and rolled over and fell asleep*), the boy speculates that the lion failed to kill him due to their 'similarity in appearance' (*a matted, sandy mane, deep hazel eyes you could swim in; sad, sharp and lonely.*). We learn later from Clarissa that the boy is part of a freak show, and can perhaps assume that this is due to his 'wild' or animal-like appearance (*"... so if you don't want to rot in the freak show for the rest of your short life..."*). The cause of his current imprisonment – he's accused of murder – is explained in his interaction with Mary Everet (*"How did you kill him?!"* Mary Everet spat. *"I need answers!"*).

Wild Boy's appeals to his jailer and to the lion reveal his terror (*"Please..."* He moaned, *"Let me out of here..."*), and his internal speculation about the lion perhaps reflects his own state (*Or was the lion not willing to kill, because he was lonely?*). Mary Everet's mean and wicked nature is revealed through the threatening content of her speech (*"How did you kill him?!...I need answers!"... "... I'll ring your ugly neck or I'll feed you to old Daisy..."*), the descriptions of how she speaks (*Mary Everet spat... Her husky voice dimmed until it was a threatening whisper*) and the rank smell of her breath as she speaks (*like cigarettes and largar*). As Wild Boy remains mute, his guilt or innocence remains unclear, keeping the reader guessing. The mystery is not resolved until his innocence is implied in the internal dialogue in the final sentence (*A new life, Wild Boy thought, with a murder to solve...*).

Clarissa's punchy speech and demeanour (*"Stay absolutely silent while I bust you out!"* Hissed Clarrisa,... *tapping her foot* ) and her slightly sarcastic words (*if you don't want to rot in the freak show for the rest of your life, I suggest you come with me*) establish her as a plucky, if impatient, character. Her words also emphasise the urgency of the situation, how close to the wind they are sailing, and explain their method of escape (*the wagons*

*departing in 2 minutes,...*”). Wild Boy is once again mute, but he responds with action (*They took off...*) and is finally free.

**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)**

Pupil C demonstrates an ability to select language appropriate to the different forms of writing included in this collection.

The persuasive purpose of the advertising leaflet, piece A, is supported by direct appeal to the reader, which includes the use of the second person (*Are you worried... Every natural disaster you can think of... to keep you safe & sound*) in combination with the first-person plural to reassure (*We will save... We also make...*). Questions, the imperative and statements are grouped to identify potential problems, dispel fears and offer solutions (*Worried the bike will run out of juice? Don't worry! This suit is built with a charging point.*). The rhyme (*Well don't be scared, be prepared...*), short sentences and the power of three in the first paragraph provide rhythm to entice (*Landslide? Too easy! Hurricane? Sorted! Tsunami? You betcha!*). Extended sentences in the second paragraph deploy noun and adverbial phrases and subordination to describe the features of the suit in detail (*The soles of the boots are made of elasticated veagen leather so you can run away at top speed!*). Contractions support the informal style (*You betcha!.. Let's get talking*), while a more formal passive voice is used to suggest the technical expertise behind the product (*is built with special shock absorption...*). Modal verbs aim to impart certainty and instil consumer confidence (*We will save... These boots will keep your feet*).

The non-chronological report, piece C, is more formal. The third person and passive voice establish the objectivity of this historical account (*A popular job in the cities was to sell a variety of food and other products. Children sold... children from poorer households were expected to work... they were scared away by the police or gangs*), and phrases typical of more formal writing are used to elaborate (*as a result of... in some cases... such as... could result in... or even... a number of... to name but a few*). Noun and adverbial phrases communicate the horror of child labour (*long, tireless and sometimes dangerous hours in places such as mines and factories... A popular job in the cities was to sell a variety of food... a cart tied to them with a chain... suffocated from the coal dust and lack of space... worked in the coal mines from a very young age... sat for long hours by themselves in the dark*). Some well-managed multi-clause sentences expand information, including information detailing cause and effect (*Life was very difficult for these children and many died as a result of the poor conditions children were expected to work in... There were no health and safety regulations and children were expected to clean the machines while they were still running.*). Modal verbs are also used to indicate effect (*could result in severe injury...*) and, together with the passive voice, to emphasise the

children's lack of agency (*Children had to work for at least 12 hours a day... They were forced to...*).

The diary entry describing the Bristol Bus Boycott is written appropriately in the first person using direct address (*I'll Write again tomorrow*). Other informal constructions support the conversational style, and these include contractions (*it's not fair!*), tag questions (*what will we do then?*) and exclamations (*That will show the lot of them!*). Multi-clause sentences linked by 'and', 'but' and 'because' are also appropriately speech-like (*He is so upset and angry and says that this race-based discrimination has to end... I really hate the way they treat immigrants in this country but I want to be able to go on the buses soon because I'm getting blisters from walking around non-stop.*) Adverbial phrases and modal verbs express the writer's hopes for the future (*I so wish the bus company would just let Dad work... if only the bus company would give in... this race-based discrimination has to end... Hopefully the men at headquarters will rethink... otherwise I shall march into town and scream at the mayor myself*).

The 3 narratives in the collection demonstrate Pupil C's ability to use figurative language and other literary techniques to serve their narrative purpose and engage the reader. In piece B, for example, the writer applies metaphors to bring descriptions to life (*waves of panic... A growl broke the stale silence... eyes you could swim in... the small shard of ghostly light... Her husky voice dimmed...*). Anthropomorphism is deployed in the description of the lion and to explain the atypical behaviour that facilitates Wild Boy's escape (*was the lion not willing to kill, because he was lonely?... Daisy promptly fell asleep, disgusted by the slushy reunion.*).

Metaphors and similes provide powerful descriptions in the World Cup narrative, piece E, (*A lump formed in my throat like a hot, dense coal. Fear curled in my soul like twisting tendrils, gripping my heart.*) and include onomatopoeia (*the pressure grew, and pounded in my ears like a drum. Boom! Boom! Boom!*). The power of three (*The pitch was silent. The stadium was silent. The world was silent.*) and alliteration contribute to the tension in the piece (*The crowd's eyes widened, waiting for the whistle*). Figurative language depicts the crowd as an animal or bird, emphasising its teetering control (*The roar from the crowd ... like vultures about to pounce on a decaying carcass.*), and the personification of the ball adds an extra dimension (*The ball just sat there... the golden ball bit the back of the net.*). In piece F, based on 'The Long Walk', the 'walk' itself becomes a metaphor for the grandfather's dwindling years. As the walk moves from noise and movement towards stillness and silence, the grandfather moves slowly from life towards death (*I waved goodbye to him in the drive and watched him shuffle out of sight.*).

## **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 pupil achieves cohesion in the pieces in this collection through the accurate and effective use of many linguistic features and techniques working in combination. These include adverbials, subordination, pronouns and synonymous references, deliberate repetition and the use of themes.

Adverbial phrases are used across the collection to link information, events and ideas within and across sentences and paragraphs. In the diary entry describing the Bristol Bus Boycott, piece D, for example, reader understanding of the chronology of events is supported by adverbials of time which link things that have been true for a long time to more recent happenings and possible futures (*for almost two whole months now... later today... since he was a tiny boy... today... in the next two weeks*). Adverbials of place are used across 'The Long Walk', piece F, to explain how the characters travel from place to place (*up to the top deck of the trackless... in a little street... by the edge of a shallow but beautiful canal... into a grave yard*). In the same piece, adverbials of manner enrich descriptions to support reader understanding of the characters and how things happened (*I fell out of bed with a thud... Grandad arrived with his special knock... shakily dropped a few coins into the conductor's hand.*).

Subordinating conjunctions are used to link cause and effect, for example in the 'Wild Boy' narrative, piece B, (*was the lion not willing to kill, because he was lonely?... "If you don't tell me, I'll ring your ugly neck..."*) and in the non-chronological report, piece C, (*Life as a seller was tough because people didn't want to pay a lot...*). In piece A, the advertisement for the 'SuperSutie', conjunctions link feature with function (*These boots will keep your feet nice and warm and make sure your toes don't overheat! The soles of the boots are made of elasticated veagen leather so you can run away at top speed!*).

Pronouns and synonymous references are used to support cohesion and prevent repetition from interrupting flow. For example, in the second paragraph of the non-chronological report (piece C) 'boys of about 5 or 6' are subsequently referred to as 'they', 'the children' and 'them', and the pronoun 'another' is used to avoid repetition of the word 'chimney'.

In some pieces, repetition is used deliberately and effectively to establish cohesion across the piece. In the advertisement for the SuperSutie, piece A, for example, the phrases and structures that link potential dangers with the solutions the suit provides are deliberately repeated. This question/exclamation/statement pattern occurs throughout (*Worried about falling off a broken plane? Not to worry! Sutie has veagen sails built in for the arms and legs... Worried the bike will run out of juice? Don't worry! This suit is built with a charging point.*) and the words 'worry', 'Sutie has' and 'Sutie is built' are also deliberately repeated across the piece.

In the final piece in the collection, piece F, 'The Long Walk', cohesion is supported by the use of themes, including contrasting themes of activity and stillness, noise and silence, and speed and slowness. The grandchild is active, noisy and moves at speed, the grandfather more measured and slow. The 2 come together in silence as they reach an understanding that death will part them (*we sat in sodden silence.*).

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

The collection demonstrates that Pupil C can manipulate tenses to support their intended meaning and reader understanding.

In piece A, the pupil adopts the present tense to describe the dangers that SuperSutie can overcome and to describe its life-saving features (*Sutie has a wide range of features to keep you safe & sound... so you can run away at top speed!*). The present continuous describes current consumer enthusiasm (*People are erupting to get their hands on a Sutie*). The longer-term impact of the suit is expressed in the future form using the modal verb 'will' (*We will save lives across the globe...*) as are consumers' possible concerns (*Worried the bike will run out of juice?*).

The present and future forms are used in both diary entries when directly addressing the diary, for example in piece F, 'The Long Walk', 'I suppose I should tell you all about it... Promise to write again soon' and in piece D, which describes the Bristol Bus Boycott, 'I'll Write again tomorrow...'. The diarist's plans, expectations and hopes for the future are also expressed in the future form in both piece F (*Grandad said we would be taking the "trackless" ... I hope I can say goodbye to him one more time before he dies.*) and piece D (*I do hope daddy does get a job on a bus... Hopefully the men at headquarters will rethink their policies and realise... I shall march into town and scream at the mayor myself. That will show the lot of them!*).

The Bristol Bus Boycott diary entry is written for the most part in the present tense and continuous present (*I'm getting blisters...*), in combination with the present perfect to explain events that began in the past and are likely to continue (*The Bristol Bus Boycott has been going on for... We have been walking everywhere... Me and mummy and my friends have been making banners all week!*).

The other narrative pieces are written in the past tense, for example 'Wild Boy', piece B, (*Realisation dawned on him*). The continuous past is used in the World Cup narrative, piece E, to briefly slow the action (*The ball flew through the air, all eyes trailing the comet of the soaring ball.*) before a return to the simple past (*the golden ball bit the back of the net*). Pupil C uses the continuous past regularly throughout 'The Long Walk', piece F, including when emphasising the grandfather's slow gait (*Grandad, who was still shuffling... We walked down them, Grandad hobberling behind me.*).

In the World Cup narrative, piece E, the past perfect is used at the very end of the piece to reveal the context of the kick (*I had done it. I had won the World Cup*). In the episode from 'Wild Boy', piece B, this tense describes actions that have or might have already happened (*The pasty makeup had crusted on her face... had the lion obeyed him?*). In piece F, 'The Long Walk', it is deftly combined with other past forms in a multi-clause sentence explaining prior, current and future circumstances (*I didn't mind that I had to wear the hideous clogs he had brought me, when he was in Holland, because I was spending the day with him!*).

When writing dialogue, the writing moves between tenses as required. For example, in 'Wild Boy', piece B, Mary Everet uses the simple past and present tenses in her interrogation and the future form for her threats (*"How did you kill him?!" Mary Everet spat. "I need answers!"... "Well then I guess Daisey will handle you,"*). Reporting clauses are consistently expressed in the simple past.

### **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, with some lapses, and accumulates across the collection to meet the statement. For example:

- **commas to mark fronted adverbials and clauses**
  - *We also make a special customisable suit for kids, which additionally comes with a fidget toy for stressed kids...* (piece A)
  - *"If you don't tell me, I'll ring your ugly neck or I'll feed you to all Daisy over here,"...* (piece B)
  - *Suddenly, a cry broke out...* (piece B)
  - *I hope they give in in the next two weeks, otherwise I shall march into town and scream at the mayor myself.* (piece D)
  - *The ball flew through the air, all eyes trailing the comet of the soaring ball.* (piece E)
  - *This morning, I shot out of bed at the crack of dawn...* (piece F)
  - *As I was tucking into my marmalade on toast, mum told me I was going out with Grandad!* (piece F)
  - *When we got home, I waved goodbye to him in the drive and watched him shuffle out of sight.* (piece F)

- **apostrophes in contractions and dashes to reflect an informal register**
  - *don't... bettcha!... can't... let's* (piece A)
  - *it's... he's... won't...* (piece D)
  - *We have been walking everywhere and it's exhausting - if only the bus company would give in.* (piece D)
  - *There was a police line waiting for us today - more than I have seen before.* (piece D)
- **hyphens to avoid ambiguity**
  - *light-weight* (piece A)
  - *non-stop... race-based discrimination* (piece D)
- **inverted commas and other punctuation to indicate speech and quotations**
  - *Lux (age 12) says: I loved the addition of the fidget toy. It really helped me calm down.* (piece A)
  - *"How did you kill him?!" Mary Everet spat. "I need answers!"* (piece B)
  - *"Please... don't hurt m-m ee...," stuttered Wild Boy.* (piece B)
- **dashes to mark the boundary between independent clauses**
  - *Tension gathered on the pitch and the stadium hummed with pent up energy – everyone wanted to see the final result.* (piece E)
- **punctuation to indicate parenthesis**
  - *Daisy, the lion, rose magnificently and bore his fangs...* (piece B)
  - *The crowd erupted – some in joy, some in sorrow – as I basked in my glory.* (piece E)
  - *Grandad said we would be taking the "trackless" (the bus, but he liked to call it that) to a "secret" destination.* (piece F)
- **ellipses to build suspense**
  - *He felt a soft, silky... paw.* (piece B)
  - *My foot made contact with the ball, and the ground shifted beneath my feet...* (piece E)

**The pupil can spell correctly most words from the year 5 and 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. There are some errors and inconsistencies which might have been picked up with more careful editing, for example

'dissaster' in piece A. The spelling of the words included from the year 5 and 6 spelling lists meets the standard.

**Correctly spelled words from the statutory year 5 and 6 list include:**

- *suggest* (piece B)
- *variety* (piece C)
- *prejudice* (piece D)
- *desperate... muscles* (piece E)
- *stomach* (piece F)

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

- *mourning... fidget... reduced* (piece A)
- *foreboding... rancid... eternity... overwhelmed... adorned... illuminated... magnificently* (piece B)
- *pitiful... suffocated... perilous... severe... emerged* (piece C)
- *exhausting... businessmen... discrimination... racist... trivial... scuffling* (piece D)
- *pounce... tendrils... piercing... soaring... tension... wrenches... basked* (piece E)
- *hideous... enthusiastically... destination... cobbled... apprehensive... plummeted* (piece F)

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

Across the 3 handwritten pieces in this collection, Pupil C's handwriting is joined and usually legible. This is sustained across the 2 longest pieces, the 'Wild Boy' narrative, piece B, and 'The Long Walk', piece F.

## **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)**

Pupil C's ability to adapt their writing to purpose and audience is a strength in this collection, and there is some evidence that they are also beginning to draw on their wider reading. However, they are not yet doing so consistently effectively. For example, they demonstrate a clear understanding of the dramatic impact of figurative language in the World Cup narrative, piece E, but a writer working at the standard above might have used this language more sparingly for greater effect. This area for development is

particularly evident in the passage describing the ball's flight. Here, an overuse of descriptive language reduces rather than enhances the drama of the moment (*The ball flew through the air, all eyes trailing the comet of the soaring ball. Tension gathered on the pitch and the stadium hummed with pent up energy – everyone wanted to see the final result. My eyes were glued to the destructive arrow which is called a ball that bring nations together and wrenches them apart. Everything that mattered to me in life was forgotten when the golden ball bit the back of the net.*).

The difference between Pupil C and a writer working at greater depth is also exemplified in the character descriptions in 'Wild Boy', piece B. The brief portraits of the 2 women do provide a sense of their contrasting characters. However, while the writer describes Wild Boy's physical sensations and his feelings of fear, his character and the nature of his 'wildness' remain largely underdeveloped and unexplained. A writer working at greater depth might have taken the opportunity to expand the description of the lion to also reveal something about Wild Boy (*Wild Boy, gasped, had the lion obeyed him? Was it their similarity in appearance? Or was the lion not willing to kill, because he was lonely?*). These reference to a similarity in appearance and loneliness, however, remain unexpanded.

The sophisticated manner in which the history of the Bristol Bus Boycott is explained through a diary entry, piece D, does evidence the higher standard. The causes and events of the boycott are gradually and deftly revealed as the diarist relates and comments on recent and past events in their own life. It is a mature piece which both demonstrates familiarity with the style and structure of historical diary entries and evidences the pupil's detailed research. The non-chronological report on child labour, piece C, in contrast, is unambitious in both language and form. Although the piece opens with an introduction, the body of the piece amounts to a list of unexpanded research facts and the writing itself is also somewhat list-like. For example, the word 'children' is often repeated (*Factory work for young children was perilous and could result in severe injury or even death. Children had to work for at least 12 hours a day. There were no health and safety regulations and children were expected to clean the machines while they were still running.*). A writer working at the higher standard and drawing on their wider reading might have produced a more detailed, reflective and original piece on this topic. They might, for example, have carried out independent research into modern-day practices to contextualise the historical information in the report and perhaps have explained why practices had to change over time.

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

The collection demonstrates the pupil's ability to adapt register. For example, they write informally in the advert and diary extracts, pieces A, D and F, including when quoting speech in piece A (*The inflatable thing helped me in the big waves cuse I can't swim*). The writing in piece C, the non-chronological report, is generally more formal. However,

there are lapses in register in the report that indicate this pupil is not yet able to make choices that consistently support register. For example, the report contains some vocabulary which is more typical of speech than formal writing (*booted them back up*). The list-like quality of the writing in some parts of the piece also reduces the intended authoritative tone. There are some well-constructed mult clause sentences appropriate to a formal register (*Life was very difficult for these children and many died as a result of the poor conditions children were expected to work in.*), but other passages are more simply constructed and sound more speech-like (*A number of children worked in the coal mines from a very young age. They were either trappers or drawers. The trappers sat for long hours by themselves in the dark opening and closing the traps as the cart travelled along the tracks.*). A pupil working at greater depth would have been able to attain and sustain a more formal, authoritative register throughout. Pupil C might also have provided themselves with opportunities to write in a more formal register using a wider variety of constructions had they gone beyond merely reporting facts and written more reflectively on the topic, perhaps introducing an element of argument or persuasion to this report on child labour.

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

The grammatical structures and vocabulary in this collection are often accurate and appropriately deployed. However, there are lapses in language use and in the spelling of the vocabulary deployed which indicate that this pupil is still developing their ability to write with assured and conscious control. Lapses in control, including spelling and vocabulary errors, are evident, for example across piece A (*We also make a special customisable suit for kids, which additionally comes with a fidget toy for stressed kids and a phone to distract children, with age friendly apps... People are erupting to get their hands on a Sutie*) and piece C (*He felt rotting pannels underneath his grimey palms*).

The Bristol Bus Boycott diary entry, piece D, does evidence the pupil's mature ability to convey detailed and complex information through the manipulation of language when writing informally (*I so wish the bus company would just let Dad work on one of their fine buses... Hopefully the men at headquarters will rethink their policies and realise that prejudice is not helping them. I really hate the way they treat immigrants in this country but...*). However, they do not take the opportunity in the non-chronological report to reflect on the subject of child labour more deeply and therefore miss an opportunity to demonstrate their ability to manipulate language to express and argue more complex ideas when writing formally. In one of the few reflective sentences in the piece, for example, the language is informal and the expansion is limited and does not successfully convey the writer's intended meaning (*Life as a seller was tough because people didn't want to pay a lot and they were usually scared away by the police or gangs.*).

There is some evidence of control over multiclausal sentences to good effect in Pupil C's narrative writing. This sentence from the Wild Boy narrative, piece B, for example, deploys a variety of language structures to advance the action and raise the tension in the piece. These include a simile, an expanded noun phrase, a prepositional phrase, the passive form and some appropriate descriptive vocabulary (*What seemed like an eternity passed before the damp rag covering the cage was pulled back, and a ghostly face loomed into view.*). Elsewhere in the same piece, however, repetition suggests that the pupil is not yet consistently able to deploy varied vocabulary (*He started panicking, and frantically started rattling the rusty iron bars... They took off and made it to the wagon just as it took off.*). Some vocabulary choices are not appropriate to the historical setting and jar with the narrative style of the piece (*slushy reunion*), and the writer is not always able to manipulate language to achieve their intended dramatic effect (*Suddenly, a cry broke out in the tent, that distracted Daisy, Mary Everet and Wild Boy, what or who was it?*).

**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**

Although there is sufficient evidence to meet the expected standard for punctuation in this collection, there are lapses that indicate that the pupil is not yet able to use punctuation consistently and precisely to support meaning and avoid ambiguity. There are a number of errors in the deployment of commas, for example in piece B (*Wild Boy, gasped, had the lion obeyed him?*), and missing commas after adverbial phrases also impact meaning. This is especially evident in multiclausal sentences, for example in piece C (*In some cases the children got stuck up the chimneys and suffocated from the coal dust and lack of space... When the children came down they were often bleeding so their masters rubbed their wounds with salt water and then booted them back up another.*). These errors prevent the attainment of this statement.