

## Pupil C – working at the expected standard

This collection includes:

- A) a retelling of a myth
- B) a diary entry
- C) a balanced argument
- D) a letter
- E) a newspaper report

All of 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)**

Across the collection, there is evidence of successful writing to meet a range of purposes. Piece A is a retelling of part of the myth of ‘Orpheus and Eurydice’, based on the version in ‘Greek Myths’ by Marcia Williams, while a diary entry conveys the experience of a pilot who has crash-landed in a jungle (piece B), drawing on ‘The Explorer’ by Katherine Rundell.

Two non-fiction pieces have fiction texts as their starting point. Piece D is a letter based on the premise of ‘The Day the Crayons Quit’ by Drew Daywalt, with the pupil writing to the classroom chairs to persuade them to return, while events from the almost wordless picture book ‘Tuesday’ by David Wiesner, are presented in the form of a newspaper report in piece E. In addition, a balanced argument (piece C) considers the pros and cons of video gaming, exploring and weighing up different views on the issue.

In the myth retelling, piece A, the pupil evokes an archaic, classical world, with elements such as ‘the land of the dead’ and ‘the river styx’ incorporated appropriately, and interactions based around mortal and godly status (“*Please forgive me...*” ... “*on one condition*”). The ending reinforces the sense of drama and tragedy in the story (*Now she was gone forever.*), capturing the authoritative third-person voice suited to the genre. In contrast, the diary entry (piece B) demonstrates the pupil’s grasp of a more contemporary, naturalistic story world. The first person is used to convey the immediate situation (*As I sit here...*) and reflections (*gives me the shivers... I am brave*), and the pupil incorporates a recount of preceding events, shaped by the diary writer’s perspective (*all I could hear was screams... I thought to myself... the most perplexing part of my day*). There is a conventional salutation to the diary itself (*Dear Diary*) and sign-off (*Fred*), but the projection forward to an unknown future includes ‘God’ as an audience (*God I don’t know if you will be reading this...*), adding a layer of significance to the fictional writer’s situation and an insight into their perspective.

The balanced argument focused on gaming, piece C, informs and gives careful consideration to both sides of the issue. A generalised reader is addressed (*you... your health*) and brought into the discussion (*we will explore... there's no escaping it now... what do you think*). Information is supported with statistics, and relevant reference points related to health, lifestyle and the specific technical features of games suggest authority (*93% of children in the United Kingdom... age-rated for younger children... improve hand and eye coordination... social skills*). The balanced nature of the piece is underlined through the approach of directly considering the converse view after each point is made (*...children are missing out... (not enough exercise and fresh-air)... However, some games are linked to fitness...*). The pupil leaves the reader to contemplate their own view at the conclusion, although the point is expressed somewhat ambiguously (*numerous people agree on both sides of the argument*) and the ending is somewhat underdeveloped and abrupt.

In piece D, the pupil replies to a letter purporting to be from the classroom chairs, in which they declare that they are striking in protest of the children's treatment of them. The letter begins with an acknowledgement of the original letter (*I am writing in response to your letter...*) and an apology (*I would like to apologise on behalf of everyone...*). It includes requests for the chairs to return, along with an element of reprimand and attempts to evoke guilt (*It is your duty to use your muscles... Please return immediately... You wouldn't want us to get told off...*). A formal register is established (*us children... Furthermore...*), although the humorous tone of the stimulus text is carried through with references to 'bodily gasses' and 'a fart chair protector cover'. At times, the mixture of appeal and protest creates a sense of inconsistency, with the audience for the letter being clear but the position of the letter-writer varying.

The newspaper report, piece E, provides a clear account of a fictional event, with key features present, including an alliterative, attention-grabbing headline (*Terrorising Tuesday*), key details of time and place (*Tuesday, 21<sup>st</sup> of March, residents of Brook Haven*) and of the incident (*lily pads scattered all over town*). A fuller chronological recount of events then follows, with references to 'the police' and to an 'Eye witness', who is presented in the conventional fashion, with both name and age (*sarah Corn, 10*). The witness comment is included with a clear shift in tone (*"Well... I was trying to talk to my dad when..."*) and the piece also summarises the ongoing situation and instructions to readers (*keep an eye out... if you have any more information please contact the police*).

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

The collection provides evidence that the pupil is able to describe settings, characters and atmosphere. The Orpheus myth retelling, piece A, features some successful evocation of the classical setting of the 'land of the dead', with well-chosen adjectives suggesting mood as well as physical features of the landscape (*barbarous, gloomy*

*land... The Asphodel fields had a glacial gust of wind... desolate and devoid... vibrant colours had faded away.*). This helps to convey Orpheus's situation and his state of mind, and his thoughts and responses are also stated directly (*began to quiver and tremble... started to doubt himself... crept tentively... knees were trembling.*). Some description is formulaic and over-familiar, however (*Goose bumps raced up his arm... tingly feeling in his stomach*). The King and Queen's status is represented through Orpheus's actions (*knelt... placed his golden lyre at their feet*) and Persephone's authority and openness to concession is also suggested (*Queen Persophone beckoned him... the Queen smiled.*).

In piece B, the landscape that the diary-writer 'Fred' finds himself in is described briefly but effectively in relation to the impact of the crash-landing (*in the scorching sunlight... diving into water, like people diving into pools... crash landed onto the ground with a thud*), rather than through detailed description. This limits the overall sense of setting, but the first-person voice helps to convey character effectively, through direct expression of feelings (*distraught, petrified, fearful... joy... couldn't believe what I was seeing... perturbed me!*).

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

While there is little dialogue in piece A, it does help to convey character, with Orpheus's request to the King and Queen reflecting his willingness to show humility (*"Please forgive me for trespassing..."*) and his devotion to Eurydice (*"...my beloved Eurydice..."*). Persephone's speech helps to indicate her confidence, as well as her generosity (*"I can't believe you have made it... You may free Eurydice on one condition..."*), and narration expresses Orpheus's internal responses indirectly at times (*Eurydice was there!... Now she was gone forever.*). Speech also moves events on and enacts change, as Orpheus's words prompt Persephone to consider a response, and to declare the conditions under which he can save Eurydice. Dialogue carries information that is not repeated in narrated material.

### **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)**

Narrative writing in the collection evidences vocabulary and structures which are mostly appropriate to the needs of each piece. In piece A the pupil maintains a sense of the classical world throughout, with apt references (*Asphodel fields... land of the dead... his linen Chiton... golden lyre... land of Tarturus... river styx*). Additionally, a sense of gravity is established through heightened language and a tendency to pair words, sometimes alliteratively (*quiver and tremble... desolate and devoid... doge and weave... ghosts and ghouls... fleeting glance*). The formality of this storyworld is mostly upheld, and characteristic features of traditional storytelling are supported by the use of modal verbs

(“*You may free Eurydice...*”) and conditionals (“*...If you do...*”), along with adverbs and adverbials, which tend to emphasise the significance of time and place, and the portentous of actions (*ran for his life... get my beloved Eurydice back... disappear forever... Finally, ... gone forever*).

The diary entry, piece B, demonstrates a more vivid narrative style, with the writer’s observations and experiences conveyed in direct fashion through powerful adjectives (*scorching... distraught, petrified... singed... cru[m]bled... mammoth bloody*) and contemporary points of comparison (*like people dive into pools... We fell through the air, like a meteorite... cry like a baby*). An energetic, informal register is supported through contractions (*what’s... couldn’t... wasn’t... We’re*) and colloquial expressions (*gonna die... gonna cry... totally not*), although the piece also features vocabulary and constructions that are more formal, creating some inconsistency overall (*I will survive this monstrosity... so elated and thankfull*). The pupil uses short phrases and clauses at times, joined with co-ordinating conjunctions, to reflect the dramatic events and the writer’s reliving of them (*I will survive this monstrosity... or, will I?... But it wasn’t, we were falling... “We’re gonna die!”*), while longer constructions also capture successive reflections (*I was so elated and thankfull because I wasn’t the only one who had survived!*). Modal verbs reflect the uncertainty of the situation (*could choose... will I*).

In the balanced argument, piece C, vocabulary supports the informative purpose, reflecting the topic (*electronic devices... screens... age-rated... online world*) and areas of concern and debate (*childrens health... educational... hand and eye coordination... addicted... social skills... fitness... covid-19... supervised... adult or carer*). This lends authority to the piece, along with impersonal and summative expressions, including passive forms, which suggest an overview of the evidence (*... have been designed to be... No-one can deny... many people believe... It is claimed that... On the contrary...*). Detail and explanation are extended through multi-clause sentences, using a variety of conjunctions (*games that can be played on... complaining because of... another game where it is age-rated... children who can be home-schooled... which can be bad for your health*), and this is mostly successful. At times, more informal expressions create an inconsistency of tone (*how much they’re spending on screens... loads of fun... a lot more*), but the pupil is mostly making appropriate selections.

The letter to the classroom chairs, piece D, provides further evidence of a formal style achieved through specific vocabulary choices (*beloved... witnessed... behalf... duty... mistreated... drastically... Furthermore... astonished*), reflecting the desire to flatter and appeal to the recipients. A polite and respectful tone is underlined through phrases such as ‘in response to’, ‘would like to apologise on behalf of’, ‘day in and day out’ and extended sequences of clauses (*I am sorry to hear that you have been... I am astonished to hear that you believe that...*), with a passive form (*you have been*) included appropriately, to distance the writer from blameworthy actions. However, as noted in piece C, some informal language and phrasing disrupts the overall effect at times (*we’re on our knees... You wouldn’t want us to get told off*).

The newspaper report, piece E, also evidences informative and formal writing, with vocabulary supporting this aim (*residents... witnessed... citizens... recorded... Eye witness... case*). Adverbial phrases and clauses support the aim of understanding the mysterious events, and particularly of placing events for the reader familiar with the local area (*all over town... throughout the evening... in South-West of the town... on Wednesday at midday... in Bonfire Road*). The role of the newspaper itself is underlined in the final paragraph, where a concluding point is made impersonally (*the resolution is to keep an eye out*) and directly through the second person and a conditional form (*If you have any more information...*). The witness statement is suitably informal, and the pupil represents speech through pauses, contractions and colloquial language (*“Well... I was trying to talk to my dad... that’s when me’ dad dropped his spoon...”*).

### **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 narrative writing, the pupil maintains time connections through adverbs and adverbials in piece A (*As Orpheus approached... as he began... When Orpheus entered... After he heard... First,... Secondly,... Finally,... all of a sudden...*). Orpheus’s arrival at the palace and the importance of place in his attempt to rescue Eurydice is reinforced through adverbs (*I am here... all the way to the land of the dead... your journey back... look round... Eurydice was there!*), and ‘Now’ signals the final situation upon her disappearance. Pronouns help the reader to track his progress (*Orpheus... he... himself... his...*), and the pupil successfully builds cohesion while avoiding repetition (*king and Queen... their feet... ask you... Pluto and Persophone...*). The diary, piece B, also indicates shifts in time successfully (*As I sit here... Early yesterday morning, as I boarder... A split second later... All of a sudden... Next...*), taking the reader through reflections in the present, to the succession of recent events being recounted. The impact of the dramatic, hard-to-fathom events is reflected in the diary writer’s generalised use of ‘it’ as a pronoun to refer to the situation overall (*It was almost like... But it wasn’t... It seemed like...*). The overall structure of the diary is also supported by a sense of the ongoing situation, and the diary itself as a reference point in the final paragraph (*I don’t know if you will be reading this...*).

Connections between paragraphs in the balanced argument, piece C, are established through adverbs, adverbials and conjunctions, signalling contrast (*On the other hand,... However,... On the contrary,...*) as well as the final summary (*In conclusion,...*). The pupil manages the whole through this conventional approach, and some specific adverbs at times help to underline points (*not using or increasing their social skills either... especially during covid-19... no escaping it now*). ‘As well as’ acts as a link, though is somewhat overused. Cohesion is also supported through pronouns (*children...their ... game...it*), although there are occasional moments of repetition and ambiguity in referencing (*children who can be home-schooled as well as going to school... children*

*are spending too much time on screens and get addicted to them, which can be bad for your health.*)

In the letter, piece D, the first-person voice moves between singular and plural forms appropriately, given the purpose of writing on behalf of the class (*I am writing... As we read... us children... my class... our handwriting... I'm the one*), and this helps to create variety. The pupil also uses 'it' when making general statements to persuade or defend (*It is your duty... it's natural to*), avoiding any ambiguity in referencing. Paragraphs build the letter's overall aim, with adverbs linking successive sets of points (*Firstly... Furthermore...*).

The newspaper report, piece E, follows conventional structuring, with a summary paragraph followed by recounted events and an indication of the current situation, and a concluding invitation to act (*to solve this case... please contact...*). The pupil uses adverbials of time to give a close account of successive events (*Yesterday morning... into very early morning... on Wednesday at mid-day... An hour or two later...*) proceeding across two days. While this is perhaps over-detailed, it helps to maintain the sense of newsworthy 'constantly evolving events'. The piece refers to different places and individuals, with synonyms and pronouns supporting links (*residents...citizens ... a man...his...he ... another who lives in...She...her*). At times the perspective could be further clarified; 'In the mean-time...' has no specific reference point for the reader in relation to what has been described, for example, but cohesion is established overall.

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

Across the collection, there is evidence of consistent and correct use of verb tenses. The myth, piece A, is retold securely in the past tense, with simple, progressive and perfect forms used to capture events and to create a sense of recent times (*the thought of getting his beloved Eurydice back made him go on... the vibrant colours had faded away...*). Dialogue shifts appropriately to the present tense, again incorporating perfect forms in support of reflection (*"I am here to ask..." ... "you have made it all the way..."*). Future actions are also indicated through tense (*"If you do, she will disappear..."*).

In the diary entry, piece B, the pupil uses the present tense to relay the current situation (*I sit... looking back... I am*), and future forms to capture the diary writer's wishes and speculations (*I will... will !?... don't know if you will*). Recounted events are also suitably handled in the past tense (*I was vibrating... I thought... We fell... wasn't the only one who had survived!*).

The balanced argument, piece C, is written in the present tense, reflecting the ongoing significance of the debate in hand, with simple, progressive and perfect forms included to convey current actions along with pre-existing circumstances that remain relevant (*...are frequently playing... have started to worry... have been designed to... are missing out*). The pupil also uses the future form to introduce their intention (*we will explore*).

Tenses are also managed appropriately in the letter, piece D, with the present tense used to relay current actions and circumstances (*I am writing... It is... have been mistreated... We're all trying... I can ask...*), and past forms used to capture previous events which have prompted the exchange of letters (*As we read... were bursting... deteriorated*). There is one error, as a perfect form is misplaced in the first paragraph (*your letter that I have witnessed yesterday*). Similarly, the newspaper report, piece E, uses tense successfully when managing the shift in time perspective, with present tense forms used accurately for the witness comment, for example.

## **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 – for example:

- **commas to mark fronted adverbials and clauses**

- *When Orpheus entered the palace,...* *If you do,...* (piece A)
- *First,...* *Finally,...* *Pluto and Persophone were lying, so he...* (piece A)
- *As I sit here in the scorching sunlight,...* (piece B)
- *Blood is dripping down my leg, cut from cut.* (piece B)
- *Early yesterday morning,...* *All of a sudden,...* (piece B)
- *In this discussion,...* *No-one can deny,...* *On the other hand,...* (piece C)
- *As we read your letter,...* *Firstly,...* *Furthermore,...* (piece D)
- *... because of our handwriting, would you?* (piece D)
- *... tapping noises on his window, while he was...* (piece E)
- *In the meantime, to solve this case,...* (piece E)

- **apostrophes in contractions to reflect an informal register**

- *couldn't... wasn't... We're... don't... can't* (piece B)
- *that's...* (piece D)

- **hyphens to avoid ambiguity**

- *ear-piercing* (piece A)
- *age-rated... home-schooled...* (piece C)
- *South-West of the town...* (piece E)
- *Late-night snack* (piece E)

- **inverted commas and other punctuation to indicate direct speech**

- *"Please forgive me for trespassing... Eurydice back."* (piece A)
- *"... If you do, she will disappear forever,"* said Queen Persephone (piece A)
- *"Well... I was trying... the second time."* (piece E)

- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists**

- *... desolate and devoid; all the vibrant colours had faded away* (piece A)
- *it all crumbled into my hand; that really perturbed me!* (piece B)
- *these are the three: distraught, petrified, fearful* (piece B)
- *... games have been designed to be educational; for example...* (piece C)
- *... not supervised when playing online games; children can be bullied* (piece C)
- *Please return immediately; we're on our knees...* (piece D)
- *We're all trying to eat more healthy; it's natural...* (piece D)
- *... how the lily pads got into town: "Well..."* (piece E)

- **punctuation to indicate parenthesis**

- *(not that I was gonna cry like a baby! - totally not!)* (piece B)
- *Yesterday morning, Tuesday, 21st of March, residents...* (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**

### **Words from the statutory year 5 and year 6 spelling list that are correctly spelt**

- *stomach* (piece A)
- *attached... frequently... especially* (piece C)
- *muscle[s]... immediately... disastrous... Sincerely* (piece D)

### **The spelling of more ambitious vocabulary is mostly correct**

- *barbarous... glacial... desolate... devoid... translucent... beckoned... ghouls... confronted* (piece A)
- *scorching... distraught... petrified... survive... monstrosity... meteorite... singed... perturbed... perplexing* (piece B)
- *numerous... coordination... contrary* (piece C)
- *drastically... releasing* (piece D)
- *terrorising... citizens... frantically... independently... resolution... severe* (piece E)

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

The collection evidences that the pupil can write legibly when using joined handwriting, doing this with flow and speed.

## Why is the collection not awarded the higher standard?

The collection is not awarded 'working at greater depth' because not all the statements for this standard are met.

### **The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (for example: literary language, characterisation, structure)**

While the collection demonstrates successful writing across a range of forms, the pupil is not yet drawing widely on their reading across these different forms. The myth retelling, piece A, contains some appropriate literary language, and the diary entry, piece B, also establishes character through lively language choices. However, lapses within the dominant style, where both pieces combine more elevated language with more contemporary choices, weakens the overall effect and, at times, language choices show a lack of control, as in piece B (*I was vibrating and packed with joy.*). In the myth, opportunities to develop Orpheus's experiences of being in the underworld are missed, as the rapid sequence of places is presented with minimal detail. Piece B could also have been lifted by indications of setting, particularly with the piece's focus on crash landing in a jungle or a remote site.

The pupil's grasp of what is effective in a discursive piece is clear in piece C, but there are occasional inconsistencies in the tone used, and awkward and repetitive handling of material (*not getting enough fresh-air, which is called health-obsesity (not enough exercise and fresh-air)... The online world is everywhere now – there's no escaping it now.*). Cohesion is affected at times by weaknesses in multi-clause sentences, particularly through ambiguous referencing and unsuitable clausal links (*No-one can deny, video games can be educational as well as having loads of fun... Mouse is another game where it is age-rated for younger children...*). A lack of control in sentence structure also has an impact on the authority of the piece, as 'However' and 'Where-as' are used without being followed by a contrasting statement or idea.

The purpose of the letter, piece D, is established but, as mentioned earlier, the tone varies somewhat, with politeness and apology being contradicted by a degree of defensiveness and a demand (*Please return immediately*).

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

The pupil demonstrates their awareness of distinctions between the language appropriate to speech and writing, with contractions and informal and colloquial language featuring appropriately in the diary entry, piece B. While more informal phrasing appears in narration and reporting at times, and the pupil does not always maintain the

appropriate register within a whole piece, they are nevertheless able to choose the appropriate register in each case.

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

As highlighted, while the pupil establishes an appropriate register in their writing, variation in language choices and constructions within these pieces is evident, especially as elevated language clashes with more contemporary vocabulary and phrasing in piece A (*can't believe you have made it...*), and more formal language clashes with the lively first-person diary voice in piece B (*Next came the most perplexing part of my day...*). The level of formality in the letter, piece D, is not maintained throughout, with contractions, speech-like phrasing and informal language included (*we're.., wouldn't want us... fart chair protector*). Opportunities are missed in this piece to express the same points through convoluted, rigorously polite constructions that would maintain the dominant style.

### **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, the pupil uses a range of punctuation taught at KS2 correctly. However, minor errors in placement are also evident at times, for example the full stop is placed incorrectly within brackets in the balanced argument (*flight simulator.*), and there is an error in colon use in piece E (*ASAP.:*). In addition, the ellipsis is overused at times in piece B. While the pupil is oftentimes using these tools accurately, they are not yet being deployed precisely to enhance meaning in all cases.