

Key stage 2 English writing standardisation exercise commentaries

Pupil A – working at greater depth

This collection includes:

- A) a non-chronological report
- B) a dialogue between 2 characters
- C) a narrative
- D) a balanced argument
- E) a newspaper report
- F) a hotel brochure, a review and the hotel's response to the review

All the statements for 'working towards the expected standard', 'working at the expected standard' and 'working at greater depth' are met.

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

This collection includes effective writing across a range of forms, for different purposes and audiences, which draws on a variety of sources from the pupil's own reading. Non-fiction pieces include an informative report on the giant panda, piece A, a thoughtful discussion about private schools, piece D, a historical account in newspaper report form, piece E, and a persuasive advertisement for a hotel and its accompanying review, piece F. The pupil's narrative writing is showcased in a story inspired by 'The Promise' by Nicola Davies, piece C, and in a section of dialogue based on J.K. Rowling's 'Harry Potter' series, piece B.

In the non-chronological report on the giant panda, piece A, facts to inform a general audience are presented in appropriate levels of detail, using language that supports clarity and lends authority to the piece. The report adopts a conventional form familiar to readers of animal guides, with an introductory paragraph followed by relevant sections under sub-titles, each opening with a topic sentence (*Adaptions... Every panda must adapt to suit the environment surrounding them.*). The formal language used to inform mirrors the language of expert wildlife writers and broadcasters and has been deliberately selected to establish authority and instil reader confidence (*makes them easy to distinguish... this is not by choice... poses a real modern-day threat... as a result of a technique*). Technical vocabulary choices also support the expert tone (*in captivity... nutrients... prey... predators... panda populations... gestation period*) and include examples of nominalisation (*nourishment... a culling... the overhunting*). Nouns are frequently and variously modified to provide detail and interest (*the bear species*

originally from China... new laws designed to protect... a food source rich in sustenance ... the fringes of nearby towns and villages... land animals living in the vicinity...).

The use of the third person and present tense supports the informative purpose of the report (*In the winter, the bamboo hardens... the effects of climate change are resulting in...*). The present perfect is deployed to explain how current states have come about (*has decreased rapidly: with only 1864 remaining in the wild... forests have become overpopulated*), while modal verbs describe the behaviour necessary for the panda's future survival (*must turn to alternatives... Every panda must adapt*). Some use of the passive form and other impersonal constructions supports objectivity (*a cub is prohibited from eating... which saw a steep decline*). Multi-clause sentences, which include relative and subordinate clauses, explain and expand information (*of which they eat 26-84 pounds per day... although this is not by choice ... Since their teeth have not yet formed*). A range of cohesive devices supports reader understanding and engagement, including adverbials of time, cause and contrast and synonymous phrases (*In recent years... Historically... Consequently... However, in more recent decades,... These black and white mammals*). There are a few minor errors (*Conversly... there are less dangers encountered*), but these do not detract from the overall effectiveness of this mature and informative piece.

In the argument text, piece D, Pupil A takes on the sometimes controversial subject of private education (*Are payments for private schools justified?*). Given its complexity, the ambitious choice of topic is well-handled by this young writer. The piece draws on extensive independent research to present different viewpoints in detail, exploring issues of equity as well as the value for money debate. Ultimately, the writer draws on their own experience to take a side, and they seek to persuade their audience of their view.

The introduction to the discussion aims to hook the reader through hyperbole (*Swaths of children... the country's most successful... unparalleled*), elevated language (*Indeed... There is no question*) and a rhetorical question (*... is it fair?*). It also effectively outlines the central issue, namely that former private school pupils dominate society (*Indeed, our prime minister himself along with several other members of the government attended private school, as did many other figures of authority in a range of fields*). Subsequent paragraphs are logically sequenced and often introduced by a topic sentence (*The main barrier holding back children from attending private school is the cost incurred.*). Paragraphs 2 and 3 explore the view, supported by statistics, that the high fees are 'at the root of inequality in the UK'. A fourth paragraph outlines the argument that private schools are 'exceptional value for money', while paragraphs 5 and 6 consider different perspectives on the reasons behind their successes. The writer concludes that private schools are 'elitist' and ends by asking whether they have 'a place in modern day society'.

This is a serious piece with both discursive and persuasive purposes, and the language selected serves the writer's aims. Adverbs, adverbials and subordination typical of argument writing are used to introduce new or contrasting information, to indicate cause

and effect, shift attention and to sum up, and this supports cohesion within and across paragraphs and the overall coherence of the piece (*drawing on my own experience, ... broadly speaking ... Some would argue that ... Conversely, ... if they are ... Having considered both sides*). Complex ideas and information are expressed in well-managed multiclausal sentences (*The Board also argues that between 5 and 15% of each school's intake is made up of children from less affluent background who receive places through scholarship schemes.*). Although written for the most part in the third person using impersonal constructs to lend authority (*It is not uncommon for ... It can be argued that*), the piece is bookended by use of the first person, signalling to the reader that the writer will ultimately take a side (*I will be considering ... before drawing my own conclusion ... Having considered ... I believe*).

While Pupil A presents both sides of the debate across the main body of the piece, the sometimes emotive language used from the start hints at their true feelings (*... is it fair?*) and steers the reader towards their final conclusion. The pupil's ability to draw independently on their wider reading is evident in their use of this emotive language which echoes that of expert writers (*frozen out due to their bank balance ... watching from the side-lines with only their hopes and dreams to console them*). The topic vocabulary used, often in the form of expanded noun phrases, evidences the pupil's specific reading for the piece (*less affluent background ... children's life trajectories ... results achieved in league tables ... a full range of educational needs*). Other, more generic, expert writer or academic vocabulary is also successfully applied (*discrepancy ... vast majority of the population*). Very occasionally word choices misfire (*draconian*), but overall this writer is to be applauded for the clarity of the ideas expressed in this ambitious piece.

The purpose of the third non-fiction piece in this collection, piece E, is set out in an opening sentence typical of the broadsheet newspaper form (*A year on from the conflict that shook the world, we look back on the Great War*) and is immediately followed by an attention-grabbing reference to Archduke Ferdinand's assassination (*the catalyst that began the trajectory towards war*). A blend of narrative and quotation is deployed to describe the subsequent events; the quotes embedded seamlessly into the report in expert journalist style to add interest and progress the narrative (*"I remember it well," Doris James, author of 'How The Great War Changed Our Nation' recounts. "My family were gathered around the wireless when we heard the announcement ..."*).

The spirit of the piece is well suited to its imaginary audience in post-war Britain and expressed in elevated language which captures the patriotism of the time (*stepping up to protect ... courageous men ... testament to all ... the suffering was not in vain*). This language is sometimes put into the mouths of the interviewees (*"Even now, I can still feel the hope and pride I felt for our country – that has never wavered."*), and the quote from Asquith's imagined speech also deploys the power of three, the first-person plural and direct appeal (*"We Britons are strong. We are united. And we will be victorious. I am calling on all men across our nation to come forth and fight."*).

Period details pepper the piece providing authenticity (*wireless, trenches, rationing, reparations*). The mini articles on Germany, tax rises and milk supplies and the quotes from soldiers and their wives also support this period feel. The horror of war is succinctly and powerfully described in a paragraph rich in noun phrases (... *continuous shell fire day and night; and mental endurance above and beyond anything ever required before*). Alongside evidencing this pupil's historical research, the piece demonstrates their familiarity with contemporary news reporting. This is evident in the phrases borrowed from serious broadsheet journalism (*politically motivated... financial turmoil*) which are skilfully combined with the figurative language typically used to add drama to news reports (*the conflict that shook the world... fractious rifts... raft of challenges... shockwaves around the country... signalling the end*). The outcome is a confident, sophisticated and informative report.

The final non-fiction work in this collection, piece F, includes an advertisement for a luxury hotel, a review and the hotel's response. While this 3-part task showcases this pupil's persuasive writing skills, the writer's overarching purpose is to amuse the reader by poking fun at the grandiose claims of the hotel through the review, and then at the reviewer herself through the absurdity of her complaints and the hotel's icily polite reply.

The hotel brochure is a faithful reproduction of the form and rich in descriptive language. This includes the deliberate use of some of the clichés commonly found in promotional materials (*Nestled in the heart of... panoramic views... steeped in history*) and is often hyperbolic (*iconic... unparalleled ... heavenly ... exquisite ... pinnacle of*). Other features typical of persuasive copy are also deployed. Alliteration adds emphasis and rhythm (*rehydrate and rejuvenate... Steam away your stresses and... slip*) and descriptions are brought to life through appeals to the senses (*Sip one of our signature cocktails or enjoy freshly-baked croissants whilst absorbing the sights from your balcony*). The imperative is used to urge potential guests to indulge (*marvel... sample*), and personification to communicate the caring nature of the hotel (*a retreat which welcomes guests... a pillow menu, allowing you ... Our full-service spa is here to help you... freshly-baked macarons are waiting*). The piece also evidences the writers' thorough subject and location-specific research (*guest suites... breakfast buffet... Eiffel Tower and the Arch De Triumph... designer shops*). Although it might benefit from a concluding paragraph, overall, this advertisement is well-structured and covers all the salient points in a series of well-crafted persuasive sentences (*In the morning, head to our exquisite breakfast buffet and sample the finest pastries prepared by our in-house Michelin starred chef.*).

The witty review cleverly mirrors the structure of the brochure, as the complainant walks the reader through her experiences from arrival to departure. The comedic effect is achieved through the absurdity of her complaints and through their stark contrast with the claims and tone of the advertisement described above (*what if I didn't want someone to take my luggage- what if I wanted to carry it myself?! ...*). The reviewer's outrage is expressed through hyperbolic emotive language (*violently ill... total disaster*) and through constructions such as exclamations and rhetorical questions which deploy the emphatic

punctuation typical of online reviews and some contemporary children's literature (*This is the WORST place I have EVER visited!... What does that even mean?!!!*). The inclusion of some more archaic language indicates the imaginary writer's desire to be taken seriously and perhaps also hints at their age group (*purely because... have had the decency to*).

In their response, the hotel manager writes in the first person (*may I... we are proud*), with some impersonal constructions (*It is customary*), and directly addresses the reviewer (*You raise*) using the language of the hospitality sector (*customer experience and satisfaction... valued guests... happy to assist you without hesitation*). Each of the complaints is systematically dismantled and dismissed in a series of well-handle multi-clause sentences which deploy different moods and tenses (*Had you asked for an alternative beverage, our on-hand customer service team would have been more than happy to assist you without hesitation... We want our guests to experience authenticity and feel enveloped in Parisian culture whilst staying with us, and as a small part of the experience, all guest are greeted in French.*). Nouns are variously modified throughout to provide rich descriptions (*a delicacy frequently served here in Paris... fundamental parts of the luxury experience*) and these further support the managers' persuasive refutation.

Piece C is a narrative based on 'The Promise' by Nicola Davies. Tasked to rewrite the story, Pupil A uses the original as a springboard to write a version which draws both on the model and their wider reading. The story shares the basic premise of the original – that the contents of a bag transform the grim life of a young thief and her grim hometown – and there are echoes of the mood and the style of this model text, particularly in the opening 2 paragraphs. These include the effective use of short sentences (*Alice lived in a city deprived of colour and light.*), deliberate repetition of words and structures (*The city was miserable – Alice was miserable too... plummeting it into darkness, stripping it of hope... limited in light, limited in onlookers*) and figurative language (*awash with tones of grey and sepia, akin to a crumpled, torn photograph from the 1900's... As darkness nibbled away at the remnants of the sun*).

In other parts of the story, Pupil A uses longer descriptive sentences reminiscent of older children's literature and in contrast to Davies' simpler and sparser 'younger' style (*Spiraling her way up the maze of stairs, she vowed not to open the bag until safely in her apartment and away from any potential spying eyes...*). Some precise and mature word choices and phrasing are drawn from expert story writers, evidencing this pupil's wider reading (*deprived... cast... rife... scant... accustomed... concluded... tentatively... bemused... conducted... An aura surrounded her... stirring an unfamiliar emotion within her... merely a spectator*). In a further departure from the model text, the writer provides many direct insights into Alice's thoughts and feelings while also describing her actions, providing the reader with a strong sense of character. These too deploy phrasing drawn from the pupil's wider reading experiences (*reigning herself back in... grit and determination to rival her own... Alice's hunger to find out only grew stronger... as her body flooded with disappointment... felt an intense urge... watched, bemused. She was*

merely a spectator... She was compelled to go). The story ends with a deliberately fragmentary sentence (*So many shades for the eyes to experience.*).

Characters and the relationships between them are also deftly portrayed in piece B, the dialogue based on J.K. Rowling's 'Harry Potter' series. An introductory paragraph sets the scene (*As the Gryffindor Quidditch team strolled onto the training field, they were stunned to find that the Slytherins were already there...*) and succinctly identifies the cause of contention between the 2 groups through indirect speech (*Wood, shouted at the opposing team to get off: they had booked out the field.*). The differences between the teams are further elaborated through the well-managed dialogue between Harry and Malfoy (*"You don't need to have expensive brooms to be a good team," ... "Oh really! That's your excuse,"...*).

Malfoy's unpleasant, superior nature is revealed through the content of his speech, and through the vocabulary in the reporting clauses and the descriptions of his demeanour. He has a 'snarly, sinister look that was permanently plastered on his face', an 'obnoxious voice', and a 'smug grin'. He sneers, chuckles, mocks and snorts 'with glee'. The more decent Harry responds angrily (*anger bubbling up inside of him*) but is trying to keep himself in check (*desperate to keep his temper down*). A good balance of speech and description keeps the piece pacy and engaging. Reporting clauses are variously positioned to support flow (*"Oh really! That's your excuse," he mocked. "Why can't you just admit the truth?..."*) and are sometimes expanded upon in the style of expert writers (*Malfoy snorted, filled with glee because he was infuriating the Gryffindors.*). Unusually for this pupil, there are few imprecise word choices (*addressed... implied*). Overall, however, it is an engaging piece which confidently draws on the writer's experience of the effective use of dialogue in fiction and demonstrates a sophisticated ability to ensure that the storyline is advanced while also maintaining characterisation.

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

Across the collection, the pupil can distinguish between the language of speech and writing and choose the appropriate register for the purpose and audience.

Pupil A exhibits a mature understanding of the distinction between colloquial and everyday spoken language and more formal and literary written language. This is in part demonstrated through the expert writer or academic vocabulary selected. In the information piece, piece A, for example, 'forms of nourishment', 'decline' and 'retrieve them' are used in place of the more colloquial 'food', 'drop' and 'grab them'. While in the argument piece, piece D, the writer selects 'swaths', 'discrepancy', 'is the finest quality' and 'superior' over the more speech-like 'lots of', 'difference', 'is good' and 'better'. The grammatical structures used across the collection also reflect the writer's awareness of this distinction. For example, in the non-chronological report, piece A, the preposition placed at the beginning of a relative clause is more often found in writing and is less typical of everyday spoken language (*A panda's diet consists predominantly of bamboo*

roots, of which they eat 26-84 pounds per day). The contraction 'C'mon' used in the direct speech in the Harry Potter piece, piece B, is, in contrast, more typical of spoken than written language.

Literary language not generally used in speech is deployed in the fiction writing in the collection. In the narrative, piece C, for example, this includes words and phrases such as 'awash with', 'akin to', 'rife' and 'scant', and techniques such as deliberate repetition (*plummeting it into darkness, stripping it of hope*) and figurative language (*As darkness nibbled away at the remnants of the sun*). This is contrasted to good effect with the simpler and more everyday language used in the story's dialogue and to describe Alice's thoughts (*"Alright, fine..." ... "Err, what, what's going on?..." ... A ha, a familiar sound... A pencil. All that was in the bag was a measly pencil.*). This ability to move between the language of speech and writing within a single piece is also evident in the Harry Potter dialogue, piece B, in which Malfoy's words are authentically speech-like (*"And what's the points of training when you're not even gonna win..."*) while the narrative voice uses some more literary language (*filled with glee*).

These language choices are also linked to Pupil A's ability to select the appropriate register. While most of the writing in the collection is formal to some degree, the writer adapts the level of formality, or register, in each piece according to their intended purpose and audience. For example, in the report, piece A, the writer aims to inform a general audience with authority and thus adopts a formal register (*The giant panda is part of...*). The elevated formal register used in the newspaper report, piece E, also aims to signal the authority of the content and to appeal to a patriotic reader of the period (*700,00 courageous men formed our army and moved forth into a war which brought with it a raft of challenges*). Quotes from the soldiers, on the other hand, are contrastingly informal and provide period authenticity to appeal to the modern reader (*"... Together all of us sang Christmas carols and enjoyed the Christmas truce... something I truly will never forget."*).

In seeking to persuade an audience of policymakers in piece D, the writer combines a formal register to lend their argument weight (*It is not uncommon*) with a slightly less formal register to persuade (*is it fair?... I believe*). The register of the more overtly persuasive hotel brochure, piece F, is more informal, as it seeks to entice holidaymakers through appealing directly to their individual needs (*Steam away your stresses and worries...*). In line with her chosen medium, an online review site, the hotel reviewer adopts a very informal register to express her outrage to an assumed sympathetic audience (*What does that even mean?!!!... I said, 'sorry?' and at that point she switched to English- but first impressions count and I wasn't impressed!*), but writes more formally when addressing the hotel directly (*it would be much more enjoyable for guests if you were to install air conditioning...*). The professional highly formal register of the hotel's reply masks their dismissal of each of her absurd complaints behind a thin veneer of politeness (*Had you asked for an alternative beverage, our on-hand customer service team would have been more than happy to assist you without hesitation.*).

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

Pupil A can attain and sustain the required level of formality, or register, in each of their pieces through the selection and assured manipulation and control of appropriate grammatical structures and vocabulary.

The formal register lending authority to the non-chronological report, piece A, is achieved using the third person and formal constructions (*Their black and white pattern makes them easy to distinguish... this led to a culling of wild pandas... the overhunting of which saw a steep decline in numbers*). The passive form establishes an objective, detached voice typical of science writing and focuses reader attention on the giant panda rather than on the writer's personal experience of the species (*the forests have become overpopulated, seeing pandas pushed to the fringes of nearby towns*). The choice of the modal verb 'must' over 'have to' also supports formality (*Every panda must adapt*), as does the use of formal adverbials to explain cause and effect (*Consequently... Conversely... as a result of... In recent years*). The formal register is also achieved through the application of technical vocabulary (*primary habitat... a food source rich in sustenance*) and phrases typical of expert science writers, including some use of 'the panda', 'a panda' and 'panda populations' over the more colloquial 'pandas' (*the panda must turn to alternatives... Around 10% of a panda's diet... panda populations have thrived*).

A formal register is achieved across the argument, piece D, using some of the same techniques. For example, the third person, impersonal constructions and the passive voice are used to outline and analyse the different sides of the argument (*This experience is what makes private schools appealing... It is not uncommon for... the results achieved in league tables*), which are also supported by technical vocabulary and statistics (*From the age of 3, children's life trajectories are dependent on their parents' jobs. Only 6% of England's population...*). These techniques separate the parts in which the writer aims to present all sides of the argument from the parts in which they express an overt personal view. In the latter, the first person is applied, though still in a formal register. This is achieved, for example, through the use of subordination in multiclausal sentences (*Having considered both sides of this argument, and drawing on my own experience of the application process for a place at a private school, I believe the selection process to be unfair for those from poorer backgrounds.*). Slightly less formal emotive language peppers the piece (*frozen out... doors opened... cherry-picking*), signalling in advance the conclusion the writer ultimately reaches.

The newspaper report, piece E, is also written in a formal register, using some archaic language to achieve a more formal period feel (*all of the suffering was not in vain... it is testament to all that this hard battle was won*). Sentences are extended to expand and explain, for example through the use of relative clauses (*700,00 courageous men formed our army and moved forth into a war which brought with it a raft of challenges*). Formal

language more typical of serious contemporary journalism lends authority to the piece (*A year on from the conflict... demise of amicable relations... The trajectory toward war*), and nominalisation familiar from academic historical writing is also deployed (*This decision set off... Realisation set in... endurance above and beyond anything ever required before*). The sidebar articles are distinguished from the more serious 'special report' through the use of more informal language ("*Good news ahead as milk rations will end this week*"), which is also used in some quotations ("*... a hard time for families...*" "*This is a great sign that our country is on the mend!...*").

The suite of pieces related to the 'Hotel Parister', piece F, are less formal, with well-managed differences in levels of formality between the 3. The writer selects a semi-formal register for the brochure to directly appeal to potential customers. This is achieved through the use of the second person (*allowing you... your balcony*) and the imperative mood (*sip... steam... marvel*). Persuasive descriptions marketing the hotel's features are informally hyperbolic and subjective (*heavenly massage... exquisite breakfast buffet... the finest pastries*), while other more measured sections adopt the more formal phrasing typical of the service sector (*according to your preference... is situated in prime location for...*).

Hyperbole (*PARIS DISASTER!!!*) is deployed by the author of the highly informal review, alongside punctuation also characteristic of an informal online style, including interrobangs (*?!!!*) and capitalisation (*This is the WORST place I have EVER visited!*). This register is in addition achieved through the use of the first person and a conversational style (*One thing I usually love about going on holiday is that by the end of it, you can't wait to get back to your own bed*), colloquialisms (*To be honest... they tasted beautiful...*) and rhetorical questions aimed to spark reader sympathy (*Who puts a sofa in a bathroom?!*). When addressing the hotel directly, the writer adopts a more formal register expressed through subordination (*due to my own mattress being nowhere near the standard found in your hotel... I have conducted an online search which revealed the following... I know it is related to the snails I unwillingly ingested*). Modal verbs and the subjunctive are also deployed in the more formal sections of the piece (*it would be much more enjoyable for guests if you were to install air conditioning...*).

The hotel's response comes in the form of a highly formal letter written largely in the first person (*May I first thank you for taking the time ... We are proud... our guests*) with some impersonal constructions (*It is customary...*). Formal phrases provide structure to their refutation of the complaints (*You raise several points... I respectfully question... In reference to... On this occasion*) and sometimes deploy modal verbs (*I would like to highlight... I would like to take the opportunity to address...*). The passive voice also supports formality (*All guests, regardless of their gender, are relieved of their luggage upon arrival... French is the language spoken widely throughout France... ... a delicacy frequently served... as the elements being raised are fundamental parts of the luxury experience*). Attempts to use the conditional to express formally what the guest should have done and, with the subjunctive, what they might do in the future are only sometimes

successful (*Had you asked for an alternative beverage, our on-hand customer service team would have been more than happy to assist you without hesitation... Had you contacted reception, we do stock firmer mattresses and these may have suited your needs... It may be more to your liking if you were to try a hotel with a lower star rating if you wish to experience...*). Some of the formal, or rather stuffy, vocabulary and phrasing in the piece is typical of the hospitality sector (*valued guests... a first-class service... regardless of... without hesitation... since we opened our doors to the public*), and the phrases used to dismiss the complaint have a formal quasi-legal tone (*we find them to be unfounded... your complaint does not meet the criteria documented within our terms and conditions*).

Levels of formality are also well managed in the narrative writing, in which the formal language of the narrative voice contrasts with the less formal register of direct speech, for example in the Harry Potter dialogue, piece B (*Malfoy's smirk quickly evaporated at the statement but was soon replaced with an even more smug grin... "C'mon guys, start warming up,"*). In 'The Commitment', piece C, the writing becomes progressively less formal as the story moves from the description of the grim setting to the discovery of the pencils' power, and perhaps as the writer moves from using Davies' more formal text as a model (*The streets were awash with tones of grey and sepia*) to draw on less formal texts from their wider reading. This relative informality is achieved through more colloquial similes, the use of contractions and punctuation more typical of informal writing (*Alice slumped to the floor like a sack of potatoes. A pencil. All that was in the bag was a measly pencil... It wasn't long until the pencil had left her mind and Alice didn't touch it for the rest of the day... "You have GOT to be kidding me,"... "so it's real?!"*). The succinct writing across this piece also highlights this pupil's ability to control language. Every word is deliberately and carefully selected (*Alice lived in a city deprived of colour and light... Alice's Dad entered the living room, bleary eyed having just woken up from his post-night-shift snooze*).

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

A range of the punctuation taught at key stage 2 (KS2) is used accurately, for example:

- **commas to clarify meaning**
 - *Due to the weather being the warmest and most suitable for the cubs, their cubs are predominately born in August.* (piece A)
 - *She was compelled to go towards the wall, where the pencil, almost as if it had a mind of its own, began to draw.* (piece C)
 - *Alice's Dad entered the living room, bleary eyed having just woken up from his post-night-shift snooze.* (piece C)
- **punctuation to indicate parenthesis**

- ... during the hottest summer months (July and August), bamboo roots are scarce due to drought and the panda must turn to alternatives. (piece A)
- Children from a working or middle class background are, broadly speaking, unable to apply. (piece D)
- We quickly made friends with each other and in the rare time we weren't fighting, we were playing games - like cards - or getting to know each other. (piece E)
- **semi-colons and dashes to mark the boundary between independent clauses and colons to introduce a list**
 - Without warning, Alice felt an intense urge to pick up the pencil; she couldn't help herself from grabbing hold of it. (piece C)
 - Swaths of children every year attend private schools across the country before making their way on to prestigious colleges: Eton, Cambridge and Oxford. (piece D)
 - Some argue this is unfair – there are many children from lower class families whose academic achievements and aspirations are high. (piece D)
 - 700,00 courageous men formed our army and moved forth into a war which brought with it a raft of challenges: hard labour constructing trenches; heinous living conditions which brought with it a plethora of illnesses and diseases such as trench foot; continuous shell fire day and night; and mental endurance above and beyond anything ever required before. (piece E)
- **speech punctuation/inverted commas and other punctuation, such as comma after a reporting clause and punctuation inside inverted commas**
 - “Oh really! That’s your excuse,” he mocked. “Why can’t you just admit the truth? Some people on your team are too broke to afford these... like the Weasleys over there.” (piece B)
 - “Alice, this is... this is amazing. How are you doing it? Where has all the colour come from? It’s so... bright in here?” Alice’s dad’s eyes moved across the room, taking in a vision of blues and fuchsias, ochres and greens. (piece C)
- **punctuation for emphasis**
 - Having firmly shut the door, tentatively she opened the bag... “You have GOT to be kidding me,” she muttered... (piece C)
 - This is the WORST place I have EVER visited! (piece E)
 - “Bonjour?!!!” What does that even mean?!!! (piece E)
- **hyphens to form compound words and avoid ambiguity**
 - modern-day... non-land animal... paw-holing (piece A)
 - mid-thirties (piece C)
 - full-service... top-rated ... freshly-baked... first-class service (piece E)

Pupil A uses a wide range of punctuation judiciously to support reader understanding and to create specific effects on their audience. Reader understanding is supported, for

example through the commas used to manage dense multi-clause sentences. In the argument, piece D, commas help explain how the writer has reached their conclusion (*Having considered both sides of this argument, and drawing on my own experience of the application process for a place at a private school, I believe the selection process to be unfair for those from poorer backgrounds.*). In the narrative, piece C, commas support the succinct explanation of the pencils' magic power (*She was compelled to go towards the wall, where the pencil, almost as if it had a mind of its own, began to draw.*). Brackets are used to manage information in a long sentence in the non-chronological report, piece A (*during the hottest summer months (July and August), bamboo roots are scarce due to drought and the panda must turn to alternatives.*).

Commas, together with colons, semi-colons and dashes, are used to expand ideas and present additional information. The manager of the hotel in piece E, for example, reinforces their point through the use of a semi-colon followed by supporting information (*I am pleased to hear that it was delectable; our chefs are highly-skilled and many of their creations, including the escargot dish, are award-winning.*). A dash is used persuasively to emphasise a point in the argument text, piece D (*Poorer children can – if they are clever enough.*), while a comma in the same piece also supports the inclusion of slightly contradictory information in a single sentence (*This experience is what makes private schools appealing, but it is costly.*). In the narrative, piece C, different ways of looking at the same thing are separated by a dash (*Alice's mind began to wonder, trailing off to a land of gold and riches – or more accurately, cold, hard cash.*).

The narrative piece in this collection, piece C, also offers evidence of this pupil's ability to use punctuation to support the intended effect of their writing on the reader. For example, dashes are used to build atmosphere in a balanced sentence (*The city was miserable – Alice was miserable too.*) and, with commas, to support more literary descriptions (*There was one particular alleyway that Alice had become accustomed to using as her place to rob others – narrow, limited in light, limited in onlookers.*). Colons and full stops are used in the short sentences which describe action, including the struggle between Alice and the woman in the alley (*Alice tugged at the bag: the woman tugged harder. This wasn't going to plan.*). Ellipses encourage the reader to wonder at the unexpected demeanour of the woman (*She looked... happy?*). They also build suspense as Alice starts to open the bag (*tentatively she opened the bag...*), emphasise Alice's confusion (*It was... still grey?*) and support the note of wonder on which the story ends (*"Alice, this is... this is amazing." "It's so... bright in here?"*). The narrative also deploys emphatic punctuation to express Alice's surprise (*"You have GOT to be kidding me," ... "So it's real?!"*). Similar techniques are also used in the negative hotel review, piece F, to convey the writer's outrage (*'Bonjour' she said. 'Bonjour?!!!' What does that even mean?!!!*). In both pieces, these features are used with restraint. This increases their impact and is typical of this writer's mature and confident use of punctuation appropriate to purpose and audience across the collection.