



## Key stage 2 English writing standardisation exercise commentary – Pupil A

### Pupil A – working at the expected standard

This collection includes:

- A) a narrative
- B) a persuasive letter
- C) a review of an attraction
- D) a self-reflection
- E) an explanation
- F) a narrative

All the statements for ‘working towards the expected standard’ and ‘working at the expected standard’ are met.

### **The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (for example, the use of the first person in a diary; direct address in instructions and persuasive writing)**

The collection demonstrates Pupil A’s ability to write effectively to meet a range of purposes and for different audiences. Narrative writing in the set includes a description of a tense encounter between a teacher and a headteacher, and a piece based on a clip from the film version of ‘The Hunger Games’ by Suzanne Collins. The pupil’s ability in non-fiction writing is demonstrated in a formal persuasive letter, a review and an explanation text. The collection also includes a short piece of self-reflection. Language choices across the collection show good awareness of specific readers.

The audience for the first of the non-fiction pieces in the collection, a persuasive letter (piece B), is the writer’s headteacher. The purpose is to respond to the headteacher’s emailed decision to change the date of a school trip. Pupil A demonstrates good understanding of the form in their use of the first person and choice of appropriate salutation and sign off (*Dear Ms. Greenwood, Thank you for your email, which you sent... Thank you for your time and consideration... Yours sincerely*). The register is suitably formal (*I must disagree with you, on this occasion.*). The writer sets out clearly their reasons for writing (*I am writing to you to question your reasons*), and the issues

they choose to address – disrupted learning, SATs and well-being – are relevant. They adopt a logical approach, presenting largely well-expressed counter arguments to the points raised by the headteacher (*I have to disagree strongly with your opinion on this, and I must explain why.*). These counter arguments are presented in multiclausal sentences which include supporting detail (*In order to catch up on what you call 'disrupted learning time', I suggest that we use opportunities for us to catch up on all of our learning when we return, such as in our lunch times or in after-school booster classes and even on the coach, there and back.*). Emotive language expressing empathy is deployed as a persuasive technique in the final paragraph (*as I know you are always busy doing the best you can as our amazing headteacher... do you think you would consider coming with us to experience what we are so passionate about and have a lovely day out with the 5s and 6s?*). There are some lapses in control, such as unnecessary repetition (*I think that before SATs, we should have a bit of fun and enjoy our time before we have SATs and before we leave to go to our new secondary schools.*), but overall, the piece meets its purpose.

Piece C is a Tripadvisor review of an attraction, The Eden Camp Modern History Museum. The content is relevant and includes a description of the nature of the exhibits and the layout of the camp, and opinions on the staff and ticket prices. It concludes by highly recommending the site to potential fellow visitors and with some advice for the camp organisers. The piece is written appropriately in the first person when expressing personal opinions and the third when describing amenities (*I left feeling enriched, enlightened, and eager to return for another visit in the future... I really liked how there was a chapel where people could reflect and pray.*). It deploys direct address for the advice to the camp (*maybe you could improve accessibility*). Informal language typical of online reviews is selected to express the writer's personal feelings about the attraction (*the layout of the camp was brilliant... a nice day out... I would definitely tell more people to come... stuck in the house with nothing to do*). More formal language is used to lend authority to the reviewer's opinions (*I was distinctly impressed by the interactive elements... The ticket price was more than justified by the quality of the experience.*). There are some lapses in control of purpose, such as imprecise word choices (*I was so shocked by the experience*), however the piece concludes with an appropriate summary (*Overall, my experience at Eden Camp was remarkable! I would definitely come back again*).

The intended audience for the highly personal self-reflection piece (piece D) is the pupil's new secondary school teacher. The writer aims to explain the contrast between how they appear to others and how they feel (*Caring and mature, that is how people describe me, but there is another part of me which I keep locked away... I want to be more confident*). The piece is written in the first person and in the style of an internal dialogue (*It is part of me that I never tell anyone. I wonder why?*), deploying some figurative language (*my tears flow into a big pool of sensitivity*). This is a heartfelt and affecting piece which achieves its intended purpose, despite some lapses in cohesion between the ideas in the second paragraph.

The last of the non-fiction pieces is an explanatory text (piece E) aimed at a young audience and written in the second and third person. Questions and question tags are used appropriately to hook the reader (*Have you ever wondered where your heart is in your body and how it works? ... Fascinating, don't you think?*). The explanation is made accessible to its intended audience through the combination of direct address in the opening and closing paragraphs (*a very important organ in your body; you would die without it*) and age-appropriate scientific vocabulary throughout (*blood travels through to the two main veins called the superior vena cava and the inferior vena cava.*). The inclusion of some 'fascinating facts' is aimed to sustain interest, although the positioning of this content interrupts the flow of the introduction (*Did you know that the human heart is roughly the size of a large fist and weighs between 9 and 12 ounces (250-350 grams)?*). Otherwise, the piece is well organised and concludes with a summarising paragraph used to draw all the information together (*To summarise, your heart allows blood to move through its chambers and pumps blood around your entire body. This process makes sure*). In explaining the function of the heart with overall clarity, this piece meets its intended purpose.

In the narrative writing in the collection, the pupil shows a good awareness of their reader in their selection and handling of content and language choices. Both narrative pieces aim to entertain an audience of contemporaries through building suspense.

In piece A, the writer shows awareness of their intended readership through the selection of a familiar school setting and by drawing on popular tropes from children's literature: the plucky teacher, champion of 'her beloved class', and the comically mean headteacher (*a lady in a sharp suit sat typing away furiously*). Reader empathy for the 'hero' teacher is established through the foregrounding of her thoughts and feelings, and through the emotive language deployed in the descriptions of her courage and goodness (*now shaking but some bravery inside her swelled up... children in her class who she utterly adored*). The headteacher is depicted more superficially as a comic caricature, her speech peppered with capital letters and exclamation marks (*"My decision is FINAL!!!!"*).

A suspenseful opening to the piece hooks audience attention (*She reached out her hand and wrapped it around the door handle. Taking one last deep breath [she] opened the door.*). Well-paced mounting tension sustains reader interest (*now had sweaty palms... now shaking... one last time... Slowly, she looked over her shoulder and then fully turned her chair around.*) and reaches an effective dramatic peak (*"Get. Out. Of. My. Office... NOW!"*). The description of the headteacher's final explosion aims to amuse and to move, and reader sympathy is directed at the teacher. The teacher's despairing inner monologue brings the piece to an effective close (*How would she break the news to her beloved class?*).

The second narrative (piece F) is written in the first person, providing the reader with full access to the narrator's feelings and motivation. Like piece A, this narrative is intended to entertain an audience of contemporaries, but this time the setting is the unfamiliar dystopian world of Suzanne Collins' popular Hunger Games novels.

The piece opens with a mystery, hooking the audience in with a description of the narrator's feelings of dread and helplessness without specifying the cause of her fear (*Survive or die! I could be chosen today. ... Today our fate will be decided by the Capitols whims.*). A slow reveal technique is then deployed to further engage the reader. The details of the narrator's fate are only gradually divulged as the piece progresses, although perhaps not always with sufficient clarity for those unfamiliar with the original text.

The use of internal dialogue supports empathy for heroine Katniss' predicament (*"Katniss, keep calm and keep your head down." I kept repeating to myself... "Will I be chosen today?" I speculated... "It's not me; it's not me." I repeated constantly*) and reveals her inner journey to the reader. The depiction of her transformation from fearful child to confident bowman 'with rightful attitude and sarcasm' is well pitched towards the piece's intended youthful audience. It reaches an effective conclusion in a cliffhanger – Katniss has put herself in further danger by ruffling powerful adult feathers – although the final note is satisfyingly upbeat (*"As I said, thank you for your consideration," I boldly stated as I swept out of the room...*).

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

Pupil A is able to establish a sense of place, provide insights into characters' feelings and build atmosphere in both narratives in the collection.

The setting selected for the tense encounter between the teacher and headteacher (piece A) is appropriately confined, the action centred around an office door and a desk. References to opening and closing the door bookend the piece, metaphorically reflecting the teacher's failed attempt to change the headteacher's mind (*She reached out her hand and wrapped it around the door handle [and] opened the door... [she] stepped out of the room and closed the door.*). Deliberately sparse descriptive detail focuses the reader's attention on 2 points: the door handle gripped by the teacher and the activity at the headteacher's laptop (*still holding onto the door handle... typing away furiously at her laptop... didn't even look up*). The characters' contrasting behaviour around these 2 focus points – the teacher hovering in the open doorway while the headteacher refuses to look up – establishes a tense atmosphere from the start and signals the power relationship between them.

The teacher's shifting feelings are expressed through direct description (*anxious... worried... feeling like a nuisance... bravery inside her swelled up*) and through accounts of her physical actions and sensations (*Taking one last deep breath... sweaty palms... shaking... drenched in sweat*). References to her feelings for her pupils indicate her affectionate nature and reveal the motivation for her visit to the office (*the children in her class who she utterly adored... her beloved class*).

The headteacher's power, stress and fury are conveyed through descriptions of her dress and features (*a lady in a sharp suit... Her brow furrowed*) and her behaviour (*typing away furiously... still not taking her eyes away from her laptop... shouted...hissed*), as well as through direct observation of her mood (*She was not amused.*).

As the teacher perseveres, the tension in the piece increases (*The teacher at the door was now shaking but some bravery inside her swelled up and she decided to ask one last time*). It peaks with a well-crafted description of the previously frenetic headteacher's ominous change of pace (*This time, the head teacher stopped typing. Slowly, she looked over her shoulder and then fully turned her chair around. Her brow furrowed. She was not amused.*). The teacher's resulting feeling of defeat is conveyed through her physical response (*who's hands were now drenched in sweat*), and the spare description of her final actions draws the piece towards its deliberately flat conclusion (*[she] turned, stepped out of the room and closed the door. Her plan had failed.*).

The action in the longer narrative (piece F) takes place in 3 settings: around a stage, inside a waiting room and at a training facility. The writer uses a variety of techniques to describe settings and build atmosphere, primarily relying on descriptions of the sounds heard in each location to convey a sense of place and changes in mood. Around the stage, a horn breaks the tense silence of the gathering crowd (*Blasting out with no care of the peace*) and is followed by Effi's loud declaration (*"Now the time has come..."*), Katniss' 'shaky screech' and then 'pin drop' silence. The description of Effi's 'microphone echo[ing] across the desolate landscape' indicates a vast space which is later contrasted by the comparative confinement of the 'dull, gloomy room' in which Katniss and Peeta sit in anxious near silence. The 'robotic voice' that breaks this silence signals Katniss' helplessness in an inhumane world and contributes to the atmosphere of fear and dread. Her lack of agency is further highlighted when she is initially ignored and then mocked by the noisily chatting crowd in the training room (*Echoes [-] filled the air... the room soon filled with laughter and chuckles.*). However, the committee members are ultimately stunned into silence when Katniss demonstrates her real skill (*the committee were lost for words. I could tell they were threatened by me. The silence was deafening enough to hear someone breathe from a mile away.*), and the atmosphere in the piece begins to shift from fear to hope.

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

Pupil A uses dialogue to convey character and characters' feelings, explain plot and advance the action.

In the school-based narrative (piece A), the nervousness of the teacher is expressed through the hesitant and fragmentary nature of her speech (*"Erm sorry to interrupt but could I..."*) and her apologetic tone (*"if you have a minute..."... "Yes I'm so sorry,"*). Her feelings are also made evident through the use of expanded reporting clauses (*replied*

*the teacher who now had sweaty palms... she continued, feeling like a nuisance...she bravely uttered*), and her deference to the headteacher is demonstrated through some formal expressions (*excuse me... if you might be able to reconsider*).

The headteacher's status and sense of superiority is conveyed through her informal brusqueness (*"Can't you see I'm busy?"*) and her impatient tone (*snapped*). Emphatic punctuation is deployed to signal her rising anger and ultimate fury (*"My decision is FINAL!!!!"* *shouted the seated woman... "Get. Out. Of. My. Office... NOW!" she hissed.*).

The purpose of the teacher's visit is revealed over the course of the narrative and almost entirely through the dialogue (*"Some of the children in my class have written you a letter..."... "They have tried really hard to change your mind..."... "they are truly disappointed about the trip ... they are really hoping to visit Eden Camp when we had originally planned*). Dialogue is also used to advance the action; the unhappy outcome of the episode is all too clear from the headteacher's response *"Get. Out. Of. My. Office... NOW!"*.

In the Hunger Games narrative (piece F), narrator Katniss' dilemma and feelings are conveyed to the reader through access to her thoughts and through her dialogue with others. Effie's speech, for example, sets out the purpose of the anticipated gathering (*"Now, the time has come for us to choose one courageous man and woman for the honour of participating in the 74th annual Hunger Games,"*) and her subsequent exchange with Katniss begins to explain what is due to take place and the danger of the situation (*my voice let out a shaky screech. "I volunteer as tribute." It soon went quiet, quiet enough that you could hear a pin drop..."Oh we have a volunteer, how brave of you!"*). Some detail on the exact nature of her task is conveyed through Peeta's blurted advice (*not one word was spoken until, "Katniss, shoot straight," tumbled out of his mouth.*). The fact that Katniss' subsequent actions have put her in further peril is revealed through her conversation with the 'unusual little man' at the end of the piece (*"Erm, miss Everdeen? A word of caution,"... "...you have now ruffled feathers at the Capitol, be careful,"*).

These brief dialogues are also used to convey character and relationships. Effie's position of power is communicated through her use of elevated language (*"Now, the time has come for us to choose one courageous man and woman for the honour of participating in the 74th annual Hunger Games,"*). She is briefly kind (*Looking vaguely amused, Effie seemed to soften her glare. "Oh we have a volunteer, how brave of you!" ... "Well up you come, volunteer,"*), but ultimately callous in her indifference to the danger (*"And now for the boys," she clapped with glee.*). Peeta's anxiety is indicated through his initial silence and then through the nervous manner in which he delivers his advice (*tumbled out of his mouth.*). The little man's words are formal but reveal good intentions (*"Erm, miss Everdeen? A word of caution," a short unusual little man stepped forward. "Although impressive, you have now ruffled feathers at the Capitol, be careful,"*), while Katniss' bravado and newfound attitude are evident in the formality and boldness of her response

*("As I said, thank you for your consideration," I boldly stated as I swept out of the room...).*

**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 A demonstrates the ability to use a wide range of structures and adapt their vocabulary choices to the requirements of the writing task. They expand ideas and information through the modification of verbs and nouns and through the deployment of a variety of clause types and verb forms.

In the school narrative (piece A), expanded noun phrases (*a lady in a sharp suit... some bravery inside her*) and adverbial phrases are used to set the scene and describe characters' responses (*still holding onto the door handle... feeling like a nuisance*). Additional information is also provided in relative clauses and through the modification of verbs with adverbs (*the children in her class who she utterly adored... Slowly, she looked over her shoulder and then fully turned her chair around.*) The teacher's persuasive argument is expressed in multiclausal sentences ("*Some of the children in my class have written you a letter if you have a minute to take a look?*"), sometimes using modal verbs (*if you might be able to reconsider your decision*). Shorter sentences are used when the drama peaks with the headteacher's explosive reaction (*Her brow furrowed. She was not amused.*) and are also used to describe the teacher's defeat (*Her plan had failed.*). Her exit is detailed using the power of three (*immediately turned, stepped out of the room and closed the door.*).

Exclamations, contractions, asides and fragment sentences establish the informal tone of the first-person Hunger Games narrative (piece F) (*Survive or die!... After all it's reaping day... And it could be me... "Will I be chosen today?" ... my legs shook in fear, or was it tension?... I'm sure they wondered who dare stop their party... didn't usually bother me*). However, the writer also selects some more archaic and formal language appropriate to heroic story writing (*Today our fate will be decided by the Capitols whims... It will decide our destiny... to soften her glare... With little regard... with glee... I grazed my hand across the unfamiliar bow... with no hesitation... a confident bow*). The narrator's dread is expressed using modal verbs, and their sense of helplessness highlighted by the use of the passive (*I could be chosen today... Today our fate will be decided by ... 2 people will be selected to participate*).

The vocabulary deployed in the letter to the headteacher (piece B) supports the suitably formal register and serious tone of the writer's persuasive argument (*on this occasion... it is essential... opportunities... fair solutions... mental health... reconsider... my response... consideration*). Nouns are expanded to provide persuasive detail using a variety of structures, including the infinitive, relative clauses and the passive form (*some suggestions to help you change your mind again.... fascinating facts about the soldiers*

*that fought in the war... experiences with our friends, which we will remember... Everyone's stories need to be told to be remembered*). Fronted adverbials provide structure and context (*First of all,... Finally,... In our final year of school,*), and modal verbs and questions are used to persuade (*but have you considered...? ... If you would like to reconsider changing... I must...we should*).

Word choices in the review (piece C) provide a sense of place (*huts... wartime history... interactive elements... the camps... chapel... signs and paths*) and communicate the writer's enthusiasm (*history enthusiast... absolute delight... from start to finish... more than justified... have a great day... Highly recommended!*). This is summed up using the power of three (*I left feeling enriched, enlightened, and eager to return for another visit in the future.*). The pupil selects the language of feelings in the softer-toned self-reflection piece (piece D) (*shyness... sensitivity... anxiety... confident... humiliated and self-doubt*), and some figurative language is used to expand ideas (*another part of me which I keep locked away... flow into a big pool of sensitivity... my heart feels like it is in my stomach*).

Piece E (*How does the heart work?*) also evidences this pupil's ability to choose appropriate vocabulary, including topic specific vocabulary (*chest... pump... circulatory system... oxygen... veins... artery... atrium... contracts... cell*). Some accessible high utility language supports understanding of the circulatory system's processes (*located... continuously... lead back... pushed into... responsible for... transported... delivers... cycle*). Adverbials support clarity (*Located slightly to the left of your chest... Once the right atrium contracts... back to the heart*), parenthesis provides detail (*The heart, which is like a hard working pump in your chest, beats continuously in your body (even when you sleep).*), and the passive is used appropriately (*is pushed... gets pushed*).

### **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**

Pupil A uses a range of devices to link events, information and ideas within and between sentences and within and across paragraphs. Content is logically organised into paragraphs. Despite occasional lapses, pieces flow and are coherent.

Cohesive devices are well deployed – for example, in the tight narrative describing an encounter between a headteacher and teacher (piece A) in which pronouns and synonymous references are applied to avoid repetition and support reader understanding (*She... the anxious teacher... the teacher at the door... Miss... a lady in a sharp suit... The lady... the woman at the desk... the seated woman*). Adverbial phrases specify the sequence of events (*Taking one last deep breath ... still holding onto... still typing away... now shaking... one last time... This time*) and the location of events (*around the... onto the ... in front of... at her laptop... at the desk... at the door*). They are also used to detail how the characters respond (*furiously... utterly... bravely*). Subordination and appropriate tenses link ideas in the teacher's argument (*"Some of the children in my class have written you a letter if you have a minute to take a look?"*). Multiclausal sentences explain cause and effect (*The teacher at the door was now shaking but some*

*bravery inside her swelled up and she decided to ask one last time for the children in her class who she utterly adored.*). References to the children's letter and its gradually revealed purpose provide thematic cohesion across the piece and support coherence (*written you a letter... they are truly disappointed... change your mind... persuasive techniques...in their letters... They are really hoping*).

In the persuasive letter (piece B), cohesion within paragraphs is achieved through a structure repeated across each paragraph, with a reference to a point in the headteacher's email (*you said... your opinion*) followed by the writer's counter argument (*have you considered... I suggest... I have to disagree... I must explain why*). Each paragraph focuses on a single topic, including, for example, the impact on learning, well-being and relevance. Cohesion between paragraphs is supported by listing adverbials (*In fact... First of all... Another important reason that I am concerned about... Finally*). Multi-clause sentences are used to explain the writer's reasoning (*Everyone's stories need to be told to be remembered, and this is why it is essential we go in March while the topic is fresh in our minds and hearts.*) and adverbials link points between and within sentences (*In order to... as a consequence*). Repetition is avoided through the use of synonyms (*our school visit to Eden Camp... the visit... Visits like this...*) and ellipsis, or deliberate omission (*so there will be no point in going [to Eden Camp] in June*).

Synonymous references and pronouns are also used to avoid repetition and support flow in piece C, the review, (*the Eden Camp Modern History Museum... this interesting attraction... there... the camp... the exhibit*). These same devices support clarity in piece E, the explanation (*your heart... it... the right atrium contracts, blood is pushed into the next chamber called the right ventricle. This movement*). The writer also deploys determiners to help specify nouns and events after their initial introduction in piece E (*blood travels through to the two main veins called the superior vena cava and the inferior vena cava. These veins...*), and a well-deployed adjective provides a link to a previous sentence (*Blood travels to the lungs after leaving the heart and picks up fresh oxygen and releases carbon dioxide. The oxygen-rich blood returns*).

In piece C, a sentence outlining a potential problem is deftly paired with one describing how the problem is avoided (*I never felt lost or worried about not being able to find the huts where I wanted to be. There was always staff around wanting to help or answer my questions.*). In piece E, coordination is used to contrast (*Blood delivers oxygen but also picks up all of the waste such as carbon dioxide.*) However, a misplaced question in the introductory paragraph of the piece briefly impacts cohesion (*Did you know that the human heart is roughly the size of a large fist and weighs between 9 and 12 ounces (250-350 grams)?*). Otherwise, this is a well-sequenced explanation text (*To begin with... Once the right atrium contracts... after leaving the heart... back to the heart*).

Repetition is used deliberately as a cohesive device and to good effect in piece D, the short reflection (*there is another part of me which I keep locked away. It is part of me that I never tell anyone... I must admit that I am a shy person, but I want to be more confident like other people in my class and people I know.*). However, there is a lapse in cohesion in the second paragraph of this piece. The absence of a linking device between the

paragraph's 2 sentences undermines the writer's attempts to fully explain the contrast between how they are perceived and how they feel (*Thought, love and care have been planted in my kind, warm heart since day one; this reflects outwardly daily for the whole world to see. Shyness makes me feel that all eyes are on me at all times.*).

Adverbial phrases are well-deployed in the Hunger Games narrative (piece F) to support reader understanding of where events take place as the action moves from one location to another (*Standing looking at the glass bowl... across the desolate landscape... emerging from the side of the stage... Waiting in a dull, gloomy room... in the training room*). The building sense of dread and the slow reveal of the purpose of the selection process provide thematic cohesion across the piece (*Survive or die!... our fate will be decided... 2 people will be selected... journey of dread... "Oh we have a volunteer, how brave of you!"... Echoes in the training room filled the air as I walked towards my equipment... Picking up a new sharp arrow, I held up my bow, pulled back the string and with no hesitation, fired.*). The use of pronouns, including indefinite pronouns, to refer to the story's many characters is well-handled across the narrative and supports reader understanding (*no one... someone*). Repetition is also avoided through the application of ellipses (*She was an outsider and didn't belong here.... "Although impressive, you have now ruffled feathers..."*), and sometimes deliberately used for emphasis (*It soon went quiet, quiet enough that you could hear a pin drop.*).

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

The collection demonstrates Pupil A's ability to select a variety of tenses, deploy them appropriately and move between tenses with control – for example, in the school story (piece A), the narrative sections are written consistently in the past tense (*She reached out her hand*) while the present tense is deployed in dialogue (*"Can't you see I'm busy?"*). The teacher explains the reason for her visit, namely the children's current wishes, using the present perfect (*the children in my class have written you a letter*), and expresses her hopes using a future form (*if you might be able to reconsider*). The finality of her lack of success is expressed in the past perfect (*Her plan had failed.*).

The second narrative (piece F) is largely written in the past tense, although the story opens in the present tense (*it's reaping day... Jumping out of my skin, I move to action.*) with the narrator's speculations expressed in future forms (*I could be chosen today.... But 2 people will be selected to participate*). The move from present to past may have been deliberately selected to contrast the narrator's inner thoughts at the beginning of the story with subsequent events which involve other characters. However, in the second paragraph, past and present are both used, and this brief loss of control reduces the effectiveness of this technique and negatively impacts the story opening (*I gaze at the potential future. "Will I be chosen today?" I speculated.*).

The non-fiction pieces demonstrate an ability to manipulate tenses, including within single sentences – for example, in the persuasive letter (piece B), references to the headteacher's email are written in the past tense, and the pupil's responses and opinions

in the present (*I know how you said that the visit would 'disrupt our learning time', but have you considered that we are still learning about WW2... Another important reason that I am concerned about is how, in your email, you said that SATs are our priority. I have to disagree strongly with your opinion on this, and I must explain why.*). The writer also deploys future forms to persuade (*Too much intense practice will not be good for our mental health*).

The review of a trip to Eden Camp (piece C) is written in the past tense, with an appropriate use of the past perfect to describe a completed action (*it felt like I had travelled back in time*). The writer's intentions and advice are expressed in the present tense and future forms (*I would definitely tell more people to come if anyone else is stuck in the house with nothing to do and wants a nice family day out... Just one thing to consider, maybe you could improve accessibility because there are no ramps or hearing loops for people who wear hearing aids, have a hearing impairment, or are disabled and have to be in a wheelchair.*).

The personal reflection piece (piece D) expressing the writer's current thoughts and feelings is largely and appropriately written in the present tense (*Shyness makes me feel that all eyes are on me at all times.*), as is the explanatory text (piece E) describing the function of the heart (*Once the right atrium contracts, blood is pushed into the next chamber called the right ventricle.*).

## **The pupil can use the range of punctuation taught at key stage 2 mostly correctly (for example, inverted commas and other punctuation to indicate direct speech)**

A range of punctuation is used mostly correctly. Although there are inconsistencies, sufficient evidence accumulates across the collection to meet the statement – for example:

- **commas to mark fronted adverbials and clauses**
  - *Taking one last deep breath, the anxious teacher opened the door ... This time, the head teacher stopped typing* (piece A)
  - *In fact, ... first of all, ... In order to catch up on what you call 'disrupted learning time, I suggest that we use opportunities for us to catch up...* (piece B)
  - *As a history enthusiast,* (piece C)
  - *I will continue to be me, despite this self-doubt.* (piece D)
  - *After the right ventricle contracts, blood is pushed out of the heart through a large blood vessel, the pulmonary artery. ... When contracting, it pushes the blood out the heart* (piece E)
- **apostrophes in contractions to reflect an informal register**
  - *can't... I'm... It's* (piece A)

- *don't* (piece E)
  - *weren't... didn't* (piece F)
- **hyphens to avoid ambiguity**
    - *after-school booster classes... time-consuming* (piece B)
    - *self-doubt* (piece D)
    - *oxygen-rich... re-entering* (piece E)
- **inverted commas and other punctuation to indicate and describe direct speech**
    - *"Hi. Erm excuse me. Erm sorry to interrupt but could I..." she said, still holding onto the door handle. ... "Can't you see I'm busy?" the woman at the desk snapped, still typing away. ... "My decision is FINAL!!!!" shouted the seated woman, (piece A)*
    - *Effie cleared her voice and announced, "Primrose Everdeen." ... "And now for the boys," she clapped with glee. ... "Erm, miss Everdeen? A word of caution," a short unusual little man stepped forward. "Although impressive, you have now ruffled feathers at the Capitol, be careful," he continued. (piece F)*
- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists and information**
    - *Date of experience: March 2024 ... The ticket price was more than justified by the quality of the experience; it was the perfect amount and there was even a discount for families. (piece C)*
    - *Thought, love and care have been planted in my kind, warm heart since day one; this reflects outwardly daily for the whole world to see. ... I'm too scared to be myself; I do not want to be humiliated. (piece D)*
    - *Located slightly to the left of your chest is your heart, which is a very important organ in your body; you would die without it. (piece E)*
- **punctuation to indicate parenthesis and quotations**
    - *Miss, who's hands were now drenched in sweat, immediately turned, stepped out of the room and closed the door. (piece A)*
    - *Another important reason that I am concerned about is how, in your email, you said... 'disrupt our learning time' (piece B)*
    - *The heart, which is like a hard working pump in your chest, beats continuously in your body (even when you sleep). (piece E)*

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

Spelling is mostly accurate across the collection.

**Evidence of correctly spelled words from the statutory year 5/year 6 spelling list meets the standard, for example:**

- *nuisance... persuasive (persuade)... interrupt... immediately... (piece A)*
- *opportunities... sincerely... suggestions (suggest) (piece B)*
- *definitely (definite)... recommended (recommend)... (piece C)*
- *stomach... (piece D)*
- *system... (piece E)*
- *equipment (equip)... unfamiliar (familiar)... (piece F)*

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

- *anxious... furiously... techniques... originally... uttered... drenched ... furrowed... (piece A)*
- *opinion... location... multitude... fascinating... essential... disrupted... solution... concerned... priority... intense... consequence... response... passionate... consuming (piece B)*
- *enthusiast... absolute... delight... interactive... justified... exhibit... enlightened... accessibility... impairment... (piece C)*
- *mature... sensitivity... anxiety... humiliated... self-doubt... (piece D)*
- *located... responsible... cycle... summarise... functions... fascinating... continuously... (piece E)*
- *isolated... destiny... scents... potential... lavish... participants... suspense... volunteer... tribute... apprehensively... ridiculous... caution... attitude... desolate... vaguely (piece F)*

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

Across the collection, handwriting is neat, legible and generally joined.

## 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 A is able to write appropriately for audience and purpose, demonstrating elements of the higher standard in places – for example, in their use of varied sentence structures to establish mood in piece A (*She reached out her hand and wrapped it around the door handle. Taking one last deep breath, the anxious teacher opened the door... Her brow furrowed. She was not amused.*). However, this is not sustained across the collection and lapses sometimes impact coherence, particularly in non-fiction writing – for example, while there is sufficient evidence of the effective use of cohesive devices in pieces B and E, coherence is sometimes impacted by repetition and missing words (*I think that before SATs, we should have a bit of fun and enjoy our time before we have SATs and before we leave to go to our new secondary schools... every cell in your body. It branches into small vessels, reaching out [to] every part of the body*).

Non-fiction writing is a little formulaic and models are not always accurately applied – for example, in piece B (*Thank you for your email, which you sent to [-] and [-] about your opinion of changing your mind about our school visit to Eden Camp.*). This suggests that Pupil A is not yet drawing independently on their non-fiction reading. Narrative writing is much more assured, and there is evidence of the pupil borrowing from expert authors – for example, in piece F (*Emerging from the side of the stage, in her lavish dress, ... Looking vaguely amused, Effie seemed to soften her glare ... “And now for the boys,” she clapped with glee... “... A word of caution,” a short unusual little man stepped forward. “Although impressive, you have now ruffled feathers...”*). Nevertheless, some imprecise choices in both fiction and non-fiction writing suggest that the writer does not yet have enough experience of the words selected to support their appropriate and accurate use. This is evident in piece A (*she bravely uttered*) and in piece C (*I was so shocked by the experience and knowledge offered*).

While some language choices are judicious – for example, in piece C (*I left feeling enriched, enlightened, and eager to return for another visit in the future.*) - the writing sometimes lacks succinctness and meaning is lost (*There was so much space inviting anyone for a nice day out, and I would definitely tell more people to come if anyone else is stuck in the house with nothing to do and wants a nice family day out to have a good time and get some fresh air.*). In piece D, some language choices are overblown and poorly handled, impacting sense (*Raised voices often make my tears flow into a big pool of sensitivity, while shaking, and cracks in my voice.*).

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

There is evidence that the pupil understands register and the difference between speech and writing – for example, they select vocabulary more typical of written forms in the persuasive letter, piece B (*I am writing to you to question your reasons*). However, this language use is not always consistent and there are lapses into more inappropriate speechlike forms in the formal writing, including in the same piece (*a bit of fun*). Some

attempts to write formally are also undermined by imprecise word choices – for example in piece C, the review (*I was so shocked by the experience*). This inconsistency prevents this collection from achieving the higher standard in this aspect of writing.

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

While there is sufficient evidence that the collection meets the expected standard, a number of mistakes indicate that the writer is not yet exercising an assured and conscious control over levels of formality. Control is sometimes lost when Pupil A attempts longer sentences and more complicated structures. This is evident, for example, in piece C, the review (*Furthermore, the layout of the camp was brilliant, with clear signs and paths guiding people through the exhibit and how all the paths and huts flowed well.... There was so much space inviting anyone for a nice day out, and I would definitely tell more people to come if anyone else is stuck in the house with nothing to do and wants a nice family day out to have a good time and get some fresh air.*).

### **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**

Pupil A uses the full range of punctuation taught at key stage 2 but makes some basic errors – for example, in piece E, there are errors with apostrophes (*Blood is now on it's way to... throughout it's chambers*) and in piece F, the punctuation of speech is not consistently accurate (*"...keep your head down." I kept repeating... "... ladies first." And began to walk... "...it's not me." I repeated constantly.*).

There is some evidence in this collection of the writer's ability to use punctuation for effect – for example, the emphatic punctuation in piece A (*"Get. Out. Of. My. Office... NOW!" she hissed.*). The pupil is also sometimes able to use punctuation such as colons, semi colons and parenthesis to enhance meaning – for example, in piece E (*Located slightly to the left of your chest is your heart, which is a very important organ in your body; you would die without it.*). However, across the collection as whole, there is insufficient evidence of this skilful use of punctuation to award the higher standard.