

English Writing Year 6 Standardisation Document





Chesswood Junior School

English Writing Standardisation



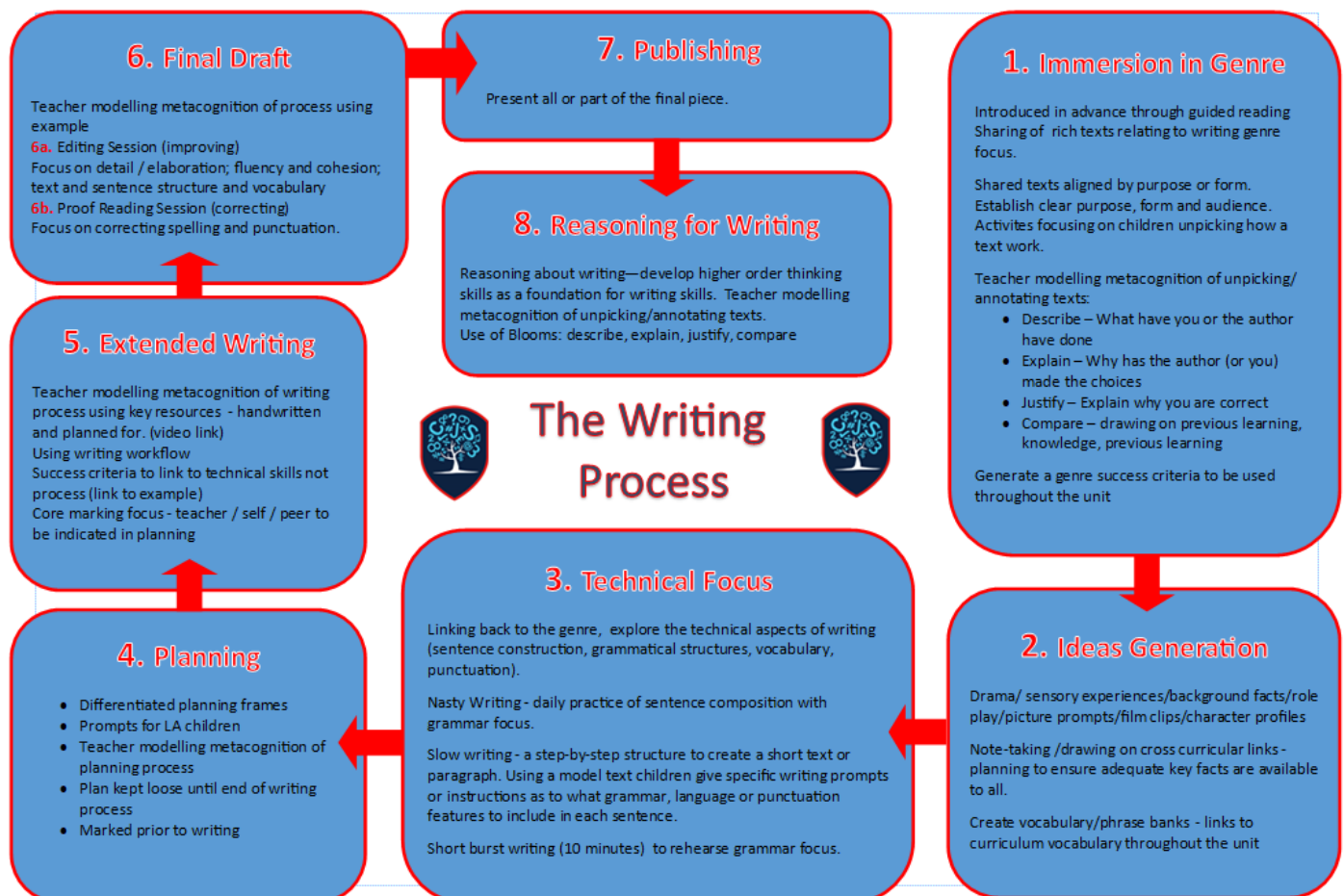
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1. Overview

The following pack contains writing exemplification material from the Year 6 curriculum at Chesswood Junior School. This material has been produced as children move through the writing process, moving from genre immersion (step 1) through to the planning, drafting and publication of a final composition (step 7). An external writing moderation took place in June 2022 so all exemplars have been externally validated, and the West Sussex Moderation Report cited 'accuracy of assessments and judgements as a school... (are a) strength.'

1.1. The Writing Process Model



1.2. Range of Evidence

For the material to be most useful to teachers seeking guidance and support with writing assessments, samples have been arranged by writing form/genre with an exemplar from a 'low meet' child, a 'meeting' child and a 'greater depth' child for each piece. These have been taken from a range of children to exemplify a variety of strengths and weaknesses that different children may encounter such as the EAL child; the child with a spelling weakness; or the child with insecure clause structure.



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1.3. Summary of Genre Coverage

The following shows the break down of genre coverage and form covered by the Chesswood writing curriculum.

	Entertain	Inform	Persuade	Discuss
LKS2	Stories Descriptions Poetry Characters/settings	Explanation Recount Letter Biography Newspaper article	Advertising Letter Speech Poster	
UKS2	Narrative Descriptions Poetry Characters/settings	Report Recount Biography Newspaper article Essay	Advertising Letter Speech Campaign	Balanced argument Newspaper article Review

1.4. Summary of Writing Exemplars

The following summaries reflect the order in which the curriculum is delivered:

Narrative, Entertain, First Person Narrative

Using our class novel *Wonder*, children begin their Year 6 learning journey by creating a first-person narrative as one of the characters who attends the school tour with Auggie. This is an initial assessment piece, providing opportunity to create a narrative exploring themes such as bullying, friendships and 'right and wrong' within an accessible context of school.

Entertain (in the style of inform): Formal letter of apology

Building on the themes in *Wonder*, children write a formal apology letter for an incident which happens between two characters, unpicking the moral dilemma of protecting a friend or breaking the school rules. The complexity of the incident provides opportunity for a range of responses to this scenario.

Balanced Argument - Discuss: Mary Anning

Should there be a memorial statue of Mary Anning in her hometown of Lyme Regis? Children research this historical figure and the significant role she played in palaeontology, analysing a range of evidence before writing their own balanced argument.

Instruction writing - Inform: The Mummification Process

Linking to our topic on the Egyptians, children participate in the mummification of a fish, learning about the rites and rituals which ensured an Egyptian monarch passed into the afterlife. This knowledge is used to write a set of instructions.

Narrative - Entertain: *Beowulf*

Through immersion in the legend of *Beowulf*, children explore the genre, writing a dark narrative describing the



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evil Grendel in his lair; his journey across the moors to wreak havoc on the people of Heorot; and with a switch to a contrasting, celebratory scene in the mead-hall. They experiment with dialogue to drive the narrative and explore character.

Narrative - Entertain: *Alma*

Children show their understanding of this eerie animation by retelling their own narrative. This involves creating an atmospheric setting, conveying character thoughts, feelings, actions and motivations, and developing their use of figurative language.

Informal Letter - Entertain: Evacuee Letter

With links to our WW2 topic and our visit to Michelham Priory, this letter-writing composition challenges children to draw on their historical knowledge of the era, the evacuation process, and their ability to create an authentic-of-its-time voice, in a letter home to London during the Blitz.

Inform - Report: World War Two Guide

Providing opportunities for pupil choice, children choose how they would like to convey their knowledge and understanding of the WW2 history unit; for example: a non-chronological report, an information guide written for civilians at the time, a diary/ 'day in the life', or any other appropriate form.

Narrative - Entertain: *The Island*

Building on pupil choice and using *The Island* text, children can choose how to present a scene of their choice with a focus on using speech to advance the action and convey character. This task develops inference skills whilst also developing 'show not tell' through dialogue and atmosphere.

Formal Letter - Inform: Thank you letter

Children choose a person to write a thank you letter to, as part of their transition to secondary school. The focus is on using a formal tone and presenting their thanks with key reasons to show gratitude. This builds on the Autumn Term knowledge and skills, demonstrating progression, while making the form more meaningful for the children.



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2. Writing Exemplification Material

2.1. Entertain: First Person Narrative – Wonder

2.1.1 Low Meet

I felt my eyes open, I remembered about about the tour. Never would I think that Mr Tushman would choose me for this. I felt thrilled. I'm extremely excited to meet August. I arrived at school. The tour began, we travelled downstairs to the home room. I showed Auggie the home room and told him its were we come for registration. I was curious about Auggie's face but I didnt want to ask it might make him upset. Auggie stayed silent the whole time. Now we are going to the Science lab. AS we were all walking there was an ~~at~~ awkward silence until we entered. Julian was like this is an eraser, this is a pen. But like seriously I'm pretty sure he knows what that is! All of a sudden, Julian asked Auggie Whats the deal with your face. I was absolutely gobsmacked. I obviously raised my voice. How could he say such a thing. After a while we headed back.

When we got back to Mr Tushmans office it was like nothing happend. Auggie had gone home. I felt so bad how could Julian say such a obnoxious thing.

Appropriate use of form and some limited development of character with reflections on Auggie's face – more of a recount than a narrative. Insecure clause structure with commas incorrectly separating two independent clauses. Repetitive sentence structure with some basic use of adverbials to create cohesion. Some use of correct punctuation but not yet at the Year 6 level.



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2.1.2 Meet

Jack Will

This morning, I had to wake up earlier than normal and get to see the bruised sky. I had to go give a tour to someone at my school - who is called August. When I arrived at the gates of Beecher Prep I saw Julian, Charlotte and Mr Tushman waiting for me. Our head teacher (Mr Tushman) told us a bit about the new boy and about how he had a syndrome. When August came with his mum we introduced ourselves to him, although he didn't look up to even glance at us, he seemed nice yet shy and eventually we began the tour.

As me, August and Charlotte go to enter homeroom, Julian blocks him to stop him from entering. I couldn't understand why he had just done that, what is up with him I asked myself. We eventually walked in while I questioned Julian's actions. Then we went to the science lab which once again Julian stands in front of. I got annoyed with his behavior and I commanded that he moved. I didn't know this feeling but I knew that I was not happy with Julian. He glared at me so I glared back. Suddenly, he gave in and moved. Just like that all the tension was removed from the hallway. Then Julian starts blabbering to August how the science elective is supposedly hard. Out of nowhere, Julian begins to pick up items and explain to August what they are. Luckily, Charlotte comes to the rescue and stops him and asks him if he knows what they are, and not. Surprisingly he did know what stuff like rubber where. I politely tell the new boy that he needs to see something. Suddenly he turns around and says...



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supposably not 'Subosibly'. I then look up smiling (trying not to laugh). Julian then says no I didn't, yes you did me and Charlotte told him - from when he was talking about the science elective. I could sense his frustration, and he storms out angrily. After that the rest of us immediately carried on while Charlotte led the way to the auditorium, constantly chatting the whole way there. When we were there Julian asks August if he was in a car crash or a fire - which he wasn't. At this point Julian was just being rude. We then make our way back out to the front of the school to end the tour.

Despite Julian's terrible attitude and behavior I think August will want to come to Beecher Prep, and I could use some new friends. I can't wait for the next year ahead of us.

Confident handling of form with awareness of audience through considered selection of aspects of the school tour and character's perception of events. Use of varied grammatical structures including relative clauses, conjunctions and modal verbs and use of full range of Y5/6 punctuation provide coherence. Slightly repetitive in tone and at times veers towards a recount rather than a narrative.

2.1.3 Greater Depth

Yesterday, I had my to do a tour for a boy who might go to our school named August (Auggie for short). I was SOO nervous but I brushed that away for I had an outfit to choose! Should I wear pink? No too girly. What about blue? WAY too basic. Yellow? Not basic enough. Dash... purple! I got ready in 5 minutes, 2 seconds. A new record! Then I walked to school. I got chosen to represent the school which is crazy but Julian got chosen too. He's the school bully. I hate him. Jack Will hates him too. He's the other one chosen; he's alright. I SUPPOSE. I started rehearsing a speech in my head to say to Auggie. I repeated it all the way there. I walked in with Jack Will and we waited. And waited. Finally, Julian appeared. So then I was like I can't believe you and he was like whatever. He had made us late! We ran down the hallway to Mr Tushman's office and knocked on the door. I saw Julian compose himself and smile what a fake! Mr Tushman opened the door and we stepped inside. I stared at the floor. Mr Tushman said that the new boy had some small anomalies to his face (this means it looks... different) but I was sure he looked better than me! I should of worn blue. Mr Tushman said about looking after Auggie and then we started the tour!

We decided to go to the homeroom first. I was skipping but then I heard Julian's covered up sniggers so I went back to walking. After a couple twists and turns we arrived at room 307 (which is our homeroom). Julian was showing everything to Auggie like a eraser and pencil. I think he just wanted to have. So then I was explaining to that EVERYONE knew what they were. Then Auggie asked what a homeroom was. Jack Will seemed a bit shocked but he explained although Julian was smirking. Then we started walking to the science labs. There was a awkward silence as we stepped through the empty school. Eventually, I saw the bright white science rooms. We walked in. Auggie seemed shocked at how cool everything is (I'm not a big fan of science so I don't get it) he marvelled at all the tick. Jack was showing him, everything from the incubator to this weird robot thing. Then I asked if Auggie likes science. He said he was signing up for the science elective. Then that rude Julian said the most SHOCKING thing. He turned to Auggie with a look and said that the science and said that the science elective was hard because you need to actually be smart. Which is basically saying that Auggie is dumb when he didn't get the elective. So then I said how cruel he was but he just laughed. Jack then started standing up for Auggie which

Strong narrative with convincing sense of characterisation through use of vocabulary choice, informality, and internal dialogue. Strong handling of clause structure including short sentences for effect, varied position of subordinating clauses and good range of Year 6 punctuation – all confidently handled. Some weakness in spelling for GD level.



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2.2 Entertain: Formal Letter of Apology – Wonder

2.2.1 Low Meet

Apartment 301
West 84th Street
Manhattan
NY 10011

Mr Tushman
Beecher Prep Middle School
North River Heights
Upper Manhattan
NY 10002
Tuesday 18th January 2021

Mr Tushman Dear Mr Tushman,

I am writing to you to apologise for my obnoxious behaviour; which I know will not happen again. After science, me and Julian Alban were outside the science lab and he called Auguste Pulman an unkind, atrocious name. I was disgusted, and out of the blue, I punched him; I should not have done that.

Whilst I was sitting in the science lab, I had realised that Auggie heard what I had said on Halloween. Which had made me protective over Auggie. When Julian called August a freak I punched him.

I am extremely sorry about my behavior. Violence was not the way to handle this incident. I will not do this again.

Well-structured letter with formal, apologetic tone and some effective handling of the key aspects of the event for which the letter apologises but lack of depth/detail. Some attempts to incorporate newly taught aspects of the Y6 grammar curriculum (semi colons) but this is not yet secure. Some relative pronouns and fronted adverbials to create some cohesion between paragraphs with punctuation.



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2.2.2 Meet

Apartment 301,
West 84th Street,
Manhattan,
NY 10011.

Mr Tushman
Beecher Prep Middle School
North River Heights
Upper Manhattan,
NY 10002

Tuesday 18th January 2021

Dear Mr Tushman,
I am Writing to Sincerely apologise for the way I behaved Outside the Science lab last week. Although I understand that there is no excuse for my outrageous behavior, I would like to explain the reasons for my vile, Cruel actions, Which has unfortunately knocked Julian Albans tooth out. I instantly regretted punching him but I knew I could not go back.

While we were doing Science, Mrs Rubin (Our Science teacher), Whom I am positive you know, were putting us in pairs for the Science elective. (My partner was Auggie/August Pullman). Suddenly, without my permission Julian, with a smirk on his face, Called out to Mr Rubin and Suggested that I should be with him Since we have already thought, planned and started our project; I was not pleased. I bitterly refused and said



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My smile faded but I was still satisfied since I have a chance to reconnect and make amends with August. I quickly collected my things and dashed out side (trying to avoid Julian). Julian followed me to the lockers outside the Science lab. He started to yell saying what I did that for. I told him that I did not want to switch. I noticed that the anger inside of him came out when he called August a freak. That was the last straw. That's when I punched Julian. That's when his tooth knocked out. I have been regretting ever since.

I promise I will never demonstrate this aggressive, atrocious behavior again. For future reference, I will talk to some people that help me like teachers, friends, and family. Thank-you for your precious time. Once again, I am incredibly sorry.

Yours Sincerely
Jack Will

A well-structured piece with strong tone and awareness of audience with formal, apologetic tone and vocabulary choices although at times writing lacks control and slips into a narrative through overuse of description. Good sense of cohesion within and across paragraphs with fronted adverbials and relative clauses effectively providing additional detail and controlled use of Y6 punctuation to clarify.



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2.2.3 Greater Depth

Apartment 30L,
West 85th Street,
Manhattan,
NY 10012

Mr Tushman
Beecher Prep Middle School
North River Heights
Upper Manhattan,
NY 10002

Friday 8th October ~~October~~ 2021

Dear Mr Tushman

I am writing to sincerely apologize for reacting to Jack Will's actions how I did last week.

Ms Rubin had given us all partners; I was with Henry Williams, and Jack Will was partnered with August Pullman. Jack began to pack up and I wanted to check whether he wanted to exchange partners and be with me, as he looked incredibly melancholic. ~~As I~~ He then proceeded to tell me to shut up while I asked Ms Rubin to switch; Jack left the classroom moments after. I decided to calm him down as I did not want any problems and that is when he punched me. Disappointingly, my fury got the best of me and I fought Jack - who was already in emotional pain-back.

I understand and know I should not have retaliated in that atrocious way. I am not sure why he punched me. However, I strongly believe he was taking his temper, which had risen from being friends with August out on me. I know Jack is a good kid and I am flustered by ~~our~~ our ~~actis~~ outrageous decisions. In retrospect, I was not right to attack him in that way.



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I am truly apologetic and can guarantee that nothing like this will happen again. I have already made an apology to Jack Will although I am not ~~sure~~ certain he accepted. ~~I will accept~~ Even though I did not start the conflict, I will ^{be open to} ~~accept~~ any punishments you assign me to.

I hope you accept this apology; it came from the bottom of my heart.

Yours apologetically,

Julian Albans.

Well-structured letter with formal, apologetic tone true to character. Controlled handling of the complexities behind the 'fight' incident from the perspective of Julian which successfully captures the character's insincerity. Good use of Y6 punctuation including use of semi-colons, dashes and pupil makes strong vocabulary choices. Writing is not joined up.

2.3 Balanced Argument - Discuss: Mary Anning Balanced Argument

2.3.1 Low Meet

Mary Anning had many discoveries but should she have a statue? There are many arguments for this debate but there are many against her having a statue.

Some people think Mary Anning must have a statue because she was an unknown legend since she was a paleontologist. She had no education because she was a woman so she was not able to get the money she needed or able to attend school because she was a poor woman. People also say she should have a statue because she found an ichthyosaurus, a plesiosaur and all these other fossils, which were unknown to scientists.

Other people say she was poor and her work is only known from scientists. Mary never travelled and she only ever went to a local beach. Also she is not intelligent to have a statue.

The other paleontologists are much more intelligent than a poor woman. Mary Anning had no understanding to present her finds so why should she need a statue.

In my opinion, I believe she should have a statue because she was just doing her hobby, finding curiosities.

Well-structured balanced for/against arguments clearly presented although lacking in depth at times with basic vocabulary choices. Cohesion is achieved across paragraphs with the use of fronted adverbials. Some attempt at varied clause structure but this is not yet secure. Limited use of range of Year 6 punctuation.

2.3.2 Meet

Should Mary Anning Be Recognised With a Statue?

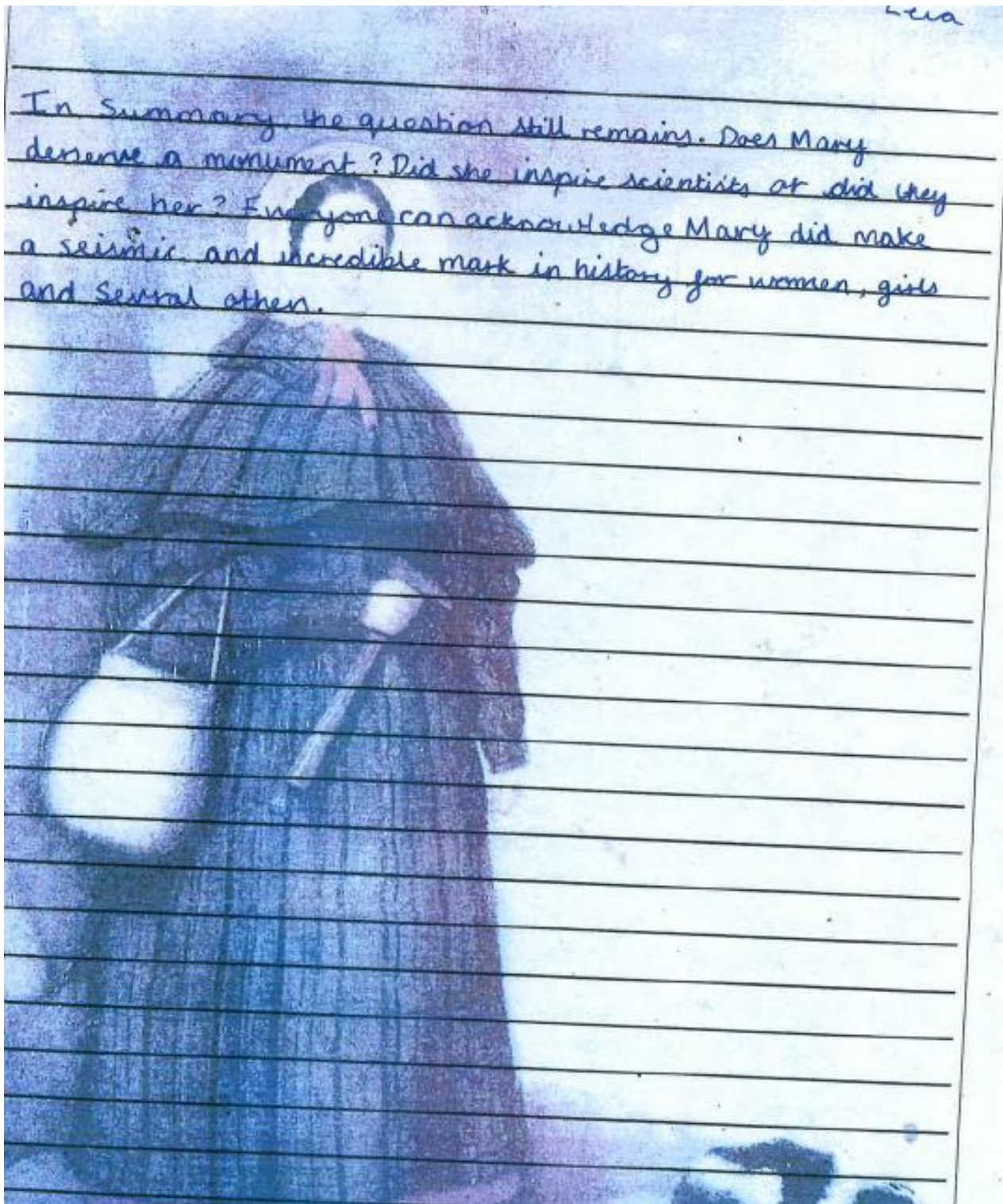
Mary Anning - A balanced argument. She was a paleontologist (fossil hunter) in the 1800s at Jurassic coast in Lyme Regis. During this time, she found the ichthyosaurus and the plesiosaur. She was an exceptional paleontologist and known locally and now all over the world. So should she have a statue?

This extraordinary girl made such great discoveries and many can acknowledge she does deserve a statue. Mary was self-taught (which many find impressive). She taught herself lots of great things; although, her father showed her more things along with Elizabeth Philpot - who is another fossil finder that helped Mary - and all her books. Her discoveries were incredible and it is a shame she got no credit for them until many years later. You may say she was held back; which she was. This is exactly why several agree she needs a monument.

On the other hand some believe that she would not be well known if it were not for other scientists. As you may know Mary lived in Lyme Regis and found her fossils at the Jurassic Coast - which means she did not travel to find other prehistoric species due to lack of money. Furthermore, she did not have the same form of education as most scientists should have. Therefore, should she have a statue?



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Secure grasp of **purpose** and **form** though **conscious control** over **grammar** although **punctuation (incorrect use of semi-colon instead of commas to separate clauses)** not always consistent. Good use of **conjunctive adverbials** to support her arguments with some **ambitious vocabulary choices** and generally **strong spellings**.

2.3.3 Greater Depth

Mary Anning was an amazing woman who discovered fossils on the Jurassic Coast. In this balanced argument, we will be discussing whether or not Mary Anning should get her own statue in Lyme Regis. There are many for and against points, but what will you think?

On the one hand, some people say that Mary Anning should get her own statue. For a start, Mary Anning's fossils were displayed in museums, however, she was never named. Likewise, her research was used by many scientists in their work, yet she was never allowed to publish it herself, therefore, she was sadly still never mentioned. Furthermore, Mary Anning was a pioneer in the field of paleontology.

On the other hand, some people say that Mary Anning shouldn't get her own statue. Firstly, poor woman like Mary Anning didn't have access to education, therefore she was self-taught with books from Elizabeth Philpot. Likewise, her research was used some people say that Mary Anning only read some of her research. In addition, her work is only known because of famous scientists, so how would we even know she was such a success without them?

In conclusion, Mary Anning was an amazing woman and a pioneer in the field of paleontology, however, she was self taught and her work is only known because of famous scientists. In my opinion: Mary Anning should get a statue; as she made many seismic discoveries which would've been hard for her; as she wasn't treated equally just because she was very poor and a woman.

Clear, well-structured, concise arguments with strong use of adverbials and ambitious vocabulary. Successful use of conjunctive adverbials within sentences with effective punctuation. Where attempt is made at more ambitious sentence structure, as seen in the last paragraph, failure to identify the difference between independent clauses and main clause.

2.4 Instruction writing - Inform: How to Mummify an Egyptian Pharoah

2.4.1 Low Meet

MUMMIFICATION PROCESS

We Egyptians have important rules to follow. Have there ever wondered the importance of mummifying your dead fellow relatives? Follow these instructions for the experience.

1. Firstly, wash the body with holy River Nile water so that the body does not decompose.



Pyramid
Egypt

2. Next, you are going to need to make an incision to the left side of the body otherwise the mummification would not work.

3. These organs are going to need to be stored in canopic jars so, Hapi the baboon headed god and looks after the lungs; Imazy is a human headed god and looks after the liver; Djeserkhef the hawk headed god and looks after the stomach;

Equipments

- a sharp knife
- Natron Salt
- 20 sheets of linen
- A dead body
- A lotus

4. Afterwards, slowly sprinkle the body with natron salt to dry the body.

5. Once you have sprinkled the Natron Salt you need to discard the brain but most importantly to place the heart back in carefully.

6. Remember to wrap the body in linen (20 times) so that it can be protected.

7. Use amulets to guard the figure and place inside the carefully.

8. Finally, you need to put the corpse inside the coffin and then place the coffin inside the sarcophagus.

Congratulations! You have completed the mummification process. Have you enjoyed this?



Well-structured piece with formal tone achieved in part. Lack of conscious control seen through some tense and modal verb confusion. Repetition (which could be corrected by use of pronouns or synonyms to demonstrate cohesion). Effective basic grammar and clause structure evident but becomes weaker when more complex devices are attempted.

2.4.2 Meet

THE JOURNEY TO A DECEASED AFTERLIFE

In Ancient Egypt, one of our most sacred traditions is mummification - which even pharaohs and wealthy Egyptians will be able to transcend beyond the afterlife. To become the highest priest read on and complete the following steps:

Step 1

1. With care, thoroughly cleanse the deceased in holy water from the Nile.

Step 2

2. Before removing the organs, gently make an incision on the left hand side of the body.

Step 3

3. Carefully, gather the organs - lungs, stomach, liver, intestines, heart and brain, which you will need a hook to get out: leave the lungs under the care of Hapi, the baboon headed god; then, place the liver in Imsety's (the human headed god); next, give Duamuty (the jackal headed god) the stomach from the body; and store the intestines in Gebwennef for.

Step 4

4. Wash the corpse in embalming oil (that has perfume and spices in it) to give the soul strength and taste in the afterlife.

Step 5

5. Patiently, cover and stuff the corpse in natron salt and wait around 40 days for it to dry although, you will need to discard the brain (since the Egyptians believe there is no use for the brain) and place the heart back in the body (so Anubis can weigh it) before the 40 days begin.

Step 6

6. 40 days later, gently stuff the body with linen to keep the shape of the corpse.

Step 7

7. Wrap the body in 20 layers of linen starting with the head and hands then the feet, then up onto the torso and legs.

Step 8

8. Now, place the amulets on the deceased, the Isis Knot on the neck, the heart amulet over the heart, the Scarab placed over the upper abdomen and the Udjat (Eye of Horus) placed on the abdomen just over the incision.

Step 9

9. Slowly, place the corpse inside its coffin then lay the coffin into the sarcophagus.

Step 10

Now that you have completed mummification on the beloved pharaoh or wealthy Egyptian you can decorate the sarcophagus in the most elaborate designs and place it in its tomb. You can now carry on our sacred tradition to the next generation to send our beloved to the afterlife.

By Lisa







Through adopting the tone of the 'High Priestess' during the introduction and conclusion, a **shift in formality** is achieved. **Subject-specific terminology** has been carefully selected to give an authoritative tone although at times, this is not fully maintained. **Cohesion** achieved using a range of **fronted adverbials**, (including single adverbs, phrases and clauses), which delays the use of the imperative verb providing **variety of sentence starters**. **Strong presentational devices** with headings although **could be further developed by incorporating bullet points and sub-headings**.

2.4.3 Greater Depth

★ HIGH PRIEST'S

Guide to mummification

Greetings, fellow Egyptians, have thou ever wondered how to make sure that thy relatives of importance can easily transcend to the afterlife? Yes? I would thought so. Well, one should not fear. This is the key to know how to achieve just that. This in-depth guide is going to teach you how to successfully transmute a human being. I make haste though for the all-knowing Osiris is waiting...

Instructions for mummification

- First of all, it is important that the body is cleansed. So you must submerge it in the holy Nile water and wash thoroughly with palm oil.
- Next, carefully make an incision on the left side of the abdomen and remove the vital organs (the liver, stomach, lungs and intestines).
- Now you must place the vital organs in the corresponding catagoric jars. Imhotep, a human-headed god, looks after the liver; Duamutef, the jackal-headed god, is for the stomach; Hapi, an abbe-headed god, looks after the lungs; and Qehesep, a falcon-headed god, looks after the intestines.
- After that, you must wrap the body with a sole called natron and coat on the outside too.
- Next, place to dry the body for 40-50 days because it will decompose if moist.

up to the right

1. Next, cover the body in one sheet of linen and remember to place the back of the dead, an age-old and ancient scroll designed to assist mummified people get through the afterlife, in the hand of the mummy.

2. Finally, place the corpse in two coffins and finally place in a large, stone coffin called an asaroth and decorate.

When finished, the mummified body will be able to transcend to the afterlife and will live forever in happiness and contentment.

7 WARNING: do NOT try this at home. Unless you are in ancient Egypt and live in a temple there, for it is illegal.

1. Next, cover the body with linen and wrap the corpse with three layers of it, because you must make sure that the deceased body is well preserved.

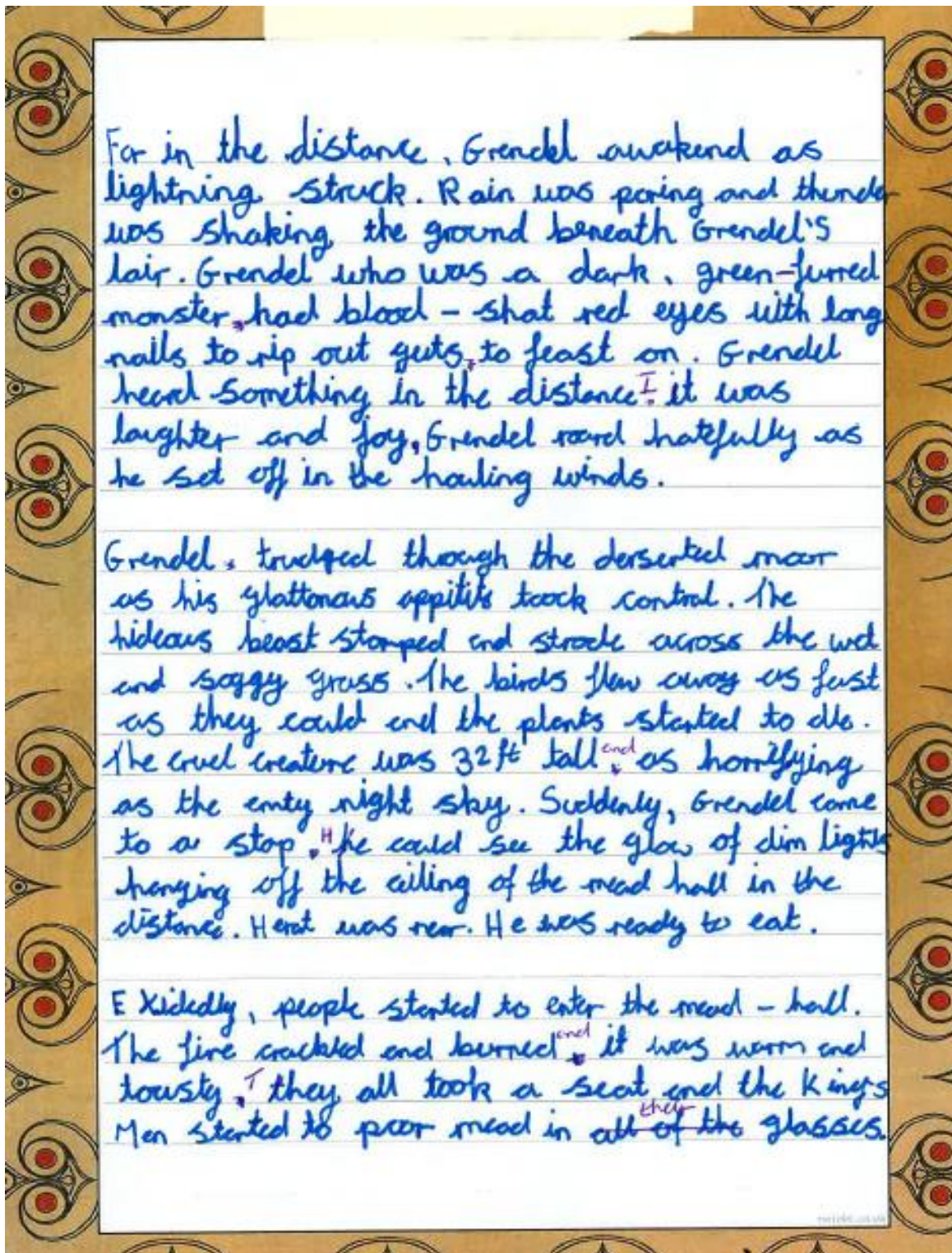
2. position amulets for each section of the body - the Isis knot should be on the throat. The Heart Amulet is for the heart, the Scarab Beetle is to be placed on the upper abdomen and the Eye of Horus is for the lower abdomen.

3. In 17-20 were layers of linen and start from head to feet (whilst rapping the fingers and toes separately).

Adopting the persona of the 'priest' and effectively maintaining this voice throughout, whilst providing more formalised tone for instructions makes this an engaging read. Shift in formality achieved with 'warning', conveying sense of fun/humour. Text is well organised and presented, demonstrating awareness of reader. Effective use of grammar to create cohesion including use of fronted adverbials, adverbial phrases, subordinate and relative clauses to modify and add information. Full range of Y6 punctuation including semi colons in a list, brackets for parenthesis.

2.5 Narrative – Entertain: Beowulf

2.5.1 Low Meet



Some evidence of effective tone and awareness of audience in this well-structured piece. Sentence structure repetitive at times and lacks variation - limited use of adverbials although some variation in sentence length and use of subordination. Figurative language beginning to develop through vocabulary choice and expanded noun phrases but lack of consistent control for example, 'the birds flew away'.

2.5.2 Meet

As the people in Seorot celebrated all night, Grendal slowly woke. Slowly getting up he yawned and licked his lips ready to eat. As the beast stomped through his lair, bones fell down smashing as they hit the floor. The grinch like demon grabbed a mouse from the floor which he crunched in his mouth before swallowing it whole. The hole lair was crusted with blood and smelled of dead corpses. Finally, he left his lair.

Still stomping, Grendal marched through the heather on the stormy moor. He stopped to see if he could see the source of sound but all he could see was a little faint light. The deers fled in fear as the force of Grendal's footsteps shook the ground like an eruption. His mouth drooled as he thought of all that juicy flesh.

"All that you see on the buffet table is yours!"
Grothgar exclaimed, making a toast as everyone sat down. Servants were rushing around left right and centre cleaning all the mess. People were drunk on the sweet honey mead being passed around by the Queen, laughing at jokes and sipping their mead. Two cooks were turning a hog over a fire until it was freshly roasted their mouths drooling at thought of fresh pork. After an hour a boy looked out of the window with wide eyes, "What is that," he whispered to the queen as everyone gathered around the window, Grendal was there.

A well-organised, engaging piece with mostly effective tone, some strong elements of description and a range of figurative devices including 'show not tell', some appropriate vocabulary choices and conscious shifts in tone between paragraphs. At times this is less strong with some lower-level choices creeping in. Clause structure is varied with punctuation used well overall all, although not yet consistently denoting subordination. Cohesion between paragraphs is good with change in atmosphere confidently handled through use of dialogue to convey atmosphere and advance action.



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2.5.3 Greater Depth

As the malicious weather splattered in a cacophony of noise all around, the great beast Grendel woke from his hazy slumbers. The turbulent weather, a mixture of rain, hail and sleet thundered outside his lair. As the vile creature stood up, his haunting aura followed him, as he rejoined with his scaly, reptile-like, darkened-emerald skin and gluttonous, merciless, callous appetite. He walked through his dark lair, so dark that only the tiniest snippet of light managed to find its way in. Moss grew rapidly on the blood-splattered walls, the fiend trotted through the murky pools of swamp water circulating the floor. All of a sudden he heard the horrible, obnoxious, unwelcome scream of happiness, which filled him with an unexpected wave of rage-induced bloodthirst and hunger. As he departed from his hideous cave, the callous weather hit him violently, consuming him with even more rage and hate and anger.

Grendel trudged through the flooded moor, flustering the once-flourescent wildlife and

Strong use of figurative language to effectively develop atmosphere and tone. Range of cohesive devices used within and across paragraphs including varied sentence structure (subordination, relative clauses, short sentences for effect), use of pronouns, synonyms and noun phrases and pathetic fallacy to build character. Adept understanding of genre conveyed through use of hyphenated/kenning style phrases mirroring original text. Use of dialogue to begin to convey atmosphere although not yet effective in advancing the action.

2.6 Narrative – Entertain: Alma

2.6.1 Low Meet

As snowflakes gracefully landed onto the silent rooftops a young child pranced down the mysterious alleyway; she jumped on the snow like a ballerina. The innocent girl took giant steps as the remnants of clouds scattered across the cobbled streets. As she looked down at every stepping she lost track, she noticed a -unknown chain bound in front of her. The curious child stared in amazement. She found a chunk of chain that layed in amazement on the side walk and with that chunk of chain she wrote her name, Alma. She peered at the board with curio (intreped of hundreds of houses). Suddenly a clicking sound commenal. She turned around and saw a do.

Alma approach the mouth like window tentatively so she could clearly see the doll - it was a replica of her. The likeness doll disappeared into the deep dark depths of the shop. The curious child tried with pulling with all her might, on the door handle - but it didn't budge. She then threw a surging snowball towards the door (which was previous of her). She was about to give up. The door creak open slowly, revealing the insides of the shop.

The door was half open & the girls heart hastened withought thirnkment she darted inside. the dimly lit shop was over flowing with nothing but likeness, bizarre and

Good awareness of genre with clear structure that at times feels repetitive as lacking varied sentence structure. Sense of atmosphere created through use of synonyms, expanded noun phrases, similes and vocabulary choices. Some spelling weaknesses. Further development of punctuation required.

2.6.2 Meet

Through the cobble street, Alma rushed, stumbled, slithered into winter's foot. The whole ground was covered with it, it was a bluish. She stopped at a point where paper was on the rusty wall next to her. Peculiar mysteries were in this town, and she didn't know what it meant. The wind suddenly swirled like it was calling to her. Alma turned her head slightly to find a dark, gloomy series of steps as black as the night. It had a distorted mouth-like shaped window with bulging eyes on top of it. However, next to it was a big chalk board overlooking the pavement and the building. Wondering what it meant, she hurriedly went to the black substance. It seemed to the little girl that it was a filled up board full of the identities of people. A forgotten name, Alma decided to join it. But behind it, she noticed something more incredible.

Before she approached the abnormal mouth-shaped window, out of the blue a replica doll appeared with every single detail, her clothes, expression, her eye color. She was amazed at the sight of a lifeless doll, not keeping her eyes off it as she ran towards the window. The toy looked back at her, as silent as a mouse. Then, Alma hastened towards the door, getting her hopes while she played with the door handle. It wouldn't budge. Sweat rippled down her skin as she tried to break in again. She grabbed the frost on the floor, shaped it into a ball and threw it to the door. Then, her legs refused to move. She stopped as quick as a flash - her brain screamed a warning.

Exhausted, she hurriedly ran to touch the bundle, so she then pushed hard against the door and entered the ancient dwelling. Taking her first few steps in the dusty, dimly-lit place, she stared at the world wide internet of dolls, bewitched that one of them looked like her. Scaring towards it, she looked over until she met a doll on the ground, trying to cycle miserably. It couldn't move, so she grasped it with her hands and let it settle. But it then ran like lightning - it halted to the opening, crushing, lunging, smashing into it. A loud smile - although confused - while she looked over her shoulder to find the toy was gone. Vanished. A loud's eyes swirled around the place, intrigued it couldn't be moved. The young girl then saw it was on a shelf. Now more confused, she tried to process a way to get in level with the doll. She needed it desperately like the thoughts running inside her head. Then, she got it. She leapt on an old, worn out sofa and climbed the rungs on a dusty ladder. Even though in level with the doll and reaching out for it, it was still moments away from getting sucked into that doll...

I dashed around, feeling like I was going to shiver. But that feeling never came. Trying to signal my arms and legs. I th.

Strong awareness of audience and confident handling of genre. Descriptive details are linked to key elements of the narrative timeline creating atmosphere and effectively engaging the reader. Varied use of grammar and figurative devices (similes, metaphors, expanded noun phrases) create tension and a sense of foreboding which place the reader at the heart of the story, although the level of detail can, at times, detract from the dramatic impact of some of the stronger elements of the text. Shift to first person and tense lacks conviction but demonstrates a level of control.

2.6.3 Greater Depth

Underneath the blank, overcast canvas of the sky, the cobbled streets wound like a ~~man~~ maze. The tall, brick houses topped with a crunching carpet of snow, naturally silent as the snowflakes glided down were a familiar setting for the curious, innocent girl that skipped down the pavement. As she obliviously scurried past, she failed to notice a tiny shop squashed between the other buildings, in the alleyway. A shop which she would later wish she had never seen. Unlike its ~~single~~ neighbouring neighbour, the store, whose name had been scratched out by time, had one large, oval window at its centre with two much smaller vents above it like a gaping face. To most children, this sight would have been ominous and creepy, but not to the joyous girl who passed by; she didn't even notice it. Unfortunately, she was only too aware of the withered chalkboard opposite the eerie shop that was ~~st~~ splattered with illegible scribbles that had once been signatures. Excitedly, she hurried over, raised a grubby piece of chalk in her gloved hand and scrawled her name - Alana. Her round face suddenly clouded in confusion ~~and~~ as she sensed something behind her. She turned to face the shop, and what she saw ~~made~~ made her mouth fall open and her heart jolt.

Displayed in the huge, oval window, staring out of glass eyes, was a china doll with bright blue eyes, a round face and tangled golden hair hidden under a navy-blue beanie hat. Alana gulped. The figurine was an exact replica of her. She took a step back, but then curiosity took over tentativeness and the confused girl leached forward to take a closer look at the copy. Enthralled, she looked it and herself up and down, realising that even her red ^{*} coat, purple mittens and other warm clothing had been placed on the unmovable mannequin. A longing suddenly clutched at Alana, but when she looked up, the doll had been scratched by the murky blackness of the shop's interior. She blinked. Was there someone inside? Hastily, Alana scurried over to the ancient, withered door at the side of the minuscule build and ~~pushed~~ tugged at it. There was no click, and the door stubbornly refused to ~~...~~

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Frustrated, Alma dug her hand into the snow at her feet and hurled an icy cannonball at the door, before storming down the street. Suddenly there was a creak click, and indignant creak and the eerie tinkle of a shop bell. Excitedly, Alma ~~too~~ turned. The door was open.

Alma was thrilled. Unthinkingly, filled with excitement, she rushed to the creaked door and pushed it open further before stumbling in; she was greeted by a horrifying sight. The walls of the cramped room were lined with shelves where a sea of dolls sat limply. For a moment, Alma considered turning and running from the sinister premises, but the malevolent power of the shop thought otherwise. It beckoned the curious girl over to a table in the centre of the tiny room where the replica dolls stood sadly. As Alma staggered forward and extended a hand, the glossy eyes of all the other dolls followed, intrigued by the intruder. But before the innocent child's fingers could make contact with the china, she accidentally stepped on a pale, black-haired doll on a tripod. Grudgily, Alma stood it up. The clockwork doll seized its opportunity to escape and hurtled towards the door, which swiftly slammed shut. But the small boy was desperate and persistent, so it banged again and again on the door in a wild hope that it would be set free. Meanwhile, Alma had looked up and realised the doll had vanished again. Annoyed, the innocent girl studied her surroundings more ~~thoroughly~~ carefully. After a minute, she noticed her copy leaning against a high shelf. Determined, Alma clambered onto the musty velvet armchair below it and remained undisturbed when a shower of dust flew in the air. Compelled, she climbed higher. Then only dolls not yet staring at the intruder were now. Alma reached out to the replica. In a few seconds she would have made the worst decision of her life.

I am terrified. As soon as I clasp the doll, everything changes. The only thing I can move are my eyes and my frantic mind in buzzing with one question: How long will I be stuck in this awful, evil, malevolent curse?

Strong imagery and a well-handled sense of foreboding using foreshadowing. A wide range of figurative language is confidently used including similes, metaphors, personification, and vocabulary choices demonstrate careful consideration. An appropriate range of punctuation is used; controlled multi-clause sentences incorporating coordination and subordination. Including relative clauses elaborates on the drama of the situation. Towards the end of the piece, some repetition in sentence structure occurs before a shift to the first person provides a suspenseful, tense end.

2.7 Informal Letter – Entertain: Evacuee Letter Home

2.7.1 Low Meet

Valley Colage
Upper tier
Holt Sham
Monday 14th October 1942

Dear Mother,

are you and father ok. I've been thinking terribly about it since I left you? Will I come back and our house is not there; has there been bomb raidings? Have you heard from father, if so is he ok? My family are very ^{thrilled} to have me as they have not got any children unfortunately. When I entered I saw delicious food ready for me, they must have known the long journey I had. The neighbours daughter is in the village so im not alone. There is no need to worry about me!

When we got on the train I saw your face that made me tearful, now I was already missing home. I got a seat right by the window, I was thrilled but it got very stuffy in the end - which I did not like - but after all I had a jolly good time. There was this girl called Olive - that was really nice - we were talking about this blimay war. She is also going to the same village as me. Maybe we could play together sometime. I heard its fun in the park! AS I looked out of the window there were cows, crickety they were big, fluffy, white looking animal yet I've never seen them before. This was the time of my life! When we ^{were} got billeted the first boy too go looked liked a boy who can milk cows. I was not last but I was bewildering on where I was going. It was as big as London, you know where in shops? The house was not the biggest but the family were wery welcoming, kind, caring. It looked like there was a doll house that I could play with which was wery old fashion reminds me of nanna.

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There were chickens running round, which gave me a laugh. I'm so dissatisfied about this darn life in so miserable without you, I hope you get that way too. My accommodation said I will have to do chores to help out, which I felt anxious about. They have a variety of vegetables which I know you like.

Next week, is School - which ^{is} very nervous about. I hope my friend - called Olive - is going to the same school as me. Mr Peter (our teacher) is coming, what a pity as he's very vicious, but hopefully there might be a new teacher. On the weekend, I get to go to the beach, that's blue and relaxing, I'm looking forward to it because in London we have a river! Mother, please look after my daddy that father gave me. I already miss it. I know you have not heard back from father, but do you think he's still? I also know your living with Nana so I hope everyone ok and send lots of love to everyone. I am praying that I will see you soon. Will you come and see me soon? I know I said the bits were nice but no one can beat you! Mother please reply as soon as possible I want you to know my journey (thats been hectic) so that it gets past down. I hope this blimpy letter will be over soon.

Your fondest love
Megan

The tone and form are mostly appropriate with some considered, historically relevant information presented as an engaging narrative. However, some attempts at historical vocabulary are not used accurately. The letter's structure is less secure with a lack of organisation impacting on cohesion. A range of clause structures are attempted, and most are correct, however punctuation is not yet embedded with capitalisation weaknesses throughout.



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2.7.2 Meet

Michelham Priory
Upper Dicker
Hailsham
BN27 3Q5

Tuesday 4th September 1939

Dearest Mother,

Life here is excellent but not the same without you here. I imagined you would have heard from father by now, is he well? I've wondered whether anything is new especially with all the air raids; it is honestly a relief I shan't experience one here. Unfortunately, I'm farther from London than we were hoping - somewhere called Michelham Priory. Though I hope you can visit. If you were wondering I am perfectly safe and having a jolly good time.

On the train, when I first entered a kind girl (who was around my age) invited me to sit with her; two more children joined us and we shared our snacks together. We saw fields of countless greenery and something like a horse with horns galloped by, it was called a deer. Then, we told each other stories from the air raids. Martin said he was being evacuated because his neighbour's house got bombed and they realised it was no longer safe. When we arrived, we made our way to the village hall where we got billeted. It was like a competition to not get picked last. Luckily, I was not and Mr and Mrs Smith jumped at the opportunity to have their own temporary family for the duration of the war. I share a room with Margaret (a friend I made on the train) the beds are massive and I cannot believe this is all mine. After we unpacked, Mrs Smith made us all a meal; they have plentiful food here. Over all, it is splendid here.

Tomorrow, is my first day at the village school and I heard the teacher I have is quite excellent; although by the time you



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recieve this letter I will probaly have already began my education here. We have a few chores we will do after school. Namely, feeding the chickens and collecting their eggs, which I find very enjoyable. I do hope everyone at home is well including our sturn, old neighbor. I am enjoying myself thoroughly and I know you may be a tad alone but you are not. You are welcome to visit, I checked with Mr and Mrs Smith and they would be thrilled to have you here for a bit.

Fondest wishes

From your loving daughter

Leia

Strong sense of **tone and good awareness of audience** created, using carefully selected **historical facts and the inclusion of some appropriate vocabulary**. This is a **well-structured** piece with **cohesion achieved through adverbials** at the start of paragraphs effectively leading the reader through the events of the past few days. **Clause structure is secure** with use of **tense variation** (past, present, future) effectively handled to engage the reader and build on the authentic tone. Good range of **Year 6 punctuation** confidently handled.



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2.7.3 Greater Depth

2 Willow Road
Clapham
South West London
SW4 3DS
July 17th 1940

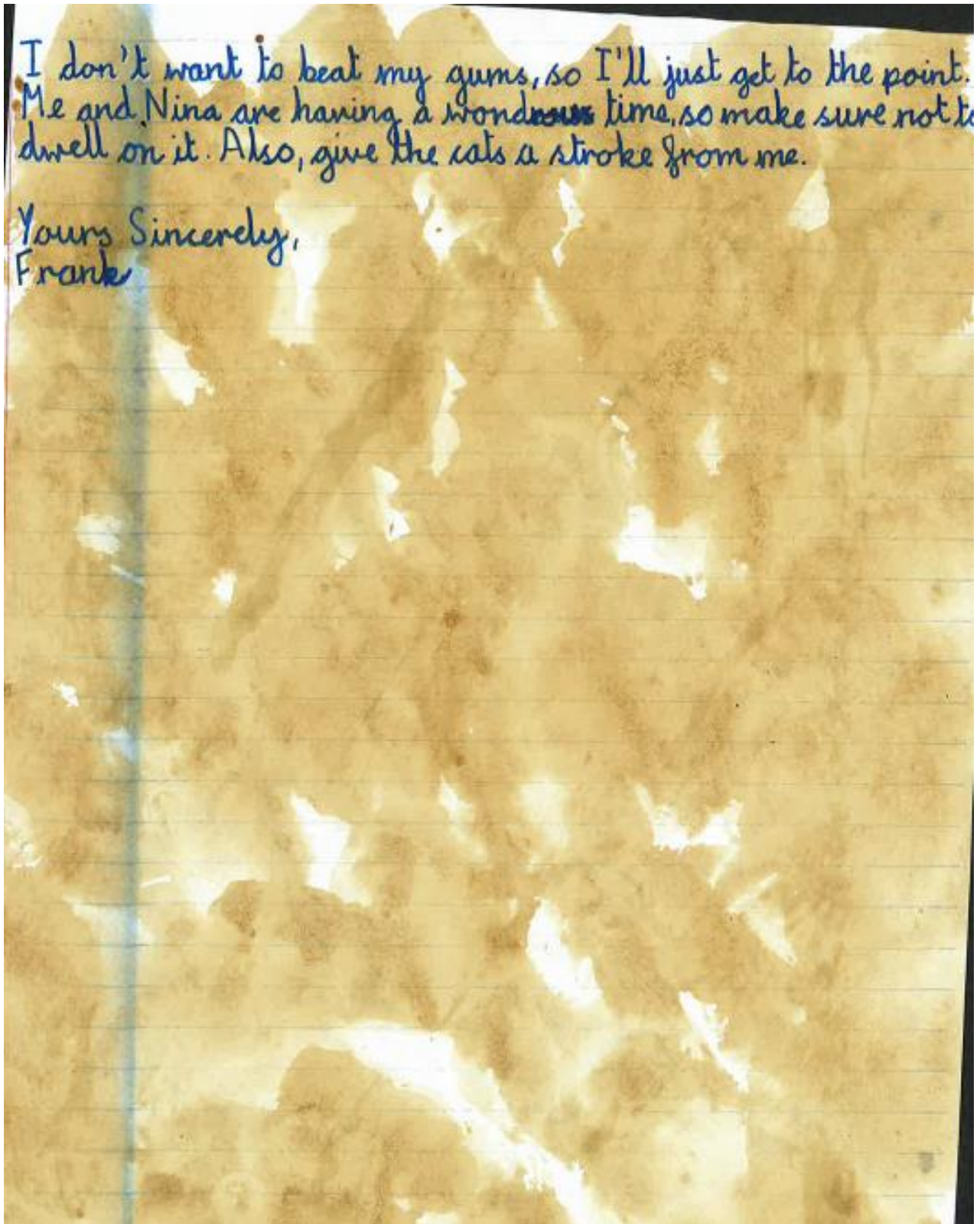
Dear Mother,

I am having a marvellous time here at the farm. All is well and jolly, so don't fret. Nina is having a fabulous time, although she misses you very much, and I feel just the same, but I am extremely glad that we have a nice place to stay. How is it like back in London? What do you do all day?

The journey was quite bothersome; yet exciting all the same. Sadly, we didn't manage to find a seat, so we had to cope with sitting on our suitcases, although there was quite a lot of greenery to see. Considering that we didn't have a seat, me and Nina were some of the first to get off the train. Some adults in the church hall looked slightly grumpy and annoyed, which was probably due to our lateness. We were herded like sheep and then me and Nina were picked by a large, scruffy man and his messy-haired wife along with many other children. Our new accommodation is a large farm in the countryside and, unlike what I first thought, our host family turns out to be very merry and jolly. Nina adores the animals, and there's plenty of other children to play with - don't forget all the space! There are large, lush flower-coated fields all around and so many animals freely roaming around.

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Tone **skillfully handled and maintained** with the convincing young evacuee protagonist using traditional WW2 vocabulary, historical context, and emotive themes. **Shifts in tense** are well managed across paragraphs with **appropriate selection of verb forms** (present progressive, simple present, simple past and future). A **range of devices, including semi-colons, dashes, brackets, and adverbials maintains cohesion within and across sentences and paragraphs**. **Range of punctuation** taught at Key Stage 2 is used, including dashes, brackets and semi-colons to mark boundary between clauses and provide clarity.

2.8 Inform – Report: World War 2 Guide

2.8.1 Low Meet



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Air Raid Safety

To stay safe during an air raid you only need to do a few things: carry your gas mask everywhere, stay away from windows and immediately make your way to a shelter. At all times stay in the shelter, which may be cold, damp and dirty. Do not leave not even to the lavatory. If your child has not been evacuated and they are not near you do not panic; our wonderful wardens will take care of them.



About your children

If you have made the brave decision to evacuate your children, this is what it is like for them. Your children are safe and well educated what's more we are sure that your loved ones are kindly taken care of. Remember, this is temporary. They are well fed, with delicious food, and are having a nice time at their new school, be sure of it.



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Appropriate tone consistently handled and an awareness of audience demonstrated and maintained with use of layout, carefully considered vocabulary and varied sentence structure in places. Captures the reassuring tone whilst maintaining atmosphere of formality. Punctuation lacks accuracy which weakens the clarity and flow and at times there is a lack of cohesion.


2.8.2 Meet


Blackout IN WW2

During blackout (a period of time dusk ^{until} dawn enforced by the government to hide all light from the streets) it was key to ~~do so~~ to hide from the Germans. The reason of this was because the government had predicted aerial bombing and attacks. It ~~usually~~ took five minutes or more to ~~prepare~~ your house or work building from the Germans. When getting ready for a blackout citizens would use blackout tape and blackout curtains on the windows to stop light from escaping. Over the first few weeks of blackout 1130 deaths were recorded due to road accidents. So, ~~volunteers~~ ^{volunteers} decided to paint the sidewalks, trees and more in white ~~strips~~ ^{stripes} and advised people to carry around newspapers and handbags to be more visible, plus a 20 mile speed limit to decrease road accidents.










WHAT TO DO IN


AIR RAIDS

Air raids, regardless bombing for a certain amount of time by the Germans, happened often in World War 2 but the government were ~~determined~~ ^{determined} to carry on even so. In an air raid Great Britain were asked to ~~immediately~~ ^{immediately} seek shelter carefully and cautiously. Although, when they were up and about and there were no local shelters near by citizens were asked to find a ditch or anything alike to protect themselves from any debris from a near by bomb. If they were currently in their car on the road it was vital to pull it over (off the road) turn off the car lights for emergency services then find shelter. It was also ~~advised~~ ^{advised} to keep away from windows during an air raid so if the windows were damaged no one was harmed and they had to let anyone in their home during bombing. Many people could not report to a local shelter soon enough so they would go to the London Underground which the government founded upon. Most ~~importantly~~ ^{importantly} the government asked of Great Britain to always carry around their gas masks that were kept in a small carrier box, they were to be worn in gas attacks although these were later found to be toxic.



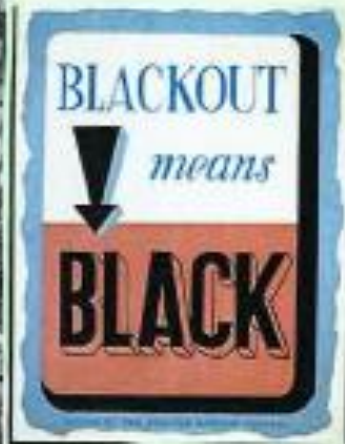
The text is written in the style of a non-fiction book with a **sound awareness of tone and audience**. The use of the **passive form and modal verbs** show conscious control over the level of formality that is appropriate for this type of writing. The piece is **clearly structured** although some paragraphs can **lack clarity due to their length and the amount of information included**. There is **good use of technical vocabulary and information presented with varied sentence structure, relative clauses and the use of a range of Year 6 punctuation**. At times, due to the ambition of the writer, sentences are **too long and lack punctuation or adequate structure**.

2.8.3 Greater Depth



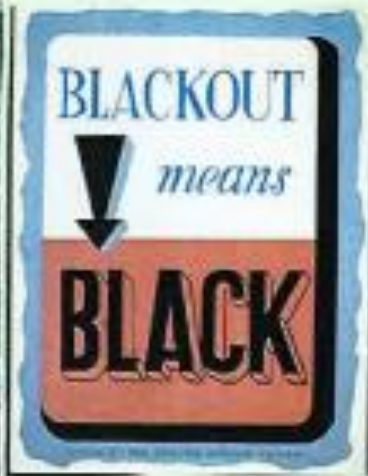
Rationing

Unfortunately, as we are at war with Germany, there are shortages of many essential everyday items, the most vital of which being food. To cope with the situation, we at the Ministry of Information have handed out ration books to all citizens of London. When used correctly, they are a means of ensuring all have enough to eat everyday. All you need to do is allow your shopkeeper to stamp of the items you have bought, giving you your allowance for the week. We are relying upon you to take your fair share and no more. If you require additional sustenance, then the Government recommends Dig for Victory, which is where you grow your own vegetables. If you do not have a garden yourself, you may dig your allotment in a public park.



How to help after dark

As expected, the Jerrys have began their merciful airraids. To ensure we are not defeated by the Germans, Blackout is our new idea. As the name suggests, we intend to eradicate all light emanating from our cities. If you are driving, turn your headlights off. You are required to purchase Blackout curtains, which can be found in black, dark blue and dark green, to cease the light coming from your windows. Until then, we advise you not to leave your home unless heading towards an air raid shelter.



How to help after dark

As expected, the Jerrys have began their merciful airraids. To ensure we are not defeated by the Germans, Blackout is our new idea. As the rescue suggests, we intend to irradiate all light emanating from our cities. If you are driving, turn your headlights off. You are required to purchase Blackout curtains, which can be found in black, dark blue and dark green, to cease the light coming from your windows. Until then, we advise you not to leave your home unless heading towards an air raid shelter.

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How can you keep safe in an air raid?

When the Germans are releasing their foul bombs upon our innocent cities, the most important thing is your safety. We require you to purchase either an Anderson or Morrison air raid shelter. If you either are too far away from your shelter or simply cannot afford one, we are building communal shelters to be at your service. If you find yourself lost, you must head to the nearest shelter or find an air raid warden, who should be patrolling nearby. You must not look into the sky while the airmen are going off and if you are too far away from a shelter then lie down; a ditch is a marvellous place to be!



Strong and consistent tone created throughout with use of historically accurate vocabulary and information from the era is skilfully managed to create an authentic sounding pamphlet. Carefully chosen phrases, reflecting the language of 1940s government, create a sense of sombre advice ('To cope with the situation', 'additional sustenance'). Appropriate presentational and organisational devices including subheadings, paragraphs, succinct introduction, and fronted adverbials work to orientate the reader.

2.9 Narrative – Entertain: The Island

2.9.1 Low Meet

The Small town horror

It was a miserable, stormy, grey day in a small town unlike most. Waves crashed against the shore. Peculiarly a raft arrived on the beach, lumps of wood scattered around the remnants. The newcomer clawed his way out of the remains. With no cloths, no food and no water, wondering where he was.

The town people heard a huge crash on the shore, so they had got their weaponry and headed down to the demolition. They all were confused, anxious, terrified about the foreigner that had arrived upon their island. They didn't trust him. The town people were desperate to know who the outsider was and where he came from. "This is outrageous he must be sent back!" cried the teacher stamping his feet.

The teacher called a meeting whether to let the outsider stay or not. "He does not deserve to be here!" argued the teacher.

In the end they agreed to let him live in the pig pen, but got him the remains of their food.

A well-structured narrative with effective tone although not always consistently maintained particularly towards the end of the piece. An awareness of the reader is shown through the use of a range of expanded noun phrases to create atmosphere. Vocabulary is ambitious and bold but, in some cases, this results in a lack of cohesion such as, 'had got their weaponry and headed down to the demolition'. At times, the verb tense is incorrect. Some attempt at use of speech to advance the action and create character, but this remains underdeveloped.

2.9.2 Meet

The Island's New Comer

The wind howled, the waves lashed at the shore and then it began to rain, heavy rain. The street lamps went out as a small shadow approached the docks. It was a young girl coming from the darkness of the island. Another figure was at the docks. A man, the man - that everyone had feared the one who haunted people's dreams. Suddenly, the lamp in the street began to flicker making the man at the docks visible. He was covered in nasty bruises and his skin was dirty. He had nothing on clothes and no voice as far as anyone was concerned.

"H-hello," the child stuttered, trembling closer to the docks. The man turned around and saw the girl. He smiled. "Why are you out so late?" questioned the child "... and why are you in town?"

"Hello," the figure muttered.

It was the first time he spoke. His voice was quiet, gentle and in some way delicate and fragile. The girl hobbled over to him and gave him a helpful smile then stood with him at the docks. It was silent until the man spoke up. "I have a family you know," he sobbed while looking out to sea.

What are they like? the small girl asked with curiosity while looking up at him. They were all beautiful and kind; I wish I could remember more," he replied, wiping back his tears with blurry eyes.

What do you mean, what's wrong? she questioned slowly. In the distance, heard shouting. Then he exclaimed an islander.

I look'd back to see townsfolk with pity for me. They would take back the man. Gone.

Strong sense of tone and control of sentence structure to create atmosphere. Awareness of the reader demonstrated by use of a range of figurative devices handled with a good level of control including 'show not tell', repetition for effect, synonyms and noun phrases. Commas for parenthesis are strong but some slips with punctuation due to her experimentation. Speech is used effectively to advance the action. There are some spelling errors for more ambitious Year 6 vocabulary.

2.9.3 Greater Depth

The day was almost like any other; the sky was bleak and cloudy, the breeze rustled through the trees and the waves crashed violently on the shore. But none of the islanders could relax and get to everyday life because of the man ruining the familiar mood with his unwanted presence. They had thought wrong when they thought believed they would they be shielded from him when they shoved him in the goat pen on the far side of the island because now he was wandering through town.

The man, whose name was Ferry, stumbled up the path to the town. He was thinner than a twig and his stomach rumbled louder than a roaring lion. How could they not even have bothered to feed him? Furious eyes glared at him through glazed windows but it was the Furthman who emerged from his small, grey cottage first.

"You got out of the goat pen?" he smiled gently. "The others won't like that at all."

As he spoke, stout wooden doors opened and angry villagers flooded out. The man turned far around to address the mob, whose knuckles were white from gripping pitch forks.

"Please!" Ferry begged desperately. "I haven't eaten for days! I'm so hungry!"

The villagers said nothing verbally, but they glowered at the man, the kindness to their very existence. Why should they feed him? He offered no work yet demanded food and water. It did not matter to them if he starved. The schoolteacher opened his mouth to unleash a well considered remark at on the contrary, but a voice cut across the words that never escaped him.

"We let him into our island!" the Furthman boldly reminded his peers. "We can't abandon him now."

"Why?" the boy who shrieked was a banshee. "We're scared of the freak! I say we put him back on his raft!"

Ferry heard the murmurs of agreement even though they were muffled by the huddle. Terrified, he staggered backwards.

"I'll leave you alone!" he promised. He then turned on his heel and fled the food village, and the awful, uninvited people that lived there for his stinking goat pen, with no sustenance at all.

This ambitious narrative creates a **carefully controlled tone**. From the beginning, the writer uses **punctuation (semi-colons and commas)** for effect. **High level vocabulary** is used well to create atmosphere. The narrative is further developed by the character's implications to his previous experiences creating a **subtle sense of suspense**. **Foreshadowing** is highly effective and well controlled with appropriate language, although at times, some choices are less controlled such as the **choice of similes**. **Speech** is well handled to advance the action and to **develop the key characters**.



Chesswood Junior School

English Writing Standardisation



2.10 Inform – Formal Thank you Letter

2.10.1 Low Meet

Xelli Tri
Chesswood Jun
Park Rd
Bristol 2
14th June 2

Dear Miss Spence,

I am writing to you because I want to say thank you for everything you have done over the years. You have been a marvellous teacher and play a big part in the community.

If you were not in my class, I wouldn't have been good at English (I have improved so much). ~~you~~ You push me to my maximum – probably even more than that. Luckily in our class, you always cheer us up; especially when we are in a bad mood. Whenever ~~I~~ struggle to make a start, you are always there with incredible ideas and you always make sure my work is the best it could be.

One more, thank you for all you have done. I sincerely hope your next class will be just as excellent or better than us (is that is possible?).

Most thanks,

[Redacted Signature]

A well-structured, basic thank you letter with a formal tone. Some varied clause structures and use of adverbials support cohesion and a range of Year 6 punctuation is used mostly effectively. Spelling is an area of weakness with some Year 6 spellings (marvellous and sincerely) incorrectly spelt.



Chesswood Junior School

English Writing Standardisation



2.10.2 Meet

Khier Jaboli
31 Cornfield Way
Durrington
West Sussex
BN13 3FY
14th June 2022

Dear Miss Whiteside,

I am writing to express how grateful I am for you teaching me music. While you were my keyboard teacher, we became very close. I want you to know how much I appreciate everything you have done for me.

Since I stopped going to your lessons, I have been addicted to playing music (especially the keyboard and the piano) which makes playing one of my habits. In Addition, you have inspired me to challenge myself to play new instruments - but preferably the violin. Your kindness and helpfulness means so much to me - helping me with sheet music, chords - I would have never come this far if I never met you.

We are nearing the end of the year and I have come very far since my first lesson with you. I am sincerely appreciative to you for everything you have showed me and I will never forget you.

Yours Truly,

A well developed thank you letter with a **formal tone** which is maintained throughout. **Cohesion** is created with **adverbials** and **varied clause structure**. Effective use of **modal verbs** to emphasise the significance of the role the teacher has shown her with **range of Year 6 punctuation** accurately used.



Chesswood Junior School

English Writing Standardisation



2.10.3 Greater Depth

Chesswood Junior School
Chesswood Road
Worthing
BN11 1DX
18th June 2022

Dear Miss Peace and Mrs O'Leary,

Thank you so much for all you have done for me during my time in Chesswood. Words cannot describe how much I ~~appreciate~~ appreciate it. You are both excellent teachers, and I do not know where I would be without you two.

You are both so compassionate, always there and never giving up on me. You have no idea how much that means to me. Your patience is also outstanding; I can tell it is not always easy to keep this class under control sometimes. When somebody is stuck, you are both always ready with a clear explanation and warm smile. I love chatting to Miss Peace about books we have read and when I told Mrs O'Leary that I was being bullied ~~on~~ a while ago, she was so understanding. At the end of every day, you achieve the respect of every student, whether they admit it or not. You both always have so much to do and yet, sooner or later, the job always gets done because of your unbelievable ~~determination~~ dedication. If a student irritates either of you, you always remain calm, which is an ~~unacknowledgable~~ feat in itself. Without both of your amazing tutorials, I might not have met Year Six expectations in Maths. You are both determined for every student to be the best person they can be and you are always there for anyone who needs someone to talk to. In the end, there are only two words that portray how I feel for you: thank you.

As I near the end of my time in Chesswood, which was a ~~journey~~ journey of fun and one I will always treasure in my heart, I realise I have only come this far because of you both. You are both vital members of the Chesswood community and, although I am ~~also~~ excited to go to high school, I will miss my marvellous Year Six teachers. You are both far beyond an average teacher and your next students will be very lucky to have you.

Engaging thank you letter with formal and flattering tone maintained throughout. A range of cohesive devices are used including fronted adverbials, multi-clause sentences and punctuation. Modal verbs emphasise the impact that the teachers have made, and statements are either supported with evidence or expanded upon with detail to reinforce the message of thanks. Carefully selected, high level vocabulary further supports the tone and impact on reader.