



Key stage 2 (KS2) English writing training exercise 2 commentary

Pupil B – working at greater depth within the expected standard

The collection includes the following pieces:

- A) an information text
- B) a newspaper report
- C) an evaluative report
- D) promotional material
- E) a story

All of the statements for ‘working towards the expected standard’, ‘working at the expected standard’, and ‘working at greater depth within the expected standard’ are met.

The pupil can:

- write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure).

Across the collection, writing is effectively adapted for varied purposes and audiences across a range of forms, selecting and maintaining the appropriate form throughout each piece. The pupil’s knowledge of language, gained from reading fiction and non-fiction texts, is evident throughout, from the formal evaluative report on a girls’ shoe to the forcefully persuasive promotional material, and the short story based on Norse mythology.

The information text is presented as a fact sheet with helpful sub-headings and illustrations, providing the reader with an informative account about the way human life has evolved. The use of scientific names (*Ardipithecus ramidus...Homo habilis*), precise vocabulary (*recorded, adapted, conserve*) and the impersonal construction (*It is well-known that...*) creates a knowledgeable and authoritative tone, whilst the direct question (*Did you know that...?*), parenthetical asides (*mostly ate meat – instead of vegetables – for protein*), adverbs (*Furthermore...Surprisingly*), and choice of adjectives (*incredible animal...interesting creatures*) invite the reader to share the writer’s obvious enthusiasm for the subject matter.

The newspaper report of a young surfer's dramatic rescue from the sea effectively integrates details of the man's ordeal and subsequent rescue with first-hand accounts and editorial comment. Passive constructions effectively convey Matthew's powerlessness against the might of the sea (*were clawed at by the strong waves...was forced out into the ocean...was driven an incredible thirteen miles...how far I had been pushed out*); when combined with literary language (*were clawed at*), these paint a vivid and dramatic picture for the reader.

The concise evaluative report appraises a popular girls' shoe in terms of its style, comfort, quality and value for money. Whilst expanded noun phrases present a detailed and precise description of the shoe (*The overall style of this shoe...the metal heart at the front of the toe...the very small heel, which is situated at the rear of the shoe...*), the authoritative and objective tone of the piece (*One should not be too concerned... It is widely believed that...*) demonstrates a keen awareness of purpose and audience, providing reassurance for the prospective consumer.

Expanded noun phrases are similarly deployed in the promotional material (*the number one rated bear in the UK this year...a free, limited-edition gift... a new, interactive product that you will be keen to snap up!*). However, as well as providing detailed information about the toy's educational value - its main selling point - the leaflet verbally ambushes the reader with its persuasive force through the use of imperatives (*...look no further and listen here!*); rhetorical questions (*Do you need some help...? Wouldn't it be fantastic if...?*); and the inclusive first person (*Well, we have...We promise you...*).

The emotionally charged narrative depicts the final encounter between two long-standing foes: the ageing warrior, Biorn, and the evil monster, Fenrir. The character of Biorn is subtly drawn, despite the graphic nature of the piece: his legendary bravery (*I have fought endless battles and I have survived every single one*); his diminishing strength (*Shuffling closer, the warrior stumbled*); and his acceptance of his fate (*they knew that Biorn's choice had been made*). Literary language is employed to vividly depict the drama of the final encounter with the mythical beast (*a death-defying roar filled the air and made the ground shake...with a stare as cutting as steel...The hawk-eyed beast...it flashed its vicious fangs*). The poignant ending, which allows the reader to imagine the final moments of both warrior and beast, demonstrates sensitivity and restraint.

The pupil can:

- distinguish between the language of speech and writing and choose the appropriate register.

Throughout the collection, the pupil consistently demonstrates the ability to distinguish between the language of speech and writing, making judgements about the appropriateness of the language used, according to context. Features of spoken language are deployed to create an appropriate level of informality (for example, in the promotional material and the information text) to engage and interact with the reader. However, when writing in more formal contexts, an appropriately formal register is adopted, avoiding the language that might otherwise be used in speech.

A relatively formal register is achieved in the information text through the use of scientific names, precise vocabulary choices (*recorded, adapted, conserve*) and the impersonal construction (*It is well known that...*); however, this is appropriately combined with language more resonant of speech (*Did you know that...? Surprisingly, these 'humans' didn't wear any clothes*) to intrigue and engage the reader.

An appropriately formal register is achieved in the newspaper report through the use of agentless passives (*has been safely rescued...was forced to stop...were hoisted down...it*

was reported that...was interviewed this morning...he must be monitored) and precise vocabulary choices (*exceedingly dangerous...undertook searches...highly qualified paramedics...treatment for hypothermia...can present long-lasting side-effects*). In contrast, the distinctive voices of the individuals directly involved - the local fisherman, Matthew's mother and Matthew himself – are conveyed realistically and skilfully, using language more resonant of speech, such as contracted forms; rhetorical questions and question tags; and idiomatic and colloquial language (*a bit of rubbish...gets dumped...my heart in my mouth...really I have...was gutted*).

A formal register entirely appropriate to an objective evaluation is adopted and sustained throughout the evaluative report through the somewhat formal use of the pronoun 'one' (*One should not be too concerned*); the impersonal 'it' construction with the passive voice (*It is widely believed that*); other agentless passives (*they are not allowed to have...could be improved...when it was initially sold*); modal verbs (*should not be too concerned...could be improved...would allow the owner*); and precise vocabulary choices (*concerned...manufacturer...presentably...synthetic material*).

The promotional material establishes and maintains a highly informal register appropriate to its persuasive purpose. Imperatives (*look no further and listen here*); rhetorical questions (*Do you need some help...? Wouldn't it be fantastic if...?*); and the inclusive first person (*Well, we have...We promise you...*) create an engaging, chatty style, whilst vocabulary choices (*keen to snap up...little darlings...fantastic features...silly not to grab...*) create a genial familiarity resonant of the language of speech.

A somewhat formal register is deployed in the dialogue of the story (*tomorrow I shall face my final assignment...I must defeat the ferocious Fenrir...what will be, will be...*), appropriate to the mythical nature of the narrative, and contributing to the somewhat antiquated feel of the piece.

The pupil can:

- exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this.

Throughout the collection, levels of formality are consciously controlled according to context, audience and purpose. Grammatical structures and vocabulary are selected and deployed to convey differing levels of formality – from the formal evaluative report to the highly informal promotional material. Some pieces, such as the newspaper report and the information text, skilfully combine levels of formality to achieve their intended outcome.

Levels of formality are consciously controlled in the information text: the writer adopts a level of relative formality appropriate to its educational purpose through the use of scientific names, precise vocabulary choices (*recorded...adapted...conserve*) and the impersonal construction (*It is well known that...*), whilst effectively combining this with more informal language to engage and intrigue the reader (*Did you know that...? Surprisingly, these 'humans' didn't wear any clothes*).

In the newspaper report, the appropriately measured, impersonal voice of the reporter is established through the use of agentless passives (*has been safely rescued...was forced to stop...were hoisted down...it was reported that...was interviewed this morning...he must be monitored*) and precise vocabulary choices (*exceedingly dangerous...undertook searches...highly qualified paramedics...treatment for hypothermia...can present long-lasting side-effects*). The closing editorial comment (*All of us at...wish Matthew a speedy recovery*) deliberately adopts a more personal stance, yet with no loss of formality.

In contrast, the voices of those directly involved - the local fisherman, Matthew's mother and Matthew himself – are distinctly conveyed through conscious use of language more resonant of speech, such as contracted forms; rhetorical questions; question tags; and idiomatic and colloquial language (*a bit of rubbish...gets dumped...my heart in my mouth...really I have...was gutted*).

The evaluative report establishes and maintains an authoritatively objective tone through judicious selection of grammar and vocabulary. The somewhat formal use of the pronoun 'one' (*One should not be too concerned*); the impersonal 'it' construction with the passive voice (*It is widely believed that*) as well as other agentless passives (*children are required to dress presentably...they are not allowed to have...could be improved...when it was initially sold*); and modal verbs (*should not be too concerned...could be improved...would allow the owner*) combine with precise vocabulary choices (*concerned, manufacturer, presentably, synthetic material*) to consciously control the level of formality throughout.

By contrast, the promotional material establishes and maintains a level of informality appropriate to its persuasive purpose. A range of grammatical features is deployed: imperatives (*...look no further and listen here!*); rhetorical questions (*Do you need some help...? Wouldn't it be fantastic if...?*); and the inclusive first person (*Well, we have...We promise you...*) work together to create an engaging, chatty style, whilst vocabulary choices (*keen to snap up...little darlings...fantastic features...silly not to grab...*) generate a genial familiarity, designed to establish a rapport between reader and writer, thus inducing the reader to purchase the product.

A level of formality appropriate to its mythical – and somewhat archaic-setting pervades the story, contributing to the sense of gravity surrounding the enormity of the warrior's final challenge. The use of modal verbs and expanded verb forms (*tomorrow I shall face my final assignment...I must defeat the ferocious Fenrir...what will be, will be...felt the pain he had spoken of...*) alongside conscious and assured selection of vocabulary (*Valhalla ...the evil Fenrir...loyal shield...aging heart...trusty sword*) ensures the authenticity of the piece.

The pupil can:

- use the range of punctuation taught at KS2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.

A range of punctuation is used correctly:

- Commas to clarify meaning:
 - *These 'humans' lived on the ground, not in the trees...* [Piece A]
 - *...when they were more 'ape like', which probably means that...* [Piece A]
 - *The situation became rapidly worse, the further he was forced out ...* [Piece B]
 - *Shuffling closer, the warrior stumbled...* [Piece E]
- Punctuation to indicate parenthesis:
 - *Family and friends, worried about his whereabouts, undertook searches...* [Piece B]
 - *...as, although it is quite uninteresting and dull, this is actually...* [Piece C]
 - *(while stocks last)* [Piece D]
 - *...the best product on the market will be there – directly beside them – ready to work magic...* [Piece D]
- Dashes to mark the boundary between independent clauses:
 - *The last 32 hours I've had my heart in my mouth – what if he doesn't come back alive?* [Piece B]

- ...a small boat passed by...shout to them – I was gutted. [Piece B]
- ...through a series of games – they will love this... [Piece D]
- Colons to mark the boundary between independent clauses and to introduce items in a list:
 - *It could've been anything really: plastic, pollution, a bit of rubbish...* [Piece B]
 - *...a local fisherman made a telephone call to the coastguard: this was the communication that...waiting to receive.* [Piece B]
 - *...I do think that I am fortunate...to look after me: they've saved my life.* [Piece B]
 - *Mostly, the dolly shoe attracts young girls: the metal heart ... and the very small heel...draw the attention of the female target audience.* [Piece C]
 - *The beast collapsed beside him: the battle was finally over.* [Piece E]
- Semi-colons to mark the boundary between independent clauses:
 - *Matthew had suffered...while he was in the water; however, it was reported that...* [Piece B]
 - *The shoe itself is black, flat and stylish; the reason for this is...* [Piece C]
 - *...they both felt the pain he had spoken of; his words angrily wrenched at their hearts...* [Piece E]
 - *My dreams are filled with Valhalla and the gold, shiny gates that will be waiting when I die an honourable death; I will finally get to lay my weapons down...* [Piece E]
- Hyphens to avoid ambiguity:
 - *...a full-scale rescue mission...* (Piece B)
 - *...a death-defying roar...* [Piece E]
 - *The hawk-eyed beast...* [Piece E]

When necessary, punctuation is used precisely to enhance meaning and avoid ambiguity. For example, commas are used to avoid miscues (*Family and friends, worried about his whereabouts, undertook searches...what will be, will be... I have fought endless battles and I have survived every single one; however, my scars are aching...*); to indicate where relative clauses provide additional, non-essential information (*...the rescue team, who were already scouring the surrounding area for Matthew, made their way... the metal heart at the front of the toe and the very small heel, which is situated at the rear of the shoe, draw the attention of...*); and to mark nouns in apposition (*his mother, Isabella Bryce... their everyday name, the dolly shoe... Arvid and Eamon, my forever friends*).

Commas, colons, semi-colons and dashes are used confidently, often working in tandem to control ambitious, multi-clause sentences (*One should not be too concerned about the basic look of this shoe as, although it is quite uninteresting and dull, this is actually the exact look... Peering closely at the beast, he saw thick tussocks of hair that covered hideous scars; the Fenrir stood tall – the size of a bull*).