



## Key stage 2 English writing training exercise – commentaries

### Pupil A – working at the expected standard

This collection includes:

- A) a leaflet
- B) a narrative
- C) a formal persuasive letter
- D) a diary
- E) a story ending

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)**

Across the collection, the pupil writes effectively for a range of purposes and audiences and selects language to meet the needs of the task and the reader.

A leaflet (piece A) invites the reader to reflect upon a topical issue with the eye-catching and provocative title ‘*Plastic – Friend or Foe?*’.

In a narrative based upon ‘The Arrival’ (Shaun Tan), the pupil adopts the first person, to tell events from a single perspective (piece B).

In a formal letter (piece C), the pupil writes a passionate and urgent appeal to the governor of Indonesia calling for action to protect baby macaques subject to poaching and a misguided tourist trade. Two further narrative pieces respond to the same stimulus material and tell events from different perspectives.

Piece D is a first-person diary account of the outsider who has arrived in an unfamiliar territory and piece E describes the actions of the suspicious and hostile inhabitants who discover him.

Piece A poses a question and presents views on both sides of the debate before going on to persuade readers about the need to address the prevalence of plastic. The pupil uses rhetorical questions to actively engage readers in this contemporary debate. The short,

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arresting title (*Plastic – Friend or Foe?*) first captures attention and the opening sentence follows up with a more specific thought for reflection (*Can you imagine a world without plastic?*). The first paragraph is framed with an emotive reinforcement of the title enquiry (*Take a minute to think... is plastic our friend or our foe?*).

The text uses a range of further devices to engage readers with the central question. For example, information provided in the form of relevant facts and statistics gives substance to support both sides of the argument (*Plastic has been in use for over seventy years... Every minute, a truck load of plastic enters the ocean... Did you know, over fifteen million single-use plastic bottles are used every day alone in the UK?*). Hypotheses are proposed (*If we took all the plastic we use away we would struggle to live our daily lives... How about encouraging other people to use less plastic?... We would unite like a team and try to combat this from happening*) and emotive language is used to emphasise points and spark a reaction (*Our wonder material... problematic material from ruining our planet... attempt to not put your rubbish in the gutter... save our sea creatures*).

The narrative account in piece B gives a first-person commentary of the father's last moments with his family before leaving in search of a safer place for them all to live. His thoughts are recounted throughout the account, giving direct insight into the situation (*I have been dreading... We treat it like a valuable treasure... This is the toughest thing I have had to do*). His sadness and loneliness are emphasised through flashbacks (*my creased oragami bird I made... It didn't let me have enough time... I close my eyes for a second capturing all the memories*), detailed observations (*The old clock is lying in the corner of the room... I feel the jagged edge... my battered suitcase*) and repeated references (*Alone. Silence fills the room... Only one... on this journey alone*).

The first-person viewpoint is also used consistently within the diary (piece D) to explore the narrator's fears (*I do not know what is going to happen to me... fearing for my life*) whilst recounting earlier events (*I felt like I had been fighting the vicious sea for months... I uncurled my body and dragged apart my drowsy eyes... I was shivering with cold*). A sense of isolation and struggle is achieved through precise language choices which emphasise hardship (*fighting the vicious sea... Waves were crashing furiously... limbs were aching*). The mood is managed through events which shift from fear of a lonely death (*I thought I was going to die*), to a moment of reprieve (*I was relieved to be on firm land*), before sudden and immediate danger again (*I quickly snapped out of my thought when an angry gang of men appeared*) and a seemingly hopeless imprisonment at the end (*Will I be able to escape?*).

In the story ending (piece E), the pupil uses the third-person viewpoint to present events following the capture and imprisonment described in piece D. Using careful vocabulary choices, the pupil gives the reader a disturbing account of the vicious actions taken by the 'mob' (*they grabbed the man by his fragile hand, their nails gnawing into his brittle skin... marched the man... tempestuous water*). Dialogue is significant in this piece for explaining events, organising the chronology and indicating motives (*"He is a stranger, he doesn't belong."... "...tighten them now."... "Push him out, that's it."*). Images are used to support

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the sense of heightened emotion (*shoved through the door like furious bulls... The blazing fire was like the anger raging inside of the fisherman*).

The persuasive letter to the Governor of Indonesia (piece C), initially demonstrates a formal and respectful tone (*I would be extremely grateful... I know you are a very busy man*), although the purpose for the letter is not immediately clear (*During a lesson, our class came across a newspaper report about the baby macaques, which shocked us. I would like to inform you that I am a year six student at a school in H\_\_\_\_\_*). The letter indicates sincere sympathy for the creatures (*Monkeys are beautiful, intelligent creatures... sociable animals... love to climb the leafy, green trees... cheeky animals*) which leads to a passionate appeal by the pupil (*Monkeys are living a life of hell. Do you want your monkeys to be in a barbaric environment?*).

The pupil's viewpoint is consistent throughout the piece and emotive language leaves little doubt as to the injustice that is felt on behalf of the monkeys (*Teams of poachers use appalling ways... shoot the mother and prise the clinging baby... sold to 'entertainers'... innocent baby macaques are now endangered... Five pounds for a life?*). The pupil suggests 'ideas to combat this horrifying problem' in keeping with the persuasive intention of the letter and this is offered 'With all due respect'. Nevertheless, it may be observed that the impassioned and emotive stance, whilst informative and motivating for activists, may be regarded as antagonistic for the intended audience (Mr. Widodo).

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

Within the 3 narrative pieces in the collection, the pupil describes settings, characters and atmosphere. In the first-person narrative (piece B), the main character is portrayed through his own thoughts and feelings. For example, the character explains that he has been 'dreading this day'. His sense of inevitability is accompanied by feelings of isolation (*I will have to leave my treasured family... Alone. Silence fills the room... I am going to be on this journey alone*).

From his comments and gestures, we also learn about the father's devotion to his family and the deep pain he feels at leaving them (*As I pick up the photograph, I feel a warm glow inside... My wife reaches out and softly touches my tear... I squeeze my wife's hand*). His sense of duty and selfless sacrifice is shown in the rituals and routines he performs to give thanks for his old life and to prepare for his trial ahead (*I am compelled to glance at my creased oragami bird... I pour a cup of tea into the teacup... I rest my hand on my battered suitcase, trying to save as many treasured seconds as possible... I gently place my hat on my head*).

The atmosphere and setting in piece B are supported through references to the time of day. The reflective moments before the father departs take place at daybreak and before the whole world is awake (*I have just awoken to hear the beautiful sound of birds... I can see dawn arising through the little gaps in the curtains*). The atmosphere is one of calm before the storm. The sanctuary of the home, described through familiar objects (*My daughter has*

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*drawn a picture... my battered suitcase... my beloved hat... the photograph*), is threatened by the outside world (*There is darkness here in our little village... A monster is crawling around... the horrors of life*).

The atmosphere and setting for piece D are similarly unsettling. References to the rage and violence of the sea show how vulnerable the narrator of the diary is in the '*poorly hand-crafted raft*' (*vicious sea... the rough water... the raging ocean... a ferocious monster... crashing furiously into the jagged rocks... wild waves*). The narrator's own thoughts, verbalised for the diary, show a fearful state of mind (*Am I ever going to see my family again?... How did I get here? Where was I?... Fear shot through my bones... I thought I was going to die*). This is followed by temporary relief at landing the boat (*I was relieved to be on firm land*) and then further confusion and hopelessness at his reception (*are they nice?... A shiver went down my spine... They locked me out from the outside world... I feel alone, isolated*).

Piece E gives details about the hostile villagers and, by way of contrast, the sympathetic fisherman. The aggression and lack of empathy shown by the islanders is revealed first in their own words ("*We are going to seize him,*") and subsequently in the verbs used to describe their actions (*plotting... planning... Glaring... shoved... Charging... grabbed... gnawing... marched*). The description of them as a '*mob*' and a '*gang*' makes the lone actions of the fisherman, who shows compassion for the newcomer, all the more brave ("*Stop, don't do this to the blameless man...*"). The fisherman's punishment for challenging the actions of the mob sparks in him a mixture of feelings (*The blazing fire was like the anger raging inside of the fisherman... His livelihood and best friend had just been taken away from him... Guilt was enveloping his body... pure guilt inside*). The chaotic and savage atmosphere created by the impulsive and cruel actions of the mob is supported by the rapid dialogue which whips up hostility ("*We have to do something, he has to go.*"). The shielding darkness (*It was the dead of night*) and the ominous stirrings all around (*Voices softly echoed from every corner of the island*) provide the atmosphere for collective acts of unkindness.

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

The pupil uses dialogue within the story ending (piece E) to convey character and advance the action. The opening dialogue launches this story straight into the middle of the action ("*We are going to seize him,*" *exclaimed the leader of the mob.*) and indicates the act as a violent one. The list of protests, probably from 3 or more members, establishes the suspicious and condemnatory character of the '*mob*' ("*We have to do something, he has to go.*" "*He is not one of us, he isn't our problem.*" "*He is a stranger, he doesn't belong.*"). This contrasts with the only compassionate voice of reason ("*Stop, don't do this to the blameless man, he hasn't done anything wrong,*").

The pleas from the victim himself are ignored, showing the determined brutality of the group ("*What are you doing, stop please!*"). The reader learns about some of the actions of the

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group through dialogue (“*Put these ropes on his wrists and feet...*”...“*Push him out, that’s it.*”), which helps to move the story through to its conclusion.

**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)**

The dialogue used in piece E is urgent. The pupil uses contracted verb forms to show the rapid, informal and hurried decision-making that is taking place amongst the villagers (*he isn’t our problem... he doesn’t belong... he hasn’t done anything wrong*) but also uses full verb forms to show the emphatic persuasion that is taking place at the same time (*We have to do something, he has to go... He is not one of us... He is a stranger*). Within the story, the pupil uses varied sentence structures which support details in the text. Sometimes, information is brought to the fore to establish the setting (*Just outside of the goat pen... In the tempestuous water*) or the atmosphere (*It was the dead of night... Glaring at the fisherman*). Sometimes the pace is varied with moments of reflection (*In the tempestuous water, the fisherman’s boat lay there moving up and down, still burning and still ripping apart*) or moments of action simply told (*They marched the man right up to the raft*).

In the leaflet (piece A), rhetorical questions reach out to readers, encouraging them to engage with the debate (*Can you imagine a world without plastic?... is plastic our friend or our foe?*), although there is arguably an over-reliance upon this technique as the article develops. Impersonal and general phrasing (*Plastic saves lives... Firstly, birds are mistaking plastic*) including the use of passive verb forms (*It is used... can be used... This material can be reused... Plastic can be found*) lend objectivity to the arguments and evidence presented. Precise language (*decompose... micro-plastics... blood stream*) and emotive phrasing (*wonder material... a truck load of plastic... combat this... rubbish in the gutter*) support the informative and persuasive purposes of the text.

The letter to Mr. Widodo, Governor of Indonesia (piece C), uses respectful phrases to show regard for his position and seek to enlist his support (*Could I tell you a little bit... With all due respect... May I share some of my ideas*). The pupil’s sincere dedication to the cause is expressed through emotive phrases which help to emphasise points (*innocent baby macaques... shocked and disgusted... sickening... little, cramped boxes... starved*) although the cumulative effect of these may inadvertently reduce the persuasive success of the piece. Suggestions are made and possibilities explored using conditional sentences (*if you took the time... If they do not obey... if nothing happens... if you are letting this happen... If the poachers are caught... if they know the harsh punishments*) and modal verbs (*they could become extinct... they should be highly fined... they should have a long prison sentence... this will make the poachers... monkeys will not act like*). Passive sentences suggest the pervasive quality of examples (*are being taken... are now endangered... are preferred... are paid*).

## **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**

A range of devices is used to build cohesion within and across paragraphs, throughout the collection.

Pronouns, synonyms and synonymous noun phrases within the persuasive letter (piece C) support cohesion by enabling the subject of the macaque monkeys to be uppermost within the text (*baby macaques... They enjoy... these monkeys... adventurous creatures... these innocent creatures... these animals... helpless creatures*) and emphasising the significance of their Indonesian habitat (*natural habitat... the forest... the emerald forests of Sumatra... their forest home*) whilst avoiding repetitive references. Pronoun references and determiners generally support connections between paragraphs (*This horrifying process*) and within paragraphs (*Monkeys are beautiful, intelligent creatures. They are sociable animals*), linking earlier ideas to subsequent expansion of arguments or further detail. However, pronoun use does not always successfully support fluency (*they next put piercing metal chains around their neck as the chain bites in. This is unacceptable. If they do not obey their master's they are punished*). Where used, conjunctive adverbs appropriately build further evidence (*Furthermore, these innocent creatures*) or introduce alternative explanation (*However, this is not the life they are experiencing*).

With the help of sub-headings, paragraphs within the leaflet (piece A) provide a logical structure and support cohesion. The introductory paragraph introduces the debate and summarises significant views on either side so that these can be expanded in the remainder of the text. Rhetorical questions precede explanations (*How do you think this affects the sealife and its habitat? Firstly, birds are mistaking*) and anticipate suggestions (*How can we help prevent this problematic material from ruining our planet? How about encouraging other people to use less plastic?*).

Within piece B, the pupil uses the present tense to narrate events which gives an immediacy to the account and allows the reader to imagine events as they unfold (*I can see dawn arising through the little gaps in the curtains... I am compelled to glance*). Cohesion between events is managed for the reader through adapted verb tenses. The present perfect is used to explain significant details leading up to this moment (*I have been dreading this day... I have just awoken... the toughest thing I have had to do*) and 'will' or 'going to' express the likelihood of events in the future (*Will the grass be greener on the other side?... I am going to be on this journey alone*). Past tense references sequence earlier completed actions (*my creased oragami bird I made... It was a present*) and subordination and adverbial phrases enable actions in the present time to be sequenced (*As I look around, I am compelled to... As I pour a cup of tea into the teacup... In that moment... After she finishes*). In this way, a cohesive chronology of significant events relating to the narrator's past, present and future is achieved without events needing to be told chronologically (*It didn't let me have enough time with family... Her warmth heals my soul... Hopefully, my family will come and follow me if it is safe*).

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

Verb tenses are used consistently and correctly throughout the collection.

In keeping with its form, the leaflet (piece A) is written mainly in the present tense. The simple present, combined with the present progressive, is used to portray the current and continuing state of affairs with regards to the use of plastic and the consequences of it as the writer presents both sides of their argument (*this is killing animals and harming the environment... Since this material is versatile and easy to manufacture... Plastic saves lives in many medicines and machines... birds are mistaking plastic for food*). The present perfect is used to describe past actions which are relevant now (*Plastic has been in use for over seventy years*). The piece concludes with a reference to future consequences of continued use of plastic, expressed using present tense verb forms with 'will' (*If we continue at this rate all of our sea life will die then there will be no beautiful creatures left.*).

The narrative account (piece B) is also written predominantly in the present tense. The simple present tense is used to portray the father's actions, feelings and perspective as he prepares to leave his home (*Silence fills the room while I can see dawn arising through the little gaps... There is darkness here in our little village... Then I lift up my beloved hat... A tear runs down my face... As I put my shoes on, I squeeze my wife's hand*), and similarly, those of his family (*My wife reaches out and softly touches my tear... my daughter comes down the stairs looking tired*). The present progressive conveys a continuing state of affairs (*This special gift is waiting to fly away with me... The old clock is lying in the corner of the room... My suitcase is sitting next to the door*) whilst the present perfect alludes to the consequences and impact of the move (*This is the toughest thing I have had to do*), adding to the poignancy of the father's recollections. Reference to actions in the future are portrayed by using present tense verb forms with 'will' or 'going to' (*Today, I will have to leave my treasured family... I know that I am going to be on this journey alone*). The simple past tense is used occasionally to reference completed actions which are pertinent to the current situation (*It was a present I gave to my daughter... It didn't let me have enough time with my family*).

The formal persuasive letter (piece C) shifts skilfully between tenses. In the opening paragraph, the simple past is used to provide a context for the letter (*During a lesson, our class came across a newspaper report... which shocked us*), with the simple present providing background detail about the writer (*I am a year six student at a school in H\_\_\_\_\_*) and to appeal to the recipient of the letter (*I know you are a very busy man*). The simple present and the present progressive are used in tandem throughout the piece to detail the plight of the monkeys (*Within the forest, these monkeys love to climb the leafy, green trees... However, this is not the life they are experiencing... Monkeys are living a life of hell... This horrifying process starts in the emerald forests of Sumatra... This terrible practice is killing more and more monkeys*).

As is appropriate, the diary (piece D) is mostly written in the past tense. Present tense verb forms are also used as the writer introduces the reader to his current predicament and

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hypothesises about the likely implications (*Dear Diary, I do not know what is going to happen to me*). The pupil swiftly moves to the past tense to describe in role the sinister events which have recently taken place following the stranger's arrival on the island. The past perfect progressive expresses a feeling of longevity and weariness (*I felt like I had been fighting the vicious sea for months*), working together with the past progressive (*Waves were crashing furiously into the jagged rocks... The raft kept swinging back and forth*) to paint a vivid picture of the ongoing scene. The simple past is used to detail actions and reactions (*As I uncurled my body and dragged apart my drowsy eyes... Fear shot through my bones... They took one look at me and turned back to the mob... I huddled into a little, cramped space*), along with the present perfect (*A feeling I have felt many times before*). This is interspersed with the use of the simple present to portray the stranger's train of thought (*I am extremely grateful to still be alive... How many of them are there?*), although this sometimes leads to confusion between tenses.

In the story ending (piece E), the simple present is used effectively within dialogue to portray character and to advance the action (*"He is not one of us, he isn't our problem." "He is a stranger, he doesn't belong."... "Push him out, that's it."*). Within the narration, the simple past and the past progressive are combined to portray the various events of the story (*the mob were plotting and planning what they should do... the mob shoved through the door like furious bulls... They marched the man right up to the raft... the fisherman's boat lay there moving up and down... Guilt was enveloping his body*).

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

A range of punctuation is used mostly correctly, for example:

- commas to mark fronted adverbials and clauses
  - *Every minute, a truck load of plastic enters the ocean...* (piece A)
  - *As I look around, I am compelled to glance at my creased origami bird* (piece B)
  - *As I pour a cup of tea into the teacup, I put my chapped lips on it* (piece B)
  - *During a lesson, our class came across a newspaper report...* (piece C)
  - *With all due respect, if you are letting this happen...* (piece C)
  - *After a few moments of stunned silence, they seized me...* (piece D)
  - *Charging into the goat pen at full speed, they grabbed the man by his fragile hand...* (piece E)
- commas to clarify meaning or avoid ambiguity
  - *I stood up, struggling* (piece D)
- commas and dashes to indicate parenthesis
  - *Our wonder material, plastic, can be used to make...* (piece A)
  - *It made the days go by faster, and now, today, I have to leave this house* (piece B)
  - *My heart sinks – I know that I am going to be on this journey alone* (piece B)

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- semi-colons to mark the boundary between independent clauses
  - *It was like he was saying thank you; the fisherman looked at him too, a feeling of pure guilt inside* (piece E)
- colons to introduce items in a list
  - *Plastic can be found in some unexpected places: in your food, in your clothes and in hospitals* (piece A)
- speech punctuation, inverted commas and other punctuation, for example a comma after a reporting clause, end punctuation inside inverted commas
  - *"We are going to seize him," exclaimed the leader of the mob* (piece E)
  - *"What are you doing, stop please!"* (piece E)
  - *"Put these ropes on his wrists and feet and tighten them, tighten them now."* (piece E)
- hyphens to avoid ambiguity
  - *single-use...* (piece A)
  - *hand-crafted...* (piece D)

### **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**

Words from the year 5/6 spelling list are correctly spelt (*environment... symbol(ises)... sincerely*).

The spelling of more ambitious vocabulary is mostly correct (*versatile... appalling... vicious... ferocious... uninhabited... tempestuous*).

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

Handwriting is joined and legible.

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

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

Although the pupil writes effectively for a range of purposes and audiences, there is only limited evidence of their ability to draw independently on what they have read as models for their own writing. For example, in the leaflet (piece A), whilst facts and statistics are included to add weight to the argument, some of these may be potentially misleading (*Would you believe over 90% of a beach is plastic, however only 10% is sand, rocks and pebbles*). Although the piece is clearly structured, using subheadings to signpost the reader, points within sections tend to be underdeveloped and there is an overuse of rhetorical questions which becomes repetitive.

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Across the collection, sentence structures are often relatively simple and not multi-clause, resulting in a lack of variety for the reader and a tendency for pieces to become repetitive and 'list-like' in the way they present. Whilst language is mostly appropriate, and at times precise, there are occasions where pieces lack the rich and diverse vocabulary which would be gained from wider reading, for example in piece A (*the down sides... try to combat this from happening*), piece C (*highly fined*) and piece D (*my drowsy eyes... are they nice?*). Choices such as these lack the diversity and precision that would be expected from wider reading and that would enable pupils to maintain their readers' interest and develop content.

The pupil is beginning to distinguish between the language of speech and writing by selecting the appropriate register. However, on occasion, the pupil uses speech-like phrases which are not consistent with the chosen register. For example, in the leaflet (piece A), although this piece is aimed at families and is therefore relatively informal in tone, there are lapses in register that indicate the pupil is unable to sustain the appropriate register (*That is lots isn't it!... attempt to not put your rubbish in the gutter*). In the persuasive letter (piece C), formal grammatical structures, such as the use of modals, support the gravity of the argument and an avoidance of contracted forms is in keeping with the more formal register. However, the writing becomes speech-like in places, and is sometimes overly assertive, resulting in inconsistency across the piece as a whole (*Do you think this is acceptable, Mr Widodo? Five pounds for a life?... if you are letting this happen in your country you are as bad as the poachers*).

Across the collection, the pieces adopt different levels of formality to suit their purpose and audience, but this is not always exercised with assured and conscious control. Whilst the narrative (piece B) conveys the father's sadness at leaving his family and attempts to demonstrate the deluge of his thoughts and feelings, these tend to become list-like and lack cohesion due to an over-reliance on nouns and pronouns to begin simple sentences. (*I have been dreading this day to come, for months... I have just awoken to hear... We treat it like a valuable treasure... It symbolises peace and hope for us... The old clock is lying... It is like a grumpy man*).

In the formal persuasive letter (piece C), the pupil introduces more formal grammatical structures, but does not demonstrate conscious control across the piece as a whole (*Furthermore, these innocent creatures are hung upside down.... I feel shocked and disgusted by what your citizens are doing to these animals*). Whilst emotive phrases express the writer's passion for their cause, the cumulative effect of these, coupled with the frequent use of second person direct address (*Could I tell you a little bit about monkeys... Do you want your monkeys to be in a barbaric environment? Is this what you would like for these cheeky animals?*) impacts on the effectiveness with which the argument is presented. The level of formality which would be expected for the purpose and audience is therefore not sustained.

There is a degree of confusion between tenses in the diary (piece D) where the writer moves between past and present timeframes, leading to a lack of coherence for the reader (*The raft kept swinging back and forth while the wild waves were biting away at the rigid*

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*edges of it. I am extremely grateful to still be alive. I hope that I can see my precious family again. To be honest, I was relieved to be on firm land... Where had they gone? I feel alone, isolated. A feeling I have felt many times before).*

In the leaflet (piece A), repetition of pronouns sometimes leads to a lack of variety for the reader (*If we took all the plastic we use away we would struggle to live our daily lives*), and their imprecise use causes a lack of clarity (*Firstly, birds are mistaking plastic for food and then they are feeding their young plastic. Secondly, their young are dying as this is going into their blood stream*). Similarly, in the story (piece E), on occasion, there is a lack of control between pronouns and nouns (*Unfortunately, the fisherman failed to help the man. Guilt was enveloping his body. He watched his boat burn before his eyes*). Rhetorical questions are overused as a cohesive device across the collection of writing, particularly in the persuasive letter (piece C).

The range of punctuation taught at key stage 2 evident within the pupil's writing, is used mostly correctly. However, across the collection, there is a tendency to use simpler sentence structures, leading to the pupil relying more heavily on using commas. This leads to missed opportunities to enhance meaning by using dashes, semi-colons or colons to separate clauses, as in the narrative (piece B) (*My daughter has drawn a picture, it is us, as a family*).

Punctuation is not always used precisely to enhance meaning and avoid ambiguity. For example, in the leaflet (piece A), where the pupil has attempted a more complex sentence structure, they have included a list of suggestions which is incorrectly punctuated, making the information difficult to follow and causing ambiguity (*There are lots of ways we can help: recycle; put paper, card and clean plastics in a recycling bin, try to put produce in paper, canvas and other healthy-fibre bags, use pens that refill and attempt to not put your rubbish in the gutter*). On occasion, commas could have been added to avoid potential miscues, for example in the narrative (piece B) (*Silence fills the room while I can see dawn arising through the little gaps in the curtains... I am compelled to glance at my creased oragami bird I made sitting on the mantelpiece*), in the diary (piece D) (*The raging ocean was a ferocious monster ripping apart the corners of my poorly hand-crafted raft*) and in the story ending (piece E) (*The mob then took revenge on the fisherman for trying to help the man and put fire to his precious boat.*).