



Y5 Rufus

2. fronted adverbial prepares the reader for familiarity, which is quickly overturned by the events

Dear Diary today was horrible! The worst ever! and I mean it.

2. choice of verb sets the casual tone

As usual I got home from school at 3:50 and chucked my bags on the floor,

2. comma splice

5/6. non-finite subordinate clause adds detail: *expecting to see Goji*

I then looked ~~through~~ down, *expecting to see Goji* but no. He wasn't there. I didn't

5/6. short clauses for effect: *but no, He wasn't there*

panic because Goji is sometimes curled on my bed. Slowly I walked up the creaky wooden stairs. // *Excellent description*

5/6. unnecessary adjectives that add little to the narrative

I went into my room ~~and~~, looked at my bed and, under my bed but no Goji. My eyes ~~scanned~~ scanned the room and there in front of me was Goji.

4. paragraph divisions are organized thematically:
1. narrator gets home
2. searches for Goji
3. discovers Goji's predicament

5/6. strong use of repetition to create emotional impact

~~He~~^{She} was curled on the golden pillow, with ~~mint~~ ~~it~~ preserved in 2.6 carat gold.

Every whisker, every claw, every hair all of it was preserved. I started into ~~the eyes~~^{unsee}

5/6. noun phrase succinctly captures the situation

5/6. comments capture the sense of a lost friend supported by well-chosen adverbs and adjectives: *only, always, now*

of Goji: my only friend ~~he~~^{she} was always there for me, and ~~know~~ now she was gone. I couldn't believe she was a lifeless gold statue.

5/6 unnecessary adjective: all tears are salty

I could taste the salty tears trickling down my face, I picked up Goji and ran outside.

5/6. non-finite subordinate clause adds characterisation: *the salty tears trickling down my face*

2. comma splice

5/6. precise choice of verbs: *curled, preserved, stared, trickling*



4. direct speech occasionally not punctuated with an initial capital letter

4. use of exclamation marks and ellipsis adds character to the direct speech

"Chimichanga!" I yelled, still cradling Goji
in my arms and in the blink of an eye he came
"What's happen... oh" his eyes fell on Goji.
"You can turn him back, can't you?" I asked.
"Well yes but..." answered Chimichanga.
"Then do it!" I demanded.
"It's not as easy as that, you have to
lose all your gold and the gold maker to get
Goji back" said Chimichanga.
"Fine" I answered "but promise not to tell
anyone"

THE END ✓

4. non-finite subordinate clause adds detail about the action

4. the dialogue, ellipsis and accompanying description succinctly capture the moment of realisation

2. comma splicing

4. appropriate choice of reporting verbs: yelled, asked, answered, demanded, said



Commentary			
Composition	Vocabulary, Grammar & Punctuation	Spelling	Handwriting
<p>The writing matches the informal tone of a diary entry. There is some attempt to capture the unfettered emotion of this text type, particularly in the opening paragraph and upon the discovery of Goji.</p> <p>The narrative has a clear opening with everything <i>as usual</i> and a clear sequence of events leading to Goji's discovery, although the entry ends abruptly.</p> <p>Characterisation is developed regarding the narrators attachment to Goji through the use of noun phrases (<i>lifeless gold statue, unseeing eyes, only friend</i>), emotional asides (<i>she was always there for me and now she was gone</i>) and repetition (<i>preserved, every</i>)</p> <p>Verbs are often well chosen: <i>tricking, scanned, preserved, demanded, curled</i>)</p> <p>Succinct use of coordination adds impact (<i>but no, but no Goji, And I mean it!</i>), but there is little use of subordination or other organizing features to structure the narrative.</p> <p>Paragraphs are organized around clear themes, including new line / new speaker conventions.</p> <p>tense and subject / verb agreement is consistent throughout.</p>	<p>Sentence structure is mostly accurate.</p> <p>Coordination using <i>and</i> and <i>but</i> is the main method employed when connecting ideas. The use of subordination is very limited with very few subordinating conjunctions (<i>because</i>) and no relative pronouns. There is sporadic use of subordination through the use of non-finite clauses: <i>expecting to see Goji, preserved in 24 carat gold, still cradling Goji.</i></p> <p>There are few cohesive devices uses within or between paragraphs, and only one example of an adverbial linking paragraphs (<i>as usual</i>)</p> <p>Sentence demarcation is largely accurate although there is some evidence of comma splicing on occasion throughout.</p> <p>Elsewhere commas are occasionally, although not uniformly used to mark clause boundaries and clarify meaning: <i>I went into my room, looked at my bed, looked under my bed...</i></p> <p>Commas are not used following fronted adverbs and adverbials on the few occasions those techniques are employed.</p> <p>Direct speech is mostly punctuated accurately but it does on occasions lack an initial capital letter.</p>	<p>Rufus makes very few spelling errors including with less familiar words, homophones and affixing patterns.</p> <p>There is a single mistake with the 'le' spelling pattern (<i>trickiling</i>)</p> <p>There is one missing apostrophe of contraction (<i>whats</i>) but all other apostrophes are correct.</p>	<p>Handwriting is cursive throughout and sufficiently spaced to aid legibility.</p> <p>Letters are mostly a consistent size, although occasionally the lower case letters <i>c</i> and <i>s</i> appear oversized and resemble upper case letters.</p> <p>Letters are mostly a uniform shape although the formation of some letters appears 'rushed':</p> <p>The length of ascenders is at times variable.</p>