



## Key stage 1 English writing standardisation exercise 2 commentaries

### Pupil A – working at the expected standard

This collection includes:

- A) a set of instructions
- B) a retelling of the opening to a story
- C) a description
- D) a promotional leaflet
- E) a recount
- F) an extract from a story

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

### **The pupil can, after discussion with the teacher, write simple, coherent narratives about personal experiences and those of others (real or fictional).**

The pupil writes simple, coherent narratives about personal experiences and those of others – the retelling of the opening to a story in which a boy finds an unusual egg [B], a recount detailing a class visit to a local zoo [E] and a story in which a library assistant embarks on a search for the flower she has discovered on the front cover of a book [F].

In the retelling of the opening to the story ‘The Egg’ [B], the pupil draws on the limited text and the illustrations from the source stimulus to expand the original tale. Although the basic plot does not change, the detail that the pupil brings to the story creates an intriguing and effective narrative. The chronology of events is clearly referenced through the use of sequencing vocabulary (*One day... When he went... Then a rumble came out... First*), which supports the coherence of the piece. The pupil ably manages the shift from the ordinary (*One day George went to get some eggs for his breakfast*) to the extraordinary, capturing the boy’s surprise at finding the egg (*George found a gigantic! Egg it was a golden egg!*).

Drawing on their knowledge of the book, the pupil makes the story their own, replacing George’s reading of stories with his desire for information (*he read some books about eggs*) and appropriately integrating the author’s vocabulary (*a rumble*), whilst embellishing it with their own description (*the shimmering egg*). A short sentence, punctuated by an exclamation mark, injects a moment of suspense (*It cracked!*), which is further enhanced by withholding the identity of the egg’s inhabitant (*George saw an eye*). Despite the minor syntax error, sufficient detail is provided for the reader to imagine the scene (*the egg shell was a over Georges bed*) and to portray the boy’s conflicting emotions (*George was scarded and exited*). There is some loss of clarity as events fast-forward to

the dragon's education (*First he teached his dragon how to fly*), but this does not detract from the overall coherence of the piece.

In keeping with its form, the pupil adopts a third-person narrative, incorporating a logical sequence of statements to convey events and emotions (*George went to get some eggs... George found a gigantic! Egg... It cracked! ...George was scarded and exited*). Noun phrases, some of which incorporate well-chosen adjectives, describe and specify (*some eggs for his breakfast... a gigantic! Egg... a golden egg... some books about eggs... the shimmering egg*), supporting the purpose of the writing and demonstrating awareness of the reader.

The recount of the school trip [E] opens with a brief introduction, followed by a series of chronologically organised sections, each with a subheading signalling the focus of the activity (*Getting on the coach... Getting off the coach... Snacktime... Explored the zoo... Feeding time... Lunch... penguin talk*). Selected words and phrases support the sequencing and timing of events, enhancing the coherence of the piece (*Last Wednesday... First... on the way... Next... After that... Then... A few minuites later*).

In keeping with the features of a recount, the experience is portrayed through predominant use of the first person and the past tense (*I got on the coach... I saw some sheep... we had snacktime*). Statements convey events and actions (*Me and B\_\_\_\_\_ played hide and seek... I got off the coach with B\_\_\_\_\_ and lined up... We met s\_\_ the mananger*), and express opinions (*It already looked like spring*), whilst the pupil's comments capture their enthusiastic response to the day (*Guess what..... You get to go in a tunnel and theres a hole and it feels like your a meerkat!!!!*).

The extract from the story [F] sets the scene by introducing, and providing information about, the main character (*Penny lived in a big city... She worked at a library*). The writer captures the colourless and restricted world of the library (*unhappy, grey faces... the do not read seclstion*) and Penny's initial despondency at not being allowed to read the books (*Penny was so sad*). Her determination (*she smuggled the book*) gives way to further heartache as her search for the flower proves fruitless (*Pennys heart was broken, emty, she was so sad*), whilst the satisfactory conclusion whets the reader's curiosity as Penny is instructed to secretly water the flower in the picture (*water it dont let anyone see them*).

A series of chronologically sequenced statements conveys information about the characters and plot (*Every day Penny walked to work... When Penny got home she read the book straight away... Penny looked everywhere for a flower*), whilst the shopkeeper issues a command, moving the story forwards to create an intriguing end to the initial section (*water it*).

Noun phrases effectively portray the setting (*a big city... unhappy, grey faces... the do not read seclstion... a rainy place*), and some apt choices of vocabulary support the overall coherence of the piece (*mainger... dusty... smuggled... broken... emty*).

## **The pupil can, after discussion with the teacher, write about real events, recording these simply and clearly.**

In the recount [E], the pupil writes about a real event, simply and clearly recording the class visit to a local zoo.

Subheadings navigate the reader through the events of the day (*Intruccion... Getting on the coach... Getting off the coach... Snacktime... Explored the zoo... Feeding time... Lunch... penguin talk*), with relevant details briefly recorded in each section – for example, listing who was present in the pupil's group. The pupil's views lend authenticity to the piece (*it looked so cool with the lights in the*

tunnel... I wasn't hungry... it was so scrumptious... they looked very warm), whilst the reader is addressed directly, demonstrating the pupil's awareness of their audience (*Guess what..... You get to go in a tunnel and theres a hole and it feels like your a meerkat!!!!*). As is appropriate, statements adopt a first-person perspective to convey the different aspects of the visit (*last Wednesday we went to d\_\_\_\_\_... I got on the coach... In my group I had... Then we had lunch... We met s\_\_ the mananger*).

### **The pupil can, after discussion with the teacher, demarcate most sentences in their writing with capital letters and full stops, and use question marks correctly when required.**

Across the collection, most sentences are demarcated correctly with capital letters and full stops, albeit with occasional omissions.

Where the pupil has chosen to include questions, these are demarcated appropriately with a question mark – for example:

- in the description [C] (*Have you ever made a dragon machine?*)
- in the promotional leaflet [D] (*Have you ever seen a dragon machine before?*)

There are no instances where question marks have been omitted when they would be required.

### **The pupil can, after discussion with the teacher, use present and past tense mostly correctly and consistently.**

Across the collection, present and past tense verb forms are used mostly correctly and consistently.

The past tense is consistently maintained throughout the retelling of the story [B], including correct spelling of some irregular verbs (*When he went to get the eggs George found a gigantic! Egg... a rumble came out... George saw an eye*).

The present tense is used to describe the dragon machine [C] (*My dragon machine is 14cm long!!! ... The wings are very powerful... That stays on*) and to offer opinion (*that is good!*). Similarly, in the promotional leaflet [D], the present tense is used to outline the features of the dragon machine (*First the wings they are solid metal... they spin fast*), and to address the reader (*If you fly*).

In keeping with the features of a recount [E], past tense verb forms convey the events of the day, along with related details (*we went to d\_\_\_\_\_ . It was so sunny. It already looked like spring... we had lunch... she talked to us*). There is an appropriate shift to the present tense to express the pupil's sense of excitement in reliving the experience (*You get to go in a tunnel and there's a hole and it feels like your a meerkat!!!!*).

The extract from the story [F] demonstrates a secure grasp of tense consistency, adopting the past tense which is used to introduce the character and convey the action (*Penny lived... Penny walked... Penny was so sad... When Penny got home... Penny bought the picture*).

### **The pupil can, after discussion with the teacher, use co-ordination (e.g. or / and / but) and some subordination (e.g. when / if / that / because) to join clauses.**

Across the collection, the pupil uses co-ordination correctly, and some subordination.

There is limited use of co-ordination in the set of instructions [A] (*Dont go in the shiny castle and dont trust the younger one*) – however, extensive use of subordination expands clauses, providing clarification (*Follow the dusty path until you get to a women... when your are finished go the way you came*) and conditions which require actions (*If you get a egal feather keep it safe*) or suggest consequences (*If he gives your his rod he will be free*).

Co-ordination is used effectively in the retelling of the opening to the story [B]. The conjunction ‘but’, supported by the adjacent ellipsis (not a KS1 requirement), injects an element of drama and suspense, emphasising the contrast between an everyday event (*One day George went to get some eggs for his breakfast but...*) and the unexpected discovery (*...When he went to get the eggs George found...*), whilst ‘and’ is used to link a series of related actions (*George got it out and sat on it in his room and he read some books about eggs*). Towards the end of the piece, there is further use of ‘but’ to contrast the shift from the shell showing only a crack, to it being fully broken (*But then the egg shell was a over Georges bed*). Although limited, subordination clarifies the point at which the dragon’s egg was discovered (*When he went to get the eggs George found a gigantic! Egg*).

In the description [C], co-ordination is used to qualify information (*there are some unusial nails but some of them are a weird shape*) and to link related adjectives, clauses and noun phrases (*The spickes are very rusty and sharp and finally on the back of the dragon it’s got a rusty lantern and a spickey tail and hot hot hot fire*), whilst subordination is used to reassure the reader (*so that is good*).

The use of co-ordination within the promotional leaflet [D] is limited to ‘and’, which is used to link and develop an idea (*First the wings they are solid metal and it never breaks down*). A fronted subordinate clause is used to introduce an amazing fact (*If you fly around the whole earth*), whilst within a multi-clause sentence, subordination adds a word of caution (*so do be careful...*) and explains the reasoning behind it (*...because they spin fast*).

In the recount [E], related actions are linked by the use of ‘and’ (*Next I got off the coach with B\_\_\_\_\_ and lined up*), whilst the co-ordinating conjunction ‘but’ is used in an attempt to express contrasting viewpoints (*everyone screemed I didn’t but it looked so cool with the lights in the tunnel*) and to suggest why the rockhopper penguin might be friendless (*she was the only rockhopper there but there were loads of humbolts*). The pupil also uses co-ordination and subordination within multi-clause sentences to link and explain related actions (*We met s\_\_\_ the mananger and she talked to us about penguins because we are adopt a penguin*).

Co-ordination is used to good effect in the extract from the story [F] – the conjunction ‘and’ is used to expand related ideas (*She worked at a libary and saw unhappy, grey faces*), whilst ‘but’ introduces an advisory command (*but don’t read them*) and signals the turning point in the story (*BUT she saw a dusty book*). There is some use of subordination, predominantly to clarify the timing of events (*When she got to the library... When Penny got home*).

**The pupil can, after discussion with the teacher, segment spoken words into phonemes and represent these by graphemes, spelling many of these words correctly and making phonically-plausible attempts at others.**

Across the collection, there is evidence of the pupil selecting the correct graphemes to represent the phonemes in words – for example:

- in the set of instructions [A] (*tree...castle...river...fish*)

- in the retelling of the opening to the story [B] (*eggs...found...gigantic...room...books...cracked...shell*)
- in the description [C] (*dragon...nails...wings...lantern...tail...machine*)
- in the promotional leaflet [D] (*machine...solid...metal...earth...cogs*)
- in the recount [E] (*Wednesday...sunny...coach...sheep...hour...leader...tunnel...cheese*)
- in the extract from a story [F] (*city...work...unhappy...read...book...heart...picture...flower*)

Where correct graphemes have not been selected, the pupil makes mostly phonically plausible attempts at spelling – for example:

- in the set of instructions [A] (*egal...dimands*)
- in the retelling of the opening to the story [B] (*shimering...exited*)
- in the description [C] (*clinking...swich*)
- in the promotional leaflet [D] (*minite*)
- in the recount [E] (*borring...screemed...realy*)
- in the extract from a story [F] (*libary...frunt...everywere*)

### **The pupil can, after discussion with the teacher, spell many common exception words.**

Across the collection, year 1 common exception words are mostly spelt correctly – for example:

- in the set of instructions [A] (*the...you...to...a...by...one...some...be...your...his...so*)
- in the retelling of the opening to the story [B] (*One...he...the...a...was...some*)
- in the description [C] (*my...is...the...you...some...of...are...a...so*)
- in the promotional leaflet [D] (*the...you...a...are...so...do...be*)
- in the recount [E] (*to...was...the...I...some...so...one...to...a...friend...there...were*)
- in the extract from a story [F] (*the...a...she...to...said...do...so...he...was*)

Across the collection, where used, year 2 common exception words are mostly spelt correctly – for example:

- in the set of instructions [A] (*door...past...path...find*)
- in the retelling of the opening to the story [B] (*breakfast [break+fast]...gold(en)...eye*)
- in the description [C] (*after...eye*)
- in the promotional leaflet [D] (*break(s)...move...because...any(thing)...fast*)
- in the recount [E] (*after...because*)
- in the story extract from a story [F] (*every...could(n't)...beautiful...water*)

### **The pupil can, after discussion with the teacher, form capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters.**

The pupil is able to form capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters. There are occasions where descenders are above the line – for example, in the set of instructions [A] (*past*) and in the description [C] (*spickes*), making lower-case letters similar in size to capital letters. However, this does not preclude the collection from meeting this statement.

## The pupil can, after discussion with the teacher, use spacing between words that reflects the size of the letters.

Across the collection, the spacing between words is mostly appropriate to the size of the letters. In the recount [E], there is insufficient spacing between some words, but this does not preclude the award of the standard.

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

The collection has not been awarded 'working at greater depth within the expected standard' as not all of the statements for this standard are met.

The pupil can write coherent narratives and can adapt the form of their writing according to the required purpose – for example, by using imperative verbs in a set of instructions [A] and by writing from a first-person perspective in a personal recount [E]. However, across the collection, writing is not consistently effective and the pupil does not sufficiently draw on their reading to inform the vocabulary and grammar of their writing.

In the retelling of the story based on 'The Egg' [B], the pupil incorporates the noun "*rumble*" from the source text, but the use of descriptive adjectives, although well-chosen, is limited (*gigantic... golden... shimmering*), as is the use of more ambitious vocabulary drawn from stories and traditional tales. The promotional leaflet lacks detail and there is little use of the persuasive language that might be used to entice a potential purchaser. Similarly, although the pupil's comments are engaging, the recount [E] provides only limited expansion of ideas and, in some sections, is overly reliant on the use of lists (*In my group I had L\_\_\_, B\_\_\_, E\_\_\_, M\_\_\_ and Miss\_\_\_ ... I had a ham wrap, smoothie yogurt and cheese and onion crisps*).

Grammatical structures tend to be repetitive (*you will see the glossy eye... you will see clinking cogs... The wings are very powerful... The spikes are very rusty*) and are not yet fully secure (*When your are finished... One of the penguin didn't have a friend... The shop man said water it dont let anyone see them*), whilst vocabulary is appropriate, but not ambitious (*a golden egg... a spikey tail... solid metal... long long tunnel... so sad... a dusty book*).

The collection does not evidence the full range of KS1 punctuation, used mostly correctly. Although commas are used to separate items in a list, there are omissions in the use of apostrophes for contracted forms (*dont fall in... Dont forget*) and for possession (*Georges bed... Pennys heart*).

The use of suffixes to spell most words correctly is limited, although those that are used are mostly correct (*powerful... rusty... helper... talked... smuggled... heading... broken*).

## Pupil B – working towards the expected standard

This collection includes:

- A) a description
- B) a story set in space
- C) a story based on a rescue
- D) a recount
- E) a retelling of a traditional tale

All of the statements for 'working towards the expected standard' are met.

### **The pupil can, after discussion with the teacher, write sentences that are sequenced to form a short narrative (real or fictional).**

The collection contains 3 fictional narratives – a simple story about a trip to the Moon in which the pupil and her friends encounter an alien [B], a story based on a trip to the Moon in which a cat is rescued and brought back to Earth [C] and the first part of a retelling of the traditional tale 'Goldilocks and the three bears' [E]. Additionally, the collection includes a non-fiction narrative in which the pupil recounts their visit to a local zoo [D].

The story [B] consists of a few sentences that are sequenced to form a short narrative. The conventional opening draws on the pupil's knowledge of traditional tales (*Once a ponatpm tam*), whilst there is some understanding of the way in which the events of the story relate to one another, following a simple chronology (*Evie and me went to spais in a rocit... on the moon I se a aleuun*). An attempt at expansion captures something of the children's actions and reactions (*rebecca plaing... it wus fun*) and, although a little muddled, the pupil recognises the need to move the story forward to a logical conclusion (*I net [need] to go bl [bye] rebecca and the aleuun*), prompting the final return to Earth (*I net [need] to haf [have] my te [tea] now*).

The second story in the collection [C] is developed more fully and, although the identity of Louise is initially withheld, the sequence of events presents a mostly coherent narrative. The opening, which introduces the main character and clarifies his mission (*Bob went to the shiny moon*), is swiftly followed by the introduction of the dilemma (*in the enormous crater was Louise*) and Bob's related action (*Bob reccuues Louise*). There is some expansion through the inclusion of dialogue – including a correctly formed question (*are you OK Louise? ...I love space*) – and through the minimal portrayal of events (*they had a race... wen they got home it was nighttime... the cat sleeps in a bascit*). Some simple noun phrases support description (*one sunny day... the shiny moon... a enormous crater*), whilst some appropriate vocabulary supports the purpose of the piece (*rescuues... space... nighttime*).

The recount of a class visit to a local zoo [D] is sequenced to form a simple narrative. The pupil takes the reader through the events of the day, which are clearly presented in chronological order (*First we travld on the red train... Then we saw the meerkats... Next we went to the work shop... After that the man fed the meerkats... Finally we went to see the rainbow birds*). Noun phrases are limited, but support the purpose of writing (*the red train... a giraffes tall... a snake clidd Princess... a elephants tooth*), as does the subject-specific vocabulary.

In the re-telling of the traditional tale [E], the pupil demonstrates their knowledge of the original story. Following the conventional introduction (*once upon a time*), the characters and setting are established (*there were three bears and a little girl called Goldilocks... in a littl cotiJ*), whilst the

preparation of the meal (*mummy bear cucl soome porij*) and a subsequent stroll (*they went for a worc*) act as the customary catalyst for the girl's intrusion and curiosity (*Goldilocks went into the cotiJ...she trid dady bears porij*). Despite the abrupt ending, the use of repetitive patterning further evidences an emerging understanding of the language and structure of traditional tales (*to hot... to cold... to hared*) – however, noun phrases are simple (*a little girl called Goldilocks*) and vocabulary is unadventurous.

## **The pupil can, after discussion with the teacher, demarcate some sentences with capital letters and full stops.**

Across the collection, there is evidence to suggest that the pupil is beginning to recognise sentence boundaries by correctly demarcating some sentences with capital letters and full stops.

In the description [A], capital letters and full stops correctly demarcate statements (*This animal has an bushy taiul. Amazingly This animal has a long neck.*), but a full stop is used incorrectly to demarcate a question (*Did you know this animal has brown spots.*).

The story about the pupil's venture into space [B] provides no evidence of sentence demarcation. However, across the collection, there is sufficient evidence of demarcation for the award of the 'working towards' standard.

Throughout the story based on the rescue of Louise [C], many sentences are demarcated with full stops and capital letters (*One sunny day Bob went to the shiny moon. ... Bob reccuues Louise. ... I Love space said Bob. ... Louise the cat sleeps in a bascit.*), whilst a question mark is also used correctly (*Bob said are you OK Louise?*). Despite some instances of missing or incorrect sentence demarcation, this correct use contributes to the evidence for the statement.

The recount of the school visit [D] provides further evidence for the statement as most sentences are correctly demarcated, including one that incorporates multiple co-ordination (*Next we went to the work shop and we tuchd a giraffes tall and we saw a snake cldd Princess and we saw a elephants tooth.*).

The retelling of the traditional tale [E] also contains some examples of correct sentence demarcation (*Goldilocks went into the cotiJ. ...Goldiocks brork the cher. ...Goldiocks went upstes.*).

## **The pupil can, after discussion with the teacher, segment spoken words into phonemes and represent these by graphemes, spelling some words correctly and making phonically-plausible attempts at others.**

The pupil can segment spoken words into phonemes and can represent these by graphemes, spelling some words correctly – for example:

- in the space story [B] (*once...moon...now...end*)
- in the animal rescue story [C] (*crater...race...space...home...sleeps*)
- in the recount of the school trip [D] (*train... Next...shop...tooth...snakes...rainbow...birds*)
- in the retelling of the traditional tale [E] (*time...three...bears...called...next*)

Where correct graphemes have not been selected, the pupil makes mostly phonically-plausible attempts at spelling – for example:

- in the space story [B] (*spais... rocit...plaing...aleuun*)
- in the animal rescue story [C] (*rescuues...aftur...luct...bascit*)



- in the recount of the school trip [D] (*travld...tuchd*)
- in the retelling of the traditional tale [E] (*cotiJ...porij...cucd...worc...trid...cher*)

### **The pupil can, after discussion with the teacher, spell some common exception words.**

Across the collection, the pupil provides evidence that they can spell some common exception words, most of which are drawn from the year 1 examples in Appendix 1 of the national curriculum – for example:

- in the animal description [A] (*has...you...is*)
- in the space story [B] (*once...a...me...I...it...the*)
- in the animal rescue story [C] (*one...the...was...said...are...you...they...we*)
- in the recount of the school trip [D] (*we...the...After*)
- in the retelling of the traditional tale [E] (*once...there...a...were...she...cold*)

### **The pupil can, after discussion with the teacher, form lower-case letters in the correct direction, starting and finishing in the right place.**

Across the collection, lower-case letters are mostly correctly formed, starting and finishing in the right place.

### **The pupil can, after discussion with the teacher, form lower-case letters of the correct size relative to one another in some of their writing.**

In some of the pupil's writing, lower-case letters are of the correct size relative to one another. At times, the height of some ascenders is inconsistent – for example, in the letters 't', 'd' and 'j' but across the collection, there is sufficient evidence to meet the statement.

### **The pupil can, after discussion with the teacher, use spacing between words.**

In all pieces, the pupil demonstrates appropriate spacing between words.

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

This collection has not been awarded 'working at the expected standard' as the statements for this standard are not met.

Whilst the pupil's writing is simply sequenced, it often lacks coherence – for example:

- in the story about the visit to the Moon [B] there is a lack of detail and the ending is somewhat abrupt (*I net [need] to go dcuss [because] I net [need] to haf my te now The end*)
- in the story about the rescue of Louise [C] there is no initial clarification that Louise is a cat, and no explanation of how she came to be in a crater on the Moon (*in the enormous crater was Louise*)
- in the retelling of the traditional tale there is no reference to how Goldilocks came to be at the bears' cottage, whilst links to each part of the story are not established [E]

The demarcation of sentences with capital letters and full stops is inconsistent. Across the collection, it is clear that the pupil often does not recognise the boundaries between independent clauses – for example:

- in the space story [B] (*...on the moon I se a aleuun and rebecca plaing we Jojing it wus fun*)
- in the animal rescue story [C] (*they had a race they went home when we got home they luct at the moon*)
- in the recount of the school trip [D] (*On Tuesday year 2 travld to \_\_\_\_ zoo First we travld on the red train... After that the man fed the meerkats we saw snakes and the lions*)

There are also omissions or errors in the use of question marks – for example, in the description of the mystery animal, where the final sentence is grammatically incorrect [A] (*Did you know this animal has brown spots. What animal it is*).

The pupil does not use co-ordination and some subordination consistently. Co-ordination, when used, is primarily restricted to the use of 'and', which results in sentences adopting a somewhat list-like structure (*Next we went to the work shop and we tuchd a giraffes tall and we saw a elephants tooth*). There are some instances where opportunities to use co-ordination have been missed – for example, in the animal rescue story [C] (*On the moon was a enormous crater in the enormous crater was Louise*), or where co-ordination has been omitted – for example, in the recount of the school trip [D] (*we saw snakes and the lions 2 types of lemur*).

The pupil does not yet demonstrate a secure understanding of tense – for example, the two stories about space [B] shift inappropriately between the past and the present tense (*Evie and me went...I se a aleuun...it wus fun / in the enormous crater was Louise...Bob rescuues Louise*).

## Pupil C – working at the expected standard

This collection includes:

- A) an information text
- B) favourite memories from year 2
- C) a story
- D) a retelling of a traditional tale
- E) a fictional recount

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

### **The pupil can, after discussion with the teacher, write simple, coherent narratives about personal experiences and those of others (real or fictional).**

Across the collection, the pupil writes simple, coherent narratives about personal experiences and those of others. The collection contains four narrative pieces – an account of the pupil’s favourite memories from year 2 [B], a story about a girl who dreams of swimming with fish in a magic washing machine [C], the first part of a retelling of ‘Little Red Riding Hood’ in the form of a ‘twisted’ traditional tale [D], and a recount of the pupil’s journey through a virtual reality world [E].

The pupil’s memories from year 2 [B] are presented non-chronologically, with the writer prioritising their favourite recollection (*my favroit memory was when we went to B\_\_\_\_\_ Park*) and a particularly memorable event (*The best thing in year two was when the dentist came*), both of which provide additional detail to engage the reader (*because we got to roste marshmellos and biuld dens with animals inside... to teach us about teeth and she brought a big mouth*). Further events warrant less expansion, but nevertheless contribute to the overall coherence of these personal experiences across the year (*We did a Christmas play... I was a star... The African storyteller came... The ice cream man came... It tasted creamy and yummy*).

The story [C] is based on the structure of a series of books read as a class, which involve a ‘magic’ key and incorporate a surprising ending. Events follow a logical chronology – the opening introduces the character and sets the scene (*One day a little girl was reading a book and then she fell asleep*), paving the way for the adventure that follows (*She dreamed about going into a magic washing masheen*). As the story develops, the infusion of interesting detail supports reader engagement, strengthening the overall coherence of the piece (*it was glowing... she took a breath in... she caut a yellow glowing fish*). In keeping with its form, a dilemma is introduced as the girl spots an ominous ‘shadow’ (*a big wite shark*), prompting the customary fleeing and escape from the perpetrator (*she swam faster and faster... to the light... she escaped*). The ending is well-managed – from the lingering fear of the ‘shark’ jeans (*she was nervous to touch*) to the final humorous, anonymous comment (*I think those are mine*).

Throughout the piece, coherence is further enhanced by the deliberate choice of everyday items to frequent the magical world of the girl’s dream (*a magic washing masheen... fish were made out of soks... the shark was made out of jeans*). The third-person narrative is sustained throughout (*a little girl was reading... she swam a little bit further... it was a great big wite shark*), whilst there is an appropriate shift to the first person as the owner of the jeans stakes their claim (*I think those are mine*).

Statements convey actions and reactions (*She dreamed about going into a magic washing masheen... she took a breath in... she was nervous to touch the jeens*), occasionally demarcated by exclamation marks to emphasise the build up of tension (*she saw a shadow!*) and eventual relief (*and the shark was made out of jeens!*).

Vocabulary is appropriate and noun phrases help to portray a detailed picture for the reader (*a magic washing masheen... a yellow glowing fish... a great big wite shark... the light of the washing mashine*).

The excerpt from the 'twisted' traditional tale is appropriately sequenced, following the structure of the source stimulus. The conventional opening (*Once upon a time there was a girl called Red Riding Hood*) is followed by a brief description of Red Riding Hood (*a red long cape and dark blue eyes and a grin on her face*) and of the home shared with her mother (*a rusty old cottage*). Deviating from the traditional storyline, the 'twist' reveals the reversal of roles (*she was wicked... she spayed on people... she looked for trouble*) as the girl sets out to track down the seemingly good-natured wolf (*a wolf that was joyful*). This transformation of character is sustained throughout (*She was going to burn the wolf's house down*), supporting the overall coherence of the piece.

Noun phrases are used to describe and specify (*dark blue eyes and a grin on her face... a rusty old cottage... a wolf that was joyful... a bad plan*), whilst vocabulary is appropriate (*wicked... nearby... trouble*), and there is occasional use of simple literary language drawn from storytelling (*One day... she looked and looked*).

In the recount [E], the writer draws on their experience of exploring a virtual world to detail their journey. Coherence is supported by the appropriate sequencing of events – the arrival at the market square (*I got to the Market Square by bicycle*) and the interaction with the various shops (*I thought I could go to the fishmunger to get some fish... I also went to the cheesemunger*) – whilst the sights and sounds are described throughout (*the old Obelisk... birds singing beautifuley in the sky... a big queue... beautiful trees*).

In keeping with the features of a recount, the use of the first person and past tense is predominant throughout (*I got to the Market Square... I told the shopkeepers... I was looking... I also deliverd*). Statements convey information and opinion (*I could see a butchers... I thought I could go to the fishmunger... I was amazed*), whilst a question is used to express the writer's thoughts (*Which shop should I go to?*). Noun phrases help to build a detailed picture for the reader (*cobbled roads... the old Obelisk in the midel of the market Squre... a bit of fish... the beautiful trees at the end of the path*), whilst -ly adverbs (albeit misspelt) convey how actions are performed (*beautifuley... quiiatly... pacahentlely... amedely*).

## **The pupil can, after discussion with the teacher, write about real events, recording these simply and clearly.**

In their memories of year 2 [B] the pupil demonstrates that they can write simply and clearly about real events.

The pupil briefly details their favourite memories, visiting each in turn (*roste marshmellos and biuld dens...the dentist... a Christmas Play... The African storyteller... The ice cream man*). Events are conveyed through appropriate use of the first and third person, and the past tense is maintained throughout, supporting the clarity of the writing (*We did a Christmas Play... I was a star... The African storyteller came and told a funny story*). The pupil suggests why some memories have been

chosen (*because we got to roste marshmellos... It tasted creamy and yummy*), clearly recording their rationale.

### **The pupil can, after discussion with the teacher, demarcate most sentences in their writing with capital letters and full stops, and use question marks correctly when required.**

Across the collection, most sentences are demarcated correctly with capital letters and full stops.

Where the pupil has chosen to include questions, these are demarcated appropriately with a question mark – for example:

- in the information text about kangaroos [A] (*How do Kangaroos Communicate?*)
- in the retelling of a traditional tale [D] (*Hello who are you?*)
- in the recount of the virtual journey [E] (*Which shop should I go to?*)

There are no occasions where a question mark has been omitted.

### **The pupil can, after discussion with the teacher, use present and past tense mostly correctly and consistently.**

Across the collection, present and past tense verb forms are used mostly correctly and consistently.

In the information text [A], present tense verb forms are used to convey facts (*Kangroos are a marsupial... They eat at night... it is cool... Joeys live in a pouch*).

In keeping with the purpose of writing, the simple past is used consistently to recount the pupil's memories of year 2 [B], including some correct use of irregular verbs (*we went... we got... the dentist came round... she brought a big mouth*).

In the story [C], past tense verb forms are used mostly throughout. The simple past conveys the girl's actions and reactions (*she took a breath in... she dropped it... She saw the light*), the past progressive denotes continuous actions (*was reading... was glowing*), and there is incidental use of the passive form (not a KS1 requirement) to explain the origin of the aquatic life within the washing machine (*fish were made out of socks... the shark was made out of jeans*). The shift to the present tense in the anonymous comment at the end of the story makes for a neat conclusion (*I think those are mine*).

The simple past is used consistently throughout the retelling of the traditional tale [D] (*she lived... her mother said... there was a wolf that was joyful... it grew... he dashed*), whilst there is an appropriate shift to the present tense in dialogue (*who are you?*).

In keeping with its form, the recount of the pupil's virtual journey [E] also deploys past tense verb forms to convey the experiences, sights and sounds encountered (*I told the shopkeepers what I wanted and they wrote it down... I also went to the cheesemunger... I was looking at the beautiful trees... I amedely walked to the fruet [shop]*).

### **The pupil can, after discussion with the teacher, use co-ordination (e.g. or / and / but) and some subordination (e.g. when / if / that / because) to join clauses.**

Across the collection, the pupil uses co-ordination and some subordination.

In the information text [A], there is some use of co-ordination to link related clauses and information (*Kangaroos are a marsupial and they can be found in Australia or Tasmania... Joeys live in a pouch and they jump in and out*), whilst subordination is used to explain the reason for the kangaroo's resting habits (*in the evening they lay in the shade because it is cool*).

There is some use of co-ordination to link related ideas within the pupil's memories of year 2 [B] (*roste marshmellos and biuld dens... The African storyteller came and told a funny story... The ice cream man came and gave ice cream to us*), whilst subordination explains why a visit was so memorable (*because we got to roste marshmellos*).

The story [C] uses co-ordination to link and expand ideas (*a little girl was reading a book and then she fell asleep... She opened the washing mershins door and she took a breath in*) and to introduce a threat, contrasting this to the previously safe environment (*she tride to swim after it but sudenly she saw a shadow!*). An ambitious multi-clause sentence incorporates co-ordination and subordination to link related ideas and to explain the girl's perception of the washing machine (*She dreamed about going into a magic washing masheen and she new it was magic because it was glowing*).

In the excerpt from the 'twisted' traditional tale [D], co-ordination is used to provide additional information about the characters (*she had a red long cape and dark blue eyes... there was a wolf that was joyful and the wolf lived nearby*) and to link Red Riding Hood's attire to her clandestine behaviour (*her cape covered her face and she spyed on people*). There is some use of subordination to explain the character's actions (*she went out side because she looked for trouble*), whilst a relative clause (not a KS1 requirement) is used to expand a noun phrase, revealing the wolf's personality (*there was a wolf that was joyful*).

In the recount of their virtual journey [E], the pupil uses co-ordination to link related actions (*I told the shopkeepers what I wanted and they wrote it down*), to provide additional information (*I also went to the cheesmunger and the cheese was delishous*) and to indicate their relaxed attitude to the long queue (*but I waited quiiatly and pacahentlely*). There is limited use of subordination to clarify the timing of a special moment (*When I was looking at the beautiful trees*).

### **The pupil can, after discussion with the teacher, segment spoken words into phonemes and represent these by graphemes, spelling many of these words correctly and making phonically-plausible attempts at others.**

Across the collection, there is evidence of the pupil selecting the correct graphemes to represent the phonemes in words – for example:

- in the information text [A] (*found...tree...night...cool...Pouch ...bounce...foot*)
- in the set of memories [B] (*teach...teeth...animals...dentist...brought ...mouth...frame*)
- in the story [C] (*reading...book...asleep...dreamed...fish...shark...touch*)
- in the retelling of the traditional tale [D] (*time...dark...nearby...cape...down*)
- in the virtual reality recount [E] (*roads...list...birds...trees*)

Where correct graphemes have not been selected, the pupil makes mostly phonically-plausible attempts at spelling – for example:

- in the information text [A] (*flufy... evning...druming*)
- in the set of memories [B] (*roste...masive...marshmellos*)

- in the story [C] (*masheen... jeens...caut...tride...ferther...sudenly*)
- in the retelling of the traditional tale [D] (*Avenchaly*)
- in the virtual reality recount [E] (*fishmunger...midel...delishous*)

### **The pupil can, after discussion with the teacher, spell many common exception words.**

Across the collection, almost all year 1 common exception words are spelt correctly – for example:

- in the information text [A] (*a...they...are...of*)
- in the set of memories [B] (*was...we...she...with*)
- in the story [C] (*one...to...the...she...of...some(one)...said*)
- in the retelling of the traditional tale [D] (*at...she...a...there...house*)
- in the virtual reality recount [E] (*I...to...the...house*)

Across the collection, many year 2 common exception words are spelt correctly – for example:

- in the information text [A] (*grass...plants...because*)
- in the set of memories [B] (*because...climb(ing)...Christmas*)
- in the story [C] (*great...because...fast(er)...)*
- in the retelling of the traditional tale [D] (*because...people...eyes*)
- in the virtual reality recount [E] (*path...beautiful...should...told*)

### **The pupil can, after discussion with the teacher, form capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters.**

The pupil is able to form capital letters of the correct size, orientation and relationship to one another and to lower-case letters.

### **The pupil can, after discussion with the teacher, use spacing between words that reflects the size of the letters.**

Across the collection, the spacing between words is appropriate to the size of the letters.

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

This collection has not been awarded ‘working at greater depth within the expected standard’ as not all of the statements for this standard are met.

Across the collection, the pupil writes coherently, adapting the form of the writing for different purposes – for example, the use of subheadings in the information text about kangaroos. However, writing is not yet sufficiently effective and, although there is some limited evidence of the language from stories and traditional tales, across the collection, the pupil does not consistently draw on their reading to inform the vocabulary and grammar of their writing.

Often, writing lacks the precision and detail required for the ‘greater depth’ standard – for example, in the pupil’s memories of year 2 [B] there is minimal expansion of the selected experiences and the grammatical structures within the latter part of the piece are repetitive (*The African storyteller came and told us a funny story. The ice cream man came and gave ice cream to us*). Similarly, the story lacks the variety of grammatical structures that might be drawn from wider reading (*She dreamed...*

*She opend... She swam... She saw the light*). Whilst the pupil is beginning to explore the use of subordination, this is not yet secure, at times resulting in some loss of clarity (*she was wicked because she had a red long cape and dark blue eyes*).

The pupil does not use suffixes to spell most words correctly. Although there is some evidence of the correct application of suffixes, across the collection there are a number of errors – for example:

- in the information text [A] (*druming*)
- in the story [C] (*opend...droped...tride*)
- in the excerpt from a 'twisted' traditional tale [D] (*spyed*)
- in the virtual reality recount [E] (*beautifuley...deliverd*)