



Key stage 1 English writing standardisation exercise 1 commentaries

Pupil A – working at the expected standard

The collection includes:

- A) a story
- B) a recount
- C) a letter
- D) a retelling of a traditional tale
- E) a set of instructions

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 collection contains 2 fictional narratives – a story in which some friends go on an adventure and find themselves face-to-face with a family of blue-eyed crocodiles, and a retelling of the traditional tale ‘Jack and the Beanstalk’. Two non-fiction pieces also contain strong elements of narrative – a recount of a school trip, detailing the pupil’s visit to a local church, and the subsequent letter of thanks that recalls the highlights of the visit. All of these pieces are appropriately structured and the sequencing or recounting of events is coherent.

The opening of the story [A] sets the scene and introduces the 3 characters (*Ash, Justin and Julia were playing on Ashes laptop*). Events follow a simple chronology – the children’s restlessness (*Im bord, do you think it will ever stop raining...?*) whets their appetite for an adventure (*If only we can go on an advenchure...Get the magic coin and ill make a wish*), which is described in detail as the story unfolds (*took a little coin from her pocket...found themselves on top of a heuge cave...Ash looked at their shap teeth*). The pupil effectively uses dialogue [not a key stage 1 (KS1) requirement] to help develop the action (*One, two, three wish*), and capture the children’s thoughts (*What a good idea*).

In keeping with the writing of a story, most sentences are statements (*Julia took a little coin from her pocket*). Questions are used in dialogue, expressing exasperation (*do you think it will ever stop raining so that we can go outside?*) and misgivings (*Do you think that this is a good idea?*), whilst Justin takes charge of the situation by issuing a command (*Get the magic coin*). Expanded noun phrases portray the scene (*a heuge cave...a fearles famly of blue eyed crocodiles...their shap teeth*

and their claws), whilst vocabulary choices enhance the excitement and perils of the adventure (exiting...magic coin...carefully...whisper...warning...nervesly).

A retelling of a traditional tale [D] also adopts a simple chronology, replicating the plot of the original tale. The pupil has begun to organise their writing into paragraphs [not a KS1 requirement], which support the overall coherence of the story. The tale opens in the traditional manner (*Once upon a time*) and characters are briefly introduced (*a boy called James who lived with his mum*). However, the somewhat muddled reference to the setting (*worked in a school...there was a new better school*) appears slightly misplaced.

The piece consists predominantly of statements that convey information (*When he was on the way to the shops, James found an old man*), whilst a command is used to tell James what he must do (*Sell these coins*). Simple noun phrases describe and specify (*an old man...the magic beans...a giant castle...one of the coins*), adverbials [not a KS1 requirement] signal time and place (*One day...When he was on the way to the shops...When he went back home...The next morning...Ontop of the beanstalk...This time...When he went outside*) and choices of vocabulary are reflective of the original tale (*trade...angry...huge...castle...gem's...counting ...axe*).

The recount of the school trip [B] opens with a brief introduction, whilst information is coherently organised into sections, each with an appropriate subheading (*The walk to the church...Helping our friends*). The sequence and timing of events is clear (*On Thursday...First...At half past nine*), as is the reason for the visit (*we were lurning about Easter*). Various aspects of the outing are portrayed in detail (*We put our coat's on and lined up two by two...The lady put us Into groups...We had to pull our sleeves up...We got to draw what we hope for*), whilst the injection of comments demonstrates the writer's enthusiastic response (*The church looked old and spookey...I felt excited...I realy wanted a laptop*), providing an engaging account of the day.

Appropriate to a recount, statements convey events, thoughts and actions (*We had to be carefull...In helping our friends we helped our parters...In the garden we had playdou*), whilst a question directly addresses the reader (*What do you hope for?*). Vocabulary choices are appropriate to the purpose of the writing, and are occasionally precise (*parter...extremeley busy...spookey*).

The letter [C] opens with an appropriately polite salutation (*Dear Neil...*) and introduction (*Im writing to tell you how much I enjoyed the visit*) before providing feedback on different aspects of the school visit. Points are organised into sections, each of which is introduced by an -ly adverb, indicating the sequence of the writer's thoughts (*Firstly...Secondly...Thirdly...Finally*). The enthusiastic and lively recount of their special moments captures the pupil's enjoyment of the day (*The man who told us was amazing...I inmagined how it was in roman times*). As befits its purpose, most sentences are statements, whilst the inquisitive question (*Is another class visiting you?*) and exclamation (*How brilint you were!*) are wholly appropriate.

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

In the recount of the school trip [B], the pupil clearly demonstrates their ability to write about real events, recording them simply and clearly. Details of the day are accurately portrayed (*As we were lurning about diferent things we went in seprate parts of the church*), including those that did not go

so smoothly (*but Miss W----- group got mixed up*), whilst the writer's personal comments and opinions lend authenticity to the piece (*We had to be carefull...I felt excited...you will need some practice*).

Further evidence of the pupil's ability to write about real events is shown in the letter [C] where the pupil reflects on the events of the school visit, detailing some aspects of their learning from the day (*I didnt know soljer's took jeezus to the cross*), and voicing their views (*All that real food made me hungry!*).

The set of instructions [E] evidences an activity that the pupil has experienced. Drawing on the task undertaken in class, the pupil uses a bullet point list, supported by diagrams, to inform the reader of the required materials. The method is logically sequenced through a series of numbered steps that lead the reader through each stage of the process (*1. Get some A4 paper pencil and coulering pencils*). Although not a KS1 requirement, adverbials further support the ordering of the instructions (*Next...After that...When you have added flags to each tower...Finaly*), contributing to the overall coherence of the piece.

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, almost all sentences are accurately demarcated with capital letters and full stops.

There are very occasional examples of where capital letters at the start of sentences have been missed – for example, in the story [A] (*they touched the magic coin...*). However, these errors do not prevent the pupil from meeting the qualifier 'most' in this statement.

There are a number of examples of question marks being used correctly when required – for example, in the story [A] (*Do you think that this is a good idia?*), the recount [B] (*What do you hope for?*) and the set of instructions [E] (*Have you ever wanted to draw fairytale castle's? ...Could you add any more decorations of your own?*).

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, the pupil uses the past and present tense mostly correctly and consistently.

Throughout the story [A], the pupil selects the appropriate tense according to the purpose of the writing. The simple past conveys events, actions and reactions (*Julia said...the three friends found themselves...Ash looked...they shrank*), whilst the past progressive indicates ongoing actions (*Ash, Justin and Julia were playing...who were nesting*). There is an appropriate shift to the present tense in dialogue, capturing the immediacy of the children's thoughts (*Im bord...Do you think that this is a good idia?*).

In keeping with the features of a recount [B], past tense verb forms convey the events of the day (*year two went...we were lurning...we arived...Some people wished*), whilst there is appropriate use

of the present tense to explain (*This is what we had to do*) and to express what the pupils dream of receiving (*what we hope for*).

In the letter [C], the present progressive is used to indicate current and ongoing actions, although the contracted form is incorrect (*Im writing...Im telling you*), whilst the simple present expresses a polite tentativeness (*I hope you don't mind*). In keeping with its purpose, the past tense is used to recall the events of, and reactions to, the visit (*The man who told us...made me hungry...How brilliant you were!*).

In the retelling of the traditional tale [D], the past tense is used consistently to narrate the events of the story (*there lived a boy...he was on the way...James rushed outside...The giant was sleeping...they both were climbing down*).

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.

In the story [A], related clauses are linked through use of the co-ordinating conjunction 'and' (*Get the magic coin and ill make a wish...Julia carefully put her finger in the hole and whisper...they touched the magic coin and they shrank*), whilst subordination is used to express desired outcomes (*so that we can go outside...If only we can go on an adventure*) and a relative clause [not a KS1 requirement] divulges the close proximity of the crocodiles (*who were nesting ontop*).

In the recount [B], co-ordination is used to link related activities (*We put our coat's on and lined up...We went in and hung our coat's on*) and vocabulary (*old and spookey...hopes and dreams*) and to indicate that dreams require commitment (*but you will need some practice*). There is some use of subordination to explain the reasons for actions (*because we were lurning about Easter...so we didn't have gaps...As we were lurning about diferent things...because we made things*) and for clarification (*when crossing the trafic light*).

There is limited use of co-ordination within the letter [C], but it is well-deployed to emphasise a point (*but Im telling you*). Subordination is used to pinpoint an enjoyable activity (*when we went into the Garden*) and to explain why the pupil was impressed (*because I inmagined how it was in roman times*).

In the retelling of the traditional tale [D], related actions are linked by co-ordination (*rushed outside and climbed...and he did...the giant couldn't see him and he took the dimond's...one of the coins fell and the giant woke up*). There is some confident use of subordination to establish time frames (*When he was on the way to the shops...When he went back home, James' mum was so angry...When he went outside*), to provide reason (*because there was a new better school*) and to convey consequential actions and outcomes (*so angry that she threw the magic bean's out...His mum was so happy so James climbed it up again...so small that the giant couldn't see him*).

A range of co-ordinating conjunctions is used in the set of instructions [E] to advise caution (*but dont reach the edges...but stop before you reach the top*), to link sequential actions (*Draw a square ontop of the middle tower and draw a triangle ontop of the square*) and to convey the lack of options

(wont be able to get in or out). There is some use of subordination to clarify order (*When you have added flags*) and to explain the reason for the door and window (*because the giant wont be able to get in or out*).

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:

- in the story [A] (*playing...think...raining...warning...smaller...touched*)
- in the recount [B] (*lined...crossing...light...together...groups...hands*)
- in the letter [C] (*enjoyed...Firstly...know...cross...times...woman...hungry...Summer*)
- in the retelling of a traditional tale [D] (*stalk...new...coins...magic...beans...counting*)
- in the set of instructions [E] (*draw...castle...paper...edges...bricks*)

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

- in the story [A] (*advenchure...exiting...nervesly...themselfes...heuge...peard...famly...whispd*)
- in the recount [B] (*lurning...arived...trafic...toled...diferent...seprate*)
- in the letter [C] (*amayzing...soljer's...jeezus...inmaged...choclote...lolies*)
- in the retelling of a traditional tale [D] (*dimond's...dided*)
- in the set of instructions [E] (*folow...coulering...verticle*)

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

Across the collection, year 1 common exception words are spelt correctly:

- in the story [A] (*were...said...you...we...go...some...where...be...a...was...the...put...one...of...they...there...is*)
- in the recount [B] (*to...our...my...so...I...friend(s)...do*)
- in the letter [C] (*me...to*)
- in the retelling of a traditional tale [D] (*once...there...his...school...he...house*)

Across the collection, most year 2 common exception words are spelt correctly:

- in the story [A] (*only...eye(d)...would(n't)*)
- in the recount [B] (*because...busy...half...past...people...plant(s)*)
- in the letter [C] (*mind...most...who...kind...last...told...class...great*)
- in the retelling of a traditional tale [D] (*climb(ed)...again...gold...after*)
- in the set of instructions [E] (*could...door...even*)

Despite occasional errors, there is sufficient evidence to meet the statement.

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 and orientation in relationship to one another and to lower-case letters. Where capital letters have no distinct form, it is sometimes difficult to distinguish between upper and lower case – for example, in the story [A] (*wish...without...cave*). 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 appropriate to the size of the letters.

Why is the collection not awarded the higher standard?

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

There is evidence to suggest that the pupil is emerging as a writer. Pieces are generally coherent and the pupil demonstrates a fairly secure understanding of writing for different purposes. There is some evidence of language drawn from reading stories and traditional tales, as in the well-chosen noun phrase "*a fearles famly of blue eyed crocodiles*" [A]. However, across the collection, although choices are appropriate, there is limited evidence of the rich vocabulary drawn from wider reading and the writing is not consistently effective. Similarly, although the pupil is beginning to experiment with grammar, their writing is often repetitive (*I enjoyed the visit...what [I] enjoyed...I enjoyed it*), occasionally resulting in some loss of coherence (*He climed down down the benstalk...James climbed it up again...James climed down the beanstalk...James climbed up the beanstalk*).

There is also occasional loss of coherence through the omission of words (*We went in and hung our coat's on [the hooks]...I'm telling you things what [I] enjoyed the most*), incorrect choices (*We had to [...] put your hands into the bowl...Some people wished to be a football player but you will need some practice*) and the inclusion of non-related information (*Nobody was going to C---- Primary School because there was a new better school*), though this does not preclude the award of 'working at the expected standard'.

The demarcation of sentences is secure, including the use of question marks, but the pupil does not use the punctuation taught at KS1 mostly correctly.

Whilst there is some correct use of apostrophes for contracted forms, omissions are common – for example:

- in the story [A] (*Im...wouldnt...ill*)
- in the letter [C] (*didnt*)
- in the set of instructions [E] (*wont...dont*)

In addition, apostrophes for possession are frequently used within plural nouns, indicating that the pupil is not yet secure in their understanding – for example:

- in the recount [B] (*coat's*)
- in the letter [C] (*soljer's*)
- in the retelling of a traditional tale [D] (*gem's...dimond's*)
- in the set of instructions [E] (*friend's...castle's*)

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

- in the story [A] (*bord...peard...fearles*)
- in the recount [B] (*walkd...carefull...extremeley...spookey...finaly*)
- in the letter [C] (*enjoyd*)

Pupil B – working at the expected standard

The collection includes:

- A) a first-person recount
- B) an email
- C) a retelling of a traditional tale
- D) a warning poster
- E) 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).

Across the collection, the pupil writes simple, coherent narratives about personal experiences and those of others. A recount describes a day working with parents on dinosaur-related activities. An email explains a character’s encounter with a giant. A retelling of a traditional tale details Little Red Riding Hood’s walk through the woods. A story continues from an initial stimulus provided by the teacher.

In the recount [A], the writer draws on their experiences to detail the activities at the start of the week (*we talked about dinosaur...we made some dinosaur pictures...we digged and found a big foot print*). Ideas are simply sequenced (*Monday...after the talk...After that...The next day*) within 3 brief sections, each of which deals with a separate activity.

In keeping with the features of a recount, use of the first person and past tense is consistent throughout (*we talked about...I worked with...we went up onto the field*). All sentences are statements and there is some attempt to expand information, predominantly through the use of lists (*we made some dinosaur pictures out of cotton buds, tushow paper, sisors and glue...we made dinosaur poo out of sugor, water, powder, dog food and fevas*). Although the vocabulary is simple, it mostly reflects the purpose of the writing.

The email [B] opens with an appropriately informal greeting (*Hi E-----*) and the immediate alert that all is not well (*i’m in deep trouble*). The recent experiences of the writer are outlined sequentially, from her initial sighting of the giant (*I saw a giant*), to her dramatic capture (*pushed his hand in the window and got me*), and her arrival in ‘dragon land’ (*There was a white dragon that was called Snowy*).

As is appropriate to purpose, sentences are predominantly statements that detail the traumatic series of events and Sophie’s thoughts and feelings (*I trided to hide...I thourght people wald wake up...I don’t like this Place*), whilst a command issues a heartfelt plea to her friend (*Pleas help*). The vocabulary is mostly simple – there is limited use of noun phrases (*deep trouble...a white dragon...Ice in a bucket*), whilst an -ly adverb emphasises Sophie’s feeling of vulnerability (*completeley out side*).

Despite a somewhat abrupt ending (*then he beteneded to be grandmother*), the retelling of the traditional tale [C] closely reflects the structure of the original. The narrator introduces and describes Little Red Riding Hood and the setting (*a little girl...lived with her mother...wore a Bright red cloak with a Bright red Hood...lived in a cottage on the edge of some deep dark woods*), prior to the disclosure of her task (*give this to your grandmother*). The pupil puts her own stamp on the proceedings (*a pot of brussle sprouts soup*), whilst the plot remains aligned to the traditional tale. There is some deployment of the language of traditional storytelling (*Once upon a time...on the edge of some deep dark woods*), including repetitive patterning to emphasise the dangers of the woods (*further and further...darker and darker...colder and colder*).

Sentence types are varied according to purpose – statements inform the reader of events, actions and reactions (*She alwas wore a Bright red cloak...I nealy spilt my grandmothers Brussle sprout soup*), a question is used to confront and interrogate the wolf (*What are you doing in the middle of the parth?*), and commands act to instruct (*give this to your grandmother*) and to warn (*But rember the rules of the wood!*).

Noun phrases describe and specify (*a cottage on the edge of some deep dark woods...a pot of brussle sprouts soup...the other side of the woods...the cunning wolf...the midle of the parth*), whilst -ly adverbs, although spelt incorrectly, indicate the manner in which things do, or don't, happen (*unfortionatley Little Red Riding Hood didn't see...Clusmly, Little Red Riding Hood stumbled...I nealy spilt my grandmothers Brussle sprout soup*).

Picking up the theme of the story [E], the pupil links the opening sentence to the given starter (*"It looks loveley," the King of the forest said*). There is some attempt to develop a logical sequence of events (*I slowly walked away...he ran after me...when he court me...After that*). However, the inappropriate shift from the first to the third person (*they stopped...when they where there*) and the imprecise choice of wording in the final sentence (*every thing could of been eaten*) result in some loss of coherence.

Statements convey the chain of events, which is predominantly driven by the actions of the characters (*I slowly walked away...he ran after me as fast as he could...he grabbed my arm...thry stopped*). Some limited use of noun phrases specifies details for the reader (*a very small door...your hole body*), whilst the vocabulary is mostly simple but appropriate (*noticed...duck...unicorns...stollen*).

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

In the recount [A], the pupil demonstrates that they can write about real events. The pupil briefly describes the conversation with parents (*we talked about dinosaur*) and provides some details of the subsequent activities (*we made some dinosaur pictures out of cotton buds, tushow paper, sisors and glue...we made dinosaur poo*). The dinosaur theme continues into the final paragraph where the pupil describes looking for footprints in the sand the following day (*we digged and faund a big foot print*).

Across the recount, sentences appropriately consist of statements that maintain the first-person perspective throughout (*...it was are parents cafe...I worked with F-----...we went up onto the field*).

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:

- in the retelling of a traditional tale [C] (*What are you doing in the middle of the path?*)
- in the warning poster [D] (*Have you ever seen a giant?*)

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 keeping with the features of a recount [A], the past tense is used throughout, including some correct use of irregular verbs (*we talked...we made...I worked...we went...we brought*).

In the email [B], the present tense is used to express the writer's current fears (*i'm in deep trouble*), whilst the past tense conveys the series of unfortunate events (*I saw a giant...the giant pushed...and got me...it came to a river...There was a white dragon*).

The retelling of a traditional tale [C] demonstrates a secure grasp of tense consistency, shifting appropriately between the past tense (*there lived...she said...it grew...he dashed*) and the present tense, which is used in dialogue (*I promise...What are you doing...?*).

Similarly, in the story [E], the past tense is used to convey actions and reactions (*He noticed...he grabbed...I was amazed*), whilst the present tense is used in dialogue to express an opinion (*It looks lovely*).

In the warning poster [D], the present tense is used to inform the reader of the perceived threat. The simple present indicates the giant's current behaviour and character (*It eats snow...It is dangerous*), whilst the present progressive makes it clear that it is on its way to town (*is coming*), alerting the reader to the potential danger (*I'm warning you*). There is an appropriate shift to the past tense as the writing slips into narrative, attempting to deliver a cautionary tale (*Theo was snatched...he got to a town...Theo started asking questions...he was eating his food*).

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 recount [A], there is some use of co-ordination to link sequenced activities (*we talked about dinosaur and after the talk we made...we went up onto the field and in the sand pit we digged and found a big foot print*) and related clauses (*I made a plop of poo and o----- made the same*).

In the email [B], the co-ordinating conjunctions 'and' and 'but' are used effectively in the same sentence to portray the harrowing sequence of events (*I trided to hide but the giant pushed his hand in the window and got me and my blanket!*). The subordinating conjunction 'when' is used to clarify the point at which Sophie became scared (*When I was completeley out side*), and a relative clause [not a KS1 requirement] provides additional information about the dragon (*There was a white dragon that was called Snowy*). Although there is correct use of some subordination, this is not yet secure, as evidenced by the subordinate clause, which is demarcated as a sentence (*Because I thourght people wald wake up*).

There is limited use of co-ordination in the retelling of a traditional tale [C]. The conjunction 'but' links back to the given instruction, emphasising the related words of warning (*But rember...*), whilst 'and' is used to build the patterned language (*further and further...darker and darker...colder and colder*), and to link the actions of the wolf (*he dashed to grandmother's house and gobbled her up*).

In the warning poster [D], co-ordination is limited to the linking of nouns within a sentence (*It eats snow and boys*), whilst the opportunity to introduce contrasting information with 'but' is missed (*it dosent like girls*). There is some correct use of subordination to explain why it is important to be asleep (*because if not hill snatch you*). However, the intended use of 'because' is not altogether clear as the subordinate clause appears to explain why the boy was snatched, rather than his arrival in a town (*Theo was snatched from his bed. Because he wasn't a sleep he got to a town*).

The story [E] uses co-ordination and subordination within a multi-clause sentence to link events and to issue a warning (*and when he court me he grabbed my arm and said (If you run away again you'll get killd.)*), whilst subordination is also used to clarify when the animals were seen (*when they where there*), and to provide a reason for the narrator's amazement (*because exept from the animals every thing could of been eaten*).

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 recount [A] (*about...dinosaur...talk...pictures...powder...sand*)
- in the email [B] (*deep...trouble...hide...window...river...snow*)
- in the retelling of a traditional tale [C] (*girl...called...mother...Hood...Bright...further...spilt*)
- in the warning poster [D] (*seen...sleep...snatch...town...started*)
- in the story [E] (*walked...noticed...grabbed...arm...through...body...owners...eaten*)

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

- in the recount [A] (*sisors...sugor...fevas...halfed*)
- in the email [B] (*blankit...thourght...gumped...vegabolles...orange...cept*)
- in the retelling of a traditional tale [C] (*alwas...brussle...promice...unfortionatley...midle*)

- in the warning poster [D] (*worning...Questuns...anser*)
- in the story [E] (*court...killd...stollen...exept*)

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:

- in the recount [A] (*was...we...the...some...of...I...a*)
- in the email [B] (*push(ed)...his...my...There...some*)
- in the retelling of a traditional tale [C] (*Once...she...one...said...to...your...are...you*)
- in the warning poster [D] (*is...ask(ing)*)
- in the story [E] (*he...So...me...they...there*)

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

- in the recount [A] (*parents...after...water*)
- in the email [B] (*because...people...only*)
- in the warning poster [D] (*Because...sure*)
- in the story [E] (*fast...could...again...door...every*)

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. Where capital letters have no distinct form, it is sometimes difficult to distinguish between upper and lower case:

- in the email [B] (*Snowy*)
- in the retelling of a traditional tale [C] (*One*)
- in the warning poster [D] (*Suddenly*)
- in the story [E] (*When*)

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 appropriate to the size of the letters.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at greater depth within the expected standard' because the statements for this standard are not met. Although there is sufficient evidence that the pupil can write simple, coherent narratives, the pupil does not yet write effectively and coherently for different purposes, nor do they draw on their reading to inform the vocabulary and grammar of their writing.

Although the recount [A] provides a simple overview of the pupil's experiences, there is limited development and an over-reliance on the use of lists to add detail. In contrast, in the retelling of a traditional tale [C], the pupil is able to draw on their knowledge of the story to support the description of the characters and the setting (*the deep dark wood...the cunning wolf*) – however, the abrupt ending detracts from the overall effectiveness of the piece (*then he beteneded to be grandmother*). The cautionary tale within the warning poster [D] also ends abruptly, losing its impact by leaving the reader to ponder the fate of the boy (*The snow giant didn't anser them. Because he was eating his food*).

At times, incorrect grammatical structures result in some loss of coherence. The use of subordination is not yet established and subordinate clauses are sometimes demarcated as sentences, as in the email [B] (*Because I thourght people wald wake up*). In the story [E], there is an inappropriate shift from the first person to the third person, weakening the overall effect, whilst in the final sentence the inappropriate choice of verb form, combined with the use of the preposition 'of', detracts from the intended meaning (*every thing could of been eaten*).

Although the vocabulary is appropriate, and occasionally precise (*deep trouble...further and further...cunning*), across the collection, word choices are mostly simple and often repetitive, as in the email [B] (*I only got...Snowy got...Soon it came...Soon we wore*). Narratives typically portray a series of actions and description is often limited to the reactions of characters (*I was scared...I was amazed*) and the choice of verbs (*pushed...noticed...grabbed*).

The pupil does not use suffixes to spell most words correctly. Whilst there is some evidence of the correct spelling of suffixes, across the collection there are a number of errors (*completeley...unfortionatley...comeing...loveley...killd*).

Whilst the pupil does make very occasional attempts to use the diagonal and horizontal strokes needed to join some letters, there is not yet sufficient evidence of this and the statement is not met.

Pupil C – working at greater depth

The collection includes:

- A) an information text
- B) a fictional diary entry
- C) a recount
- D) a set of instructions
- E) a story

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

The pupil can, after discussion with the teacher, write effectively and coherently for different purposes, drawing on their reading to inform the vocabulary and grammar of their writing.

Across the collection, the pupil writes effectively for different purposes. An information text presents facts about string instruments and suggests their possible effect on the listener. A diary entry, written in role, captures Samuel Pepys’ possible reactions to the aftermath of the ‘Great Fire’. A recount details the pupil’s experiences during a school visit to a Victorian town. A set of instructions draws on the reading of ‘George’s Marvellous Medicine’ to create a suitably disgusting recipe that will reduce a grandmother to the size of a mouse. A story provides a fictional account of a child’s day at the seaside, accompanied by her favourite toy.

In all pieces, overall coherence is supported by organisational features. The instruments featured in the information text [A] are clearly signalled by subheadings (*String instruments...Woodwind instruments*). Subheadings also guide the reader to different aspects of the instructions [D], whilst simple adverbials [not a KS1 requirement] support the logical sequencing of the method to be followed (*First...Then...Next...After that*). In the story [E], a simple chronology underpins the events of the day, conveyed by the noun phrase “*One sunny afternoon*”, and the use of adverbials (*After they had had their picnic...back to her family...After that...on the way home*).

The pupil maintains the coherence of the pieces within the collection, selecting the appropriate tense according to the purpose of the writing.

In the diary [B], tense is well managed. The simple past is used to recount recent events (*What a frightful fire it was...it made a very big explosion*), the past progressive indicates that the action of the soldiers went on for some time (*soldiers were blowing houses up*) and the simple present is used to pass comment (*I am very fond of my cheese*). Although not part of the KS1 programme of study, the pupil uses the modal verb ‘will’ to indicate the certainty of future actions and reactions (*I will dig my cheese, wine and papers up...I will be very happy*).

The recount [C] uses past tense verb forms to convey the events of the day and the pupil’s actions and reactions to these (*We quickly walked...I discovered...was showing...I first saw...they were extremely itchy*), whilst the simple present is used to introduce a question (*Do you think...?*).

Within the story [E], use of the past tense is consistent and appropriate. The simple past, including correct use of irregular forms, is used to introduce the characters (*there was a soft, cream teddy*

called Georgina...She loved doing lots of different things...cuddled all the time), and to convey the events of the day (Kiara's family went...They had a lovely time...They ate...Kiara heard...She quickly ran).

Across the collection, the pupil draws on their reading to inform the vocabulary and grammar of their writing.

In the information text [A], the pupil draws on the experience of a visit to the orchestra, describing the instruments that were seen and heard (*soothing, calm string instruments...huge...extremely small...metal mouthpiece...as huge as a elephant's horrible, bumpy feet*). The opening question addresses the reader directly and is skilfully constructed, incorporating an -ly adverb to suggest the writer's emotional response to the process (*Did you know that, sadly, people have to cut of horse's tails to make the strings?*). The repetitive use of 'some' and the choice of the co-ordinating conjunction 'but' supports an apt comparison (*Some are huge but some are extremely small*), though further usage of 'some' (*Some examples*) slightly detracts from the effect. Subject-specific vocabulary supports the purpose of the writing (*strings...long bow...pluck...blow...mouthpiece...pressing...conductor's*).

The opening exclamation in the fictional diary [B] emphasises the appalling scene witnessed (*What a frightful fire it was!*), whilst precise vocabulary choices indicate the ferocity of the fire (*raging...destroyed...terrifying...spread*). Expanded noun phrases capture the writer's passion for their treasured possessions (*my delicious, precious cheese...my cheese, wine and papers*), whilst a subordinate clause conveys the reason for burying the precious cheese (*so it wouldn't get burnt*). Although long, the final multi-clause sentence is effective and well controlled, summarising the writer's thoughts and feelings, and signalling their general optimism (*I will dig my cheese...when the fire has ended and when it does end I will be very happy...because I am very fond of my cheese and I would love the fire to end*).

In the recount [C], the pupil ably recalls the events of the day, providing a knowledgeable and engaging account of the visit. Some well-chosen, expanded noun phrases enable the reader to share in the experience (*A lady dressed in old Victorian clothing...scary photographs of horrible, mean criminals*), whilst vocabulary choices indicate the pupil's enthusiasm and learning (*discovered...most interesting of all...balanced...made my mouth water...a draper's shop...extremely itchy*). Ambitious multi-clause sentences present information succinctly (*When I first saw the sweet shop it made my mouth water because I thought it looked tasty but it might not be...There was a police station that I disliked the most because there were scary photographs of horrible, mean criminals*), suggesting that the pupil is drawing on the grammar of their reading.

The instructions [D] draw on the descriptive language and grammatical structures of the source text 'George's Marvellous Medicine'. Although only 2 sentence types are deployed, these are wholly appropriate. A question immediately engages the reader (*Do you need to create a medicine strong enough for a nasty witch like mine?*), whilst commands order (*Follow this terrific recipe*) and instruct (*pour three tubfuls...place ten handfuls...squash fifty packs*). Expanded noun phrases, reminiscent of the original text, provide an eclectic and intriguing list of ingredients (*Three tubfuls of pitch black ink...Ten handfuls of witches rotten ear wax...Two bottles of bubbly bleach...eighty fluffy fleas*), whilst -ly adverbs suggest the manner in which actions should be undertaken (*simply...carefully*).

In the story [E], the pupil bases the structure of the narrative on their reading of 'Dogger' – an introduction to a favourite toy (*a soft, cream teddy called Georgina*), the relationship between the toy and owner (*cuddled all the time, read each other books and gave each other piggy backs*) and the initial development of the plot which sets up the chain of events (*a trip to the beach...swimming in the sea...She quickly ran back...mum said "It's time to go home!"*), eventually hinting at Kiara's lack of awareness that her companion is missing (*she fell asleep*).

As befits its purpose, sentences consist predominantly of statements (*Once there was a soft, cream teddy...They had a lovely time...It was an ice cream van...It's time to go home*), whilst a question, albeit it incorrectly punctuated, is used in dialogue, lending authenticity to the scene (*Please could I have a Vanilla, Cookie. Dough and Mint chocolate ice cream?*). Expanded noun phrases describe and specify (*lots of different things...her favourite thing...One sunny afternoon...a delicious picnic...some calm music*), painting a detailed picture for the reader.

The pupil can, after discussion with the teacher, make simple additions, revisions and proof-reading corrections to their own writing.

Throughout the collection, there is clear evidence of the pupil reviewing their work and making simple additions and revisions – for example:

- in the information text [A] '*grimy*' was changed to '*horrible*' and '*gross*' to '*bumpy*'
- in the diary [B] '*soldiers*' was changed to '*strong soldiers*'
- in the instructions [D] '*some*' is changed to '*two full bottles of*'
- in the story [E] '*playing*' was changed to '*sun bathing*'

Some additions and revisions have clearly been made at the point of writing – for example, in the diary [B] "*so it didn't get burnt*" has been initially crossed out in order to add more detail.

Throughout the collection there is evidence of the pupil making proof-reading corrections – for example:

- in the information text [A] '*boe*' has been corrected to '*bow*'
- in the instructions [D] '*3*' has been replaced with '*Three*' and '*fles*' with '*fleas*'
- in the story [E] '*there*' has been revised to '*their*'

The pupil can, after discussion with the teacher, use the punctuation taught at KS1 mostly correctly.

Capital letters and full stops are used consistently correctly throughout the collection.

The full range of punctuation taught at KS1 is evidenced throughout the collection. Whilst there are limited examples of some punctuation, there is sufficient evidence to demonstrate that the punctuation taught at KS1 is used mostly correctly.

The pupil uses question marks – for example:

- in the information text [A] (*Did you know that, sadly, people have to cut of horse's tails to make the strings?*)

- in the recount [C] (*Do you think you would like to try them on or not?*)
- in the instructions [D] (*Do you need to create a medicine strong enough for a nasty witch like mine?*)
- in the story [E] (*Please could I have a Vanilla, Cookie. Dough and Mint chocolate ice-cream?*)

The pupil uses exclamation marks to demarcate exclamations and statements – for example:

- in the diary [B] (*What a frightful fire it was!*)
- in the recount [C] (*...they were extremely itchy!*)
- in the story [E] (*It's time to go home!*)

The pupil uses commas to separate items in a list – for example:

- in the information text [A] (*piano, cello, violin and guitars*)
- in the diary [B] (*delicious, precious cheese*)
- in the story [E] (*chocolate biscuits, sweets, sandwiches and cartons*)

The pupil uses apostrophes to mark singular possession in nouns – for example:

- in the instructions [D] (*----- magnificent medicine*)
- in the story [E] (*Kiara's family*)

The pupil uses apostrophes to mark where letters are missing – for example:

- in the diary [B] (*doesn't, didn't, wouldn't*)
- in the recount [C] (*we'd, didn't*)
- in the instructions [D] (*you'll*)
- in the story [E] (*didn't, It's*)

The pupil can, after discussion with the teacher, spell most common exception words.

Most common exception words are spelt correctly with only occasional errors.

The pupil can, after discussion with the teacher, add suffixes to spell most words correctly in their writing (e.g. –ment, –ness, –ful, –less, –ly).

When required, the suffixes referenced in the national curriculum (Appendix 1 for year 1 and year 2) are used correctly across the collection – for example:

- in the information text [A] (*examples, extremely, soothing*)
- in the diary [B] (*frightful, destroyed, buried, ended, grateful*)
- in the recount [C] (*tasty, lovely, quickly, balanced, discovered, showing*)
- in the instructions [D] (*simply, carefully, fluffy, bubbly, tasteless*)
- in the story [E] (*loved, lovely, quickly*)

The pupil can, after discussion with the teacher, use the diagonal and horizontal strokes needed to join some letters.

Handwriting is consistently joined using the diagonal and horizontal strokes needed to join some letters.