



Key stage 1 English writing standardisation exercise 3 commentaries

Pupil A – working at greater depth within the expected standard

This collection includes:

- A) a story extract
- B) a recount
- C) an informative article
- D) a diary entry
- E) a character description
- F) an information text

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

The pupil can, 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, drawing on their reading to inform the vocabulary and grammar of their writing. Two pieces draw on the pupil’s reading of ‘The Disgusting Sandwich’ – an extract from the pupil’s adaptation of the original tale [A] and a recount of their own experience of a disgusting party, organised for the class [B]. Two further pieces draw on a class topic, ‘Regal Royal,’ in which pupils explored the book ‘The Queen’s Knickers’ – an informative article about a pair of knickers that the Queen might own [C] and a diary entry about a royal wedding, written from the perspective of the Queen [D]. The collection also contains a character description of ‘The Gruffalo’ [E] and an information text about an imaginary mythical creature [F].

In all pieces, overall coherence is supported by appropriate organisational features. There is a strong chronology within each of the narrative pieces [A, B and D] which is supported by the logical sequencing of events. The pupil goes beyond the key stage 1 (KS1) programme of study, using adverbials to convey time and place (*In the wonderful town of Ektor... In the park... On Tuesday... First... Next... After that... Finally... As soon as... By the time... After the wedding*). Within the recount [B] and diary [D], paragraphs are used to group ideas, whilst following the introduction, subheadings within the information text [F] clearly identify the content of each section, helping the reader to navigate the text (*What does an Acklay eat?... Where does an Acklay live?... What are acklays powers?*).

The pupil selects the appropriate tense according to the purpose of the writing. Within the story [A], past tense verb forms, including the past progressive, are deployed to convey actions and reactions (*there was a park... It had the sharpest teeth... he was looking*), whilst the simple present is used to voice a comment (*this is not One of those Skeleton family Stories*).

Past tense verb forms are used appropriately throughout the recount [B] and the diary [D] to relay the events of the day (*I went... H___ teamed up... were waiting... I guessed... I woke up... was shining... I didn't*). In the informative article [C], there is predominant use of present tense verb forms to describe and present information about the Queen's knickers (*Her knickers are kept... the liquid that makes you better*), whilst past tense forms convey something of their history (*There was also a word added... These knickers were made*). Where required, the pupil is able to manage changes of tense within a single sentence – for example, in drawing a comparison (*There used to be just confetti but now there are confetti shooters*).

The present tense is used consistently throughout the character description [E] and the information text [F] (*The gruffalo has... The gruffalo lets his long nails grow... acklays eat fizzards... the Acklay blasts*).

Across the collection, there is evidence to suggest that choices of vocabulary and grammatical structures reflect the pupil's wider reading. Within the story [A], the pupil is beginning to draw on the language of storytelling – for example, through the use of a conventional opening (*In the wonderful town of Ektor there was*) and through repetitive patterning (*there was a park and in the park lived a ginger and white fox... The fox'es tummy was rumbling! The fox'es tummy was rumbling so loudly*). The pupil also draws on their wider reading in an attempt to engage the reader – for example, in the witty asides (*Anyway let's get on Shall we? No no no! dont go away!*) and amusing comments (*who would of thought they would've seen a fox in a resturant*). Noun phrases are effective, capturing the characteristics of the fox and the events in the park (*the sharpest teeth I had ever seen... a terrible cacaphony that echeod around... the whole of mill street... one million tiny sparks in his big brown eyes*), whilst adverbs emphasise the unfortunate condition of the fox's stomach (*rumbling so loudly*).

There is some effective use of grammatical constructions which are beyond the KS1 programme of study. Relative clauses expand nouns and noun phrases (*a terrible cacaphony that echeod around*), whilst modal verbs convey certainty (*could hear it*) and possibility (*what he could eat... he could go to a mexican resturant*).

In the recount [B], vocabulary indicates the pupil's excitement and enjoyment of the day (*super messy... loved... humongus picture... PARTY TIME... I felt victorios*), whilst some precise choices support the purpose of the piece (*challenge... actually... dipped...allergy*). Noun phrases detail specific aspects of the party (*My favouwite combonation... The next episode of Super hereos go 2... the first feely bowl*), whilst -ly adverbs emphasise the abrupt change of activity (*Suddenly*) and clarify the contents of the bowl (*actually beans*).

A range of sentence types is used – statements convey actions and reactions (*I loved that actvity*), a question addresses the reader directly (*Do you want to know how exciting a disgusting party is?*) and an exclamation captures the pupil's reaction to the day (*What great fun I had!*). There is some variation in clause structure through the use of co-ordination and subordination. An ambitious multi-clause sentence contains repetitive relative clauses (*a humongus picture that said [...] a clock that said*) to detail the features of the picture, whilst a further subordinate clause indicates there is more fun to come (*because we were not done yet*). A fronted subordinate clause foregrounds the pupils' wait for their next activity (*So while we were waiting*), and a combination of subordination and co-

ordination offers explanation and contrast (*I guessed peas because the thing was cold but it was actually beans*).

In keeping with the descriptive nature of the informative article [C], expanded noun phrases specify and detail features of the knickers (*the jewels on the bottom line next to the two antidote bottles... a cool new picture called Love world*).

There is some attempt to use multiple subordination, including relative clauses, to present information concisely. For example, in the explanation of how to use the antidote (*they are to spray because you will waste the liquid that makes you better*) and to indicate an addition to the design (*There was also a word added on which said congratulations*).

The diary entry [D] manages to capture the Queen's enthusiasm for, and the atmosphere of, a royal wedding through the use of expanded noun phrases (*the most epic day of my life... lots of page boys... millions of flashing cameras... the nicest food*).

There is some variation in grammatical structures. Although not a KS1 expectation, a fronted adverbial works in conjunction with a relative clause to emphasise the corgis' enthusiasm for mealtimes (*Now it was the time that the corgis had all been waiting for – feeding time!*). Similarly, a relative clause suggests that the Queen has some knowledge of one of the wedding guests (*the person who sung rocket man*). The parenthetical aside (*my (already clean) teeth*) also indicates that the pupil is drawing on structures from their wider reading.

In the description [E] the pupil uses expanded noun phrases to build a detailed picture of the gruffalo, occasionally drawing on the stimulus text (*purple spikey prikles all over his dirty back full of bugs and flies... a big long tail... the size of a whale shark... a very bright orange colour*), whilst choices of vocabulary further support the purpose of the piece (*lash... enemys... twist and turn... related... protects... predators... prey*).

A question, which discloses an interesting fact for the reader (*Did you know that when a gruffalo gets mad its whole body goes red?*), is immediately verified by an emphatic statement, punctuated with an exclamation mark (*Well it's true!*). The effect of the gruffalo's physical features, and its similarity to a hedgehog, are explained through the use of subordination (*so whenever he walks they start to twist and turn... because there purple prikles protects a gruffalo... so that they are not blind like bats*).

The vocabulary in the information text [F] combines the pupil's knowledge of non-fiction texts with that drawn from their wider reading of myths and legends (*exicutions... shedded skin... half dragon half reptile... population... prey... arena... lava... galaxy*), whilst occasional invented words demonstrate their creativity (*Fizzard... dreptile*). The pupil uses a comparative adjective to emphasise the possible threat from the creature's horns (*They are sharper than a velocerapter's claws*), whilst -ly adverbs indicate typicality (*normally eat... normaly lives*) and degree (*really important... apsoulutely full*).

The pupil's knowledge of non-fiction texts is also demonstrated through the use of questions as subheadings (*What does an Acklay eat?... Where does an Acklay live?*). There is some use of subordination – for example, to explain the colour of the creature's body (*because it has 1 million hearts*), whilst a relative clause [not a KS1 requirement] indicates their habitat (*An Acklay normaly lives in an arena where their cages are*).

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 evidence of the pupil making simple additions and revisions – for example:

- in the story extract [A] *fox* has been added to *the fox had one million tiny sparks in his big brown eyes*
- in the recount [B] *colurorfull* has been changed to *colour*
- in the informative article [C] *that* has been added to *They are now so special that the Queen herself has to guard them*
- in the information text [F] *normaly* has been added to *An Acklay normaly lives in an arena*

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

- in the story [A] *would of* has been corrected to *would've*
- in the recount [B] *i* has been corrected to *I*
- in the informative article [C] *touhgest* has been corrected to *toughest*

The pupil can, after discussion with the teacher, use the punctuation taught at key stage 1 mostly correctly.

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

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

The pupil uses question marks correctly – for example:

- in the recount [B] (*Do you want to know how exciting a disgusting party is?*)
- in the character description [E] (*Did you know that when a gruffalo gets mad its whole body goes red?*)
- in the information text [F] (*What does an Acklay eat? Where does an Acklay live?*)

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

- in the story [A] (*dont go away!*)
- in the recount [B] (*What great fun I had!*)
- in the informative article [C] (*what amazing knickers they are!*)
- in the diary entry [D] (*I didn't want to be late!... What a lovely cake it was!*)
- in the character description [E] (*The gruffalo is twice the size of a whale shark!*)
- in the information text [F] (*It's one of the hottest planets in the lost galaxy!... What horrifying creatures they are!*)

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

- in the recount [B] (*Me, H_____ and A_____... Me, A_____ and H_____*)

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

- in the informative article [C] (*The Queen's Knickers*)
- in the description [E] (*The gruffalo's eyes*)
- in the information text [F] (*a velocerapter's claws... a mososaures's teeth*)

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

- in the story [A] (*let's... would've*)
- in the recount [B] (*IT'S... didn't... wasn't*)
- in the informative article [C] (*It's... that's*)
- in the diary entry [D] (*didn't*)
- in the character description [E] (*it's*)
- in the information text [F] (*they're... it's*)

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

All of the common exception words used are spelt correctly.

Year 2 common exception words are almost all spelt correctly. For example:

- in the story [A] (*whole... who... could... would... eye(s)*)
- in the recount [B] (*every... because... After... again... great*)
- in the informative article [C] (*because... last*)
- in the diary entry [D] (*most... who... after*)
- in the character description [E] (*whole... because... eye(s)*)
- in the information text [F] (*pretty... because... great*)

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

When required, the suffixes referenced in the national curriculum are used to spell most words correctly – for example:

- in the story [A] (*wonderful... rumbling... loudly... wondered*)
- in the recount [B] (*waiting... planned... Suddenly... actually... guessed*)
- in the informative article [C] (*toughest... updated... having... added.... amazing*)
- in the diary entry [D] (*shining... Finally... celebrities... nicest... lovely*)
- in the character description [E] (*amazing... related*)
- in the fictional information text [F] (*normally... hottest... really... powerful*)

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

Across the collection, the pupil uses diagonal and horizontal strokes to join some letters.

Pupil B – working at the expected standard

This collection includes:

- A) a retelling of a traditional tale
- B) a story opening
- C) a recount
- D) a collection of letters

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).

Within the collection, the pupil writes simple, coherent narratives about personal experiences and those of others. A retelling of a traditional tale [A] combines elements of ‘Jack and the Beanstalk’ and ‘Three Billy Goats Gruff’ with the pupil’s own innovative ideas. A story opening [B] describes a young boy’s initial encounter with a dragon. A recount details the pupil’s day out at a royal county show [C]. A collection of letters [D] is written from the point of view of different items of stationery.

The retelling of the traditional tale [A] presents a contemporary amalgamation of 2 fairy tales, featuring the pupil’s own version of a troll. The setting and characters reflect modern-day family life (*packing to go camping... his sasy sister*) and the dilemma of having to fund a holiday (*sell are rabbit to get some money for some food*). Max’s character is well portrayed – his inquisitiveness (*He was curious what would hapen if he put one foot on the brige*), his boldness (*he was brave anoth to walk on the shacky old brige... “not me... I am innocent”*), and his incorrigible spirit (*bouncing home... But He didn’t give up*). Throughout the tale, humorous touches entertain and engage the reader (*The Anklylosauras ternd around and Hit Maxs ancle with His club... you will go straet in you tent... his mother didn’t even see his ankle he was still told of*). There is some use of noun phrases to describe and specify (*His rich dad... some money for some food... the shacky old brige... one step at a time... a long vine... the aczact same Anklylosaurus... the bole of cash*). The logical and traditional chronology of the story supports coherence, as does the use of sequencing vocabulary (*A long time ago... But finally... But then... Suddnely... In the morning*). Cohesion is also a strength of the piece – for example, the link between the camping trip (*packing to go camping*) and Max’s punishment (*go straet in you tent*), and the sudden reappearance of the anklylosaurus (*the aczact same Anklylosaurus*).

The story opening [B] offers a brief description of the dragon (*a firce dragon... Smoke Comeing out of its mouth... speshil... very Small... tiny black wings*), which forms the basis for a simple narrative. Ellison’s surprise at finding the dragon is captured by his reactions (*he was Shoced and dropped it onto the floor... shut Him self in the toilet*), whilst the dragon’s unpredictable behaviour implies the possible mayhem to come (*it flew up and broke a vase... then wen’t down and ate all the broken bits of the vase!*).

The first-person recount [C] details some of the pupil’s experiences whilst visiting a county show. The essence of the countryside is captured through the use of subject-specific vocabulary (*Sheep... Shearing... carved... owl... wood pecker... chasted gese*), as are the practicalities of the day (*packed lunch... rain coat... Hat... Sun cream... water botle... Shoes*).

The collection of letters [D], written in response to reading 'The Day the Crayons Quit', comprise short, individual first-person narratives which, as in the book, personify the different items of stationery and impart their woes. Each letter opens with an appropriate heading, recording the day of the week, followed by a conventional greeting (*Dear Ducen*) and polite sign-off (*Thank you. Shapener*). The feelings of each item are captured through the use of simple vocabulary (*not happy... cant be boverd... dont like being used all the time*) as are their wishes (*really like to be a pencil... want to be a pen lovely and blue not pink... I like being sharp*).

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

In the recount of the class visit to a county show [C], the pupil demonstrates that they can write simply and clearly about a real event. There is appropriate use of the first person and past tense to describe what they saw, the things they took with them and what they did (*I saw sheep... we took a rain coat... we painted stones*).

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. Demarcation is less accurate in the more ambitious retelling of the traditional tale [A], in particular where the pupil has included dialogue. These occasional errors do not preclude the pupil from meeting this statement.

Where the pupil has chosen to include questions, these are demarcated appropriately with a question mark – for example, in the retelling of a traditional tale [A] (*but will you give me?... whose that tip tap walking over my brige?... I you crazy?*).

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 retelling of the traditional tale [A] the pupil appropriately shifts between the past tense, mostly used in the narrative (*was packing... Max went... He found... The old man asked... was bouncing*), and the present tense, which is sometimes used in dialogue (*I am innocent... We don't have any food*). There are occasional errors in irregular verbs (*keept... seed*) – however, these are also used correctly (*He kept walking... In the morning Max saw*).

The use of the present tense at the beginning of the story opening [B] is inconsistent with the given first line (*It is a firce dragon... It is speshil... it is very Small*). However, there is an appropriate shift to the past tense after the second sentence, which is then maintained throughout (*he was shoced and dropped it... it flew up... went down and ate*).

In keeping with the features of a recount [C], past tense verb forms convey the events of the day (*I saw Sheep... was danceing... he carved a owl... we painted stones*).

In the collection of letters [D], present tense verb forms are used to indicate the feelings of the items. The present progressive suggests the ongoing, disgruntled state of the sharpener (*Im not feeling very Happy*), whilst the simple present (*I am not happy... I dont like... I want*) expresses the

immediate thoughts of the other items. The shift in tense within a single sentence is appropriate, enabling the writer to compare the state of the pencil over time (*I was sharp, but now I am low*).

The pupil can, after discussion with the teacher, use co-ordination (for example ‘or’, ‘and’, ‘but’) and some subordination (for example, ‘when’, ‘if’, ‘that’, ‘because’) to join clauses.

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

In the retelling of a traditional tale [A], co-ordination is used to link related points (*He found a brige and it look a little old*) and actions (*He put one foot on and...shake shake shake it wobled... the Ankylosauras ternd around and Hit Maxs ancle*). The co-ordinating conjunction ‘but’ expresses contrast (*Max was frightend but he was brave*) and links sentences, emphasising Max’s resilience (*But finally He got to the Shop... But He didn’t give up*) and the abrupt change of events (*But Suddenly...A Ankylosaurus apead... But suddenly the Anklyosaures saw Him*). There is occasional use of subordination – for example, in considering the consequence of a potential action (*if he put one foot on the brige*) and to clarify the timing of events (*wen we get there... wen He got there*).

Within the story opening [B], co-ordination is used to link a series of related actions (*it flew up and broke a vase And then wen’t down and ate all the broken bits*), whilst subordination is used to explain why the dragon is fierce and special (*because it had Smoke Comeing out of its mouth... because it is very Small*). A multi-clause sentence combines subordination and co-ordination to pinpoint the moment at which Ellison was surprised and to indicate his subsequent reaction (*When Ellison saw it he was Shoced and dropped it onto the floor*).

Co-ordination is used throughout the recount [C] to link related events (*it wood tell you a Story and you wood act like it*). There is some attempt to write multi-clause sentences, incorporating subordination in the form of relative clauses [not a KS1 requirement], but this is not wholly successful (*I saw Sheep wick was danceing Sheep and a man Shearing a sheep... I saw a wood man wich carved wood and he carved a owl*).

Across the collection of letters [D], co-ordination is used to link ideas. For example, the conjunction ‘and’ is used to link the woes of the sharpener (*People have been useing me and geting the top of the pencil stuck in me and pocking me*), whilst ‘but’ is used to express the highlighter’s ambition (*But I want to be a pen*) and the pencil’s changed condition (*I was sharp but know I am low*). Subordination and co-ordination combine in a multi-clause sentence to elaborate the reasons for the highlighter’s unhappiness (*I am not happy that I have to light up words and I keep running 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 that the pupil can select the correct graphemes to represent the phonemes in words – for example:

- in the retelling of a traditional tale [A] (*sister... found... brave... scared... innocent... please*)

- in the story opening [B] (*dragon... Smoke... mouth... black... down*)
- in the recount [C] (*Yesterday... royal... carved... Sun cream... Shoes... stones*)
- in the collection of letters [D] (*pencil... really... Tuesday... light... happy*)

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

- in the retelling of a traditional tale [A] (*rabit... hapen... comepuny... ternd... bole... stork*)
- in the story opening [B] (*firce... speshil*)
- in the recount [C] (*wich... botle... groop... gese*)
- in the collection of letters [D] (*pocking... boverd*)

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

Across the collection, where used, year 1 common exception words are almost always spelt correctly, for example:

- in the retelling of a traditional tale [A] (*a... was... to... go... His... some... he... one... the... no... to... said... you... I... my... me... ask(ed)... we... there... so... put... of*)
- in the information text [B] (*to... the... your... I... my... so... are... Go*)
- in the recount [C] (*I... to... was... he... a... we... some... the... of... you... come... they*)
- in the collection of letters [D] (*today... me... the... of... I... to... be... a... go... my... you... do... was*)

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

- in the retelling of a traditional tale [A] (*money... would... old... last... any... even... climb... could*)
- in the story opening [B] (*because... floor... could(nt)*)
- in the recount [C] (*water*)
- in the collection of letters [D] (*People... would*)

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 forms capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters. Although there is inconsistency in the size of the letter 's', particularly at the beginning of words where there is little distinction between upper and lower-case forms, this does not preclude the collection from meeting the 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 the pupil can write simple, coherent narratives, they do not yet write effectively and coherently for different purposes. The retelling of the traditional tale [A] demonstrates an emerging use of the language of storytelling (*A long time ago... one step at a time Shake! Shake! Shake!... whose that tip tap walking over my brige*). However, across the collection, there is insufficient evidence of writing that draws on the vocabulary and grammar of wider reading.

Whilst appropriate to the purpose of writing, vocabulary choices lack the richness and diversity of those drawn from a broad range of fiction and non-fiction texts (*His beatiful mother... a firce dragon... tiny black wings... a wood man wich carved wood... a pencil lovely and sharp*). Despite some use of subordination, clauses are mostly linked through co-ordination (*We all brang a packed lunch and we took a rain coat... it wood tell you a story and you wood act like it*). Grammatical structures are often repetitive (*It is a firce dragon because it had Smoke... It is speshil because it is very Small... It had tiny black wings*) and, at times, insecure (*Max and His family was packing... I you crazy?... I saw Sheep wich was danceing*).

The pupil makes occasional additions and revisions to their writing – however, across the collection, errors are not consistently recognised and corrected (*even that his mother didn't even see his ankle he was still told of*).

Sentence demarcation is mostly secure – however, there is insufficient correct evidence of the punctuation taught at KS1. Commas are not used to separate items in a list (*a rain coat a Hat some Sun cream*). Whilst there is some correct use of apostrophes for contracted forms (*wasn't... don't... didn't*) there are often omissions (*its... couldnt... Im... cant... dont*). In addition, apostrophes for singular possession are not used when required (*Maxs ancle*).

There are occasional errors in the spelling of common exception words, inferring that the pupil is unable to spell 'most' of these correctly.

The pupil does not add suffixes to spell most words correctly. Whilst there is evidence of the correct spelling of some words with suffixes, there are a number of errors (*keeped... comeing... frightend... quicke... danceing... chasted... useing*).

Pupil C – working towards the expected standard

This collection includes:

- A) a recount of a visit to an athletics stadium
- B) a set of instructions
- C) a retelling of a story
- D) a story
- E) a recount of a visit to a farm

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 2 fictional narratives – a retelling of a story [C] and a story with a moral, involving an animal [D]. There are also 2 non-fiction narratives in which the pupil recounts their visit to an athletics stadium [A] and to a farm [E].

The pupil uses sequencing to recount their experiences at the athletics stadium [A] (*First we did the longjump... At the end... Afterthat... Next we did the obicilcors*). Vocabulary is simple but appropriate (*get fit... very sandi... bat and bawl... obicilcors*). In keeping with a recount, the simple past is used to convey the activities undertaken and the pupil's reactions (*it felt very sandi... we playd a gaim*), whilst the past progressive, despite incorrect subject-verb agreement, indicates the continuous attempt to hit the ball (*we was triing*).

The retelling of a story [C] conveys a series of events which are sequenced to form a short narrative. The pupil draws on their knowledge of the original tale, choosing to include the same characters and to follow the familiar structure. There is some attempt to portray the character of the lion (*veriy selfish... dint let eniy won in his caiv*) and the attitude of the other animals (*leev him to Have a Toothaic*). Although simple, the moral of the story is clear as the lion becomes a reformed character and shows his gratitude (*fancyou for maicing my Beter and I Am Gooing to Give you some cheese inriturn*). The series of related clauses, linked by the conjunction 'and', gives the writing a somewhat list-like quality (*And a mous croid in the mooth and he Got his tooth oot and the lion sed to the mous fancyou for maicing my Beter and I Am Gooing to Give you some cheese inriturn*). Throughout the piece, the choice of tenses is appropriate.

As in piece C, *Smilee's big atvencher* [D] features 2 contrasting characters, one unsociable (*doznt lice to shere*) and the other helpful (*a frenlee snoic came to save him*). Again, the narrative follows a logical sequence, with occasional use of adverbials [not a KS1 requirement] to convey where and when events take place (*Unter ground... In the aftnoon... froo a dezat*), whilst some appropriate vocabulary choices add detail (*shere... dezat... strong... srouad... frenlee*). There is an attempt to build suspense as the snail faces an increasingly tricky situation (*He saw some tigas. Tigas lice to eet him. He was srouad*) and voices his dismay (*Oh no what will I do?*). However, all is resolved with the arrival of the snake (*o frenlee snoic came to save him*). Subordination is used to explain the snail's behaviour (*so that wy he donsnt lice to shere... becusse his wife did*), and to convey the impact of the wind (*that he bloo to a tree*).

In keeping with a recount, the pupil's description of their day at the farm [E] includes some of the experiences and the reaction to them (*the baby pig's wer smely... I peteand to be bee's... we did the wigal dans... it was fun*). There is some attempt to engage the reader through the use of direct

address (*do you want to noa what I have done at W_____ Farm. I will tell you*), whilst noun phrases provide some additional detail (*some cute tiny pink baby pigs... the wigal dans... the ecsitin trip*).

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

Across the collection, there is sufficient 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 recount of a visit to an athletics stadium [A], the pupil uses capital letters and full stops correctly to demarcate some statements (*At the end I emtid the sand out ou my shoes. ... We ran around.*).

In the set of instructions [B], capital letters and full stops are used correctly to demarcate commands (*Then put the jar on the Book worm. Fnle let the book worm free.*). Capital letters are also used to indicate the beginning of sentences (*Are you afraid... But dont fear... First put a piece of paper on on the floor*).

In the retelling of a story [C], there is some demarcation of sentences, although clause boundaries are not always recognised and capital letters are occasionally incorrectly inserted mid-sentence (*The lion was veriy selfish he dint let eniy won in his caiv. ... And thank you for making my tooth better.*).

Throughout the story [D], capital letters and full stops, including those used to demarcate more ambitious sentences, are mostly correct (*He doznt lice to shere. ... He is mad becusse his wife did. ... In the afthnoon snaillee was worcing froo a dezat and the wind was so strong that he bloo to a tree. ... He saw some tigas.*). Although not a requirement for this statement, a question mark is also used correctly in this piece (*Oh no what will I do?*).

In the recount of the visit to the farm [E], a number of sentences are fully demarcated (*It was fun. ... I will tell you. ... Furst I saw some cute tiny pink baby pigs.*). Despite the omission of capital letters in other sentences, there is recognition of clause boundaries, which are marked by full stops.

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 recount of a visit to an athletics stadium [A] (*get... shoes... end... Next*)
- in the set of instructions [B] (*Book... worm... fear... piece... paper... free*)
- in the retelling of a story [C] (*Went... tooth... cheese*)
- in the story [D] (*time... that... wife... wind... tree... home... came... save*)
- in the recount of a visit to a farm [E] (*want... done... tiny... pink... baby... trip*)

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

- in the recount of a visit to an athletics stadium [A] (*sandi... gaim... bawl... triing*)
- in the retelling of a story [C] (*veriy... caiv... leev*)
- in the story [D] (*lice... worcing... froo... dezat... bloo... eet... frenlee... snaics*)

- in the recount of the school trip [E] (*clected... wigal... tiad... ecsitin*)

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 recount of a visit to an athletics stadium [A] (*we... to... the... my... l... was... After*)
- in the set of instructions [B] (*to... Are... you... the... your... l... a... of... put... floor*)
- in the retelling of a story [C] (*The... was... he... his... one... a... to... l... you... some... my*)
- in the story [D] (*He... to... is... the... one... his... was... a... some... no... l... do... me... any*)
- in the recount of a visit to a farm [E] (*to... was... do... you... l... some... the... be... we... after... class*)

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

Within the pupil's writing, lower-case letters are mostly formed correctly, starting and finishing in the right place. At times, the formation of some letters is inconsistent – for example, 'b', 'd', 'g' and 'p', but across the collection, there is sufficient evidence to meet the statement.

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.

Across the collection, most lower-case letters are of the correct size relative to one another. At times, the height of some descenders is inconsistent – for example, in the letters 'g', 'p' and 'j' – but 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?

The collection cannot be awarded 'working at the expected standard' as the statements for this standard are not met.

The pupil is able to write short narratives in which they logically sequence their ideas. Whilst pieces mostly demonstrate some simple coherence, development is limited and vocabulary and grammatical structures are simple.

The 2 recounts convey some of the activities experienced during the respective visits, but with minimal expansion (*it felt very sandi in my shoes... the baby pig's wer smely*). The set of instructions has a brief introduction and there is some attempt to organise the writing through the use of subheadings – however, the lack of detail in the directives to the reader detracts from the overall coherence of the piece.

The 2 stories closely mirror the source material and follow a similar, simple chronology. Both include an element of detail (*he dint let eniy won in his caiv... the wind was so strong that he bloo to a tree*), and demonstrate the pupil's understanding of a moral. *Smilee's big atvencher* shows some awareness of how a story can be developed to engage the reader – for example, through the attempt to inject suspense (*He was srouat*) and the fretful words of the snail (*Oh no what will I do?*). However, the narrative is simple and descriptive detail is minimal.

Across the collection, errors in syntax detract from the coherence of the writing. For example, in the recount of the visit to the athletics stadium, there is a loss of coherence through incorrect subject-verb agreement (*we was triing to hit the bawl*). In *The selfish Lion*, the incorrect choice of conjunction results in a loss of meaning (*one mornin he had a touthoic that ol the animls Went in the lions caiv*), whilst in *Smilee's big atvencher*, there is an omission of the verb in a subordinate clause (*so that wy he donsnt lice to shere*).

Although the pupil demarcates some sentences with capital letters and full stops, they are not yet secure in recognising the boundaries between independent clauses – for example:

- in the recount of a visit to an athletics stadium [A] (*Afterthat we playd a gaim of bat and bawl we was triing to hit the bawl up in the ere Next we did the obicilcors*)
- in the story [D] (*...snailee hoped on to the snaics bac they waed and waed and waed an the snailee saw his hous he sed to the snailee. Fanc you*)

There are also errors in the use of question marks – for example, in the set of instructions [B] a question mark is misplaced and a full stop is used incorrectly to demarcate a question (*Are you afraid that the Book? worm might eat all of your book.*). Similarly, in the recount of the visit to a farm, a full stop is used instead of a question mark [E] (*do you want to noa wat I have done at W_____ Farm.*).

Whilst spelling meets the statements for 'working towards the expected standard', there is insufficient evidence for the expected standard. Grapheme-phoneme correspondence is insecure (*aroand... fanc... mooth... croid... doznt*) and there are few examples of year 2 common exception words.

There is limited use of co-ordination, which is primarily restricted to the use of the conjunction 'and'. At times, opportunities to use co-ordination have been missed – for example, in the recount of a visit to an athletics stadium [A] (*First we did the longjump it felt very sandi in my shoes*) and in the retelling of the story [C] (*The lion was veriy selfish he dint let eniy won in his caiv*). Across the collection, there is very little use of subordination.