



Key stage 1 English writing standardisation exercise 2 commentaries

Pupil A – working towards the expected standard

This collection includes:

- A) a leaflet
- B) a retelling of a story
- C) an information text
- D) an adventure story
- E) an information text
- F) a letter

All of the statements for ‘working towards the expected standard’ are met, along with some statements for ‘working at the expected standard.’

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

The collection includes two fictional narratives: the retelling of a story, based on a wordless animation (piece B) and an adventure story, based on film clips from ‘The Snowman’ and ‘Peter Pan’ (piece D). The letter (piece F) also contains an element of narrative, with the writer offering an imaginary sequence of events as an excuse for being late for school.

The retelling of a story (piece B) follows the exploits of a clan of meerkats as they struggle to keep hold of their newfound treat. Events are sequenced to form a short narrative, drawing on the plot of the animation to create a written form of the tale. The piece is predominantly driven by action (*woke up... went to a tree... The Vulcher sterd... He grabd it... chast the Vulcher*), whilst some descriptive choices of vocabulary help to engage the reader (*popt... yummy... delicious... grabd... splat*). Coherence weakens slightly in the latter part of the piece: the vulture, rather than the fruit, is the subject of the attempted return to the tree (*chast the vulcher and [...] cott it but they trid to cic it back*), and the concluding description of the bird would perhaps be better placed when the character is first introduced (*The Vulture was purple and it os a XXX cold*).

Adverbs of time (*Then... avenchllely*) and the co-ordinating conjunction 'and' (*woke up and popt out... went to a tree and they smeldit*) support a simple chronology, whilst the conjunction 'but' introduces the meerkats' attempt to save the fruit (*but they tried to cic it*), which culminates in disaster (*anthen it splat*). Use of the past tense is consistent, including some correct use of irregular verb forms (*woke up... went... was*).

In keeping with the stimulus texts, the adventure story (piece D) intertwines the ability to fly with a trip to the North Pole. Characters and setting are immediately established (*Daddy and XXX were outcide*), whilst the writer shows rather than tells the reader the time of year (*in the sparcly snow*). The sequence of events – from the appearance of the carpet, to the arrival at the North Pole – forms a coherent narrative, though details of the journey are somewhat list-like and lacking in expansion (*They went over the kithen Then round Bamby cross. And the moutens. They went to the Hxxx ams*). Occasional noun phrases support description (*the shining scie... lots of exiting presence... a sleigh and reindeers*), but vocabulary, although appropriate, is mostly unadventurous. Use of the past tense is consistent, including the past progressive to depict the ongoing enjoyment of Santa and his helpers (*they were haveing fun*), whilst the shift to the present tense, though with one incorrect choice of verb form, expresses the writer's personal thoughts (*The Noth pole is snowy and there is lots of exciting presence*).

The letter (piece F) reveals an amusingly implausible set of circumstances that explains why the pupil will be late for school (*at Japan... going to the shop in China*).

The correspondent opens with a conventional salutation (*Dear Teacher*), followed by the reason for writing (*I am going to be very tale [late]*). The narrative element comprises a series of events, offering two distinct excuses for the lack of punctuality – the first, focusing on a slightly sinister sounding incident in Japan (*They chased us*), and the second, explaining the writer's reason for going to China (*to get the gold and the diamonds*). Although there is no sign off, the concluding 'ps' helps to frame the letter.

Shifts in tense are appropriate: the present tense, including use of the present progressive, is used to explain the writer's current situation and feelings (*I am going... I am sorry... I miss the home werk*), whilst the past tense is used for recount (*They chased us... we went... told them off... were safe*). Co-ordinating conjunctions join clauses to expand information (*They chased us and we went... the police told them off and we were safe*), and introduce an explanation for the apology (*I am sorry but I will not be there for the maths test*).

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

Across the collection, most sentences are correctly punctuated with capital letters and full stops. Demarcation is less secure in the leaflet (piece A), where there are missing capital letters (*come and see... flamingos are one of... you will have... you can have... if you do have*) and sentence boundaries are not always recognised (*Come and see the turifick*

monkeys having funn you will be amazed); however, a question mark is used correctly where required (*are you bared at home?*).

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 leaflet (piece A) (*animals, home, long, necks, Jump, time, games, spot, able, send*)
- in the story based on a short film (piece B) (*woke, went, tree, yummy, back, purple*)
- in the information text (piece C) (*wrote, secret, diary, tell, king, blow, fire*)
- in the adventure story (piece D) (*snow, magic, carpet, appeared, shining, cross, finished, pole*)
- in the information text (piece E) (*city, popular, things, well, very, tall*)
- in the letter (piece F) (*very, chased, bike, police, safe, shop, sorry, test, miss, home*).

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

- in the leaflet (piece A) (*wondiful, turifick, uther, brilyant, feget, leter*)
- in the story based on a short film (piece B) (*popt, Vulcher, sterd, grabd, chast, avenchlley, cic*)
- in the information text (piece C) (*fames, cood, hapnd, spreading*)
- in the adventure story (piece D) (*outside, sparcly, floo, moutens, presence [presents], macing*)
- in the information text (piece E) (*baautiful, clene*)
- in the letter (piece F) (*Lukily, werk*).

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 leaflet (piece A) (*you, the, one, do*)
- in the story based on a short film (piece B) (*the*)
- in the information text (piece C) (*He, said, houses, has*)
- in the adventure story (piece D) (*were, the, They, is, was*)
- in the information text (piece E) (*is, the, because, there, full*)
- in the letter (piece F) (*I, the, told, we, were, gold, to, be, there*).

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

Across the collection, lower-case letters are mostly of the correct size relative to one another. In pieces C and E, the pupil's presentation of the letters 'w' and 'v' appears to be slightly larger relative to other letters; however, across the collection, there is sufficient evidence to meet the statement.

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

Across the collection, the pupil demonstrates spacing between words.

Why is the collection not awarded the higher standard?

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

The pupil is meeting some of the requirements for the judgement of 'working at the expected standard' but is falling short in some areas. Narrative writing lacks coherence at times; for example, in piece B, despite the generally logical sequence of events and some attempt at vocabulary used for effect (*popt out of there home... yummy*), there is little variation of sentence types. There is also an over-reliance on coordination (mainly 'and'), which inhibits the overall coherence of this piece. The final sentence adding descriptive detail about the vulture (*The Vulture was purple and it os a XXX cold.*) is out of place at the end of the narrative.

In the adventure story (piece D), events are simple and clearly sequenced but the lack of more complex structures to support cohesion – such as expanded noun phrases and fronted adverbials – inhibits the overall complexity and coherence. Coordination using 'and' dominates the piece, suggesting that the pupil is not yet using a variety of means to link events and ideas.

In addition to the narrative pieces, the pupil is beginning to write for different purposes: a leaflet aims to entice visitors to a safari park (piece A), an information text explains why Samuel Pepys is an important historical character (piece C) and an information text focuses on the appeal of England's capital city (piece E). There is an emerging recognition of what these different pieces of writing require – for example, the recording

of simple facts in the information texts (*London is the capXXX city of England*), and the direct address and persuasive language in the leaflet (*come and see... butifel animals... you will be able to spot... brilelat Lions and elephants*). In the leaflet (piece A), vocabulary is appropriate, though often repetitive (*amazing animals... you will be amazed... the amazing time... its amazing*) and this repetition detracts from the overall coherence of the piece.

Piece C relays key facts briefly but there is little expansion. As in the narrative (piece B), the pupil ends the writing with a misplaced fact (*Samyuel pepeys has a wig...*), which does not relate to the preceding sentence, and which provides a rather abrupt, incoherent conclusion to the piece.

Use of the past and present tense is mostly correct and consistent. Sentences typically comprise statements; however, there is some variation in the leaflet through the use of commands (*come and see... send me a leter*) and a question (*are you bared at home?*), which support reader engagement. Clauses are mostly joined through the use of co-ordinating conjunctions (*big Ben is very tall and it tooks several people to clene et... I am sorry but I will not be there*). There is some use of subordination – for example, to offer explanation (*Samuel Pepys is fames because wrote a secret diary... It is popular because there is lots to do*), provide justification (*blow up the houses so the fire wod stop spreading*), and to set up a request (*if you do have a grat time then sent me a leter*). Across the collection, demarcation is mostly correct; however, omitted capital letters and full stops in the leaflet (piece A) suggest this is not yet entirely secure (*you can have a brilyant driv through. you will be able to spot the stripy tigers. dont feget to spot the brilelat Lions and elephants...*).

Spelling meets the statements for 'working towards the expected standard', but there is insufficient evidence for 'working at the expected standard'. Although many common exception words are spelt correctly, these are almost all from the year 1 examples in Appendix 1 of the national curriculum. There is some use of suffixes to spell longer words correctly (*amazing... shining... going*); however, there are a number of errors, particularly in inflected verb endings (*popt... grabd... chast... hapnd... haveing*).

Pupil B – working at the expected standard

This collection includes:

- A) a persuasive letter
- B) a fable
- C) a newspaper report
- D) a story
- E) a diary entry

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 the experiences of others. A fable (piece B) draws on classwork around stories with morals. Piece D is a story, written after watching a series of exciting events in a wordless film, and piece E is a diary entry written in the role of Samuel Pepys, during the Great Fire of London, 1666.

The pupil shows understanding of the purpose of the writing and the form of each piece is relevant to the task. Tenses and person are maintained, and mostly correct demarcation of sentences supports the reader’s understanding. Co-ordination supports the sequencing of events and provides additional detail, whilst subordination gives reasons for actions and outcomes and further develops the links between events. Across the collection, Pupil B uses a range of devices to present a selection of coherent narratives.

In the fable (piece B) and the story (piece D), each introductory sentence includes an adverbial to show sequencing (*One sunny morning*), suggesting that the pupil is writing to form. Thoughtful detail helps to set the scene, supported by adverbials (*realaxing in the lake peacefully... happily making some food... suddenly herd... sitting sillently*). Noun phrases add detail and show the pupil’s awareness of the reader (*little squeak...*). Co-ordination is used effectively to denote the sequencing of events and build cohesion (*Crocodile suddunly herd a little squeak and woke up. He followed the noise and peaked through the bush... He got the keys and set crocodile free.*). Subordination is more limited in this piece but evidenced across the collection. The pupil has incorporated speech into the story, which has been punctuated correctly. This is not a key stage 1 requirement but serves to enhance the story by moving events forward at an appropriate pace, as well as providing insight into characters, maintaining the reader’s interest. Adverbials help to provide a chronology of events (*A cople of hours later... later Mouse found crocodile... Soon he had an ideer*) and sentences vary in length, at times resulting

in impactful writing to emphasise dramatic events or evoke the reader's feelings (*He was sitting silently in jale. Tears ran down his cheeks.*). Use of the simple past tense is prevalent in this piece (*...he followed the noise*), alongside some past progressive forms (*happily making some food*); both tenses are maintained correctly and support coherence. The pupil incorporates some thoughtful verb choices (*jumped... peaked... scampered... crawled*) and shows further attention to the reader through careful additions in speech (*"oh yes please."*) A fairly brief ending ties up the loose ends and provides sequential resolution, distinctive to the narrative form (*They had the best time ever. The end.*).

The story (piece D) is rich in noun phrases (*cosy burrow... tall, brown tree... delicious, pink fruit*) and effective adjectives, which add detail and interest (*delicious... wonderful... terrified... beautiful*) and again, demonstrate the pupil's awareness of purpose and audience. Descriptive language is often enhanced through adverbials (*raced quickly... scampered up the tree slowly*) and adjectives (*All of a sudden, a mighty, purple, horrible vulture...*). While there is an overuse of adjectives in this particular sentence, 'mighty' is an effective word choice in relation to a vulture. The pupil has made some careful and appropriate verb choices (*scampered... swooped... splatted... sawed [soared]*) and made use of co-ordination to link an event with a subsequent emotion (*...the vulture stole the delicious, pink fruit! and then the merkats were angry.*). The simple past tense is maintained appropriately to narrate events (*...stared up at the Fruit.*) with some use of progressive past forms to distinguish continuing actions (*were still chasing after the mean vulture*).

Piece E is a diary entry written from the viewpoint of Samuel Pepys. The first person is used to maintain appropriate diary form, which provides a simple narrative of events before, during and after the Great Fire of London in 1666.

Dated headings for diary entries show that the pupil understands the purpose and structure of a diary entry and has adhered to the relevant conventions: recounting significant events from a personal perspective, including a brief introduction to orientate the reader (*I was woken at 3 o'clock...*), reference to emotion (*I was so worried!*), writing in role using the first person, a mixture of simple past (*I looked out...*) and progressive past (*...she was rushing to my door*), events ordered chronologically and shifts in time denoted by new dated entries. Occasional sequential phrases serve to link events (*On Monday...*) and help to move the narrative along, supported by co-ordination (*I had an ideer to blow up the houses so I whent to see the king...*). The writer clearly expresses the chaos witnessed (*...terrifid people running in every direction.*), using the progressive verb form to give a sense of 'here and now'. Some effective noun phrases provide further detail (*expensive cheese...big, huge fire... terrifid people*).

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

Piece A is a letter from the pupil to their headteacher, encouraging them to help the environment through a series of statements, questions and exclamations. The writing is laid out clearly as a letter, with the inclusion of 'Dear...' at the beginning and a conventional sign off at its close (*Yours faferly*). The first person voice is maintained throughout (*I am writing to tell you how...*) but predominantly, the authorial voice speaks directly to the recipient of the letter, evident through the ongoing use of 'you.'

The intention of the letter is made clear from the outset (*I want to persuade you...*) which is supported through a variety of devices. Sentence types are varied, comprising statements (*I know you care about our trees.*) and questions (*Are you sad that rubbish is all over our enviroment?*) which create impact. Subordination is used to give reasons for instructions (*...you need to help the enviroment because then evry thing will get better*) and direct questions maintain an authoritative tone and thus the reader's attention. The piece is drawn to a brief close with a final question, although it lacks the relevant punctuation (*Do you still want to save the enviroment*) and is signed off appropriately in letter style (*Yours faferly*).

A newspaper report (piece C) is based on the fictional events surrounding the 'marvellous medicine' created by George in Roald Dahl's novel. The report from the newspaper 'Good morning world' reports the effects of George's marvellous medicine upon his cantankerous Grandma. This is a simplistic recount, written consistently in the past tense, as befits such an article (*made a magic medicine... gave his Grandma a spoonful*) and the third person is maintained throughout (*His Grandma... Geoges farther*).

An adverbial provides an indication of when the event occurred (*Yesterday*) and the opening sentence expands relevant details. Reference to important facts guides the reader through the news story, beginning with an alliterative headline showing awareness of purpose and form (*Magic medicine makes Grandma go wild!*) and ending with George's father's intention to recreate the medicine (*...wanted now to make more of the marvellous medicine...*), providing a coherent sequence of events. Key facts (*...Geoge, age 7... made in a local city farm house.*) and quotes from other characters are included, reflective of the report form. Co-ordination serves to link events and provide further information (*to make his Grandma exploed and be more playful... to search for things to make a marvellous medicine and gave his Grandma a spoonful*) whilst some limited subordination provides reasoning for actions.

Quotations bring authenticity to the report, including some thoughtful vocabulary choice for Grandma (*"I was surspicious about Geoge being on his own."*). The piece ends rather abruptly, but nonetheless with a nod towards the future use of George's infamous creation (*...to make more giant animal's.*).

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 correctly demarcated with capital letters and full stops. There is an occasional omission of a capital letter following a full stop, but this does not prevent the pupil from fulfilling this statement, as most demarcation is accurate.

Where questions have been asked, they are correctly demarcated with question marks – for example:

- in piece B (*“Why did you do that?” asked mouse... “You can have some if you want to?” Do you want to come to my realaxing lake to have fun with me?*)
- in piece A (*Are you sad that rubbish is all over our enviroment?... Do you want to plant more trees?... Do you want more water?*).

The pupil demonstrates a secure understanding of other methods of demarcation. Exclamation marks are used for emphasis and impact – for example:

- in piece A (*You need to plant more trees now!... You need to recycle now!*)
- in piece D (*Then the vulture stolle the delicious, pink fruit!... the meerkats grabbed on to each others feet!*).

Additionally, and although not part of the key stage 1 curriculum requirement, the pupil makes some accurate use of inverted commas for direct speech and quotation – for example:

- in piece C (*“I just wanted Grandma to be less mean and more playful.”*).

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.

The letter asking an individual to be more environmentally conscious (piece A) is written in the present tense, with use of both progressive and simple forms (*I am writing... I want to... you need to...*). The simple present tense is predominant, including within questions (*Are you sad that rubbish is all over our enviroment?*). The narratives are consistent in their use of tenses. The story of the crocodile and the mouse (piece B) is a mixture of the past progressive to describe the scene (*...crocodile was realaxing in the lake... Mouse was happily making some food... he was sitting sillently in jale.*) and simple past to convey events or action (*...herd a little squeak... jumped forward and scared mouse... found crocodile... he had an ideer*). The present tense is used correctly for speech (*“I just want to have some of that cake.”*). In the story of how the vulture tried to steal the meerkats’ fruit (piece D), the pupil uses a mixture of simple past tense (*...woke up and*

peered out...) and some progressive forms to show action (*...were still chasing after...*) mostly consistently. In this piece, some incorrect verb forms are present (*taked... shaked... cached [caught]... falled*), although this inconsistency is less evident in the fable (piece B), where correct verb forms are more prominent (*woke... ran... thought... caught*), demonstrating Pupil B's emerging understanding of irregular verbs when used in the past tense.

The diary entry (piece E) consists mainly of the simple past tense and is written in the first person, adhering to diary writing conventions. Piece C, the newspaper report, opens with an indication of recent past events (*Yesterday*) and maintains the simple past tense appropriately throughout, including within quotation (*"I just wanted..." "I was suspicious..."*).

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

Co-ordination and subordination are evident across the collection.

In the narrative pieces (B, D and E), co-ordination is used to link events and denote sequence. The fable (piece B) makes use of 'and' and 'so' to provide detail and link events (*Mouse wonded where crocodile had gone so mouse started too go and see... He crawled through the bars and scampered up the wall where the keys were*). Pupil B links related clauses through co-ordination, to good effect (*Crocodile soar a cake and wanted it but a mouse was by the cake*). Some subordination provides the reader with additional reasons for Crocodile's thoughts (*"Acchaly I don't want to have some because a mouse made it."*) adding to the cohesion of the writing overall. Subordination plays a similar role in the story (piece D), where the reader is given additional context and reasons for actions (*...jumped on to the Fruit which was in the vultures claws... They scampered up the tree slowly because they did'nt want the Fruit to fall off*). In this piece, co-ordination serves mainly to link events (*...some meerkats woke up and peered out of there cossy burrow. They could smell something and it smelled delicious...*) but sometimes provides further detail and reasoning (*...but lucly one of the meerkats... but it splatted on the ground*). Co-ordination is also effective in linking the dramatic events of Pepys's diary entry (piece E) and providing the reader with a notion of the sequence of his actions amidst the chaos (*...there was a great fire going on out side so I looked out of my window... I was not worried so I just whent strate back to bed... I burryed my wine and my expensive cheese and ran out of my house in my pyjamas!*). Following Pepys's presentation of his idea to the king, the narrative concludes with a brief resolution (*...and then we got control of the fire*).

Subordination helps to convey specific reasons for suggested actions in piece A (*...you need to help the environment because then evry thing will get better... Recycling is better for the world because animals don't get trapped in it... Planting trees is realy*

good because they make us feel calmer). Subordination here serves to provide a more compelling argument, consistent with the purpose of the letter.

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:

- persuasive letter (piece A) (*world... Recycling... animals... trapped... plant... relaxed*)
- fable about a crocodile and a mouse (piece B) (*happily... followed... scared... hunted... scampered*)
- newspaper report (piece C) (*medicine... magic... Grandma... playful... spoonful... giant*)
- story (piece D) (*peered... burrow... delicious... Fruit... stared... mighty... terrified... claws*)
- diary entry (piece E) (*maid... great... window... huge... running... direction... cheese... houses... control*).

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

- persuasive letter (piece A) (*enviroment... Obviusly... evry thing... rubish*)
- fable about a crocodile and a mouse (piece B) (*rainforrest... herd... squeck... peaked... soar [saw]... Acchaly... cople... jale... sillently... Teers... cheaks... wonded... saddly... ideer*)
- newspaper report (piece C) (*farther [father]*). Note that 'George' is spelt 'Geoge' throughout
- story (piece D) (*cosy... wondifull... vulture... stolle... lucly... fury [furry]*)
- diary entry (piece E) (*worryed... strate... terrifid... burryed*).

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

Across the collection, where used, most year 1 common exception words are spelt correctly.

Where used, some year 2 common exception words are spelt correctly – for example, in the:

- letter (piece A) (*water... because*)
- fable (piece B) (*some... come*)
- newspaper report (piece C) (*house... wild*)
- story (piece D) (*because*)
- diary entry (piece E) (*people*).

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

Capital letters are clearly distinguishable and letters are of the correct orientation. Ascenders and descenders are clear. Across the collection, Pupil B demonstrates clear progression in letter formation, presentation and letter placement.

There is some inconsistency in the sizing of the letters, particularly 'c', 'm' and 'w' when they appear at the beginning of words. In the story (piece D), an upper- and lower-case 'f' are used interchangeably.

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

Across the collection, spaces between words are 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' because not all of the statements for this standard are met.

The pupil can write simple and coherent narratives, including basic details of a real historic event, but the pieces do not yet demonstrate the pupil drawing on their reading to inform the vocabulary and grammar of their writing. Ideas are simplistic and often undeveloped.

In the fable (piece B), noun repetition results in a lack of control which inhibits the flow of the writing (*Crocodile soar a cake and wanted it but a mouse was by the cake... Mouse wonded where crocodile had gone so mouse started too go and see where crocodile had gone.*). More precision in the pupil's use of pronouns would improve the coherence of the

piece. There are some missed opportunities for expanded noun phrases and additional details, for example '*Crocodile soar a cake*'; this suggests that the pupil has not drawn on their wider reading. The story (piece D) exhibits a similar lack of complexity, despite some ambitious language choices. Sentences are of varied lengths but some are long and drawn out, again suggesting a lack of control (*The meerkats cached the beautiful fruit and the meerkats runned quickly and then threw it over the tree but it splatted on the ground.*), and repetition of adverbials and nouns contributes to this slip in coherence (*Then the vulture... and then the meerkats... Then the meerkats chased...; taked turn's to smell the delicious Fruit and touch the Fruit.*). Sentences are not always structured in a way that supports the reader and there are missed opportunities to include pronouns to improve flow.

The diary entry (piece E) is simplistic; whilst the pupil provides some detail to engage the reader (*...terrifid people running in every direction.*) this is not expanded or sustained, so the reader is not given a full sense of the scene. Some ideas and phrases are repeated, for example, reference to Pepys's idea of blowing up the houses, limiting expansion and variety in the writing. The diary ends abruptly with a brief resolution (*we got control of the fire...*), without closing reflections or address to the reader.

The newspaper report (piece C) lacks some detail, particularly in the first paragraph, where a final detail is added on and reads awkwardly (*...to make her more playful. made in a local city farm house.*). There is not enough subordination to give reasons for thoughts, actions or next steps. The outline of events is clear and sequential, but does not provide adequate detail to maintain reader interest and does not draw on wider reading.

Across the pieces, the pupil is beginning to use a full range of punctuation taught at key stage 1, but some tools are not yet used accurately; for example, understanding and use of possessive apostrophes and contractions is inconsistent.

There is some emerging evidence of the pupil making simple additions and revisions to their work, through the addition of appropriate adjectives in piece D (*cossey, delicious, sharp, pink, fury [furry]*) and a time adverbial (*suddenly*). However this is not sustained across other pieces.

Pupil B makes some good vocabulary choices across their writing, including words with the suffix *-ly* (*quickly... happily*). In order to achieve the greater depth standard, writing needs to include more ambitious words choices with a greater variety of suffixes, such as *-ment, -ness, -ful* and *-less*.

Pupil C – working towards the expected standard

This collection includes:

- A) a description
- B) a letter
- C) a story
- D) a set of instructions
- E) a retelling of a traditional tale
- F) a newspaper report

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 is comprised of two fictional narrative pieces – a story, based on the events in Jonny Duddle’s ‘The Pirates Next Door’, entitled ‘The Princess Next door’ (piece C) and a retelling of a popular traditional tale with a twist, ‘Jack and the Baked Beanstalk’ by Colin Stimpson (piece E). Additionally, the collection includes a letter to a ship’s captain explaining why the writer has failed to search for treasure, which contains elements of narrative form (piece B), as does the newspaper report (piece F), describing Goldilocks’ narrow escape from the three bears’ cottage. The pupil writes simple sentences that are sequenced to form short narratives about the first-hand experiences of fictional characters, based on books shared in the classroom.

The story (piece C) opens succinctly, with some replicated story language and detail drawn from the stimulus text – the suggestive town name of ‘Dull-on-sea.’ The scene is set through the inclusion of details relating to setting and character (*the house next door has bin empty for year’s. Lewis started to get bored...*) and thereafter, a basic chronology of simple events follows. Events are sequenced using conjunctions and adverbs (*but then... she waves her wand every day... all the time.*), culminating in the event which changes Lewis’s attitude to the actions of the princess (*But when the princess waive[s] her wand around it maic[e] Lewis very very Happy...*). Sentences are repetitive and muddled in parts, due to the repetition of words, phrases and actions; this results in a list-like series of events that lack cohesion. However, through this repetition the reader is able to glean the key facts and follow the sequence of events; the princess causes annoyance to her neighbours, uses her magic to befriend Lewis and gift some magical unicorns, before finally moving away. The narrative is framed by an ending which gives a rather abrupt conclusion to the story (*The princess went to jermny where the princess yoost to live*).

Tenses are inconsistent in this piece and generally across the collection. The writer uses the present tense to introduce Lewis and establish setting (*Lewi’s at number 90 Lives at Dull-on-sea*), then moves into the simple past, including some correct use of irregular

verbs (*Lewis started... saw... the prinses anoid every one*). After the initial introductory section, tenses continue to move from present (*waves... anois... leev's*) back to simple past (*she maid lewis sad... becaim best Friend's...*). This contributes to the overall lack of cohesion; however, sequencing is supported through co-ordination, which helps to move the narrative on (*...and she might tern every one into a fro[g]*). The use of 'so' provides reasons for actions (*So it anois every one...*). The pupil is beginning to add details to engage the reader, through simple noun phrases (*magic unicorn... WondiFuL and migicul prinses*); the emotions of the main characters are also signalled (*she maid lewis sad... it maid them very Happy*).

The second narrative in the collection (piece E) is developed more fully, incorporating some clearly sequenced events, in this retelling of 'Jack and the Baked Beanstalk' (Colin Stimpson). The pupil creates a simple, coherent narrative, with events presented chronologically, though the movement between tenses creates a disjointed effect at times (*they get lodes of money... the buildrs got food*). Co-ordination is used to add information (*and they fyld Happy*) while subordination provides reasons for Jack's emotions (*Now Jack fyld sad because[e] there custermers didnt come agen.*), showing that Pupil C is beginning to connect and expand ideas. Adverbs of time support sequencing and move the narrative on (*Then Jack woak up... Now...*); however, there is a clear over-reliance on 'Then' or 'And then,' which adds to repetition and often unadventurous word choices.

The story is written primarily in the simple past tense (*Jacke and his mum loved there cafai... Jack met a man...*). Writing often reflects speech (*...didn't have noa more money*) but some apt vocabulary choices and noun phrases help to engage the reader and further build cohesion (*there cafai... lodes of money... a masiv bean stalk*). The writer shows some understanding of irregular verb forms (*sor... gaiv... went... woak*) but this is not yet secure (*fyld [feeled]... froad [throwed]... teld [telled]*).

There is also evidence that the pupil can write for a range of other purposes: the newspaper report (piece F) offers an account of Goldilock's adventure in the woods, incorporating key facts (*Goldylocke was sciping throo the woods and then she seen a small cotij...*) and adverbials to support chronology (*On Monday at 1 o'clock... The next morning... then*). The piece descends into a less coherent list-like series of statements, including repetition of 'and then', outlining Goldilocks' escape from the cottage and the subsequent police-chase, leading to her capture.

A letter from 'bloud scaly wag' the pirate to her captain (piece B), provides reasons that she cannot, and has not collected any treasure. Lack of sentence boundary demarcation and repetition of words and phrases make this piece less coherent than the others in the collection; however, subordination is used to provide some insight into relevant thought processes (*it hert's my eye's because it's so so shiny... because I want you to know I'm okay...*), though the repetition of 'because' means that this conjunction is not always used to good effect. Some vocabulary choices support intended meaning (*it Feel's like it is blinding my eye's that's why I carnt walk so very much... ower Pirate*

danse was so so fantastic) and add to the collection of reasons that the treasure remains untouched, framed appropriately with a traditional letter sign off (*your sincerly...*).

The descriptive passage (piece A) provides a coherent portrayal of a sea monster, with appropriate use of the present tense. Expanded noun phrases build a clear picture of the creature (*evil yellow eye's... bumpy and pousinus gill's... strecht out Blue tail*) and some subordination is used to add detail (*tail that look's like the night*). Piece D, a set of instructions to make a 'disgusting pizza', uses a series of aptly chosen time adverbials (*First... secondly... Next... After that... lastly*) to create a clear sequence of actions. Combined with some adventurous ingredients, the piece maintains the procedural form and engages the reader.

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.

Demarcation is evident in the description (piece A) (*...the sea monster is dark as the water.*) and generally, full stops are followed by capital letters. In the longer pieces, sentence boundaries are not always recognised, often due to the overuse of conjunctions which create elongated sentences; for example, in the letter, piece B (*...lodes of tresure berryd under the sand but the sand is very very deep so she Founded a shuvle to dig up the deep deep sand.*) and piece C (*The prinses ceep[s] every one awayc all night and it's very anoing alot and she might tern every one into a fro[g] and the Prinses leev's a magic unicorn*).

Piece E – the traditional tale retelling – demonstrates greater control and sentences are recognised and demarcated with more accuracy (*After the builders got food the builder[s] started to bild a fly over and they fyld Happy. ...He lookd out the windo then he sor a masiv bean stalk.*). Generally, where sentence boundaries are recognised and full stops are used, a capital letter follows.

Across the collection, there is sufficient evidence of demarcation for the award of the 'working towards' standard.

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:

- description (piece A) (*monster... evil... dark... bumpy... tail... night*)
- letter (piece B) (*Today... steal... sand... deep... shiny... blinding... party... cake... fantastic*)
- story (piece C) (*number... started... move... waves... unicorn... magic... every... best... Friend... around... Happy... live*)
- instructions (piece D) (*disgusting... pizza... poo... snot... slugs... slime... spread... legs... nails*)
- traditional tale retelling (piece E) (*money... food... felt... magic... beans... angry... room*)
- newspaper report (piece F) (*woods... small... climbed... aged... next... morning... Back... stroll... shocked... mummy... Baby*).

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

- description (piece A) (*Fiar... camiflajed... pousinus... strecht*)
- letter (piece B) (*lodes... berryd... shuvle... hert's... cleen... tresure... carnt... wrighting... diskoa... ower... owchole... bloud*)
- story (piece C) (*bin... emty... bord... prinses... anoid... awayc... tern... leev's... maid [made]... becaim... wondiFul... migicul... waive[s]... whent... jermny... yoost*)
- instructions (piece D) (*Doncy... spides... Bloud... slugy*)
- traditional tale retelling (piece E) (*cajai... bild... custermers... agen... noa... gaiv... shoad... windoa... super [supper]... woak... sor... masiv*)
- newspaper report (piece F) (*sciping... throo... cotij... smeled... bols... porij... caim... polec... spotted... gerl*).

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:

- description (piece A) (*the... are... is... water*)
- letter (piece B) (*Today... was... we... my... because... eye's*)
- story (piece C) (*where... Friend... house*)
- instructions (piece D) (*put... after*)
- traditional tale retelling (piece E) (*loved*).

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 most of the pupil's writing, lower-case letters are of the correct size relative to one another. At times, the height and positioning of some ascenders is inconsistent – for example, in the letters 't', 'l' and 'd.' Additionally, the pupil's presentation of the letter 'k' and 'f' often appears in capital form when lower case is required; however, 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' because not all statements for this standard are met. There is some emerging evidence for working at the expected standard, but not enough to award the higher standard.

In addition to the narrative pieces, the pupil is beginning to write for different purposes and there is an emerging recognition of what these different pieces of writing require – for example, the newspaper report includes the expected 'who, what, where' information at the outset; the instructions are laid out clearly in a style that befits a recipe and the letter opens and closes appropriately, with the expected greeting and sign off.

The pupil is beginning to make use of noun phrases to expand the detail of their writing (*Wondiful and migicul prinses... deep deep sand... disgusting doncy poo... masiv bean stalk... pousinus gill's... small cotij*) but this is limited across the collection and most word choices remain fairly simplistic and unadventurous.

Pupil C's narrative writing is broadly sequential, with emerging use of devices to build cohesion, but this is not yet consistent. Repetition and overuse of conjunctions (*and... because*) causes sections of writing to lack coherence; for example, in piece B (*...because it's so so shiny because it's so so cleen because it is in a treasure box...*) and piece C (*...and it's very anoing alot and she might tern every one into a fro[g] and the prinses leev's a magic unicorn...*). Similarly, the pupil has misused co-ordination in the newspaper report (piece F) (*She climbed ~~threø~~ the windoa but goldyllocks was aged 7.*), giving the piece a disjointed feel.

Sentence boundaries have been missed on occasion, for example, in piece A (*The sea monster has bumpy and pousinus gill's also the sea monster has a strecht out Blue tail...*), which results in some very long sentences that lack demarcation. Where boundaries have been recognised and included, the pupil has mostly used full stops and capital letters accurately, but has not included the greater range of punctuation needed to meet the expected standard at key stage 1, such as question marks.

Spelling meets the statements for 'working towards the expected standard' but there is insufficient evidence for 'working at the expected standard'. Although many common exception words are spelt correctly, these are almost all from the year 1 examples in Appendix 1 of the national curriculum.

There is limited evidence of the use of suffixes to spell longer words correctly (*dancing*) and there are a number of spelling errors, particularly in inflected verb endings (*finded... teld... fyld... drinkd... throad*). Grapheme-phoneme correspondence is insecure in places, with only some words being spelt correctly. The pupil forms letters of the correct orientation; however, the relationship between the size of capital and lower-case letters is inconsistent.