



Key stage 1 English writing standardisation exercise 1 commentaries

Pupil A – working at the expected standard

This collection includes:

- A) a diary entry
- B) a report
- C) an adventure story
- D) a description
- E) a newspaper article
- F) a persuasive letter

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 the experiences of imagined people and creatures. A diary entry (piece A) expresses the feeling of a character in a difficult situation. An adventure story (piece C) and a description of a monster (piece D) draw on work in the class about pirates.

Throughout the collection of narrative pieces, the pupil shows understanding of the purpose and audience for the pieces of writing as each piece adheres to conventions of genre and text-type. Tenses are generally maintained across these pieces. The writing shows a range of appropriate and varied sentence forms and the use of descriptive language to interest the reader. Devices to maintain coherence are used well, especially in the adventure story. Demarcation of sentences is developing; most sentences are correctly demarcated with capital letters and full stops. Co-ordination supports the sequencing of ideas and events and provides additional details. Subordination is used well to move the narrative on in the adventure story, developing links between events.

In the diary entry (piece A) there is some evidence of appropriate use of tenses, moving between the use of the past progressive tense (*I was playing*) and simple past tense (*My family called me*), and the simple present (*I want... I miss*) to express feelings. This brings together experience and reflection and draws the reader in through an emotional

hook. Appropriate use of an exclamation mark after the opening sentence provides a sense of tension. This coupled with the questions at the end (*whos giong to help me now?*) give the reader a clear sense of the character's feelings. Description using expanded noun phrases is effective to give a sense of place (*white shining ice... bleu sparcling waves*). The use of an adverb (*sudently*) signals a dramatic shift and acts as a sequencing device. Some coordination links events (*but they... and then*).

In the adventure story (piece C) use of adverbials shows the sequencing of events (*One sunyy morning... Finally*) and contributes to the coherence of the story structure. The simple past tense form is used correctly and maintained throughout the narrative (*the black shadow wanted... difeeted the crew*), whilst the future tense is used correctly in speech to signal intention (*we are giong*). There is also evidence of simple coordination using 'and' and 'so' to link ideas and events (*they saw a small island and also a nother ship*). Speech is used well to move on the action in the story (*we are giong [xxx] adventure... it's time to get*). Use of specific vocabulary adds detail (*lasy crew... shiny cutlasses*).

In the description of the monster (piece D) use of adjectival phrases: prepositions to modify nouns, add detail to the writing (*Beneath the waves... Under the sea*), as does the use of noun phrases to describe the monster (*big black head... stinky breth... sharp yellow claws*) and the use of comparisons (*biger then... reder than... sharper then*). Coordination links features of the monster and the landscape (*and the dangerous waves*). Some subordination adds additional detail (*big nose that can smell anything*). The simple present tense form is used correctly throughout (*rock is dark... beneath the waves lives a... It has*).

There is also evidence that the pupil can write for a range of other purposes: a non-chronological report gives information on the life of a pirate (piece B); a persuasive letter seeks to stop the destruction of an ecosystem (piece F); and a newspaper article tells of the daring rescue by Grace Darling (piece E).

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

A newspaper article (piece E) reports on the incredible story of Grace Darling's rescue. This is a simple recount written consistently in the past tense (*a cuge heavy storm hit... was traviling*) and third person is maintained throughout (*It crashed... Grace and her dad went*). An appropriate level of formality is maintained. Although succinct, the piece is accurate, with simple facts guiding the reader chronologically through the event (*the engine had a leak... and saved 9 people*). Specific vocabulary is used to good effect in the article heading (*incredbel rescyoo*).

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

Questions are correctly demarcated in piece A and used effectively as sub-headings in piece B (*What treasure do pirates steal? How do pirates have fun?*). Exclamation marks are used correctly for effect (*The most terrifying thing happend to me!*).

Accurate punctuation is inconsistent in parts of this collection and the pupil has missed some opportunities to accurately demarcate sentence structures. This is partly due to the pupil's ambitious approach to the content and vocabulary used, which highlights the obvious gaps in structure and punctuation. Teachers can use their discretion to ensure that a particular weakness does not prevent an accurate judgement of a pupil's overall attainment. If a pupil is judged to have a particular weakness, a teacher's professional judgement about whether the pupil has met the standard overall takes precedence over the need for the pupil to meet all 'pupil can' statements. In this instance, this factor should not prevent an accurate judgement of a pupil's overall attainment; in this case, working at the expected standard.

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 simple past tense is used in the diary (piece A) to retell events (*the white shining ice split... waves carried me to show [shore]*), along with the past progressive (*I was playing with my friend whale*), while the simple present tense expresses the writer's current state of mind (*I miss my family*).

Similarly, the adventure story (piece C) features a sequence of events told in the past tense, with movement between past and present verb forms included appropriately to handle dialogue (*captain red beard said to the lasy crew we are going... Finally they saw a small island*). There is the occasional error (*The crew fighted bravley*) but also some successful management of the past perfect (*It had been 8 days*), which indicates that the pupil is beginning to become aware of how to express more complex time perspectives, beyond what is taught at KS1.

In the report about life as a pirate (piece B), the present tense is maintained, using mostly the verb *to do*. The simple form is used (*pirates punishments are... they tie you*). Similarly, in the newspaper article (piece E) the simple past tense (*Grace Darling sore... her dad went*) is maintained throughout.

The letter (piece F) uses *will* to indicate simple future events (*you will destroy*) and the simple present to state facts (*you know lods of creature's live there*), as well as including modal verbs (*you should not destroy... it might be*), which again demonstrate the pupil's developing awareness of forms that are beyond those taught at KS1.

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

In the report about life as a pirate (piece B) both ‘and’ and ‘but’ are used to link related clauses (*they will allway like treasure but they Don’t allway haft to stael... plays a inchnrement and then they dance*). Some subordination is used (*when they finished*).

The newspaper article (piece E) links related clauses through coordination (*Grace Darling sore the ship and the people... so Grace and her dad*).

In the letter (piece F), ‘but’ is used to link related clauses (*you won’t just destroy that but you will destroy...*). Subordination is used to provide reasons (*because it is bad... if you destroy...*). Subordination is limited, but it is effective when it occurs.

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:

- diary (piece A) (*shining... split... loudly...*)
- report (piece B) (*people... leave... floor... jolly... dance*)
- story (piece C) (*shadow... cabin... steering... evil... brave... shiny... heads...*)
- description (piece D) (*gloomy... pointy... dangerous... crashing... lives... sharper... slimy*)
- newspaper article (piece E) (*heavy... storm... engine... leak... boat*)
- letter (piece F) (*believe... destroy... creature... drown*)

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

- diary (piece A) (*sudenly... sparcling*)
- report (piece B) (*all ways... tbacoa... barnicels... swobing... proberly... crose*)
- story (piece C) (*lasy... difeeted*)
- description (piece D) (*spices [spikes]... meeteeor... nife... breth... garding*)
- newspaper article (piece E) (*traviling... sore*)
- letter (piece F) (*hole... cach*)

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

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

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

- diary (piece A) (*most... after... could... who*)
- report (piece B) (*would... water*)
- story (piece C) (*floor...*)
- description (piece D) (*eyes... anything*)
- newspaper article (piece E) (*people*)
- letter (piece F) (*should... because... kind... only*)

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

It is clear when capital letters are used, and all letters are of the correct orientation. Ascenders and descenders are clear. There is some inconsistency in the sizing of the letters, especially the 's', 'w' and the 'f'.

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

The pupil's handwriting is inconsistent in quality in these pieces, hence the spacing is not always consistent across the collection; however, writing is entirely legible and spaces have been used between words. There is a marked improvement in the handwriting across the pieces, so overall it meets the requirements of the statement for the expected standard.

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 a real event, and there is evidence that the pupil can write for a range of purposes. However, there is little evidence of the pupil drawing on their reading to inform the vocabulary and grammar of their writing beyond the stimulus texts, and pieces are not consistently effective (for example, pieces sometimes end a little abruptly (newspaper article, piece C) and words and phrases are repeated (report, piece B).

The pupil's vocabulary choices are starting to consider the reader by adding detail to build a picture of the event. For example, in the diary entry (piece A) (*the white shining ice Split... the bleu sparcling waves carried me to show [shore]*), the adventure story (piece C) (*the lasy crew...the crew foughtt bravley and difeeted the crew*) and the description (piece D) (*dangerous waves crashing on the side*). Whilst appropriate to the purpose of the writing, vocabulary choices in pieces A, C and D are at times simplistic and lack the variety and richness that indicates wider reading.

Although the report (piece B) conveys an overview of aspects of the life of a pirate through organised sub-headings (*What are pirates punishments?*), information is sometimes undeveloped and the result is a series of facts which lack development and detail for the reader.

Subordination, where used, is effective but opportunities for its use are lacking across the collection, resulting in some stilted pieces which lack coherence and flow. Failure to make use of sequential phrases also contributes to this issue and prevents a natural flow of ideas and events. This is particularly relevant to the adventure story (piece C) but also the diary (piece A).

There are also some omissions and errors in punctuation across the collection, with sentence demarcation and use of capital letters not always consistent. Attempts are made to use the apostrophe of omission (*Don't... won't*), although, this is not always successful (*ther's*). The developing complexity of the pupil's writing choices is not yet served by consistent use of the range of punctuation taught at KS1.

The pupil's use of the range of suffixes taught at KS1 is limited, with the occasional correct example ('ment': *inchrument*, piece B; 'ly': *Finilly*, piece C), but also some errors (*bravley*, piece C; *safley*, piece D).

There is no evidence that the pupil is beginning to join handwriting or make revisions, additions or corrections to writing.

Pupil B – working towards the expected standard

This collection includes:

- A) an information text
- B) a story
- C) a story ending
- D) a letter
- E) a description
- F) a poem

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 includes 2 short narrative pieces: a story based on ‘Tidy’ by Emily Gravett (piece B) and a story ending based on Amelia Earheart’s final flight. In each piece, the pupil writes sentences that are sequenced to form a short narrative.

The short story (piece B) opens appropriately, drawing on the language of story-telling to help set the scene (*Deep in the mustireus twistid forist*). Following some further description of the forest and its inhabitants (*the leefs are amber Golden the berds sang to uther animols*), the main character is introduced (*a bajer coold pete*), along with his desire to keep everything in order (*he was tide*). As in the source text, the badger’s endeavours to tidy up result in repercussions (*scrubbed the blckak crow... tiude and exhausted / dug up the old trees... thari was a Flood*) and, despite the abrupt ending, it is clear that the pupil is beginning to connect and expand ideas coherently.

In keeping with the purpose of the piece, all sentences are statements. Use of the past tense is mostly consistent, offering some simple cohesion and supporting the flow of the writing (*the berds sang... he was tide... Pete scrubbed... pete dug up*). Some apt choices of vocabulary, occasionally drawn from the original story, paint a picture of the setting (*mustireus twistid forist... amber Golden... old trees*), and convey Pete’s actions (*scrubbed*) and feelings (*tiude and exhausted*).

The story ending (piece C) charts an imaginary sequence of events as Amelia Earhart sets out on her final journey. The piece has a clear structure: in keeping with a story ending, the opening scene appears to capture the aviator’s response to a situation (*Aas quichk as flash Amelia leeped in to her shing metl plane*); the events of the voyage incorporate a basic chronology (*Sudnly Amelia saw... When she was flying... Amelia landid... When she got out*), culminating in the possible reason for the aviator’s disappearance (*She herd growling bhind her...*).

Each stage of the journey is developed briefly within paragraphs (not a KS1 requirement), often through the use of expanded noun phrases which portray the ever-

changing landscape (*the neavy light blue sky... a huge volkano urupiting... a humungus ilund that was cuvued in roks that had sharp corners... a tropikl rainforist that had butful warterforl*).

Consistent use of the past tense, including the past progressive to mark an action in progress (*was flying*), supports cohesion, as do adverbials of time, place and manner (*As quickk as flash... Sudnly... When she was flying... When she got out... bhind her*).

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

Across the collection, some sentences are correctly demarcated with capital letters and full stops. There is also some correct use of question marks where required. The punctuation in pieces B and F is less secure: although there is evidence of capitalisation at the start of sentences (*Deep in the... The berds sang... Under the sea*), sentence boundaries are not always recognised (*thari livd a bajer coold pete he was tide...swaing in the wind softly Under the Sea the sharks lerk*).

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:

- information text (piece A) (*baby... railways... winter*)
- story (piece B) (*amber... Golden... scrubbed... crow... mess*)
- story ending (piece C) (*plane... light... flying... air... sharp*)
- letter (piece D) (*frog... tree... soon*)
- description (piece E) (*short... soft... tail... thick... long*)
- poem (piece F) (*beach... stems... wind... sharks*)

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

- information text (piece A) (*spins... wite... hibnat... leef*)
- story (piece B) (*mustireus... twistid... forist... leefs... berds... animols... bajer... blckak... tiude... stil*)
- story ending (piece C) (*Sudnly... volkano... urupiting... quickle... cuvued... roks... tropikl... warterforl... herd... bhind*)
- letter (piece D) (*lerning... anermul... smorlist... creech*)
- description (piece E) (*flufy... skale... spred*)
- poem (piece F) (*swaing... lerk*)

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 English Appendix 1: Spelling of the national curriculum – for example, in the:

- information text (piece A) (*is... theres... many*)
- story (piece B) (*a... and... the... are... he... was... old*)
- story ending (*was... she*)
- letter (piece D) (*my... is... are... there*)
- description (piece E) (*the... has... of... because*)
- poem (piece F) (*have... they*)

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 formed in the correct direction, starting and finishing in the right place.

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

In some of the pupil's writing, lower-case letters are of the correct size relative to one another; however, at times, there is some inconsistency in the height of ascenders – for example, in the letters 't', 'h' and 'l'. The descender for 'y' is also inconsistent.

Across the collection, there is sufficient evidence to meet the statement.

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

Across all pieces of writing, the pupil uses 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.

The informative fact file on hedgehogs, the letter to David Attenborough, and the description and descriptive poem demonstrate that the pupil is beginning to write for different purposes. Use of the present tense in these pieces is appropriate and consistent, including use of the present progressive to mark actions in progress (*are learning... are swaing*).

Whilst most sentences take the form of statements, there is some appropriate use of questions – for example, in the piece on hedgehogs, and in the description of the mythical creature, questions are used to engage the reader (*Did uoy no that hedgehogs have 5000 – 6500 spinse?... Did you know that the torterflimgoduck is the most tallist animal in Jamaca?*), whilst in the letter their function is to seek information (*What is the most rarest tree frog?*).

Across the collection, there is only limited evidence of co-ordination (*Amelia leeped in to her shing metl plane and set off... my name is xxxxx and I am six... The torterflimgoduck has a short but thick head and it is soft and flufy... the trees have tall stems and they are swaing*), though there is some use of subordination – for example, to clarify time frames (*Wen baby hedgehogs aer baebis thay have wite spins... When she was flying though the air she saw*); to offer explanation (*because theres not meany predators... because the foirist was stil a mess... because it helps it runs faster*); and to add detail (*a tropikl rainforist that had butful warterforl*).

At times, there is some loss of coherence – for example, through word omission (*that had butful warterforl... a back flip out her plane*) and insecurity in the recognition of sentence boundaries (*Pete was tiude and exhausted because the forist was stil a mess pete dyug up the old trees*). Often, sentence structures are repetitive and, in some pieces, list-like (*Did uoy no that hedgehogs have... Did yue no hedgehogs live... Wen baby hedgehogs... Wen it is winter... What is the most rarest...? What is the most fastis...?*).

Whilst the pupil is beginning to recognise sentence boundaries, this is not yet secure and only some sentences are correctly demarcated with capital letters and full stops or question marks.

Spelling meets the statements for 'working towards the expected standard', but there is insufficient evidence for the expected standard. 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.

Pupil C – working at greater depth

This collection includes:

- A) a 'rags to riches' story
- B) a fairy tale
- C) a folk tale
- D) an information text
- E) a recount

All of the statements for 'working towards the expected standard', '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, drawing on their reading to inform the vocabulary and grammar of their writing. Three narrative pieces stem from the exploration of stories: a rags to riches story based on the fairy tale 'The Elves and the Shoemaker' (piece A); a fairy tale based on a contemporary version of Cinderella – 'Cendrillon: A Caribbean Cinderella' by Robert D San Souci (piece B); and a folk tale based on 'The Magic Paintbrush' by Julia Donaldson (piece C). In addition, the collection includes an information text about octopuses, inspired by the non-fiction text 'The Sea Book' by Charlotte Milner (piece D); and a recount of a class visit to a Forest school (piece E).

The rags to riches story (piece A) establishes its clear narrative purpose from the outset. The language of story-telling threads throughout the piece (*A long long time ago in a faraway land... That night... Just then... all night long*), whilst some precise choices of vocabulary reflect the pupil's wider reading (*homeless... gasped... creaky... miniture*). Expanded noun phrases describe characters and specify detail, supporting reader engagement (*a poor desprate shopowner... a rich respected princess... smelly and dirty rags... lots of beautifull antiques... tiny pink bags*). Repetition is used for effect, emphasising the couple's patience (*They waited and waited*) and the industrious attitude of the gnomes (*They joined and hammered they joined and hammered*).

The narrative follows a coherent chronology, incorporating a sequence of events that reflects the telling of a typical fairy tale: from the couple's initial predicament (*They had no money... they were almost homeless*) – to a surprising turn of events (*the plastic had been made beautiful antiques*) – the discovery of the reason for their good fortune (*two gnomes... dressed in smelly and dirty rags*) – and the customary happy ending (*They became very rich*). Clauses are typically linked through the use of co-ordinating conjunctions (*They jumped on the brown smooth table and opened there miniture pink bags... They were surprised but they happily put them on*), and some limited use of

subordination (*went to bed because... untill suddenly xxxx shut door opened*). Occasional snippets of dialogue help bring the characters to life, creating a greater sense of immediacy for the reader (*This is all the plastic I have left... Who made these antiques? ... Theese are the most wonderfull antiques i've ever seen*).

The past tense is sustained throughout the narrative, including the correct use of irregular verb forms (*had... were... made... hid... kept*), whilst the present tense is used appropriately in dialogue (*Theese are the most*).

The fairy tale (piece B), is loosely based on the plot of 'Cendrillon: A Caribbean Cinderella'; however, the main character and events have been changed to create the pupil's own version of the story. The piece is neatly framed within an appropriate opening and ending, both of which draw on the language of storytelling (*A long long time ago... she lived happily ever after*). Some well-chosen vocabulary supports the purpose of the piece (*magical staff... mumbled... sulking... confused... cowardly... elated... desired*), demonstrating that the pupil is able to appropriately select words from their wider reading. Noun phrases, whilst not ambitious, nevertheless offer some description of character (*a poor women... a giant man in a black suit... a friendly women*) and setting (*the blue, wavy sea... the most safest beach ever*).

Adverbials help signal the sequence of events (*Each day... Suddenly... All of a sudden... One day... Then... Just then... And then*), whilst the integration of dialogue, although not a key stage 1 requirement, aids cohesion and supports characterisation (*use this to make your life better... What is wrong with is cowardly staff... I can help you*). The stranger's clipped instruction "Three taps", and the woman's echoed response, "Huh?" are rooted in the fairy-tale genre, capturing the disbelief that such a simple action could result in a change of fortune.

Clauses are typically linked by co-ordinating conjunctions (*She save's people's lives and she lives on the beach... she works so hard but she xxxx no money... She putt a spell on the staff and everything came back*), with very limited evidence of subordination (*because she works so hard*).

There is some insecurity in the use of tense: whilst the opening sentence appropriately adopts the past tense (*lived a poor women*), this is not maintained and the narrative inadvertently slips into the present (*She save's... she lives... She is sad*). However, despite this slippage within the initial section of the story, the remainder of the piece is consistent, with the past tense used to convey the narrative (*mumbled... tapped... used... was sulking*), and the present tense, where appropriate, used in dialogue (*What is wrong*).

The folk tale (piece C) tells the story of a young girl who discovers that her dream has become a reality (*In shock, she woke up and beside her there was an incredible, magical, flying carpet*). As in piece A and piece B, the pupil employs the language of story-telling to set the scene (*Thousands of years ago, there lived*), signal events (*As*

quick as a flash... One day... As quick as thunder), and create a satisfactory ending (*They all lived happily ever after except for Malificent*). Characters are well-drawn, both in terms of appearance and personality (*a kind, helpful little girl named Sophia... a mysterious, suspicious man in a red sparkly cape... an evil witch... the nicest person in the town*), whilst some fitting choices of vocabulary portray the setting (*gloomy night... the glittering sparkly ocean*), and capture actions and reactions (*In shock... barely breathed... hypnotise... violently... angrily... Reluctantly*).

The story has a clear structure which is underpinned by the chronological order of events: the delivery and discovery of the magic carpet; the dramatic rescue of the little girl (*you can fly out of the ocean*); the loss of the carpet to the evil witch (*Sophia handed over the flying carpet*); and – in keeping with the stimulus text – the final retribution, which leaves the perpetrator stranded on the island whilst the carpet returns to do good for its rightful owner (*the magical carpet rushed back*).

Variation in subordination, and use of the modal verb 'will' to convey certainty, suggests that the pupil is drawing on the grammar of their reading to inform their writing (*As she ran, she saw a little girl... I will send you this magical carpet so you can fly out... Malificent kept on trying to get out of the island while Sophia was enjoying her life*); however, where more ambitious structures are attempted, they tend to result in some loss of coherence (*she had a dream of a mysterious, suspicious man in a red sparkly cape who gave her a magical carpet that could fly and then suspiciously faded away*).

Throughout the narrative, use of the past tense is consistent (*lived... called... gave... ran... started... felt*), including use of the past progressive to convey Sophia's ongoing love of life (*was enjoying*).

The information text (piece D) comprises a general introduction to octopuses followed by a series of concise sections that cover appearance, habitat, diet and unusual facts. The opening paragraph seeks to clarify any possible misconceptions about the sea animal (*not really fish. Infact they are a type of invertebrate*), presenting the writer as something of an expert. The direct address to the reader (*Read on*), and the enticing description of the creature, (*theese intresting, facsinating creatures*) whets the appetite to discover more. Within sections, information is briefly expanded to offer a small number of related facts (*sometimes they can change there skin colour... They also live in coral reefs, underwater, caves and dens... Enormous octopusses sometimes eat birds or SHARKS*). There is some use of subject-specific terminology (*invertebrate... coral reefs... caves... carnivores... crabs... shrimps... clams... venomous*); however, at times, vocabulary is less precise (*not really fish... large head*) and wording is repetitive (*usually live in... sometimes live in... also live in*).

The text is appropriately organised: a heading signals the content of the piece (*All about Octopusses!*), whilst sub-headings in the form of questions signpost the reader to specific aspects of information (*What do they eat?*). The inclusion of some fascinating facts

supports reader engagement and reinforces the impression that the writer is well informed (*octopuss Wolfi weighs less than a paper clip*).

The pupil uses sentences with different forms: statements convey information (*Octopusses usually live in all the worlds oceans... They only eat meat*); a command (*Read on*) and a question (*Did you know that?*) directly address the reader, whilst questions are also used as sub-headings (*Where do they live?*). Most sentences consist of a single clause (*They are enormously gigantic... They only eat meat*); however, there is occasional use of subordination (*although sometimes they can change there skin colour*). The closing multi-clause sentence attempts to combine co-ordination and subordination; however, the resulting loss of control weakens coherence (*All octopusses are venomous but the blue ring octopuss is the only octopuss that is deadly to humans and octopuss Wolfi weighs less than a paper clip*).

In keeping with an information text, the present tense is used to convey current facts (*are not really... Octopusses have... They sometimes live... only eat meat... the blue ring octopuss is*).

The recount of a visit to a Forest school (piece E) demonstrates the pupil's ability to write about a real event, based on personal experience. As befits the task, use of the first person is consistent throughout (*I was... I went... we arrived... We did... didn't even help us... told us*), interspersed with occasional appropriate use of the third person (*The ranger's had a uniform... The girls had*). The pupil's enthusiasm and spirit of adventure is palpable as they recall the excitement and challenges of the day (*a wonderfull, adventorous trip... extremely fun... tough den building... an exciting hike to catch frogs*). Expanded noun phrases describe the setting (*tall, leafy trees... a hidden, rocky path... purple, sweet smelling flowers*), as well as those in charge of the activities (*experienced risk taking rangers... a uniform with there logo on it*), whilst vocabulary choices reflect the informal ambience of the occasion (*chatted... satisfying... SO AMAZED... so exhausting... imaginative... pretending*).

Adverbials of time support a simple chronology (*When we arrived... First... Next... After that... Finally... While we were playing*), and link to some of the activities on offer (*leaf printing... den building... hike... made houses*). The reference to 'Forest / forest' in the introductory and concluding sentences provides a cohesive link, which strengthens the overall coherence of the piece (*Year two went on a wonderfull, adventorous trip to Forest school... I can't wait untill we go to the forest again*).

As befits a recount, almost all sentences are statements, whilst an exclamation captures the pupil's feelings about the day (*What a fun day it was!*). The pupil is beginning to experiment with more ambitious grammatical structures, combining co-ordination and subordination to link related points (*After that, we went on an ~~exhausting~~ exciting hike to catch frogs but when we had to go back up the mountain ~~and~~ it was so exhausting and Ranger [name] didn't even help us up... While we were playing Ranger [name] and Ranger [name] told us that we need to go back or else we'll be late*).

The simple past tense is used to recall the events of the visit (*went... took... chatted... arrived*), whilst the past progressive conveys former ongoing actions (*was pretending... were pretending... were playing*). There is some slight slippage from the past to the present tense in the final multi-clause sentence (*Ranger [name] told us that we need to*) where the pupil has attempted a more ambitious grammatical structure.

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, revisions and proof-reading corrections – for example, in the:

- rags to riches story (piece A) words have been added as a result of proofreading (*in a faraway **land** lived... This is all **the** plastic*) and spelling corrections added (~~antques~~ *antiques*)
- fairy tale (piece B), the pupil has corrected spelling (~~give-gaved~~ *gave*) and also punctuation, replacing a lower-case 'h' at the beginning of speech (~~h~~ *Here*). At the beginning of the second page, the pupil has added the word 'magical' to describe the staff
- folk tale (piece C) the pupil has made a number of edits and corrections, including amends to vocabulary (~~kind-little~~ *kind, helpful... short her nickname... he she*); additions (*who... suspiciously*); and corrections to spelling (~~exitedly~~ *excitedly... hep help*)
- information text (piece D) the imperative 'Read on' has been inserted and the wording amended accordingly. Additional words have been inserted – mostly to describe and specify (*fascinating... sometimes... usually... often*) and some spellings have been corrected (~~enourm~~ *enormously... Enour Enormous*)
- recount (piece E) the conjunction 'that' has been added after 'I was SO AMAZED' and the spelling of 'wanted' has been amended (~~wonted~~ *wanted*); however, the lower-case 'i' and the incorrect capitalisation of 'Just' do not appear to have been recognised. The inserted sentence at the top of the second page provides the reader with additional detail (*The girls had the best den*)

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 consistently and correctly throughout the collection.

The full range of punctuation taught at KS1 is evidenced across the pieces. 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:

- rags to riches story (piece A) (*Who made these antiques?*)
- fairy tale (piece B) (*Huh? ... How?*)
- information text (piece D) (*What do they look like? Where do they live? What do they eat? Did you know that?*)

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

- fairy tale (piece B) (*Since she got paid millions a each day! ... a friendly women walked up to her! ... she lived happily ever after!*)
- folk tale (piece C) (*Here you go!*)
- information text (piece D) (*They are ~~enorm~~ enormously gigantic! ... octopusses sometimes eat birds or SHARKS!*)
- recount (piece E) (*it was extremely fun! ... i Just wanted to keep on doing it! ... What a fun day it was!*)

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

- information text (pupil D) (*Octopusses generally have 6 arms, 2 legs, and a a large head and... coral reefs, underwater caves and dens... crabs, shrimps and clams*)
- recount (piece E) (*tall, leafy trees, a hidden, rocky path, purple, sweet smelling flowers and experienced risk taking rangers*)

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

- fairy tale (piece B) (*people's lives*)
- recount (piece E) (*Year Two's*)

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

- folk tale (piece C) (*didn't... don't*)
- recount (piece E) (*didn't... we'll... can't*)

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

Most common exception words are spelt correctly – for example, in the:

- rags to riches story (piece A) (*money, put, because, Who, gold, some, clothes*)
- fairy tale (piece B) (*poor, people, because, One, friendly, everything*)
- folk tale (piece C) (*there, kind, most, people, who, could, everybody, One*)
- information text (piece D) (*sometimes, water, are*)
- recount (piece E) (*school, because, friends, could, path, some, even*)

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 within the spelling appendix to the national curriculum, for year 1 and year 2 are used correctly across the collection – for example, in the:

- rags to riches story (piece A) (*gasped, hammered, homeless, suddenly, happily*)
- fairy tale (piece B) (*mumbled, confused, desired, tapped, safest, Suddenly, cowardly, friendly, happily*)
- folk tale (piece C) (*faded, tried, trying, stopping, nicest, sparkly, barely, excitedly, really, violently, angrily, Reluctantly*)
- information text (piece D) (*really, enormously, usually, deadly*)
- recount (piece E) (*chatted, arrived, extremely, Finally*)

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

The diagonal and horizontal strokes needed to join some letters are evident in the collection, with particular common joins evident in pieces C, D and E.