



## Key stage 1 English writing training exercise 4 commentary

### Pupil D – working at the expected standard

This collection includes:

- A) a narrative
- B) a character profile
- C) a recount
- D) a narrative
- E) a 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, cohesive narratives about their own real personal experiences: a recount of a sad event that they can remember clearly [C] and a letter introducing themselves to their year 3 teacher [E], whilst the manifesto to be Prime Minister [A] conveys a fictional personal experience. The pupil also writes simple, coherent narratives about the experiences of others (real or fictional): a character profile of their favourite character from a comic strip story [B] and an opening to a ‘Tinga Tinga Tale’ [D].

Across the collection, ideas are simple and clearly sequenced.

The manifesto [A], written in the first-person, expresses the views of a potential Prime Minister through a series of pledges in the form of statements (*I will abolish war...I'd improve the environment...I would make the country a better place*). Questions are used to aid coherence and to appeal directly to the reader (*Are you going to vote me? So will you vote for me?*), whilst exclamations emphasise the benefits to be had should the candidate be elected (*How wealthy the country will be! What fun we will have! How amazing it will be!*), though these are a little overplayed. The modal verbs [not a KS1 expectation] ‘will’ and ‘would’ help to underline the candidate’s commitment (*I will abolish war...I would make the country a better place*), whilst some precise choices of vocabulary, relating to a manifesto, contribute to the coherence of the piece (*abolish...improve...environment...candanate...wealthy*). Ideas are not developed and, at times, this results in the writing having a list-like quality. However, the writer’s occasional interjections, urging the reader to vote, support the purpose of the writing (*So vote me...I'm the best candanate*). The piece ends enthusiastically, albeit slightly inappropriately (*Yeeeeey!*).

The simple character profile [B] is coherently organised into sections, each with a subheading to signal specific aspects of the ‘Mummy’. Although there is some development of individual points (*His worst enemy is the enbarmers because they put him in a pyramid*), the information within each section is relatively brief. However, this does not detract from the ‘simple’ narrative as required by

this 'pupil can' statement. There is some use of expanded noun phrases to add detail (*an old, wringely and white mummy...His worst enemy...a crumb a day*).

The simple recount [C], mostly written in the first person, is coherently and clearly sequenced (*I was playing...I slipped...I cracked my head...I was carried*). Expanded noun phrases provide details of the traumatic event (*a cold, wet, damp day...the rainy, slippy playground...my great kind brother...the stampey grey concrete...gallons of blood*), whilst the use of an -ly adverb draws the piece to a simple conclusion (*Finnally I went home*).

The narrative [D] coherently follows the structure of a 'Tinga Tinga Tale', opening the story by presenting a problem that an animal has been experiencing, and drawing on the language of similar traditional tales to set the scene (*There was a time when penguin's didn't have beaks... Now this is a story about a penguin*). Expanded noun phrases describe and specify (*a enourmas problem...the olden days...a cave at the top of mount Kenya...some make-your-mouth flowers...a field with the flowers at the bottom*), and act adverbially to help to move the story on (*One day*). The shift from background information to action is clearly signalled through the penguin's humming, which helps to maintain the coherence of the piece. Ideas are presented sequentially, enabling the reader to follow the characters as they attempt to find a solution to the penguin's problem.

The letter [E] begins with an appropriate greeting to the pupil's new teacher (*Dear Miss XXXX*). Consistent use of the first person supports the coherence of the writing as the pupil discloses their likes, dislikes and anxieties (*My favrrrote subject is...I like experiment's...I'm worried about playing in the KS2 playground*). Vocabulary is simple, with some use of expanded noun phrases to add detail (*the thought of swimming...My faviroute lessons...the atuhour of the horrid Henry*).

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

The pupil recounts details of a real event [C], depicting an accident that happened at school. The predominantly first-person narrative is appropriate as the writer recalls details about the day (*I was playing...I cracked my head...I could'nt go back too school*). Individual events are described in sequence, with additional detail being provided by some descriptive vocabulary (*a cold, wet, damp day...stampey, grey concrete...the black gate*). This piece also provides evidence for writing a simple coherent narrative about a personal experience.

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

Across the collection, almost all sentences are demarcated with capital letters and full stops.

Question marks are used correctly when required:

*Are you going to vote me?* [A]

*So will you vote for me?* [A]

*How do you scair people?* [B]

*What do they do?* [B]

*Whats are first topic?* [E]

*What is our first school trip?* [E]

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

The pupil uses the past and present tense in both the simple and progressive forms consistently and correctly throughout the collection.

Throughout the manifesto [A], the simple present is used to state the candidate's promises and qualities (*I promise...I hope to help...I'm good...I'm the best candidate*).

In the character profile [B], the simple present is used to present factual information (*He is an old, wringley and white mummy...He likes to scair people...He has a crumb a day*), whilst the simple past is used to convey the former fate of the mummy (*they put him in a pyramid*).

Throughout the recount [C], past tense verb forms are used consistently and correctly: the simple present conveys a series of facts (*it was a cold, wet damp day...I slipped...I cracked*), whilst the past progressive depicts actions which were ongoing at the time (*I was playing...I was chasing*).

Throughout 'The Tinga Tinga Tale' [D], the past tense is used consistently and accurately: the simple past presents facts and actions (*They liked it...he lived in a really cool place...penguin slid down the mountain*), whilst the past progressive conveys the penguin's continuous action (*he was humming*). The use of the simple present in the introduction is wholly appropriate, mirroring the traditional tale on which it is based (*Now this is a story about a penguin called babley*).

The present tense is used consistently throughout the letter [E]: the simple present conveys the pupil's likes, dislikes and anxieties (*My favrrrote subject is...I like drawing...My faviroute lessons are*).

### **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, there is sufficient evidence of co-ordination and subordination to meet the 'pupil can' statement.

In the manifesto [A], co-ordination is limited due to the list-like nature of the piece (*I promise to build more house's... but leave green areas*). Several sentences begin with the subordinating conjunction 'if' (*If I was elected*), establishing what must be done if promises are to be fulfilled. In addition, subordination is used to reiterate the candidate's qualities (*because I'm good, because I would make the country a better place*).

The character profile [B] consists almost entirely of single-clause sentences; however, subordination is used to explain his dislike of his enemies (*because they put him in a pyramid*).

In the recount [C], co-ordination is used effectively to provide additional detail (*I was carried through the school and taken to hospital, It was a KitKat and some ribena*), whilst subordination helps to establish the relationships between events (*I was chasing them on the stampey, grey concrete when I slipped; I went home because I couldnt go back too school*).

In the opening to the 'Tinga Tinga Tale' [D], reflecting the style of the stories that had been read, the pupil uses the co-ordinating conjunction 'nor' to link the missing features of the penguin (*There was a time when penguins didn't have beaks nor fur nor hair*). Co-ordination is also used to provide a contrast between ideas (*They liked it but there was an enourmas problem*), whilst subordination helps clarify the timing of events (*One day he was humming a sad song when Lion came in*).

In the letter [E], co-ordination is limited to joining clauses within a single sentence (*I like drawing and investigating famous people*) and linking related nouns (*history and art, burgers and speggheti*). There is some use of the subordinating conjunction 'because' to introduce reasons for the writer's thoughts (*I don't like the thought of swimming because I'm only in stage 2*).

### **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:

*leave, fight, hope, rubbish, hospitals* [A]  
*about, white, chasing, arms, air* [B]  
*damp, brother, gallons, carried* [C]  
*fur, hair, talk, place, humming* [D]  
*thought, history, famous, longer, present* [E]

Across the collection, there is sufficient evidence of correct spelling or phonically-plausible attempts to meet this statement.

Where correct graphemes have not been selected, the pupil makes phonically-plausible attempts at spelling, including attempts to spell unfamiliar vocabulary:

*candanate, wealthy* [A]  
*wringely, scair, enbarmers* [B]  
*stiched, Finnally* [C]  
*enourmas, feild* [D]  
*speggheti, atuhour, scaird* [E]

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

Across the collection, the year 1 common exception words that are used are mostly spelt correctly, for example *was, said, were, do, you, so, some, come, house(s), one, school, friend, your, they, of*, albeit with a few inconsistencies, e.g. 'to' and 'too' in piece C and 'are' and 'our' in piece E. Across the collection 'there' is spelt correctly, but incorrectly used for 'their' in piece B.

All year 2 common exception words that are used are spelt correctly, with the exception of 'coud('nt)' in piece D. Across the collection there is sufficient evidence to meet this statement:

*poor, would, sure, because, kind(ness)* [A]  
*old, people, because* [B]  
*cold, great, kind, because* [C]  
*because, only, people* [E]

## **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 and use spacing between words that reflects the size of the letters.**

Across the collection, capital and lower-case letters are generally of the correct size. There are occasions when lower case 'w' is written almost as a capital letter, but this is the exception to the overall style of handwriting in this collection. All letters are correctly formed and oriented and the spacing between words is appropriate for the size of the handwriting.

## **Why was this collection not awarded 'working at greater depth within the expected standard'?**

The collection cannot be awarded 'working at greater depth within the expected standard' as there is insufficient evidence to meet the statement: 'The pupil can write effectively and coherently for different purposes, drawing on their reading to inform the vocabulary and grammar of their writing.'

Despite the clear purpose of the pieces, the pupil is, as yet, unable to expand on their basic ideas, and the effectiveness of the writing is limited. This is particularly noticeable in piece A, where the pupil could have used co-ordination and subordination to add further detail, expanding on the pledges made. In addition, in piece B, the information provided in each section is brief, thereby detracting from its effectiveness. Similarly, whilst the pupil's writing in piece D coherently follows the structure of the text upon which it is based, the simplicity of the narrative provides only limited opportunity for the pupil to demonstrate that they can meet the requirements for 'working at greater depth'.

Although there is some use of subject-specific vocabulary, particularly in piece A, there is little evidence of the pupil drawing on the rich vocabulary associated with wider reading. For example, whilst the pupil does use some expanded noun phrases to add detail in the 'Tinga Tinga Tale', they are simplistic and add little to the overall effectiveness of the piece.

There is no evidence that the pupil can 'make simple additions, revisions and proof-reading corrections to their own writing'.