



## Key stage 1 English writing standardisation exercise 2 commentaries

### Pupil A – working at the expected standard

This collection includes:

- A) a set of instructions
- B) a non-chronological report
- C) a story
- D) a letter
- E) a recount

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)**

This collection includes narrative writing that is developed and coherent. Piece C is a retelling and partial adaptation of ‘Katie Morag and the Tiresome Ted’ by Mairi Hedderwick, with the pupil choosing to change the reason why Katie is sent to stay with her granny. The story is complete and told with energy. The main sequence of events is presented coherently, as the opening situation is established (*lots of visitors came to see the baby. Katie was so annoyed...*) and the key action captured (*She kicked her helpless, poor ted into the howling, big waves!*). Her stay with Grannie and its positive effect (*After a few days with Granie Island Katie felt better...*), along with the finding of seashore gifts (*they did find presents like a football for Liam and a box for dad*), and the reunion with her teddy bear, are balanced within the piece, and a final paragraph completes the return home with a suitable closing summary (*She said I will never be nawty and scream ever agean*).

Coherence is created through the use of adverbials, which locate events in place (*down the steers... owt side... into the howling big waves... back home*) and time (*Later that night... After that... in the morning... The next afternoon...*). Third-person narration makes clear who is involved in the action, through naming (*Katie... ted... mum... Granie Island... dad*) and with pronouns also supporting references (*she... they*), along with possessive adjectives (*her family*).

Drawing on the classroom focus for this task, verb choices and expanded noun phrases create interest, with some particularly thoughtful choices (*darted... snook [sneaked/snuck]... stomped... battered... muttered... old, rotten jetty... helpless poor ted*).

The collection also includes two non-fiction narratives, which are discussed below.

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

This collection includes several pieces focused on real events, each of which demonstrates clear writing that meets its purpose.

The recount of a school trip (piece E) to a nature study centre presents events clearly and in sequence. The lead up to the journey (*When I arrived at school last Thursday I was verry exsited...*), the arrival (*We got there and then we got cindly greated by Exxx*) and morning activities (*habitat hunting... we started and I found a fox print... we bilt a fox den*) are described. Also, there is information about the lunch break (*we chattered, I sat with all my frends*), though the space given to this creates a slight imbalance, in terms of the whole. Afternoon activities are included, with attention given to some specific details (*quietly walcked into the animal house... held a stick insect and it danced*). The piece ends with a final evaluative section (*Over all, my favrote thing...*). Vocabulary is matched to the context (*habitat... droppings.. dens... pond dipping*), with some more informal choices at times, that reflect enthusiasm (*yummy, scrummy*).

Adverbials of time, one of the classroom focuses for this task, are used accurately (*After that... When we got in... To start... Before lunch...*), helping to signal the sequence of activities. The coherence of the piece is supported by the first-person narration, including pronouns that lead the reader through what is happening and who is involved (*we lined up... the massive wite cooch [coach] When we got in it... I found a fox print... our hands... I sat with all my frends... minie chedars they were amazing... I want to return with my family*).

The letter to a supermarket (piece D) does not handle events but provides an example of a real-life issue stimulating writing for a specific audience. Drawing on work in a science topic and specifically, the impact of plastic on oceans, the letter integrates facts with emotive language and the pupil takes up the classroom focus on using questions persuasively (*Do you think the oceans are a bin?... Can you pleas use paper or carrdbord instead?*). The opening (*Dear sir/Madam*) and sign off (*Yours sincerely*) clearly signal the letter form, though layout of the latter runs across two lines.

The piece begins with a statement of intention (*I am writing to you because...*) and makes clear the purpose (*...there's so much plastic at your shops and it is so bad for ouer world!*). Two paragraphs follow, each developing a primary point (*it stays on our planet for 500 years!... Plastic is bad for our oceans*), and a concluding paragraph

summarises and includes further direct pleas to the supermarket (*I hope that I have given you enough reasons why plastic... Please use less plastic...*). The whole is also given coherence through language which reflects the context (*landfill sites... poisonous fumes*) and persuasive purpose (*enemy to our planet*), though a more informal word choice slightly disrupts this (*stinky*). There is a consistent use of the first-person voice, along with relevant second-person address of the recipient. Exclamation marks emphasise and add urgency, though they are a little overused.

### **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, sentences are correctly demarcated with capital letters and full stops. Question marks are used when required, including where the reader is addressed in piece D (*Why do you use so much plastic?... Do you think the oceans are a bin?*) and piece A (*Do you want to be an incredible superhero?*), though an exclamation mark is used in one instance for a question (*Do you want to be as fast as a cheeta!*). Sub-headings in the form of questions are also demarcated accurately in piece B (*Where is Kenya?... What animals live in Kenya?*).

In addition, the pupil uses a range of punctuation taught at key stage 1 (KS1).

### **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 story (piece C) is told in the past tense, with a variety of regular and irregular verbs used (*woke... wanted... came... stomped... annoyed... felt*) helping to convey the events of the narrative. In addition, the pupil uses the future tense for Katie's spoken declaration (*I will never be naughty...*). The recount (piece E) demonstrates handling of past-tense narration through the stages of the day trip, with progressive verb forms used to capture the perspective on events as experienced within the day (*was doing... were going... started eating*). Appropriately, for the concluding sentences, future and present tense forms capture the pupil's reflections (*I will always remember...*) and present tense (*I want to return...*).

In the non-chronological report on Kenya (piece B), the present tense conveys information about existing features of the country appropriately and securely (*is... sits... live... has... are... rowl [roll]... protect*), including one example of the progressive form (*squerting*). The instructions (piece A) demonstrate accurate and consistent use of the present tense to clearly direct the reader (*drop... pour... add... put*). As with other pieces in the collection, the pupil also moves between tenses where needed, here, creating anticipation (*you will turn into...*). The present tense also supports direct communication

with the reader in the letter (piece D), as facts about the current situation (*there's so much plastic... melt plastic... stays on our planet*) combine with questions and appeals (*Why do you use... Please stop this now!*).

### **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.

Events are linked clearly in the narrative pieces, making it straightforward for the reader to understand and follow what is happening. In piece C, 'and' supports the sense of sequence and pace (*woke up and darted down... snook in to her mums and dads room and woke... trotted to her ted and then...*). Co-ordination helps to explain (*a good ighdear for Katie to go...*) and present moments where the expected does not happen (*they didn't find any but they did find...*). In addition, subordination through 'because' and 'so [that]' explains key situations and actions in the story (*it was crowded because... Katie couldn't sleep because... get drift wood so [that] they could...*).

The recount (piece E) details events of the day trip, with 'and' used widely to connect them (*we chaterd and sat dow... We got there and then... and I found a fox print and also found...*), though this becomes repetitive at times. Sequencing is supported through subordination, with adverbial clauses frequently headed by 'when' (*When I arrived... When we got in it... When we finished...*). 'Because' also provides reason (*... because we were gowing on a school trip*).

Non-narrative writing in the collection also features co-ordination and subordination used to support explanation and to build arguments. In the non-chronological report (piece B), location and features are expanded (*... in the east of Africa and it is bordered with... it is milder and it is less intens*) and explained (*... very hot because it sits on the equator*) and the pupil creates interest by presenting surprising information using subordination (*Even thow it is milder...*). The letter (piece D) also includes clauses linked often through subordinate conjunctions, explaining key details in order to persuade the reader (*Even thou it is so popliar...When you throw it away it ends up... because animals eat so much of it...*).

## **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:

- instructions (piece A) (*these... drop... pour... piece... mixture... better*)
- non-chronological report (piece B) (*don't... amazing... facts... Lots... still... very*)
- story (piece C) (*woke... silly... helpless... football... howling... waves... nice... familiar*)
- letter (piece D) (*use... think... trapped... enough*)
- recount (piece E) (*along... pavement... hung... bumpy... return*).

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

- instructions (piece A) (*tern... wisk... freazer*)
- non-chronological report (piece B) (*famus... squerting... row*)
- story based on a familiar text (piece C) (*herendes... ighdear... wether... desided... nawty... scream*)
- letter (piece D) (*graitfully... horrible... masive... carrdbord*)
- recount of a school trip (piece E) (*rejster... groops... wite... cindly... fer [fur]... washed*).

At times, some common words are misspelt (*ower [our]... gowing... eatting....*) though some errors are amended through proofreading.

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

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

- instructions (piece A) (*fast... hour[s]... sugar... eye*)
- non-chronological report (piece B) (*because... cold... people... water*)
- story (piece C) (*poor... find... old... after... could... would... any*)
- recount (piece E) (*last... Mrs*).

## **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**

Across the collection, there is evidence that the pupil can form capital letters and digits of the correct size and orientation, establishing the distinction between upper and lower-case letters. Consistent joining is also evident.

## **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. There is one error in the recount (piece E) (*habitathunting*) but this is an exception and does not prevent the pupil from achieving this statement.

## **Why is the collection not awarded the higher standard?**

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

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

While there is evidence that points towards the pupil producing coherent and effective writing, the pupil is not yet secure in all aspects of this statement and more evidence is required.

Writing is secure in the forms included in the collection and the pupil demonstrates mainly coherent writing throughout, particularly through the grouping of ideas (pieces A, B and D) and events (pieces C and E) in sections and paragraphs. Subheadings and layout are used successfully in the instructions (piece A) and report (piece B) and the purpose of the letter to the supermarket is reflected in its combination of fact and appeal (piece D). However, sentences sometimes become unwieldy and there is a tendency to overuse adjectives, particularly in the narrative and the recount, suggesting that the pupil is not yet writing effectively with consistency in various forms.

The recipe (piece A) is clearly laid out and coherent, however the writer is over-reliant on a formulaic sentence structure throughout the piece, for example: a time adverbial, a measurement, an ingredient. While coherent, this is undeveloped and not overly successful at engaging the reader. Effectiveness is hampered by this simplistic approach.

Points are, however, expanded across a sequence of sentences in the report (piece B), with grammatical choices supporting this, for example in the second section, 'What is the climate of Kenya?' (*Kenya is very hot... people live in the west of Kenya because... so it is milder... Even though it is milder it is still very hot*). Weaknesses exist, for example, in the section about animals (*The African elephant has hudreds of uses for there trunks like squerting cold water all over them*) where singular and plural are inconsistent and repetition, made more noticeable by the lack of punctuation, is evident (*the most famus are the big five the big five are...*).

Narrative writing, particularly in the story (piece C) demonstrates the pupil's capacity to build and create interest for the reader, using some specific descriptive vocabulary to convey details (*rotton... helpless... ferocious... howling*) and managing the arc of the story well. The piece is a narrative retell, therefore drawing on what has been read is part of the purpose of this task and should not be viewed as evidence in isolation. The pupil's independent execution and customisation of the story is, however, successfully done.

The effectiveness of the piece is reduced by the incorrect spelling and repetitive sentence structure. Examples include some sentences starting with 'But' (incorrectly applied) or an adverb. There is also a tendency to overuse adjectives. Some vocabulary is repetitious and inserting more varied word choices would increase effectiveness (*she gave good and nice presents*). In addition, towards the end of the story, ideas are left somewhat undeveloped, for example, why Katie felt better after spending time with Grannie Island and the slightly random inclusion of the presents which were found on the beach.

Similarly, repetition of sentence structure and vocabulary weakens impact and therefore the effectiveness of the letter (piece D). For example, in the final paragraph (*Pleas use less... Can you pleas... Pleas write back!*). In the second paragraph, the thread shifts from the time it takes plastic to degrade, to the fumes caused by melting plastic, to a rhetorical question about why so much plastic is used, back to the time that plastic remains after it is no longer needed. As such, ideas are not always coherently placed within the piece of writing and some vocabulary is used inappropriately (*graitfully... popular... stinky*).

The recount (piece E), is sequenced and told clearly for the most part, though there is limited variation and interest overall. Repetition of 'When' weakens the narration and there is occasional awkwardness in referencing (*When we finished, it was dinner! Before lunch...*) and the two brief references to what seems to be a guide at the centre are left unclear (*we got cindly greated by Exxx... Sadly, we wilked away from Exxx*). Similarly unclear is the activity relating to finding a fox print (*we started and I found a fox print*). The repetition of sentence types and sentence openers detract from the effectiveness (*we chaterd.. we got there... we found...*) and co-ordinators are largely unambitious (*and*). The writer also misses opportunities to expand on ideas. This is particularly true of the final paragraph, which is too stilted to be effective in enticing others to visit (*Over all, my favrote thing was the lizard. I will all ways remembr the snake.*

*I want to return with my family.*). Adverbials of time occasionally generate a rushed sense (*I found a fox print and also found rabbit droppings. Next, we found rabbit fer add howls [holes]. When I finished that, we went...*) although these examples do serve to demonstrate use of the passive voice.

Across the collection, the pupil is able to write coherently with some knowledge of the audience and purpose. Ideas are clearly sequenced and easy to follow. However, errors in the use of co-ordination (particularly at the start of sentences) affect the overall coherence and effectiveness needed to elevate writing to greater depth standard. At times, choices of co-ordinator and subordinator are simplistic, with an overuse of 'and' which makes some sentences repetitive and unadventurous. Noun phrases add detail, although these are not always used effectively. Tenses are used consistently although there is greater reliance upon the simple form of past and present. Capital letters and full stops are used mostly correctly although some longer sentences would benefit from breaking into smaller units.

In addition, there is insufficient evidence of the writer drawing on their independent reading to inform the vocabulary and grammar. Although this is partially evidenced in piece C, it is inconsistent across the collection.

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

There is some evidence of the pupil making additions and corrections to their writing, including:

- amending word choice (replacing *ran* with *darted* in piece C)
- adding adjectives (*amazing* and *fasnating* in piece B)
- correcting spelling errors in (~~ferst~~ *first*... ~~stais~~ *stays* in piece D) and (~~da^nced~~ in piece E), although similar errors are not always corrected
- upper case letters added also (~~i~~'ve... -~~o~~Over... in piece D).

However, additions, revisions and corrections are not consistently evidenced across the collection so we cannot know if this skill is embedded. Additionally, some sections which would have benefited from improvements/additions resulting from proof reading have been omitted/missed, for example in piece E (*we started and I found a fox print*).

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

Punctuation is a strong feature of this collection and meets the greater depth standard. A range of punctuation taught at KS1 is used mostly accurately. There are also several examples of punctuation introduced at key stage 2 (KS2), including the confident, if over-enthusiastic use of exclamation marks to convey enthusiasm in piece B (*I will tell you*



some amazing facts!) and urgency in piece D (*Please stop this now!*). Dramatic moments are also emphasised in piece C (...*did somefing so silly!... But it was her teddy's foot!*).

Commas are used for listing in piece B (*the big five are the: lion, leopard, elephant, rhino and buffalo*) and to expand description in piece C (*old, rotton jetty... ferocious, howling storm*), as well as being used accurately to mark adverbials, though this is not a KS1 expectation, for example, in piece E (*After that, ... Next, ...*).

Apostrophes are present at times for contractions, for example, in piece B (*don't*) and piece C (*couldn't... didn't*) and also to show possession in piece C (*Katie's... teddy's... Granie's*).

Direct speech is also marked on one occasion in piece C (*mum muttered "it would be a good ighdear... after all."*).

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

Spelling, as mentioned earlier, is variable in the collection. While the pupil spells many year 1 and some year 2 common exception words correctly, the level of accuracy does not meet the greater depth statement. Overall, enough evidence can be found for the accurate spelling of 'many' common exception words but not for 'most'.

Across the collection, there is evidence of the pupil's plausible attempts at representing graphemes but also instances of errors, with some simpler words spelt incorrectly (*bowl... bitt, thow [though], somefing, ighdear, horrible, ower [our], wy [why], Pleas, verry, gowing, walcked/wlked, wite, dow [down]*). A greater degree of consistency and accuracy is needed in order for the writing to meet the higher standard in spelling.

### **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)**

Spelling meets the expected standard. Where words are spelt incorrectly, they are plausible, but there are some inconsistencies across the collection and some knowledge and understanding of spelling rules and conventions is not sufficiently secure to meet the standard above. An adventurous range of vocabulary is chosen by this writer, but there are often inaccuracies in the spelling of these words, as well as quite frequent inaccuracies in more commonly used words.

When required, some suffixes within the spelling appendix to the national curriculum for year 1 and year 2 are used correctly across the collection. However, there are a high proportion of spelling errors, including misspelt root words, when using suffixes across the collection, for example (*carefully/Cearfully, fasnating, Similerly, anoyd, stompd, angrily, Unfortchnetly, graitfully, difrently, exitedly*).

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

Handwriting is regular and joined in a highly consistent fashion and satisfies the greater depth standard.

In summary, this collection shows evidence of some confident and successful writing, with strengths in meeting purpose and creating an overall coherent reading experience, supported through punctuation and occasional (but not sustained) variation in sentence structure.

Greater accuracy and effective use of co-ordination and subordination is needed to meet the higher standard, as well as consistent evidence of proof reading, to detect errors and inconsistencies.

Lack of development and some repetition, particularly in narrative, weakens the effectiveness of pieces at times and further consolidation in spelling accurately, including use of suffixes, is needed in order to meet the greater depth standard.

## Pupil B – working towards the expected standard

This collection includes:

- A) a retelling of a story
- B) a postcard in role
- C) a retelling of a story
- D) a recount of a school trip
- E) a retelling of a story
- F) a recount in role

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 pieces in the collection demonstrate writing focused on real and fictional contexts, with stories forming the main stimulus, particularly for narrative writing. In piece A, 'The Bear and the Piano' by David Litchfield is retold, as is 'Meerkat Mail' by Emily Gravett, in piece C. The latter text also acts as the springboard for a postcard, written in role (piece B), reflecting the book's structure of narration combined with 'letters home' on the part of Sunny, the main character. 'The Secret of Black Rock' by Joe Todd-Stanton is retold in piece E, while the culminating dramatic events of the story are presented from the viewpoint of the main character, Erin, in piece F. A school trip to a wildlife park is also recounted (piece D), adding to the different narrating perspectives across the collection.

In the retelling of 'The Bear and the Piano' (piece A), the beginning, middle and end of the story are in place, with a suitable opening that sets the scene (*one bright sunny day a Bear stept...*) and a conclusion focused on feeling (*they were proud of him*) and the physical symmetry of return (*wayting for his return.*). The sequence of events is mainly clear, presenting the Bear's discovery (*a straneg thing that he never seen Bfor*), the sharing of this with others (*he shode his frends and famly*), and his journey and the consequences of fame (*trafald the wold... for got his family and frends*). Some expanded noun phrases and precise vocabulary choices add interest (*bright sunny day... stunning sound... estremly wondefol sound...big bright city... fames and Joyfel*), with locations included to support the action (*cliring... city... forest*).

The past tense is maintained throughout to narrate events, with regular (*stept... shode [showed]... playd... trafald*) and irregular verbs (*seen... came... made... hawd [heard]... for got*) included, along with the progressive form (*was wayting*). In addition, events are sometimes linked successfully through co-ordination with 'and' (*It made a stunning sound and he shode his frends and famly the straneg thing... they hawd about the cits [sights] and he trafald the wold farByond the fyuchrer [future]*). The subordinating conjunction, 'that', is also used to provide additional detail (*a straneg thing that he neverseen Bfor*).

The postcard (piece B) focuses on a trip to Bristol, written in role as the character from 'Meerkat Mail'. The trip itself is rooted in real events and is not developed in a way that targets aspects of characterisation, but the piece demonstrates some past-tense narration (*Finally I want to the Bristal museum... I sore lots of crystals*). It also, however, features description of the location and activities in the present tense (*it is so good... we can go to... we have m-shed*), which is appropriate to a postcard. The pupil has attempted to integrate sentence openings, drawing on classroom input, but not always successfully (*Next I went we can go to...*). Sentences are often short but there is some successful use of co-ordination to link and expand on events (*You can go to Bristol zoo and the SS Great Britain... we can go to Tarrs ice cream shop and we have m-shed*). The pupil also adds a few descriptive details, though these are repetitive at times (*amezing... so many things in the wereld... very suny... lost of things... lots of crystals*).

The retell of the story 'Meerkat Mail' (piece C) incorporates key events from the book in sequence, presenting the main character's quest to find a more comfortable place to live. The situation is set up through a conventional opening (*once there was a meerkat could Sunny*) and simple explanation of Sunny's aim (*he whatid to fide a new home*). The visits he makes to different friends and family are presented sequentially, with details of characters included (*uncle Bob... frank and mildred... his cazens could scrach and mich*). Key points about each visit are also given, including some of the pupil's adverb and adjective choices that add detail and interest (*to big for the home... duzent like the rain... termites all over his back... mucey pudels*).

The stimulus story is told in the present tense but the pupil's past-tense narration is mainly consistent, with regular and irregular verbs used (*was... whatid... decided... could [called]... were... left*), with some of these being expanded to capture motives and actions (*whatid to fide... decided to find... went to see... whantid to go*). Some events are linked through co-ordination (*but there's a bird... but he duzent like rain so he... and there were termites... so he left and he went...*), supporting Sunny's progress from visit to visit, and there is an attempt at expansion through a subordinate clause (*a bird what squarcs for help*).

The recount of a school trip to a wildlife park (piece D) provides a brief, simplistic record of the day that includes the animals seen (*giraffes... lemurs... goats... butterfly maze... crickite*) and gives some information about activities (*a sticy note so we can put petals leavs and little rockse... tooc a pickcha with the bear... wet on the long brige*). The pupil maintains the past-tense throughout and also incorporates an attempt at a modal verb (*so we can put petals*). In addition, adverbs of time lead the reader through the piece securely and move through the different elements of the day (*First... then... After that... agina*). The lack of reflection or comment on events makes this piece rather mundane overall, but the pupil demonstrates their grasp of narrating events in sequence.

In the retelling of 'The Secret of Black Rock' (piece E), the pupil once again produces a past-tense narrative, capturing most of the key events in the story. There is a conventional opening (*One day there was a girl could Erin and the dog could Archie*),

though, as in the retelling of 'Meerkat Mail' (piece C) the story does not reach its ending. An explanation of Erin's motives helps to engage the reader (*relly wanted to see Black rock...*), along with verbs that highlight her active part in events (*salid out to the sea... she tould [told] them... wand [warned] them to stop*). There is also brief use of dialogue, which points toward a developing awareness of how direct speech can add to the sense of what is at stake for the characters (*I sore Black rock... Black Rock said the perints went to Black rock*).

Clauses are linked with 'and' to extend information (*and the dog could Archie... and she sore...*), and resulting and contrasting actions are presented using 'so' and 'but' (*...so she went on the boat but Archie... so she hid... so she tould*).

The recount in role (piece F) provides further evidence of successful past-tense narration of events, this time in the first-person voice of Erin, the main character in 'The Secret of Black Rock'. Continuing on from the supplied sentence opening, the pupil presents the key point of the story (*he wasent a monster it was a home for overs [others]*). The shift in pronoun from 'he' to 'it' is jarring for the reader here but the piece then carries forward Erin's viewpoint, conveying feelings (*I felt very shocked and scaired*) and actions (*I climed out... I got on... I got back...*). The dramatic moment at which Black Rock is about to be attacked is highlighted (*the boat came and grabed his claws. Erin Jumed [jumped] up on the nose*).

### **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 can successfully demarcate some sentences with capital letters and full stops.

In most pieces, sentence units are present, and these are accurately demarcated at times. For example, in piece A (*Then DaD and her sister they hawd about the cits and he trafald the world farByond the fyicahier.*), piece D (*First we but are riste bands on. We saw some giraffes.*) and piece E (*Erin relly wanted to see Black rock so she went on the boat but Archie would snif her out so she hid in a bag of rubish.*). Longer, multi-clause sentences are included in these examples, as well as shorter units.

The pupil often punctuates the end of a sentence unit with a full stop but does not always use a capital letter for the unit that follows. This is evident, for example, in piece B (*it is very suny in bristle. it is so good and there is lost of things.*) and piece C (*he lived with his family and he didnt like Jackls. he whatid to fide a new home. he visit...*). This indicates a developing awareness of correct demarcation, building upon a sense of what constitutes a sentence unit and meeting the qualifier of 'some' to achieve this statement.

## 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:

- retelling of a story (piece A) (*into... thing... never... seen... made... sister...bright... name*)
- postcard in role (piece B) (*zoo... very... good... went*)
- retelling of a story (piece C) (*lived... with... like... big... left*)
- recount of a school trip (piece D) (*then... saw... snack*)
- retelling of a story (piece E) (*hid... boat... stop... fish*)
- recount in role (piece F) (*felt... night... came*).

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

- retelling of a story (piece A) (*cliring [clearing]... agane... shode... frends... famly... Joyfel... wayting... retirn*)
- postcard in role (piece B) (*wereld [world]... suny... sore [saw]*)
- retelling of a story (piece C) (*squarcs... plase... duzent... whantid... cozens... mucey... pudels*)
- recount of a school trip (piece D) (*riste... sticy... tooc... pickcha*)
- retelling of a story (piece E) (*rubish... perints... wand*)
- recount in role (piece F) (*wasent... scaired... climed*).

## 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:

- retelling of a story (piece A) (*the... of... were... was... his... they... he... some*)
- postcard in role (piece B) (*many... you... go... there*)
- retelling of a story (piece C) (*find*)
- recount of a school trip (piece D) (*After... we... put*)
- retelling of a story (piece E) (*would... said... she*).

## **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.

## **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, particularly in pieces D, E and F. At times, there is inconsistent sizing, with ascenders not clearly distinguished (for example 't'), and very occasionally, an upper-case letter is incorrectly placed (*Bfor... DaD... Jumed*). The pupil satisfies this statement overall, however, and also demonstrates use of joining.

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

Spacing between words is consistent and clear across the collection.

## **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 can, after discussion with the teacher, write simple, coherent narratives about personal experiences and those of others (real or fictional)**

The pieces are mainly in retell or recount form and while they provide evidence of connected, sequential writing, there are moments in each piece where coherence is undermined. This can take the form of fragments and incomplete clauses, where the pupil has perhaps lost track of syntax or structures while drafting, and has not re-read successfully if making revisions. For example, in piece A (*His name the big bright city grate... He for got his famley and frends bhined*), piece B (*Next I went we can go...*) and piece E (*Black Rock said the perints [parents] went to Black rock*). Attempted spellings that are not always easy to interpret add to difficulties for the reader at times, as do changes in perspective, for example, with shifting pronouns in piece A (*Then DaD and her sister... they were proud of him and he was wayting for his retirn*), and piece B (*we have m-shed. Finally I went to the...*), and the change from first to third person in piece F (*I got back... Erin Jumed up*).

At times, grammatical errors also affect coherence, for example, in piece B (*there is so many...*) and piece C (*he visit... there were disgusting food*). However, the pupil's control of tense is generally sound in this collection, with the past tense being the predominant choice in the pieces. Control of present and past tense would need to be more fully evidenced in a broader range of text types to meet the statement at the expected standard.

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

The pupil clearly recounts a class visit to the zoo in piece D. Sequencing of events is supported by occasional time adverbials (*First... then... After that*) although the overuse of 'then' and the dominance of single clause units creates a disjointed, list-like feel which detracts from the overall coherence of the piece. Occasional expansion enhances details (*we had a sticy note so we can put petals leavs and little rockse.*) but this is not sustained and the recount largely consists of listed things that the writer saw with no expansion (*then we saw some lemurs. then we saw the goats. then we went to the toilet... then we saw a little crickite.*).

### **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**

While there is evidence of accurate sentence demarcation, this is not securely in place across the collection. In particular, capital letters are missing in sentence openers. Extended sequences of clauses also run on at times, lacking control and the support of punctuation, for example, in piece A (*It made a stunning sound and he shode his frends and famly the straneg thing he played the exstremly wondedefol saund*) and piece C (*...so he left and he went to a marsh the mucey pudels and there were disgusting food*).

There is no evidence of the use of a question mark.

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

Tense is used correctly in some pieces but is inconsistent in others, often causing a loss of coherence. For example, in the postcard (piece B) the writer moves from the present tense, where they briefly express their opinion of Bristol (*it is amezing at Bristol... there is lost of things.*) to the past tense but including an error (*Next I went we can go to Tarrs ice cream shop*) followed by a jump back to the past tense (*Finally ^I went to the Bristol museum*). Similarly, in the retell (piece C) the story begins with consistent use of the past tense but then a dip into the present tense disrupts the flow of the piece and causes a loss of coherence (*He went to see his friends could frank and mildred but he duzent like rain so he whantid to go*). There are occasional errors in agreement and slippage into the present tense (*he visit his uncle... theres a bird what squarcs...there were disgusting*



*food*). In addition, many sentences and clauses begin with 'he', creating a sense of monotony at times. Tense is consistent in the recount (*we saw... we went... we had*) but this is likely due to the overly simplistic construct of the piece.

Additional evidence of more accurate use of tense would need to be gathered in order for the pupil to satisfy this statement.

### **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 is in evidence across the collection to connect information and events, but short, single clause units are also noticeable, disrupting the flow for the reader, for example, in piece B (*it is amazing at Bristol. there is so many things in the wereld*), piece C (*he whatid to fide a new home. he visit his uncle could uncle Bob*) and particularly in piece D (*We saw some giraffes. then we saw some lemurs. then we saw the goats. then we went to the toilet.*). There are two examples of subordination, one of which is successful, in piece A, but the overall effect is disjointed, where clauses and phrases remain incomplete and unclear spelling and errors in pronoun use lead to a little confusion (*the Bears didet for get him they were proud of him and he was wayting for his retirn*). The lack of confident and varied linking in the pieces limits their overall success.

### **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**

The pupil satisfies the statement at working towards the expected standard: they can segment spoken words into phonemes and can represent these by graphemes spelling some, but not many words correctly.

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

There is evidence of some common exception words being spelt correctly, especially from the year 1 list of words, though fewer year 2 words are evident. The pupil also demonstrates phonically plausible attempts at words, though some errors remain in simpler words (for example, *sore* [saw] and *tooc* [took]). Overall, while there are some emerging strengths in the pupil's spelling, further range in the words spelt correctly is needed to meet the expected standard.

**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**

While handwriting in this collection shows many strengths and joining is evident, consistently correct sizing of lower- and upper-case letters, relative to each other, is not yet fully in place.

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

Across the collection, spacing between words is consistent and reflects the size of the letters.

In summary, while the writing in this collection suggests that the pupil is progressing toward fulfilling some of the statements at the expected level, aspects such as coherence, use of subordination and spelling, are not adequately evidenced.

## Pupil C – working at greater depth

This collection includes:

- A) a setting description
- B) a persuasive advert
- C) a diary entry
- D) a recount
- E) a narrative
- F) a non-chronological report

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**

The pieces in this collection demonstrate successful writing across a range of purposes and forms. The elements of transcription required to reach greater depth standard are in place, as are the elements of composition. Piece A is a description of a rainforest, focusing closely on the sensory experience of the environment and written in the first person. Chronological writing is represented by a recount of a class trip to an amusement park (piece D) and a fantasy story (piece E), which transports the protagonist through a portal into an alien world and back again. The diary entry (piece C) draws on a reading of ‘The Invisible’ by Tom Percival, featuring recounted events and thoughts in the voice of the main character. Non-chronological writing is present in the form of a holiday advert (piece B), which encourages the reader to travel to Rio de Janeiro by highlighting specific attractions, and a report on rainforests (piece F), giving information about the different forest layers.

In piece A, sight, sound, texture, movement and environmental conditions in the rainforest are successfully evoked for the reader. The piece moves between perspectives (*when I looked down... When I looked to my left... When I looked up*), conveying a 360-degree sense of the writer’s viewpoint and supporting coherence across the description. Prepositional phrases add to this (*Behind me... High above me... Through the trees...*) and suggest that the pupil is drawing on reading, with an awareness of how writers manipulate sentence structure to emphasise descriptive details. In addition, vocabulary choices are vivid and ambitious and target the different sensory elements of the scene through adjectives (*gushing waterfall... squelchy, filthy mud... twisty roots... fragrant, refreshing flowers... delicate, lime-green leaves*) and adverbs (*squawking madly... swaying gently*). At times, descriptions are expanded to build impressions of the scene and the writer’s interaction with the environment (*As I ambled through the vast rainforest I heard a distant splashing sound... I felt the rough, bumpy and jagged tree trunks of the ancient trees... the blazing, scorching sun was just visible between the treetops*).

Co-ordination and especially subordination support expansion through adverbials (*As I knelt down... When I looked up...*) and relative clauses, indicating the pupil's progression toward KS2 requirements (*gushing waterfall which was making the noise... footsteps of the deers that were quite a long way... mouthwatering fruit that were hanging*). It is important to note that use of these constructs are not requirements for achieving the greater depth standard. Their use does, however, indicate the complexity of the pupil's writing and their grasp of grammatical constructs beyond those which are taught at KS1 and are indicative of the pupil's wider reading.

Description is in the past tense, with progressive forms used appropriately to expand details (*sun reflecting in... roots sticking out... climbing upwards... having lots of fun*) and the past perfect supporting the observation of the scene as it was experienced (*ancient trees that were stuck firmly... had fallen off the tall trees... were squawking madly... was covering the whole forest*).

Piece B is a persuasive text promoting Rio de Janeiro as a destination and two landmarks in particular, Sugarloaf Mountain and the statue, Christ the Redeemer. The purpose is effectively addressed through an enthusiastic invitation to the reader (*Come and have the most memorable holiday in the world...*) and introductory promise (*You won't be disappointed...*). The confident opening is maintained with a declarative sentence in which 'Here' emphasises the text and its purpose (*Here is a very informative travellers guide...*). The information that follows in two sections is presented with lively description and comment, along with advice for the potential visitor (*be careful because it can become very foggy and misty... The most rewarding time to go is sunset...*). The piece demonstrates the successful use of persuasive techniques, including a rhetorical question (*Have you ever seen a statue that will leave you speechless...*) and conditional sentences which emphasise that the potential needs of the reader can be met (*If you are a catholic, well this perfect landmark is very important for you... If you don't like walking you can ride...*). The range of sentence types highlights the pupil's engagement with the persuasive context, incorporating imperatives (*Come and have... be careful...*) and multi-clause sentences which expand details appropriately through co-ordination and subordination (*The most rewarding time to go is sunset but it will be very busy... people can repair it if it is struck by lightning which is very often because...*). Impressive aspects of the landmarks are highlighted through numerical details (*165° views... 30 metres high and 28 metres wide... more than 90 years*) and the pupil adopts an impressed tone to emphasise notable features (*Surprisingly, Christ the Redeemer has been...*).

The pupil creates a coherent overall structure with each subsection beginning in positive, attention-grabbing fashion (*Sugarloaf mountain is a breathtaking landmark... Have you ever seen a statue that will leave you speechless...*). Information about what makes each destination desirable follows and the sections conclude with direct address to the reader, urging or exclaiming (*You don't want to miss the opportunity!... This is a once in a lifetime opportunity!*). While some repetition is evident, pronoun references support links

within each section (*brehtaking landmark... it is made of... it will be very busy; this perfect landmark... it's hands... repair it if it is struck by lightning*).

Vocabulary choices are well matched to the purpose and context, demonstrating a growing awareness of texts in this field (*memorable holiday... braced for the trip of a lifetime... breathtaking landmark... sensational, stunning and 165° views... leave you speechless... forbidden compartment*). The piece features present tense description and explanation, with occasional use of the future tense to capture the potential visitor experience (*it will be very busy... will leave you speechless*) and a present perfect form is used to add historical information (*has been in and guarded Rio...*). The pupil also moves successfully between third-person information and second-person address to the reader (*you*). Awkward expressions are occasionally evident (*made of hard steel like igneous rock and granite stone... it is a very famous timing*), and an error in plural agreement (*lots of parts is metal*) slightly weaken coherence but the piece is successful overall.

In the diary entry (piece C), the key elements of the book, 'The Invisible', many of which take place in illustrations, are presented clearly in the first-person voice of Isabel, the main character. Her small acts, like planting flowers and painting a wall, set in motion the transformation from a faded, unhappy environment to one that is brought to colourful life. The role of a diary in recording experience and reflection is clear in the piece, with Isabel's descriptions of her surroundings and feelings drawing directly on language from the book but also including the pupil's expressions (*freezing like an icicle... crunching, white snow... I felt glum so I bowed my head... all alone... I comp[r]ehended why... I felt 1 million times happier than elated*). Details of the setting (*huge gust of wind... crack in the glass, transparent window... stroll in the city... the hard, colourless and brick wall*) root the experiences in the wintry urban setting and there is clear information about what Isabel does and her motives (*I realised I could not see my shoes or feet... helped the boy by fixing the bike with him... We started to paint the walls with colour*). The piece captures the important messages of the book (*the community came together... colossal difference*) and the pupil develops a sense of Isabel's personality and response to events (*I looked over my shoulder and thought "We really should add some colour"... I tucked myself into my comfy bed... I wonder what adventure tomorrow will bring (seriously)*). Brackets highlight moments where she underlines or expands on her thoughts, as though addressing the diary itself – this is also captured in the sign off 'Speak soon'.

Events in the diary entry are sequenced and linked through co-ordination, mostly 'and' and 'so', with subordination supporting explanation (*because it was freezing... because I had made..*) and expansion (*I realised I could not see... I saw that the only colourful thing[s] were...*). Adverbials of time also support the chronological account (*after I was dressed... As soon as I did... After a few hours... As the minutes turned to hours... Before long...*). The past tense is maintained for recounted events and sensations, incorporating perfect and progressive forms at times (*I was dressed... I was turning invisible... planting the flowers... everone getting a bit visible*). There is also a suitable

forward-looking final comment which uses present and future tenses (*I wonder what adventure tomorrow will bring...*).

The recount of a school trip to an amusement park (piece D) follows events chronologically, with information about activities, and many insights into the excitement of the day on the part of the writer and others in the group. Specific details about timing (*On Thursday 23rd June... At 7am... 7.20am... 5 minutes later... 20 minutes to explore*) and locations are included, with vocabulary reflecting the context (*family-friendly... Sxxxxx Adventureland... classroom... coach... picnic benches... waterride... candyland... spooky house*). Enthusiasm and excitement are evoked through adjectives and adverbs (*enjoyable and spectacular... extremely grateful... energetically... hurriedly... mesmerizing, phenomenal... eager*) and some extended descriptions and comments also give a sense of the pupil's personality (*I woke up (without anybody doing it for me))... my first ever school trip in reception, Year one and two... going to get off row by row so (row by row) we got off... and all the other words that are synonyms [synonyms] to the words that were before... everyone tripled their excitement levels*).

Multi-clause sentences with co-ordination and subordination build sequences of action (*quick and speedy so I was ready... collected their lunch and off we went... we talked and did funny things while we were on it... Once everyone had their turn we went...*). The pupil also adds explanatory information using 'because' and 'that' (*we were last because, obviously, we were in the last row...it was very short because... a few attractions that we would hopefully go on... saw the barrel that squirted 5 long strips of water*). Adverbials are used extensively to signal time and to highlight circumstance (*Apparently... Lastly... when I took my first step inside... As soon as we had eaten... when you were totally not expected it at all*). In addition, the narration of events is supported by appropriate use of the past tense, including perfect (*we had eaten... we had predicted*) and progressive forms (*were waiting... were counting... started heading*). There are occasional errors in handling tense agreement and verb forms (*There was a lot of dark spaces... when you were totally not expected it at all... avoided to go inside*) which weaken coherence a little, and the choice of words can be dissonant at times (*hurriedly strolled*).

The fantasy adventure narrative (piece E) features a journey to a world where elements of normal life combine with absurd and sometimes comic details. The pupil demonstrates confidence in constructing a rounded story, setting up events from the start through a humorous narrative style (*As I was playing football (with my friends), an airplane swiftly glided over the heads of the goalie (still my friend), the player who was playing against me and finally, myself... a tunnel appeared out of nowhere (literally)*). Descriptive details evoke the setting as the narrator passes through the tunnel portal (*the most vast place I have ever seen in my entire life... gas-filled stars were blinding me... scorching sun... planets, craters and asteroids... just floating in the atmosphere*). The narrator's transformation is detailed (*antenners and freckles... three-fingered hands and 3 eyes*), along with the creatures encountered there (*brown, cylinder-like thing... a kind of cute*).

*looking penguin*). The pupil also uses description to build tension and engineer surprise (*the penguin was my pet, his fiery red eyes, his... Wait what? Usually he had icy blue eyes.*) The action is captured with vocabulary that matches the fantasy-sci-fi context, drawing on the pupil's reading (*magical sword... red sparks... rocket boosters... glitching with two colours red and blue, red and blue*). The pupil demonstrates use of formal language (*unexpected and peculiar... intrigued... entire... extremely worried... as you can imagine*) and includes more informal choices (*mid-dayish... I hadn't figured... cute... mucky pond*). Again, understanding of the concept of 'voice' is beyond KS1 expectations and, in this case, the mixture of the formal/informal creates a slightly uneven effect overall. However, it remains that the story world and structuring of events is ambitious and successful and this pupil demonstrates emerging understanding and control of this aspect of the KS2 curriculum. The narrator returns to the starting point, as the plane and tunnel reappear, and reflects (*I snuggled in bed and thought "What a crazy daydream that must have been"*).

The narrative develops with a range of multiclausal sentences, expanded through co-ordination using 'and' and 'but', along with subordination which adds explanation and comments through a range of conjunctions (*the player who was playing against me... when it finally reached me... which was strange and weird... because I could not move... I remembered that I had to get back*). Adverbials are also varied, moving the action on and locating events (*as soon as it happened... in my entire life... with every step that I took... Without warning... With a great splash...*). In addition, past tense narration (*my eyes adjusted... sun was coming... felt like hours*) combines with present tense forms, where appropriate (*something to sit on... I have ever seen... I have to go...*) to match the telling of events with the narrator's commentary on them.

A consistent aspect of the pupil's style is the use of bracketed asides (which is beyond the requirement of the KS1 curriculum) and contextual detail. This style is often, but not always, successful. Occasionally, it can disrupt the flow of events for the reader (*(literally)... (apparently)... (I could not even move my tongue) (crazy)... (very tight[!])*). Some attempts at executing the complex syntax falter, for example, where an inserted clause would be better placed at a different point in the sentence (*It **what looked in slow motion** gently glide over my head*), a verb tense error (*glide*) also weakens the construction here. However, this again demonstrates the pupil's ambition and valid attempt to use grammar which is beyond the requirements of the KS1 curriculum.

The non-chronological rainforest report (piece F) provides evidence of the pupil's handling of an informative text, with related facts grouped appropriately in sections. The information includes a suitable introductory statement (*The rainforest is a very diverse place...*), with facts that contextualise and draw the reader in, combined with comment on the part of the writer, to create a sense of fascination (*near the equator... rains 10 metres a year... 60% of earth's air (awesome fact)... Want to know some more super facts about the (amazing) layers...*). The direct address to the reader and imperative (*Read on!*) set the tone as one of informative but lively reporting.

The pupil relates facts to everyday experience to highlight what is impressive (*Surprisingly, (not like our garden) the forest floor is...*) and puts the reader in the position of interacting with the environment (*if you tap one you will hear... you will run away... You can barely see them through the mist*).

Vocabulary is carefully chosen, specific and reflects the rainforest focus (*oxygen... humid... tropical fruit... forest floor... Big cats, reptiles and deer... vines... ecosystem... essential nutrients... Unde[r]storey... hydrated... pollination... canopy... Emergent... climate*). At times, the informal and imaginative style of description clashes with the factual focus (*the luscious emerald green trees block the rays of the blinding, blazing sun like midnight... twisty antlers... scaredy cat*). However, overall, the piece is successful in its purpose.

A range of sentence types support the aims of the piece. Questions and commands are used to engage the reader (*Did you know that or not?... Want to know more facts? Come on... Want an example?*). Sequences of details are linked through co-ordination (*diverse place and it plays an important role... so humans can... for more plants to grow*), with subordination used to explain and expand (*because it is near... because if they get too much... that are made out of... which can be...*). Occasionally, clauses and phrases run on without clear links. For example, the 'Did you know...?' section opens with a long sentence that focuses on the 'Big cats' and other animals who (*live on the forest floor and they walk on the rich soil where the vines coil round the soil on the muddy ground, also the animals need cool shade...*). Information is added here but 'also' does not provide a secure link. At times 'so' is used where 'and' or a conjunction such as 'which' is needed (*The canopy layer is the most thickest and crowded layer so it shields...*).

The present tense is used appropriately throughout, with the future tense and modal verbs (though these are not a KS1 requirement) used to support the shift of focus on to the reader (*you will be able... will have to adopt... you might find*).

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

Throughout the collection, there is evidence of the pupil making simple additions, revisions and proof-reading corrections – for example, in the:

- diary entry (piece C), words have been added to clarify and enhance descriptions (*across my **peach** face... Some **rich** people...*). In the second paragraph, word choice has been amended (~~*I sat next*~~ *leaned on*). Also, the pupil has corrected a spelling as a result of proof-reading (~~*whith*~~ *with*)
- recount (piece D), in the second paragraph, the pupil has added an exclamation, to underline excitement (*What a spectacular it would be!*) and also inserted words to introduce a noun more clearly (*it was the Robin Hood rid[e]*). The numerals '25' are also replaced by full spelling of the number (*Twenty five*), in the first paragraph



- narrative (piece E) the pupil has made a number of edits and corrections, including insertions and amendments that support sentence structure and grammar, substituting the brackets around 'strange and kind' in the first paragraph with a conjunction: 'which was', and correcting tense choice (*must be have been*). Vocabulary choices are also amended (*fell tumbled... hyper super*). Spelling errors are also corrected (*freckles... unstoppable*).

## 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.

The pupil uses question marks – for example, in the:

- persuasive advert (piece B) (*Have you ever seen a statue that will leave you speechless for hours?*)
- narrative (piece E) (*Wait what?*)
- non-chronological report (piece F) (*Did you know that or not?... Want to know some more super facts about the (amazing) layers of the rainforest?... Did you know...?... Want to know more facts?... Want an example?*)

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

- persuasive advert (piece B) (*Come and... Rio de Janeiro!... You don't want to miss the opportunity!... This is a once in a lifetime opportunity!... I was turning invisible!... Since she got paid millions a each day! ... a friendly women walked up to her! ... she lived happily ever after!*)
- recount (piece D) (*What a spectacular [omission] it would be!*)
- narrative (piece E) (*I was in for a big surprise!*)
- non-chronological report (piece F) (*Read on!... they have sticky feet!... Come on (it is going to be about the Emergent!)*)

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

- setting description (piece A) (*squelchy, filthy mud... dry, curled-up leaves*)
- diary entry (piece C) (*crunching, white snow... shiny, brand new car*)
- recount (piece D) (*family-friendly, enjoyable and spectacular... me, my sister and my mum*)
- narrative (piece E) (*greenish, brownish eyes... brown, cylinder-like thing*)
- non-chronological report (piece F) (*roots, shoots and leaves...lucious, emerald green leaves... blinding, blazing sunlight*)

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

- diary entry (piece C) (*boy's*)
- non-chronological report (piece F) (*earth's*)

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

- setting description (piece A) (*couldn't*)
- persuasive advert (piece B) (*won't... don't*)
- diary entry (piece C) (*wasn't... didn't*)
- recount (piece D) (*couldn't*)
- narrative (piece E) (*hadn't... that's*)
- non-chronological report (*you're*)

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

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

- setting description (piece A) (*Behind, climb[ing], could, whole*)
- persuasive advert (piece B) (*because, most, hour[s], [en]sure, busy, people*)
- diary entry (piece C) (*only, break, after, past, plant[ing], should, parents*)
- recount (piece D) (*kind, old[en], every[one], last, class, would, who, water, Mr*)
- narrative (piece E) (*floor, both, even, great, pass[ed], move, eye, any, half*)
- non-chronological report (piece F) (*find, cold*).

### **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:

- setting description (piece A) (*carefully, suddenly, firmly, scaly, gently, making, blazing*)
- persuasive advert (piece B) (*compartment, careful, speechless, stunning, timing*)
- diary entry (piece C) (*colourful, colourless, smartly, lonely, really, seriously, freezing, smiling, hardest*)
- recount (piece D) (*grateful, hopefully, friendly, extremely, hurriedly, sensibly, silently, luckily, writing, using*)
- narrative (piece E) (*brightness, harmful, swiftly, finally, quietly, speedily, tingly, usually, weirdly, aching*)
- non-chronological report (piece F) (*drastically, quickly, blinding, oldest, tallest*).

## **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 and the pupil consistently joins lower case letters to demonstrate their personal, joined style across the collection.

In summary, this pupil is working securely at the greater depth standard. They can write concisely for a range of purposes. The grammar, vocabulary and punctuation within their writing suggests they draw on their reading to compose effective, engaging pieces.

Writing is presented neatly and the pupil displays a secure understanding of constructs taught at KS1 and beyond.