



Key stage 1 English writing standardisation exercise 3 commentaries

Pupil A – working at greater depth standard

This collection includes:

- A) a narrative based on a book
- B) a retelling of a film
- C) a setting description
- D) an adapted retelling of a story
- E) a sequence of diary entries
- F) a non-chronological report

All the statements for 'working towards the expected standard', 'working at the expected standard' and 'working at greater depth standard' are met.

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

Across the collection, the pupil writes effectively and coherently 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 and film: an adventure story based on 'Dinosaur Cove' by Rex Stone (piece A); a retell of 'Mulan' based on the film (piece B); and an adapted version of the story 'Stone Age Boy' by Satoshi Kitamura (piece D). In addition, the collection includes a setting description from 'The Wizard of Oz' by L. Frank Baum (piece C); diary entries in the voice of the main character from 'Somebody swallowed Stanley' by Sarah Roberts (piece E); and an information text about the Taj Mahal (piece F).

The dinosaur narrative (piece A) is a developed story, taking the reader effectively through a time-travel adventure, incorporating the means of travel (an ammonite), threat from dinosaurs and an eventual return to normality. While drawing on elements of the 'Dinosaur Cove' books, the pupil succeeds in creating characters and events that engage the reader and convey tension. The setting and the shift between locations is conveyed through preposition phrases (*in Dino sands... up the hill... all The way from the top of the mountain to the jungle... to the bottom of the lake*), with some descriptive phrases giving a clear sense of the surroundings (*warm soft sand... salty sea... chilly air... a sheet of*

grass). Dialogue—although not a requirement at key stage 1 (KS1)—captures character and supports the action (“Look!” Said Lola. “A fossil!”... “Wow!” Said Lola... “ARGH!” Screamed Lola... “Y-yes”... “They must have heard you scream.” whispered Max), with the pupil succeeding in combining narration with direct speech to minimise repetition or redundancy (“Don’t do what I think your going to do.” said Max. The herd started to run at them. “It’s the only way of escape!” Shouted Lola, over the thundering footsteps of the herd.).

This interplay supports coherence and, throughout the narrative, nouns, pronouns, adverbs and determiners carry the reader through the sometimes complex action (He saw a **rock hill** and said, “lets hike up **there**.”... Max pulled a cloth out... and he handed a cloth to Lola **aswel**. ... onto a **sheet of grass**... and at the end of **that sheet of grass**...).

Taking the stimulus text as a starting point, the piece demonstrates the pupil’s confident use of their reading, particularly in dialogue (*Crash! OW... Phew!*), vocabulary choices and devices that include simile (*everything went blurry... swooped down... up into the air like a bullet*). Grammatical structures also support the confident style of narration, for example, through an embedded clause (not a KS1 requirement) (...*staring at what apeared to be a dinosaur*) and fronted adverbial (*Out of the trees emerged a T.Rex*).

The pace of events is often rapid and this is managed through a combination of short sentences (*But it was to late. Lola had jumped. Max dived in after her.*) and through the use of co-ordination, linking sequences of actions (*grabbed Lola’s hand and got himself into... like a bullet, and a second later, ...*) and highlighting reason and contrast (...*so they did... So they sat down... but Lola didn’t dare move*). There is occasional use of subordination to expand detail using ‘that’ (...*onto a sheet of grass That spread...*), including where it is omitted as a relative pronoun (*I think [that] we’ve gone back in time*). The past tense also supports narration through a variety of verb forms, including the progressive, to emphasise action (*paying attention... staring... quivering... bobbing*) and perfect, to explain events in the recent past (*She had fallen.. had jumped*). In dialogue, the pupil shifts into present tense forms successfully (*I don’t think this is... must have heard you scream... They’re still wathing [watching] us*).

In the retelling of part of the film, ‘Mulan’ (piece B), the pupil again creates an effective narrative, establishing setting at the outset (*A long time ago in ancient China in a small, little, sad village...*). A previously developed character profile is drawn on to present Mulan, and the description of her is integrated into the opening successfully (*Now this is no ordiary girl...*). Storytelling is confident, with some vocabulary choices and grammatical structures highlighting the pupil’s reading (*charging... strode... greeted [greeted]... thought and thought and thought...*).

Action and reflection are well developed in the piece and the pupil manages shifts in tense, moving from past tense narration of events in simple, progressive and perfect forms (*there lived a girl... was outside sweeping... had just broken out*) to present tense, where appropriate (*a note that said. One man from every family must fight...*).

Occasionally, the attempt to integrate tenses is unsuccessful, for example, when the narration seems to move into conveying Mulan's thoughts but without marking the shift appropriately (*Her dog called little brother couldn't go well. he was just a dog, but there's no other boy or man. So who could go?*).

Coherence is supported by adverbials of time (*One day... war had just broken out... Hours later... soon she knew... For so long... She finally got to...*) along with some paragraphing of sections of the story (although not a KS1 requirement).

The adapted version of 'Stone Age Boy' (piece D) provides further evidence of effective narrative writing, this time in the first-person voice. The pupil uses the device of a 'portal' to the past and draws on their reading to add detail (*... cold air Whipping around me... I blinked in the bright sun light... I wasn't in the noisy Street anymore*) and also manages the return through the same device. This echoes the structure of the dinosaur story (piece A), and there is once again description, action and character development incorporated. Expanded noun phrases add some vivid details, demonstrating how the pupil has drawn from the stimulus text, creating a world that is distinct from the present (*beautiful green country side... small hut... winding river which was where they got water... helped Dhiela's tribe hunt a wild stag... a moss and rock bed... in her animal skins...*).

The narrator's thoughts and responses to events are captured (*gazed into the distance... eager to explore... warm, toasty fire... I wasn't so sure... I screamed... still so scared...*) and minimal dialogue reflects the situation of being in a different world, where communication is more limited (*Dhiela was there in her animal skins tugging at my arm. "Come! Come! Come!" she shouted... "Do you want me to paint, Dhiela?"*).

The pupil uses the past tense to match what is needed, for example, using the progressive for ongoing actions (*was walking... Kept falling... kept helping... tugging...*) and moves into the present tense for dialogue and the return to the present day (*"Try it," she said. So I did and now it's my favourite food!... now I am a history teacher*).

Coherence for the reader is also supported by a variety of adverbs of time (*Once... The next day... after... At first... now... one day*) and conjunctions, which link events in sequence through 'and' and indicate contrast through 'but'. Subordinating conjunctions occasionally convey time relationships (*until one day... Before she could answer... as she brought out...*) and cause (*so much that I am now a history teacher.*).

The diary entries (piece E) written from the point of view of Stanley the plastic bag provide additional evidence of the pupil's control of narration and reflection, along with inventive and engaging ideas. New events are imagined for Stanley and the diary form is used successfully to capture experiences (*in a wooden box... in a plane!... saw a woman*

walking across the road looking a bit miserable... She went back home and put me in the bin... I was flying off the edge) and feelings (I was extremely Nervous... the scariest day of my life... I was disgusted [disgusted]). Repetition is used for effect and emphasis (Closer and closer... further and further... deeper and deeper), drawing on the grammar of story language. This is a common feature in writing across the collection. The use of time markers, including adverbs and conjunctions, once again helps the reader through events (Today... Hours later... still... While... until... An hour later) and the three separate entries are linked through opening orientating devices (I was Still in the delivery lorry... I was Still in the bin...), though these lack variety at times.

The setting description for 'The Wizard of Oz' (piece C) incorporates words and phrases that create a negative view of the landscape (*cracks in the ground... grey, lots of grey... depressing and dull... murky greyi-brown*), including devices that show the pupil is drawing on reading (*no hills to roll down, no playgrounds, no friends, and no toys*). The pupil also adopts a relaxed style of address, moving out of the third person into the second person at times (*When you think of a farmhouse... You see, Dorothy's family were...*). The classroom focus on using subordinating conjunctions is reflected in the piece, with a variety of conjunctions used appropriately to expand description (*When... Where... Instead... because...*). The past tense reflects the sense that this description is the opening of the story (*Dorothy lived in a farmhouse... There was very little water...*) and variation in verb forms helps to convey contrast (*tiles used to be bright red, but now they were...*). Paragraphing (though not a KS1 requirement) is used to organise some related observations about the setting, supporting coherence.

The non-chronological report focused on the Taj Mahal (piece F) provides evidence of factual writing, with many specific details that inform the reader about place (*located On the South bank of the yomuna Riva in Agra, India*), significant dates (*In 2007, the Taj maha was named one of the Seven Wonders... builte in 1639*) and the building itself (*28 preshoose jauls... jade and crystals from China, lapis lazuli fro Afghanistan...*). The pupil uses the third person appropriately and both present and past tense are included to give information about lasting or ongoing qualities of the building (*is located... is ful of 28 preshoose jauls... glimmer When you shine a toch...*) and to recount historical details (*was named... wanted to build... his wife deid [died]... he was arrested*).

Sections of information are organised using clear sub-headings (though this is not a KS1 requirement), with related content placed together (*Location... The history of the Taj mahal... Interesting facts*). The piece also begins with a title that addresses the reader, inviting them to enjoy learning about the monument (*Have a piece of the Wonderful Taj mahal*). The pupil assumes a certain amount of knowledge on the part of the reader and a simple statement about what kind of building the Taj Mahal is would support a logical sequence of information, as would a clearer indication early on that the emperor in question was called Shah Jahan.

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:

- retelling of a film (piece B), letters have been added in order to correct spelling (*of^f... w^h ere... Capt^a in*) and an apostrophe has been added for a contraction (*could:n^' t*)
- setting description (piece C), letters have been added or substituted where errors in spelling have been identified (*op^posite... furthuer*). In addition, punctuation has been added or corrected, including a possessive apostrophe and an upper case letter (*Dorothy^' s... dDorothy*)
- adapted retelling of a story (piece D), the pupil has added a full stop to the end of a sentence in the first paragraph (*I could see a little Village ^.*) and a contraction apostrophe (*now it^' s my favourite*)
- diary entries (piece E), the pupil has amended their usage of a particular word (replacing occurrences of *truck* with *dilivery lorry* and *lorry*)
- non-chronological report (piece F), the pupil revises the order in which information is presented (*In 2007...*).

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

Capital letters and full stops are used mostly 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:

- narrative based on a book (piece A) (*“Where are we?”... “A dinosaur?”*)
- retelling of a film (piece B) (*“So who could go?... “Where can I Sign up?”*)
- adapted retelling of a story (piece D) (*“Do you want me to paint, Dhiela?”*).

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

- narrative based on a book (piece A) (*“Look!”... “Wow!”... “It’s the only way of escape!”*)
- retelling of a film (piece B) (*“She was going to join the Empror’s army!”*)
- adapted retelling of a story (piece D) (*now it^' s my favourite food!... “Come! Come! Come!”*)
- diary entries (piece E) (*“I was in a plane!”*).

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

- retelling of a film (piece B) (*in a small, little, sad village...*)
- setting description (piece C) (*bright blue sky, big red walls, ... no hills to roll down, no playgrounds, no friends, ...*)
- non-chronological report (piece F) (*jade and crystals from €China, lapis lazuli from Afghanistan and...*).

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

- narrative based on a book (piece A) (*Lola's... Max's*)
- retelling of a film (piece B) (*Empror's... father's... Mulan's*)
- setting description (piece C) (*Dorothy's*)
- adapted retelling of a book (piece D) (*Dhiela's*).

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

- narrative based on a book (piece A) (*don't... wasn't... didn't... They're*)
- retelling of a film (piece B) (*there's... What's*).

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

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

- narrative based on a book (piece A) (*said... Where... there... some... push[ed]... pull[ed]... floor... behind... every(thing)... only... both... after... grass... move... eye[s]... whole... water*)
- retelling of a film (piece B) (*One... house... because... every... your... father['s]... could... would... who*)
- setting description (piece C) (*friend[s]*)
- adapted retelling of a book (piece D) (*love[d]... Come... Once... ask[ed]... find... wild... cold... beautiful... sure... any[more]*)
- diary entries (piece E) (*today... child... last... hour... against... People*).

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:

- narrative based on a book (piece A) (*quickly... slowly... suddenly... hurriedly*)
- retelling of a film (piece B) (*powerful... awful... Surprisingly*)
- setting description (piece C) (*completely*)

- adapted retelling of a book (piece D) (*pavement*)
- non-chronological report (piece F) (*Wonderful*).

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

Handwriting varies in this collection. The diagonal and horizontal strokes needed to join some letters are, however, clearly evident in piece D, where much of the writing is joined successfully. Piece D therefore demonstrates achievement of the greater depth standard for handwriting, remembering the qualifying statement: *Where handwriting seems inconsistent, you should base your judgement on the strongest piece, and assume that this is validated by further evidence in the pupil's books.*

Piece C also features occasional use of joining strokes, indicating the development of the pupil's handwriting across the collection.

At times, the pupil's handwriting idiosyncrasies may account for the appearance of letters that look like capital in the middle of sentences – particularly the letters S, C and W. In addition, sizing of lower-case letters can vary but the size and spacing in piece D again indicates that the pupil is meeting the statement for the greater depth standard and those for the expected standard.