



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... greated [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 grey-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^p osite... 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.

Pupil B – working towards the expected standard

This collection includes:

- A) an adapted fairy tale
- B) a letter to a teacher
- C) a recount of a school trip
- D) a non-chronological report
- E) a setting description

All the statements for 'working towards the expected standard' are met.

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

The collection features writing in real and fictional contexts, including a range of forms. Fairy tales are the stimulus for three pieces, with an adaptation of 'Rumpelstiltskin' in piece A, and a traditional story setting being described in piece E. Piece B recounts a visit to local woods where pupils took part in a prepared scavenger hunt to look for items related to fairy tales, as part of the same unit of work. Another school trip is included, recounted in the form of a letter to a teacher, with details of the seaside town, Weston-super-Mare.

The adapted fairy tale narrative (piece A) includes some recognisable elements of the stimulus, 'Rumpelstiltskin' (*emerald boustz... felt angry when the Queen gesed his name*), along with a reference to 'Snow White' (*red poisonous Apple that had a old woman.*) and other generic features (*King... forest... golden key*). This gives the piece the flavour of a traditional tale and there is some sense of sequence, as the main character, the 'boy', observes the scene and is caught up in the action (*Suddenly the boy saw someone coming quickly towards him*). The arrival of Rumpelstiltskin then becomes narrated as a set of interactions with the Queen and King, and it is not clear what role the boy is taking. Finally, the boy moves onward, as though to a next encounter (*ran throu the foret he saw a shiny golden key*). The pupil attempts to follow the character through a series of events, using 'when' to give some indication of time (*when the King was... when the boy ran...*) and past tense narration in the third person is maintained throughout, in keeping with the story form.

Events and description are linked and expanded at times through subordinating conjunctions (*a fine horez that had a person on it... felt angry when the Queen...*). Details of location are particularly noticeable in the form of adverbials (*Through the branches... In the distance... Hidden in the tree...*) and adjective choices expand descriptions with suitable story language (*fine horez... red poisonous apple... emerald boustz, shert and a golded cape*).

The description of a fairy tale setting (piece E) includes some narrated events, making it similar to a story opening. The boy's responses (*feels scared*), experiences and actions (*can hear birds singing...*) evoke the fairy tale world, and clauses are linked at times to support these (*As he runs... because he could see a castle*).

In piece C, the pupil recounts a visit to local woods through a series of sentences which locate events in time (*On Tuesday... When we went...*) and place (*in the woods... deeper into the...*). Adjectives are used to add descriptive detail (*creapy wood... slime frog... rosye red coat... fizr wolf long shrp teeth*) and there is some reflection (*I wondered if the Three Bears migh be real*). The 'scavenger hunt' context, focused on signs and clues relating to traditional tales, is hinted at but not made fully clear. The pupil again uses some subordination to connect events and details (*When we first [went] in the woods... I wondered if...*), along with 'and' (*went to the creapy wood and we saw ...*). The consistent use of first-person narration and past tense also support the recount.

In the letter (piece B), the pupil recounts a school trip, providing simple details about activities (*we play bat and ball and skittles, sandcastles... padall in the sea*). There is some sequencing of events in time through the opening (*Last week [we] went to Weston-Super-Mare*) and a specific featured location (*The Garden*) is mentioned in a manner that might suggest it is an attempt at a sub-heading. The pupil uses comparison (*It looked like Weston -Super-Maer but it did not have a Fish and chip shop*) to highlight a specific feature, but the information is not completely clear for the reader. Here, and in an example of alternative activity options (*We could choose to padall in the sea or played bat and ball*), co-ordination is used to present contrast with 'but' and 'or'. The whole piece is supported by an appropriate greeting (*Dear Miss xxxx*) and sign-off (*From xxxx*) and the second-person voice is maintained throughout.

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.

Both single and multi-clause sentences are correctly demarcated in many instances, for example, in piece A (*Through the branches ... a fine horez that had a person on it. In the distance...*) and piece C (*On Tuesday ... and we saw a slime frog. When we first...*). The pupil also correctly uses a question mark for a heading in piece D (*Where did the Victorians go on hoilday?*), along with an exclamation mark to highlight encouragement of the reader (*Keep reading to find out more!*). In addition, there are attempts to use commas to separate items in a list, in piece A (*emerald boustz, shert and...*) and piece B (*bat and ball and skittles, sandcastles*), although these are not always successful.

Upper-case letters mark proper nouns (*Rumpelstiltskin... Tuesday*) and titles (*the Queen... Miss xxxx*), though they are occasionally misplaced (*poisonous Apple... it was Fun...*).

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:

- adapted fairy tale (piece A) (*saw... person... red... coming... quickly... towards... angry... name*)
- letter to a teacher (piece B) (*looked... choose*)
- recount (piece C) (*wood... Three... deeper... teeth*)
- non-chronological report (piece D) (*reading... going... watch... eating*).

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

- adapted fairy tale (piece A) (*shert... gesed [guessed]*)
- letter to a teacher (piece B) (*padall*)
- recount of a school trip (piece C) (*creapy... rosy*).

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:

- adapted fairy tale (piece A) (*the... his... he... was... some[one]... [someone]... behind... old... gold[en]... could*)
- letter to a teacher (piece B) (*to... we... Last*)
- recount of a school trip (piece C) (*be*)
- non-chronological report (piece D) (*were... they... go... Where... because... find... Past*)
- setting description (piece E) (*of... are... is... you... There*).

The pupil can, after discussion with the teacher, form lower-case letters in the correct direction, starting and finishing in the right place

Across the collection, lower-case letters are mostly correctly formed.

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, for example, in sections of pieces A, D and E. At times, there is inconsistent sizing (for example of 's', 'w' and 'r') and ascenders are not clearly distinguished (for example 'l' and 't'). 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 clear and mainly consistent across the collection. Occasionally, the spacing between words is overly large compared to the size of the letters.

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 narrative writing in this collection depicts fictional events simply, creating a story world through character and description, but losing coherence at times. In piece A, phrases are incomplete and narrative focus moves between characters and events, leaving the reader uncertain about what is happening (*Hidden in the tree was Rumpelstilkin a randn a canpfire his name when the King was behind the tree. when the boy ran...*). Similarly, in the description of a fairy tale setting in piece E, statements follow on without clear relationship to each other at times (*Hidden in the tree are the three bears The boy feels scared because he could see a castle. As he runs...*). Additional evidence of coherent writing is needed for the pupil to meet this statement.

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

Similarly, in writing about real events, there is some clear detail and recounting along with incomplete information and missing words, which affect coherence. In the letter about the seaside trip (piece B), a sub-heading, 'The Garden', appears to be placed within a line of text, and the use of 'It' leaves the reader to work out what the shift might mean (*...sandcastles. The Garden It looked like Weston-Super-Maer but it did not have a Fish and chip shop*). The same situation arises in the non-chronological report (piece D),

where 'Past time' signals a new section of the information but is within a line of text. The trip to the woods (piece C) also loses clarity, when words are missing or unclear (*When we went deeper into the I saw a boa! In the wood a fizr [fierce] wolf long shrp teeth*).

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

The pupil mostly demarcates sentences correctly across the collection and uses both a question mark and an exclamation mark correctly in piece D, satisfying the requirements for this standard.

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

Across the collection, the pupil mostly maintains the correct use of tense. In pieces A and C, the narration of the tale and of the school trip are written consistently in the past tense, and the historical focus on the Victorians in piece D demonstrates the pupil's success in moving between past and present tenses (*Where did the Victorians go... Keep reading to find out more!*). There are occasional slippages of tense in pieces B and E. In piece E The mix of present and past tense (*As he runs... because he could see a castle*) reflects the pupil's uncertainty about descriptive and narrative distinctions in the piece. However, overall across the collection there is enough evidence to suggest the pupil is meeting 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

The pupil is able to use a range of co-ordinating conjunctions correctly to join clauses (and, but, or), for example, in piece B. Subordination is also evident in the collection, with 'when', 'because' and 'if' used, for example, in pieces C and D. The pupil also demonstrates that they can successfully use 'that', though repetition of this within piece A suggests that they are practising usage. Evidence in the collection confirms that the pupil is meeting the statement for the expected standard.

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's success in spelling many words correctly, and there are phonically plausible attempts made in most cases.

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

The pupil spells some common exception words correctly, but additional evidence would be needed, where vocabulary was not supplied during the writing process, to confirm fulfilment of the statement for this standard.

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

The pupil's handwriting demonstrates success in forming capital letters of the correct size and orientation, for example, 'Q', 'H', 'G', 'T' and 'V', across pieces A to C. Additional evidence is needed in relation to the formation of digits. Spacing is usually appropriate for the size of letters, though at times, gaps are a little wide, for example, in pieces C and E. The pupil is meeting some, but not yet all, of the elements of the handwriting statements for the expected standard.

Overall, although some features of the expected standard are fulfilled in this collection, coherence is undermined at times. The combination of truncated phrases, shifts in perspective and a lack of clear contextualisation for the reader have an impact in several pieces. This highlights that the pupil is not yet meeting all the statements for the standard.

Pupil C – working at the expected standard

This collection includes:

- A) a letter
- B) a narrative extract
- C) a descriptive poem
- D) a set of instructions
- E) a recount of an actor visit

All 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)

The collection includes one fictional narrative (piece B) based on the story 'The Black Hat' by Maia Walczak. Pupils watched the story in the form of a short film. In the story, a boy finds a magical black hat whilst walking in the woods. Pupils were tasked with writing a section of the story, including descriptions of some of the creatures which appear from the hat.

The piece presents as a short but coherent narrative, whereby events are presented sequentially. The piece is predominantly driven by action, as the boy wakes up and the scene is set vividly by the 'pounding' footsteps that fill the 'silent room.' In keeping with the purpose of the piece, sentences are statements and storytelling language is prevalent, as the pupil launches into the main event (*multicoloured, geaming creatures quickly appeared...*) followed by a successful multiclausal sentence (*He opened his eyes, surprised by the bright flash around the silent room.*).

Well-chosen descriptive vocabulary helps to engage the reader, mainly through the use of expanded noun phrases (*shiny black hat... slimy red octopus... golden soft sand... smooth slimy fish... pounding footsteps... tired boy... bright flash... silent room... magnificent creatures... dusty hat... creaky floor boards*). These language choices serve to coherently paint a picture of proceedings and immerse the reader in the magical scene, allowing them to easily follow the course of events.

Thoughtful verb choices convey action (*appeared... emerge... crawled*), supported by an adverbial (*quickly*). Use of the simple past tense is consistent (*appeared... opened... surprised... crawled... landed*), as befits the structure of this narrative, offering coherence and supporting the flow of the writing. This includes irregular verb forms with inflected endings (*swam... began*) and one incorrect use of verb form (*woken*). Prepositional phrases are used to modify nouns (*onto the golden soft sand... out of the dusty hat.*), demonstrating further attention to detail and supporting overall coherence.

All these factors serve to construct a piece which, although short, is well-written and coherent. Despite the abrupt ending where the writer alludes to the fact that the experience may have been a dream, it is clear that the pupil can connect and expand ideas coherently.

Piece D is a set of instructions based on a fictional text, which contains a narrative element. Through sequenced instructions, the writer narrates the reader through the (presumably) fictitious activity of giving a cheetah a bath.

The instructions are written coherently and with the pupil's voice coming through clearly – the additional detail and humour provided is not commonly associated with this genre (*Be careful she is a bit moody... she is naughty... it'll be furious*). The piece includes adverbials of time to support chronology (*The first thing you need to do is... Next... In a second... Now*), co-ordination to sequence and link events (*and... so*) and subordination (*because... If*) to add a cautionary note (*8. If your cheetah is hiding in a cupboard she might be feeling nervous so get chicken treats in a bowl...*). The simple present tense is maintained and some thoughtful language choices add detail and expansion to ideas (*delicious... large... fluffy... young... lovely... naughty... warm... bribe... furious... smelly... gently*). An isolated shift from third to first person in steps 2 and 3 briefly interrupts coherence (*Next, I'll fill up the bath... In a second I'm going to...*), but this error is transitory and unsustainable. Overall, the text maintains its purpose and depicts the process of bathing a cheetah in simple, coherent steps, with detail and humour.

The collection also includes a non-fiction narrative, which is discussed below.

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

This collection includes one piece focused on a real event, which demonstrates clear and successful writing that largely meets its purpose. Piece E is a recount linked to the pupil's history unit on famous explorers. An actor playing the role of Neil Armstrong visited the classroom and described his trip to the moon to the class. In this writing task, pupils were asked to write a recount of their experience with 'Neil Armstrong'.

Writing is clear and structured into paragraphs (not a requirement at KS1).

From the outset, the writer leads the reader through the experience, maintaining the first -person voice throughout, which supports the coherence (*our... we... me... us*) and includes personal reactions to the experience (*it made me feel shocked it was so inspiring... I felt outstated... it was so fascinating*). This approach lends authenticity to the piece and draws the reader into the recount, whilst clearly conveying the pupil's enthusiasm. Adverbials of time support chronology (*On Monday 25th April... suddenly... First... During... Finally*) as do adverbials of manner (*... landed on the moon carefully...*).

Vocabulary is well-chosen for effect (*silence... powerful music... launched... zoom*). Alongside this, precise choices of technical vocabulary convey the pupil's knowledge of the subject (*astronaut... Apollo 11... moon rocks... passific Ocean... quarantine... NASA's helmits*) and helps to build a coherent picture of the learning experience. The recount includes reference to specific learning points, for example what the astronauts slept on and Armstrong's famous quote, as well as details relating to the setup of the learning session itself – the 'powerful' opening music, trying on the NASA space helmets and launching rockets outside. The concluding sentence indicates the writer's enjoyment of the session (*It was an amazing morning and I learnt lots of facts!*).

The pupil is beginning to connect and expand ideas coherently, further supported through co-ordination, mainly through the use of 'and', to connect events (*and it was silence... and suddenly... and got back into the rocket... and went back to earth*), link emotive responses to events (*... and I felt outstanded*), indicate a result (*so they had to use parachutes... so we don't get hurt*) and indicate a contrast (*Neils family felt really sad that he had to quarantine but really proud of him...but on the way back...*). Subordination is used to indicate the order of events (*When we all sat down*) and concurrent events (*Neil and Buzz came off the rocket and found moon rocks whilst Michael put the America flag on the moon.*) Tense is used consistently and comprises the simple past tense, including some irregular forms (*visited... walked... told... felt... landed... found... stood... wore... launched... counted... pumped... watched... learnt*), supporting overall coherence.

The structure of the recount is simple and clear. The pupil opens the piece succinctly with the date and event, followed by details which convey personal reaction. The middle section blurs a little into a retelling of the events of the moon landing as shared by the actor, rather than a recount of the 'acted' experience itself, but in the final paragraph, beginning 'Finally...' the pupil returns to the learning activity itself. The slight inconsistency reflects the pupil's attempt to manage this more complex task. In this last section, the pupil describes clearly the concluding events of the session, where the class launched rockets outside. The final sentence expresses real enthusiasm, including an exclamation mark, concluding the experience neatly (*It was an amazing morning and I learnt a lot of facts!*).

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

Across the collection, most sentences are correctly demarcated with capital letters and full stops. This includes capital letters for proper nouns (*Farther Christmas... Neil Armstrong... Apollo 11... Buzz... Michael... America... Eearth*). There are occasional omissions, for example a missing capital letter to open a sentence in piece A (*please could I have...*) and piece B (*muticoloured, geaming creatures...*) and occasional omission of full stops, for example piece B (*... landed on the creaky floor boards*). Some sentences, particularly in the recount (piece E) would have benefitted from sentence

restructure. However overall, the pupil punctuates their writing accurately enough to achieve the qualifier of 'some' for this statement.

Question marks are used when required. For example, a direct question in piece A (*P.S Do the elves pass you the presents?*), addressing the reader in piece D (*Does your cheetah need a bath?*) and in questioning the authenticity of the boy's experience in piece B (*it was just a dream or was it?*). There is one omission (piece A).

In addition, the pupil correctly uses a range of punctuation taught at 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 letter (piece A) is written in the present tense with the use of both progressive (*I am writing...*) and simple forms (*please could I have...*). Correct tense forms are maintained throughout the piece, including within the final question. The piece dips appropriately into the past tense when recounting an event from earlier that day (*I had a mishap*) and goes on to explain the incident, maintaining the simple past tense appropriately (*I accidentally dropped the bright star in the kitchen.*) before reverting back and leaving some clear instructions for Father Christmas (*eat all the chocolate cookies and don't leave the brown sack.*).

The narrative extract (piece B) and the recount (piece E) both generally maintain the simple past tense (*appeared... opened... crawled... visited... walked... landed... launched*), including some irregular verb forms (*swam... told... felt... stood... wore... learnt*). There is one tense error in piece B (*woken*) and tense disagreement in piece E (*During the journey to the moon the astronaut had to sleep in hammocks because they don't have beds in the Apollo 11.*) but this is an exception rather than a rule and does not disrupt the overall success or coherence of the pieces.

The simply structured descriptive poem (piece C) consists of repeating sentence types which feature the present tense (*My dragon's eyes are... My dragon's body has... etc.*) and the instructions (piece D) address the reader via (mostly) first person present tense writing.

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 extract (piece B) and the narrative recount (piece E), which details 'Neil Armstrong's' visit. Co-ordination provides an alternative

possibility in the conclusion of piece B (*It was just a dream or was it?*). In piece E, co-ordination is used widely to connect events (*and it was silence... and suddenly... and got back into the rocket... and went back to Earth*), link emotive responses to events (*... and I felt outstated*), indicate a reason (*so we don't get hurt*) and indicate a contrast (*Neils family felt really sad that he had to quarantine but really proud of him...*). 'But' also highlights the perils of the astronauts' return journey (*but on the way back some fire hit the rocket*) and 'so' indicates the connected resultant action (*... so they had to use parachutes...*).

Subordination further supports the chronology of events – (*When we all sat down*) and concurrent events (*Neil and Buzz came off the rocket and found moon rocks whilst Michael put the America flag on the moon.*). Additionally, 'because' is used to develop learned facts and provide reasons (*...because they don't have beds in the Apollo 11.*).

Non-narrative writing in the collection also features co-ordination and subordination, used to support sequencing, explanation and to build reasoning. In the letter to Father Christmas (piece A), 'and' connects items in a list and also expands instructions (*and don't leave the brown sack.*). In piece C (the poem), 'and' links adjectives together (*shiny and gold... creepy and cruel*) and in the instructions (piece D) co-ordination links events and supports chronology (*... and bribe the cheetah... and put them on the floor and then...*).

Subordination is used in piece D to justify specific instructions (*because it's never had a bath as cold before*) and to provide a cautionary note (*If your cheetah is hiding...*) followed by the co-ordinator 'so' to provide a resolution (*so get chicken treats...*). Sequencing is supported through subordination in piece A, where an adverbial clause heads a sentence (*When you come to my house...*).

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

Spelling is strong in this collection, including the spelling of some ambitious and multisyllabic words. There is evidence of the pupil selecting the correct graphemes to represent the phonemes in words – for example, in the:

- letter (piece A) (*clay... rainbow... kinetic... bright... star... kitchen... afternoon... landing... cookies... brown... journey... elves... presents*)
- narrative extract (piece B) (*creatures... quickly... shiny... pounding... footsteps... tired... flash... silent... Magnificent... emerge... slimy... dusty... golden, soft... creaky... dream*)
- descriptive poem (piece C) (*eyes... deadly... scales... clown... crystals... frozen... bluebells... light... rose... lumpy... claws... cruel*)

- set of instructions (piece D) (*bath... Follow... moody... Delicious... treats... shampoo... fluffy... naughty... chicken...bribe... furious... smelly... Gently... cupboard... nervous*)
- recount (piece E) (*powerful... silence... hammocks... rockets... famous... rescue... bought... germs... launched... zoom*).

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

- letter (piece A) (*Farther... accidentally... creekly [spelt correctly in piece B]... choclote [spelt correctly in piece D]*)
- narrative extract (piece B) (*geaming*)
- descriptive poem (piece C) (*seefrough*)
- recount (piece E) (*inspireing... passific... quarantine... helmits... are [our]*).

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:

- letter (piece A) (*would... to... house...my... come... your... love... I... you... so... could... Christmas*)
- narrative extract (piece B) (*one... by... he... was... of... eye[s]*)
- descriptive poem (piece C) (*my... are... gold... cold... money*)
- set of instructions (piece D) (*are... be... children... because... your... once... put... cold... bath... water*)
- recount (piece E) (*our... they... class.. all... the... said... some... one... because*).

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. The pupil joins their handwriting using diagonal and horizontal strokes.

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

Across the collection, spaces between words are appropriate to the size of the letters.

Why is the collection not awarded the higher standard?

The collection cannot be awarded 'working at greater depth' because not all 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

The variety of pieces in the collection shows that the pupil is able to write successfully for different purposes. Writing shows the pupil's capacity to sequence events in narrative and non-fiction form, at times incorporating a strong and charismatic authorial voice which engages the reader and makes for a lively read. Language choices are precise and chronology is clear, producing coherent and largely engaging writing, for example in piece B (*He opened his eyes, surprised by the bright flash around the silent room.*). Writing is beginning to be effective but it is not yet consistently evidenced across the collection, or indeed in this piece, where the second paragraph is not quite as powerful due to the repetition of 'slimy' and the description of the hat, which is not in keeping with the description in paragraph one.

The letter (piece A) is simply written and whilst it contains relevant details beyond the basic 'please can I have' formula, ideas are not sufficiently developed to be effective and some comments do not seem to naturally 'fit' alongside each other (... *my landing is creaky, eat all the chocolate cookies...*).

Despite a descriptive and engaging opening to the narrative extract (piece B), some points would benefit from further expansion in order to make complete sense. For example, whose footsteps are 'pounding' and where does the 'bright flash' come from? In addition, the conclusion is somewhat abrupt and writing could have been developed to further engage and make the reader question the authenticity of the boy's experience. Similarly, the writer has missed opportunities to include co-ordination and subordination which could have improved the flow of the piece, although there are a variety of sentence openers which support coherence.

Across the collection, sentence construction tends to be repetitive and, although this doesn't disrupt coherence, it does not make for varied and therefore consistently effective writing. Overall, simple and multi-clause sentences are successful and occasionally effective, but can also be repetitive (piece C) and over-long (piece E).

Additionally, the pupil does not demonstrate a sufficiently broad and effective use of vocabulary and grammar drawn from reading to satisfy this statement for the greater depth standard. There is emerging evidence of this in the instructions (piece D), but the pupil is not able to sustain the imperative form, which, as previously noted, disrupts the flow and effectiveness slightly.

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

Across the collection, there is no evidence of the pupil making simple additions, revisions and proof-reading corrections to their own writing.

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

The pupil has shown enough evidence to meet the expected standard for punctuation. The collection also includes evidence that the pupil is beginning to use the punctuation taught at KS1, including:

- commas to list (piece A) (*please could I have air clay, pizza play dough*) (piece B) (*Multicoloured, geaming creatures... golden, soft sand*)
- commas to separate clauses (piece A) (*my landing is creeky, eat all the chocolate cookies...*) and (piece B) (*He opened his eyes, surprised by...*) – note that this is beyond the requirements of the KS1 curriculum
- possessive apostrophes (piece C) (*dragon's*), (piece D) (*cheetah's*)
- apostrophes for contractions (piece A) (*don't*) (piece D) (*you're... I'm*), (piece E) (*mustn't... I'll... I'm... it'll*)
- exclamation marks to express enthusiasm (piece E) (*I learnt a lot of facts!*).

Evidence for the greater depth standard is emerging, but this is not yet consistent across the collection.

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

There is sufficient evidence to suggest that the pupil can spell most common exception words and meets the greater depth standard for this statement.

The pupil can, after discussion with the teacher, add suffixes to spell most words correctly in their writing (e.g. –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 mostly correctly across the collection – for example, in the:

- letter (piece A) (*dropped... coming*)
- narrative extract (piece B) (*quickly... appeared... pounding... surprised*)
- descriptive poem (piece C) (*deadly*)
- instructions (piece D) (*lovely... flavoured... nervous... delicious*)
- recount (piece F) (*carefully... powerful... famous... Unfortunately... Finally... counted*).

The pupil meets the greater depth standard for this statement.

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

The pupil uses diagonal and horizontal strokes to join some letters and meets the greater depth standard for this statement.