

**Expected
Writing in KS1**

**2018-19
Standardisation**

Exercise 1

Pupil A

The collection includes:

- A) a story
- B) a recount
- C) a letter
- D) a retelling of a traditional tale
- E) a set of instructions

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).

The collection contains 2 fictional narratives – a story in which some friends go on an adventure and find themselves face-to-face with a family of blue-eyed crocodiles, and a retelling of the traditional tale 'Jack and the Beanstalk'. Two non-fiction pieces also contain strong elements of narrative – a recount of a school trip, detailing the pupil's visit to a local church, and the subsequent letter of thanks that recalls the highlights of the visit. All of these pieces are appropriately structured and the sequencing or recounting of events is coherent.

The opening of the story [A] sets the scene and introduces the 3 characters (*Ash, Justin and Julia were playing on Ashes laptop*). Events follow a simple chronology – the children's restlessness (*Im bord, do you think it will ever stop raining...?*) whets their appetite for an adventure (*If only we can go on an advenchure...Get the magic coin and ill make a wish*), which is described in detail as the story unfolds (*took a little coin from her pocket...found themselves on top of a heuge cave...Ash looked at their shap teeth*). The pupil effectively uses dialogue [not a key stage 1 (KS1) requirement] to help develop the action (*One, two, three wish*), and capture the children's thoughts (*What a good idea*).

In keeping with the writing of a story, most sentences are statements (*Julia took a little coin from her pocket*). Questions are used in dialogue, expressing exasperation (*do you think it will ever stop raining so that we can go outside?*) and misgivings (*Do you think that this is a good idea?*), whilst Justin takes charge of the situation by issuing a command (*Get the magic coin*). Expanded noun phrases portray the scene (*a heuge cave...a fearles famly of blue eyed crocodiles...their shap teeth and their claws*), whilst vocabulary choices enhance the excitement and perils of the adventure (*exiting...magic coin...carefully...whisper...warning...nervesly*).

A retelling of a traditional tale [D] also adopts a simple chronology, replicating the plot of the original tale. The pupil has begun to organise their writing into paragraphs [not a KS1 requirement], which support the overall coherence of the story. The tale opens in the traditional manner (*Once upon a time*) and characters are briefly introduced (*a boy called James who lived with his mum*). However, the somewhat muddled reference to the setting (*worked in a school...there was a new better school*) appears slightly misplaced.

The piece consists predominantly of statements that convey information (*When he was on the way to the shops, James found an old man*), whilst a command is used to tell James what he must do (*Sell these coins*). Simple noun phrases describe and specify (*an old man...the magic beans...a giant castle...one of the coins*), adverbials [not a KS1 requirement] signal time and place (*One day...When he was on the way to the shops...When he went back home...The next morning...Ontop of the beanstalk...This time...When he went outside*) and choices of vocabulary are reflective of the original tale (*trade...angry...huge...castle...gem's...counting ...axe*).

The recount of the school trip [B] opens with a brief introduction, whilst information is coherently organised into sections, each with an appropriate subheading (*The walk to the church...Helping our friends*). The sequence and timing of events is clear (*On Thursday...First...At half past nine*), as is the reason for the visit (*we were turning about Easter*). Various aspects of the outing are portrayed in detail (*We put our coat's on and lined up two by two...The lady put us Into groups...We had to pull our sleeves up...We got to draw what we hope for*), whilst the injection of comments demonstrates the writer's enthusiastic response (*The church looked old and spookey...I felt excited...I really wanted a laptop*), providing an engaging account of the day.

Appropriate to a recount, statements convey events, thoughts and actions (*We had to be carefull...In helping our friends we helped our parters...In the garden we had playdough*), whilst a question directly addresses the reader (*What do you hope for?*). Vocabulary choices are appropriate to the purpose of the writing, and are occasionally precise (*parters...extremeley busy...spookey*).

The letter [C] opens with an appropriately polite salutation (*Dear Neil...*) and introduction (*Im writing to tell you how much I enjoyed the visit*) before providing feedback on different aspects of the school visit. Points are organised into sections, each of which is introduced by an -ly adverb, indicating the sequence of the writer's thoughts (*Firstly...Secondly...Thirdly...Finally*). The enthusiastic and lively recount of their special moments captures the pupil's enjoyment of the day (*The man who told us was amaying...I inmagined how it was in roman times*). As befits its purpose, most sentences are statements, whilst the inquisitive question (*Is another class visiting you?*) and exclamation (*How brilint you were!*) are wholly appropriate.

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

In the recount of the school trip [B], the pupil clearly demonstrates their ability to write about real events, recording them simply and clearly. Details of the day are accurately portrayed (*As we were turning about diferent things we went in seprate parts of the church*), including those that did not go so smoothly (*but Miss W-----group got mixed up*), whilst the writer's personal comments and opinions lend authenticity to the piece (*We had to be carefull...I felt excited...you will need some practice*).

Further evidence of the pupil's ability to write about real events is shown in the letter [C] where the pupil reflects on the events of the school visit, detailing some aspects of their learning from the day (*I didnt know soljer's took jeezus to the cross*), and voicing their views (*All that real food made me hungry!*).

The set of instructions [E] evidences an activity that the pupil has experienced. Drawing on the task undertaken in class, the pupil uses a bullet point list, supported by diagrams, to inform the reader of the required materials. The method is logically sequenced through a series of numbered steps that lead the reader through each stage of the process (*1. Get some A4 paper pencil and coulering pencils*). Although not a KS1 requirement, adverbials further support the ordering of the instructions (*Next...After that...When you have added flags to each tower...Finaly*), contributing to the overall coherence of the piece.

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

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

There are very occasional examples of where capital letters at the start of sentences have been missed – for example, in the story [A] (*they touched the magic coin...*). However, these errors do not prevent the pupil from meeting the qualifier ‘most’ in this statement.

There are a number of examples of question marks being used correctly when required – for example, in the story [A] (*Do you think that this is a good idia?*), the recount [B] (*What do you hope for?*) and the set of instructions [E] (*Have you ever wanted to draw fairytale castle’s? ...Could you add any more decorations of your own?*).

There are no instances where question marks have been omitted when they would be required.

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.

Throughout the story [A], the pupil selects the appropriate tense according to the purpose of the writing. The simple past conveys events, actions and reactions (*Julia said...the three friends found themselves...Ash looked...they shrank*), whilst the past progressive indicates ongoing actions (*Ash, Justin and Julia were playing...who were nesting*). There is an appropriate shift to the present tense in dialogue, capturing the immediacy of the children’s thoughts (*Im bord...Do you think that this is a good idia?*).

In keeping with the features of a recount [B], past tense verb forms convey the events of the day (*year two went...we were lurning...we arived...Some people wished*), whilst there is appropriate use of the present tense to explain (*This is what we had to do*) and to express what the pupils dream of receiving (*what we hope for*). In the letter [C], the present progressive is used to indicate current and ongoing actions, although the contracted form is incorrect (*Im writing...Im telling you*), whilst the simple present expresses a polite tentativeness (*I hope you don’t mind*). In keeping with its purpose, the past tense is used to recall the events of, and reactions to, the visit (*The man who told us...made me hungry...How brilint you were!*).

In the retelling of the traditional tale [D], the past tense is used consistently to narrate the events of the story (*there lived a boy...he was on the way...James rushed outside...The giant was sleeping...they both were climbing down*).

The pupil can, after discussion with the teacher, use co-ordination (e.g. or / and / but) and some subordination (e.g. when / if / that / because) to join clauses.

Across the collection, the pupil uses co-ordination correctly and some subordination. In the story [A], related clauses are linked through use of the co-ordinating conjunction ‘and’ (*Get the magic coin and ill make a wish...Julia carefully put her finger in the hole and whisper...they touched the magic coin and they shrank*), whilst subordination is used to express desired outcomes (*so that we can go outside...If only we can go on an advenchure*) and a relative clause [not a KS1 requirement] divulges the close proximity of the crocodiles (*who were nesting ontop*).

In the recount [B], co-ordination is used to link related activities (*We put our coat's on and lined up... We went in and hung our coat's on*) and vocabulary (*old and spookey... hopes and dreams*) and to indicate that dreams require commitment (*but you will need some practice*). There is some use of subordination to explain the reasons for actions (*because we were lurning about Easter... so we didn't have gaps... As we were lurning about diferent things... because we made things*) and for clarification (*when crossing the trafic light*).

There is limited use of co-ordination within the letter [C], but it is well-deployed to emphasise a point (*but Im telling you*). Subordination is used to pinpoint an enjoyable activity (*when we went into the Garden*) and to explain why the pupil was impressed (*because I inmagined how it was in roman times*).

In the retelling of the traditional tale [D], related actions are linked by co-ordination (*rushed outside and climbed... and he did... the giant coudn't see him and he took the dimond's... one of the coins fell and the giant woke up*). There is some confident use of subordination to establish time frames (*When he was on the way to the shops... When he went back home, James' mum was so angry... When he went outside*), to provide reason (*because there was a new better school*) and to convey consequential actions and outcomes (*so angry that she threw the magic bean's out... His mum was so happy so James climbed it up again... so small that the giant coudn't see him*).

A range of co-ordinating conjunctions is used in the set of instructions [E] to advise caution (*but dont reach the edges... but stop before you reach the top*), to link sequential actions (*Draw a square ontop of the middle tower and draw a triangle ontop of the square*) and to convey the lack of options (*wont be able to get in or out*). There is some use of subordination to clarify order (*When you have added flags*) and to explain the reason for the door and window (*because the giant wont be able to get in or out*).

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:

- in the story [A] (*playing... think... raining... warning... smaller... touched*)
- in the recount [B] (*lined... crossing... light... together... groups... hands*)
- in the letter [C] (*enjoyed... Firstly... know... cross... times... woman... hungry... Summer*)
- in the retelling of a traditional tale [D] (*stalk... new... coins... magic... beans... counting*)
- in the set of instructions [E] (*draw... castle... paper... edges... bricks*)

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

- _ in the story [A] (*advenchure... exiting... nervesly... themselves... heuge... peard... famly... whispd*)
- _ in the recount [B] (*lurning... arived... trafic... toled... diferent... seprate*)
- _ in the letter [C] (*amayzing... soljer's... jeezus... inmagined... choclote... lolies*)
- _ in the retelling of a traditional tale [D] (*dimond's... dicided*)
- _ in the set of instructions [E] (*folow... coulering... verticle*)

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

Across the collection, year 1 common exception words are spelt correctly:

- in the story [A] (*were...said...you...we...go...some...where...be...a...was...the...put...one...of...they...there...is*)
- in the recount [B] (*to...our...my...so...I...friend(s)...do*)
- in the letter [C] (*me...to*)
- in the retelling of a traditional tale [D] (*once...there...his...school...he...house*)

Across the collection, most year 2 common exception words are spelt correctly:

- in the story [A] (*only...eye(d)...would(n't)*)
- in the recount [B] (*because...busy...half...past...people...plant(s)*)
- in the letter [C] (*mind...most...who...kind...last...told...class...great*)
- in the retelling of a traditional tale [D] (*climb(ed)...again...gold...after*)
- in the set of instructions [E] (*could...door...even*)

Despite occasional errors, there is sufficient evidence to meet the statement.

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.

The pupil is able to form capital letters and digits of the correct size and orientation in relationship to one another and to lower-case letters. Where capital letters have no distinct form, it is sometimes difficult to distinguish between upper and lower case – for example, in the story [A] (*wish...without... cave*). However, this does not preclude the collection from meeting this statement.

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

Across the collection, the spacing between words is 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 within the expected standard' because the statements for this standard are not met.

There is evidence to suggest that the pupil is emerging as a writer. Pieces are generally coherent and the pupil demonstrates a fairly secure understanding of writing for different purposes. There is some evidence of language drawn from reading stories and traditional tales, as in the well-chosen noun phrase "a *fearles famly of blue eyed crocodiles*" [A]. However, across the collection, although choices are appropriate, there is limited evidence of the rich vocabulary drawn from wider reading and the writing is not consistently effective. Similarly, although the pupil is beginning to experiment with grammar, their writing is often repetitive (*I enjoyed the visit...what [I] enjoyed...I enjoyed it*), occasionally resulting in some loss of coherence (*He climed down down the benstalk...James climbed it up again...James climed down the beanstalk...James climbed up the beanstalk*).

There is also occasional loss of coherence through the omission of words (*We went in and hung our coat's on [the hooks]...I'm telling you things what [I] enjoyed the most*), incorrect choices (*We had to [...] put your hands into the bowl...Some people wished to be a football player but you will need some practice*) and the inclusion of non-related information (*Nobody was going to C----- Primary School because there was a new better school*), though this does not preclude the award of 'working at the expected standard'.

The demarcation of sentences is secure, including the use of question marks, but the pupil does not use the punctuation taught at KS1 mostly correctly.

Whilst there is some correct use of apostrophes for contracted forms, omissions are common – for example:

- in the story [A] (*Im...wouldnt...ill*)
- in the letter [C] (*didnt*)
- in the set of instructions [E] (*wont...dont*)

In addition, apostrophes for possession are frequently used within plural nouns, indicating that the pupil is not yet secure in their understanding – for example:

- in the recount [B] (*coat's*)
- in the letter [C] (*soljer's*)
- in the retelling of a traditional tale [D] (*gem's...dimond's*)
- in the set of instructions [E] (*friend's...castle's*)

The pupil does not use suffixes to spell most words correctly. Whilst there is some evidence of the correct spelling of suffixes, across the collection there are a number of errors – for example:

- in the story [A] (*bord...peard...fearles*)
- in the recount [B] (*walkd...carefull...extremeley...spookey...finaly*)
- in the letter [C] (*enjoyd*)

Piece A: a story

Context: as part of a project about dragons, the class shared the book Tell me a Dragon (Jackie Morris) and explored a similar story that had been devised by their teacher. After supported innovation sessions, they wrote their own stories independently and self-edited their work.

Ash, Justin and Julia were playing on Ashes laptop. Julia said "I'm bored, do you think it will ever stop raining so that we can go outside?" "If only we can go on an adventure somewhere exciting we wouldn't be bored." "Got the magic stone and I'll make a wish." said Justin. "What a good idea." said Julia. Julia took a little coin from her pocket it was pink, grey and blue with a hole in the middle. She carefully put her finger in the hole. Julia carefully put her finger in the hole and whispered "I wish the three friends sound themselves on top of a huge cave. They nervously peeped over the edge. There before them lay a family of blue eyed cool crocodiles who were nesting on top. Ash looked at their sharp teeth and their claws. "Do you think that this is a good idea?" Julia whispered in a quiet voice. "Do you think that this it might be easier if we were a bit smaller?" said Ash. "What a good idea!" Justin exclaimed. They touched the magic coin and they shrank.

Piece B: a recount

Context: as part of their learning about Easter, the class visited a local church. They discussed the outing with their peers, recapping the events of the day. Pupils then wrote about their visit, drawing on their prior knowledge of the features of a recount, before editing their piece with support from their 'talk buddy'.

year two's visit to the church.

On Thursday year two went to the church because we were learning ^{about} ~~about~~ Easter.

The walk to the church.

First Miss C----- put us into ^{Pairs} ~~pairs~~.
My partner was Y-----. We put our coats on and lined up two by two.
We walked down P----- Road.
It was extremely busy on the road. We had to be careful when crossing the traffic light. Miss C----- told us to keep together.
So we didn't have gaps in the lines.

The church

At half past nine we arrived. The church looked old and spooky. We went in and hung our coats on. I felt excited as I have never been to a church before. The lady put us into groups. As we were learning about different things we went in separate parts of the church but Miss W----- group got mixed up.

Helping our friends

In helping our friends we helped our partners. This is what we had to do. We had to pull our sleeves up, put your hands into the bowl wash each others hands and finally dry each others hands.

Hopes and dreams

In hopes and dreams we got to draw what we hope for. I really wanted a laptop. What do you hope for? Some people wished to be a football player but you will need some practice.

garden

In the garden we had playdough because we made things that ~~are~~^{were} alive and that are plants.

Piece C: a letter

Context: following their visit to a church (see Piece B), pupils were asked to write a letter of thanks to those who organised the Easter experience for them. Each pupil wrote their letter independently before editing it with support from their peers.

Dear Neil, Leslies, Margaret and Bob,

I'm writing to tell you how much I enjoyed the visit. I hope you don't mind me writing to tell you but I'm telling you things I've enjoyed the most.

Firstly, I enjoyed it when we went into the Garden. The man who told us was amazing. I didn't know soldiers took Jesus to the cross.

Secondly, sitting around the table made me feel like I was in those times because I imagined how it was like in those times & Roman times.

Finally, I like to thank ~~you~~ the kind
woman who told us ^{about} ~~about~~ the last supper.
All that ^{real} ~~real~~ food made me hungry!

Finally, thank you for the chocolate
lollies to take back home. How ^{brilliant} ~~brilliant~~
you were! Is another class visiting
you?

Have a great ^{Summer} ~~Summer~~ holiday.

Thank you

From

Miss E class

Piece D: a retelling of a traditional tale

Context: the class explored the traditional tale Jack and the Beanstalk prior to planning and writing their own independent version of the story. Pupils were given the opportunity to edit and improve their work before producing the 'final' version.

Jack James and the beanstalk

One upon a time there lived a boy called James who lived ~~with~~ with his mum. ~~One day~~ James' mum and James ~~live~~ worked in a school called C----- primary school. One day nobody was going to C----- primary school ~~because~~ because there was a new ~~&~~ better school.

James' mum told James "Sell these coins" so he did. When he was on the way to the shops, James found an old man. The old man told James "I will trade you some ~~to~~ magic beans. Jack traded the coins for the magic beans. When he went back home James' mum was so angry that she ~~threw~~ ^{threw} through the magic beans out of the ~~house~~ house.

The next morning James saw a huge beanstalk. James rushed outside and climbed the beanstalk. Ontop of the beanstalk James saw a giant castle and ~~in~~ in the castle there ~~where~~ was gems, diamonds, a giant and gold. James decided to take the gems. This time the giant was sleeping so James James has a good chance of getting the gems and he did.

He climbed down down the beanstalk
and showed it to his mum. His mum
was so happy so James climbed it up
again. This time the giant was counting
his coins. James decided to take the
diamond's James was so small that the
giant couldn't see him and he took
the diamond's. James climbed down the
~~beanstalk~~ beanstalk and took it to his
mum and once again James climbed
up the beanstalk. The giant was sleeping
again + James decided to take the coins.
When he went outside one of the
coins fell and the giant woke up.
The giant was chasing him. After they
both were climbing down but when
James climbed down he found an
axe and cut the ~~beanstalk~~ beanstalk
and they lived happily ever after.
the end




Piece E: a set of instructions

Context: during their exploration of the story Jack and the Beanstalk, pupils created and drew their own version of the giant's castle. They were then asked to write a set of instructions to help others recreate their castle.

How to draw the giant's castle

Wish you could ^{draw} ~~see~~ like your friends? ^{fairytale} Have you ever wanted to draw ~~fantasy~~ castles? Well now you can with these easy to follow steps

What you will need

- pencil 
- colouring pencils 
- A4 paper 

Method (how to do it)

1. Get some A4 paper, pencils and colouring pencils
2. Turn your A4 paper landscape,
3. Draw a long rectangle but don't let the edges reach the edges.
4. Next draw two vertical rectangles next to the ^{middle} ~~bottom~~ rectangle but stop before you reach the top
5. At the ^{each} top draw a vertical rectangle on top of the tower.

6. Draw a square on top of the middle tower and draw a triangle on top of the square.

7. If you have added flags to each tower add draw bricks to the tower.

8. Don't forget to add a door and some windows because the giant won't be able to get in or out.

9. Finally add decorations. It can be flowers, birds, bricks or even gold coins! How amazing! Now you have a castle. Sit for a giant. Could you add any more decorations of your own?

2018-19
Exercise 1
Pupil B

The collection includes:

- A) a first-person recount
- B) an email
- C) a retelling of a traditional tale
- D) a warning poster
- E) a story

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

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

Across the collection, the pupil writes simple, coherent narratives about personal experiences and those of others. A recount describes a day working with parents on dinosaur-related activities. An email explains a character's encounter with a giant. A retelling of a traditional tale details Little Red Riding Hood's walk through the woods. A story continues from an initial stimulus provided by the teacher.

In the recount [A], the writer draws on their experiences to detail the activities at the start of the week (*we talked about dinosaur...we made some dinosaur pictures...we digged and found a big foot print*). Ideas are simply sequenced (*Monday...after the talk...After that...The next day*) within 3 brief sections, each of which deals with a separate activity.

In keeping with the features of a recount, use of the first person and past tense is consistent throughout (*we talked about...I worked with...we went up onto the field*). All sentences are statements and there is some attempt to expand information, predominantly through the use of lists (*we made some dinosaur pictures out of cotton buds, tushow paper, sisors and glue...we made dinosaur poo out of sugor, water, powder, dog food and fevas*). Although the vocabulary is simple, it mostly reflects the purpose of the writing.

The email [B] opens with an appropriately informal greeting (*Hi E-----*) and the immediate alert that all is not well (*i'm in deep trouble*). The recent experiences of the writer are outlined sequentially, from her initial sighting of the giant (*I saw a giant*), to her dramatic capture (*pushed his hand in the window and got me*), and her arrival in 'dragon land' (*There was a white dragon that was called Snowy*).

As is appropriate to purpose, sentences are predominantly statements that detail the traumatic series of events and Sophie's thoughts and feelings (*I trided to hide...I thoughtt people wald wake up...I don't like this Place*), whilst a command issues a heartfelt plea to her friend (*Pleas help*). The vocabulary is mostly simple – there is limited use of noun phrases (*deep trouble...a white dragon...Ice in a bucket*), whilst an -ly adverb emphasises Sophie's feeling of vulnerability (*completeley out side*).

Despite a somewhat abrupt ending (*then he beteneded to be grandmother*), the retelling of the traditional tale [C] closely reflects the structure of the original. The narrator introduces and describes Little Red Riding Hood and the setting (*a little girl...lived with her mother...wore a Bright red cloak with a Bright red Hood...lived in a cottage on the edge of some deep dark woods*), prior to the disclosure of her task (*give this to your grandmother*). The pupil puts her own stamp on the proceedings (*a pot of brussle sprouts soup*), whilst the plot remains aligned to the traditional tale. There is some deployment of the language of traditional storytelling (*Once upon a time...on the edge of some deep dark woods*), including repetitive patterning to emphasise the dangers of the woods (*further and further...darker and darker...colder and colder*).

Sentence types are varied according to purpose – statements inform the reader of events, actions and reactions (*She alwas wore a Bright red cloak...I nealy spilt my grandmothers Brussle sprout soup*), a question is used to confront and interrogate the wolf (*What are you doing in the middle of the parth?*), and commands act to instruct (*give this to your grandmother*) and to warn (*But rember the rules of the wood!*).

Noun phrases describe and specify (*a cottage on the edge of some deep dark woods...a pot of brussle sprouts soup...the other side of the woods...the cunning wolf...the midle of the parth*), whilst -ly adverbs, although spelt incorrectly, indicate the manner in which things do, or don't, happen (*unfortionatley Little Red Riding Hood didn't see...Clusmly, Little Red Riding Hood stumbled...I nealy spilt my grandmothers Brussle sprout soup*).

Picking up the theme of the story [E], the pupil links the opening sentence to the given starter (*"It looks loveley," the King of the forest said*). There is some attempt to develop a logical sequence of events (*I slowly walked away...he ran after me...when he court me...After that*). However, the inappropriate shift from the first to the third person (*they stopped...when they where there*) and the imprecise choice of wording in the final sentence (*every thing could of been eaten*) result in some loss of coherence.

Statements convey the chain of events, which is predominantly driven by the actions of the characters (*I slowly walked away...he ran after me as fast as he could...he grabbed my arm...thry stopped*). Some limited use of noun phrases specifies details for the reader (*a very small door...your hole body*), whilst the vocabulary is mostly simple but appropriate (*noticed...duck...unicorns... stollen*).

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

In the recount [A], the pupil demonstrates that they can write about real events. The pupil briefly describes the conversation with parents (*we talked about dinosaur*) and provides some details of the subsequent activities (*we made some dinosaur pictures out of cotton buds, tushow paper, sisors and glue...we made dinosaur poo*). The dinosaur theme continues into the final paragraph where the pupil describes looking for footprints in the sand the following day (*we digged and faund a big foot print*).

Across the recount, sentences appropriately consist of statements that maintain the first-person perspective throughout (*...it was are parents cafe...I worked with F-----...we went up onto the field*).

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 demarcated correctly with capital letters and full stops, albeit with occasional omissions.

Where the pupil has chosen to include questions, these are demarcated appropriately with a question mark:

- in the retelling of a traditional tale [C] (*What are you doing in the middle of the parth?*)
- in the warning poster [D] (*Have you ever seen a giant?*)

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

Across the collection, present and past tense verb forms are used mostly correctly and consistently.

In keeping with the features of a recount [A], the past tense is used throughout, including some correct use of irregular verbs (*we talked...we made...I worked...we went...we brought*).

In the email [B], the present tense is used to express the writer's current fears (*i'm in deep trouble*), whilst the past tense conveys the series of unfortunate events (*I saw a giant...the giant pushed...and got me...it came to a river...There was a white dragon*).

The retelling of a traditional tale [C] demonstrates a secure grasp of tense consistency, shifting appropriately between the past tense (*there lived...she said...it grew...he dashed*) and the present tense, which is used in dialogue (*I promise...What are you doing...?*).

Similarly, in the story [E], the past tense is used to convey actions and reactions (*He noticed...he grabbed...I was amazed*), whilst the present tense is used in dialogue to express an opinion (*It looks loveley*).

In the warning poster [D], the present tense is used to inform the reader of the perceived threat. The simple present indicates the giant's current behaviour and character (*It eats snow...It is dangerous*), whilst the present progressive makes it clear that it is on its way to town (*is coming*), alerting the reader to the potential danger (*I'm warning you*). There is an appropriate shift to the past tense as the writing slips into narrative, attempting to deliver a cautionary tale (*Theo was snatched...he got to a town...Theo started asking questions...he was eating his food*).

The pupil can, after discussion with the teacher, use co-ordination (e.g. or / and / but) and some subordination (e.g. when / if / that / because) to join clauses.

Across the collection, the pupil uses co-ordination and some subordination.

In the recount [A], there is some use of co-ordination to link sequenced activities (*we talked about dinosaur and after the talk we made...we went up onto the field and in the sand pit we digged and found a big foot print*) and related clauses (*I made a plop of poo and o---- made the same*).

In the email [B], the co-ordinating conjunctions 'and' and 'but' are used effectively in the same sentence to portray the harrowing sequence of events (*I tried to hide but the giant pushed his hand in the window and got me and my blanket!*). The subordinating conjunction 'when' is used to clarify the point at which Sophie became scared (*When I was completely out side*), and a relative clause [not a KS1 requirement] provides additional information about the dragon (*There was a white dragon that was called Snowy*). Although there is correct use of some subordination, this is not yet secure, as evidenced by the subordinate clause, which is demarcated as a sentence (*Because I thought people would wake up*).

There is limited use of co-ordination in the retelling of a traditional tale [C]. The conjunction 'but' links back to the given instruction, emphasising the related words of warning (*But remember...*), whilst 'and' is used to build the patterned language (*further and further...darker and darker...colder and colder*), and to link the actions of the wolf (*he dashed to grandmother's house and gobbled her up*).

In the warning poster [D], co-ordination is limited to the linking of nouns within a sentence (*It eats snow and boys*), whilst the opportunity to introduce contrasting information with 'but' is missed (*it doesn't like girls*). There is some correct use of subordination to explain why it is important to be asleep (*because if not hill snatch you*). However, the intended use of 'because' is not altogether clear as the subordinate clause appears to explain why the boy was snatched, rather than his arrival in a town (*Theo was snatched from his bed. Because he wasn't asleep he got to a town*).

The story [E] uses co-ordination and subordination within a multi-clause sentence to link events and to issue a warning (*and when he court me he grabbed my arm and said (If you run away again you'll get killed.)*), whilst subordination is also used to clarify when the animals were seen (*when they were there*), and to provide a reason for the narrator's amazement (*because except from the animals every thing could of been eaten*).

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 recount [A] (*about...dinosaur...talk...pictures...powder...sand*)
- in the email [B] (*deep...trouble...hide...window...river...snow*)
- in the retelling of a traditional tale [C] (*girl...called...mother...Hood...Bright...further...spilt*)
- in the warning poster [D] (*seen...sleep...snatch...town...started*)
- in the story [E] (*walked...noticed...grabbed...arm...through...body...owners...eaten*)

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

- in the recount [A] (*sisors...sugor...fevas...halfed*)
- in the email [B] (*blankit...thourght...gumped...vegabolles...oringe...cept*)
- in the retelling of a traditional tale [C] (*alwas...brussle...promice...unfortionatley...midle*)
- in the warning poster [D] (*worning...Questuns...anser*)
- in the story [E] (*court...killd...stollen...exept*)

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

Across the collection, almost all year 1 common exception words are spelt correctly:

- in the recount [A] (*was...we...the...some...of...I...a*)
- in the email [B] (*push(ed)...his...my...There...some*)
- in the retelling of a traditional tale [C] (*Once...she...one...said...to...your...are...you*)
- in the warning poster [D] (*is...ask(ing)*)
- in the story [E] (*he...So...me...they...there*)

Across the collection, many year 2 common exception words are spelt correctly:

- in the recount [A] (*parents...after...water*)
- in the email [B] (*because...people...only*)
- in the warning poster [D] (*Because...sure*)
- in the story [E] (*fast...could...again...door...every*)

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.

The pupil is able to form capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters. Where capital letters have no distinct form, it is sometimes difficult to distinguish between upper and lower case:

- in the email [B] (*Snowy*)
- in the retelling of a traditional tale [C] (*One*)
- in the warning poster [D] (*Suddenly*)
- in the story [E] (*When*)

However, this does not preclude the collection from meeting this statement.

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

Across the collection, the spacing between words is 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 within the expected standard' because the statements for this standard are not met. Although there is sufficient evidence that the pupil can write simple, coherent narratives, the pupil does not yet write effectively and coherently for different purposes, nor do they draw on their reading to inform the vocabulary and grammar of their writing.

Although the recount [A] provides a simple overview of the pupil's experiences, there is limited development and an over-reliance on the use of lists to add detail. In contrast, in the retelling of a traditional tale [C], the pupil is able to draw on their knowledge of the story to support the description of the characters and the setting (*the deep dark wood...the cunning wolf*) – however, the abrupt ending detracts from the overall effectiveness of the piece (*then he beteneded to be grandmother*). The cautionary tale within the warning poster [D] also ends abruptly, losing its impact by leaving the reader to ponder the fate of the boy (*The snow giant didn't anser them. Because he was eating his food*).

At times, incorrect grammatical structures result in some loss of coherence. The use of subordination is not yet established and subordinate clauses are sometimes demarcated as sentences, as in the email [B] (*Because I thourght people wald wake up*). In the story [E], there is an inappropriate shift from the first person to the third person, weakening the overall effect, whilst in the final sentence the inappropriate choice of verb form, combined with the

use of the preposition 'of', detracts from the intended meaning (*every thing could of been eaten*).

Although the vocabulary is appropriate, and occasionally precise (*deep trouble...further and further...cunning*), across the collection, word choices are mostly simple and often repetitive, as in the email [B] (*I only got...Snowy got...Soon it came...Soon we wore*). Narratives typically portray a series of actions and description is often limited to the reactions of characters (*I was scared...I was amazed*) and the choice of verbs (*pushed...noticed...grabbed*).

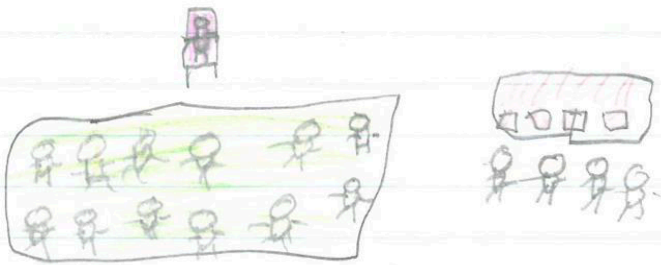
The pupil does not use suffixes to spell most words correctly. Whilst there is some evidence of the correct spelling of suffixes, across the collection there are a number of errors (*completeley...unfortionatley...comeing...loveley...killd*).

Whilst the pupil does make very occasional attempts to use the diagonal and horizontal strokes needed to join some letters, there is not yet sufficient evidence of this and the statement is not

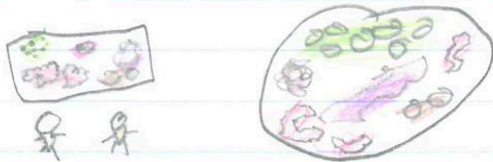
Piece A: a recount

Context: as part of their dinosaur topic, pupils invited their parents into school for a parents' café. Having talked to their parents, pupils undertook some dinosaur-related activities, following these up the next day with a surprise 'find' in the sandpit. Pupils were asked to write about their experiences in any form they wished. The gaps show where the names of friends have been deleted.

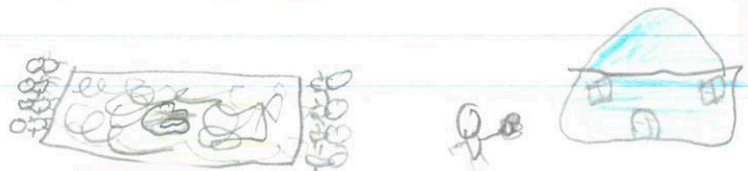
Monday
~~Monday~~ it was a parents' dinosaur café
we talked about dinosaurs and
after the talk we made some
dinosaur ~~dinosaurs~~ pictures out of cotton buds, tissue
paper, sticks and glue. I worked with
Fl. —, M. —, ~~_____~~ & ~~_____~~ and me.
E



After that we made dinosaur poo
out of sugar, water, powder, dog food and
seeds then we missed it and buried
it so each of us. I made
a pile of poo and _____ made
the same.



The ~~the~~ next day we went up onto
the field and in the sand pit we
dugged and found a big foot print
and we brought it in.



Piece B: an email

Context: as part of their topic on giants, pupils shared the story of The BFG (Roald Dahl). They then adopted the role of the lead character 'Sophie' to write an email to a friend, expressing her perceived distress at seeing a giant.

To: E. _____ @ google.com.uk

Subject: Parse in the village

From: Sophie Sophie

Send

Attach 

Hi E. _____ i'm in deep trouble I saw a giant.

I tried to hide but the giant pushed his hand in the window and got me and my blanket! When

I was ^{out side} completeley ↓ I was scared. Because I thought

people would wake up. Soon it came to a river ^{The giant just} ~~he~~ ~~gave~~ jumped

over it. Soon we were in a land it was dragon

land. There was a white dragon that was called

Snowy. The giant made some good stom letac and

vegabones. I only got an orange and Apple. Snowy

got Ice and snow. He kept the snow and

Ice in a bucket. please help I don't like this

Place. Sophie

Piece C: a retelling of a traditional tale

Context: as a class, pupils explored the traditional tale Little Red Riding Hood. After mapping the story together, they were asked to write their own version. (Where the pupil has chosen to make revisions, they have marked the original words or phrases with a cross.)

Little Red Riding Hood!

Upon a
Once a ^xponer^x time, there lived a little girl called Little Red Riding Hood. She lived with her mother. She always wore a bright red ^xhood^x cloak with a bright red hood. She lived in a cottage on the ^{eg}x^g edge of some deep dark woods. One day Little Red Riding Hood's mother gave her a pot of brussle sprouts soup. She said "Give this to your grandmother on the other side of the woods." But remember the rules of the wood!"

"I promise" said Little Red Riding Hood and as she skipped skipy-skip. As the sun disappeared Little Red Riding Hood walked surther and s^xurther ^{ith}x into the deep dark wood. It grew darker and darker and colder and colder! unsortionably Little Red Riding Hood didn't see the ^xcunnigh^x cunning wolf waiting for her on the middle of the path clumsly, Little Red ^{king}x Riding Hood stumbled stras into the wolf.

^x"What^x

"What are you doing in the middle of the path?" said Little Red Riding Hood. "I heavy spite my grandmother's brussle sprout soup!" With out working the wolf he dashed to grandmother's house and gobbled her up then he beteneded to be grandmother

Piece D: a warning poster

Context: as part of their topic on giants, pupils were asked to write their own warning to local residents about the sighting of a mythical giant. During the week that the writing was completed, the local area experienced heavy snow, which is reflected in the pupil's choice of giant.

A big Giant called The snow giane.



Have you ever seen a giant? Because a big snow ~~at~~ giant is comeing to town. It eats snow and boys it dosent like girls. You have to make sure you're a sleep because is not hill snatch you out of your bed. It is ^{dangerous} ~~angries~~. I'm warning you now! But a boy called Theo was snatched from his bed. Because he wasn't a sleep he got to a town ^{which} ~~witch~~ was giant town. suddenly Theo started asking questions. The snow giant didn't anser them. Because he was eating his food.

Piece E: a story

Context: as part of their woodland topic, pupils explored different stories that featured the woodland as their setting. They were then provided with the start of a story, which they were asked to continue.

"Come with me and I will show you a world of wonder and delight," said the King of the Forest.

"It looks lovely," the king of the forest said. ~~As~~
I slowly walked away. He noticed I was gone.
So he ran after me as fast as he could
and when he caught me he grabbed my
arm and said "If you run away ~~again~~ ^{again} you'll
get killed." After that they stopped at a very
small door. The king said "you ^{can't} get through
this with your hole body." "You'll have to
duck." When they were there they saw
rabbits, horses, mini pigs, puppies, kittens and unicorns
they all had been stolen from their
owners. I was amazed because except
from the animals every thing could of
been eaten.

This collection includes:

- A) a set of instructions
- B) a retelling of the opening to a story
- C) a description
- D) a promotional leaflet
- E) a recount
- F) an extract from a story

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).

The pupil writes simple, coherent narratives about personal experiences and those of others – the retelling of the opening to a story in which a boy finds an unusual egg [B], a recount detailing a class visit to a local zoo [E] and a story in which a library assistant embarks on a search for the flower she has discovered on the front cover of a book [F].

In the retelling of the opening to the story 'The Egg' [B], the pupil draws on the limited text and the illustrations from the source stimulus to expand the original tale. Although the basic plot does not change, the detail that the pupil brings to the story creates an intriguing and effective narrative. The chronology of events is clearly referenced through the use of sequencing vocabulary (*One day... When he went... Then a rumble came out... First*), which supports the coherence of the piece. The pupil ably manages the shift from the ordinary (*One day George went to get some eggs for his breakfast*) to the extraordinary, capturing the boy's surprise at finding the egg (*George found a gigantic! Egg it was a golden egg!*).

Drawing on their knowledge of the book, the pupil makes the story their own, replacing George's reading of stories with his desire for information (*he read some books about eggs*) and appropriately integrating the author's vocabulary (*a rumble*), whilst embellishing it with their own description (*the shimmering egg*). A short sentence, punctuated by an exclamation mark, injects a moment of suspense (*It cracked!*), which is further enhanced by withholding the identity of the egg's inhabitant (*George saw an eye*). Despite the minor syntax error, sufficient detail is provided for the reader to imagine the scene (*the egg shell was a over Georges bed*) and to portray the boy's conflicting emotions (*George was scarded and exited*). There is some loss of clarity as events fast-forward to the dragon's education (*First he teached his dragon how to fly*), but this does not detract from the overall coherence of the piece.

In keeping with its form, the pupil adopts a third-person narrative, incorporating a logical sequence of statements to convey events and emotions (*George went to get some eggs... George found a gigantic! Egg... It cracked! ...George was scarded and exited*). Noun phrases, some of which incorporate well-chosen adjectives, describe and specify (*some eggs for his breakfast... a gigantic! Egg... a golden egg... some books about eggs... the shimmering egg*), supporting the purpose of the writing and demonstrating awareness of the reader.

The recount of the school trip [E] opens with a brief introduction, followed by a series of chronologically organised sections, each with a subheading signalling the focus of the activity (*Getting on the coach... Getting off the coach... Snacktime... Explored the zoo... Feeding time... Lunch... penguin talk*). Selected words and phrases support the sequencing and timing of events, enhancing the coherence of the piece (*Last Wednesday... First... on the way... Next... After that... Then... A few minuites later*).

In keeping with the features of a recount, the experience is portrayed through predominant use of the first person and the past tense (*I got on the coach... I saw some sheep... we had snacktime*). Statements convey events and actions (*Me and B_____ played hide and seek... I got off the coach with B_____ and lined up... We met s__ the mananger*), and express opinions (*It already looked like spring*), whilst the pupil's comments capture their enthusiastic response to the day (*Guess what..... You get to go in a tunnel and theres a hole and it feels like your a meerkat!!!!*).

The extract from the story [F] sets the scene by introducing, and providing information about, the main character (*Penny lived in a big city... She worked at a library*). The writer captures the colourless and restricted world of the library (*unhappy, grey faces... the do not read section*) and Penny's initial despondency at not being allowed to read the books (*Penny was so sad*). Her determination (*she smuggled the book*) gives way to further heartache as her search for the flower proves fruitless (*Penny's heart was broken, empty, she was so sad*), whilst the satisfactory conclusion whets the reader's curiosity as Penny is instructed to secretly water the flower in the picture (*water it don't let anyone see them*).

A series of chronologically sequenced statements conveys information about the characters and plot (*Every day Penny walked to work... When Penny got home she read the book straight away... Penny looked everywhere for a flower*), whilst the shopkeeper issues a command, moving the story forwards to create an intriguing end to the initial section (*water it*).

Noun phrases effectively portray the setting (*a big city... unhappy, grey faces... the do not read section... a rainy place*), and some apt choices of vocabulary support the overall coherence of the piece (*mainger... dusty... smuggled... broken... empty*).

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

In the recount [E], the pupil writes about a real event, simply and clearly recording the class visit to a local zoo.

Subheadings navigate the reader through the events of the day (*Intrusion... Getting on the coach... Getting off the coach... Snacktime... Explored the zoo... Feeding time... Lunch... penguin talk*), with relevant details briefly recorded in each section – for example, listing who was present in the pupil's group. The pupil's views lend authenticity to the piece (*it looked so cool with the lights in the tunnel... I wasn't hungry... it was so scrumptious... they looked very warm*), whilst the reader is addressed directly, demonstrating the pupil's awareness of their audience (*Guess what..... You get to go in a tunnel and there's a hole and it feels like your a meerkat!!!!*). As is appropriate, statements adopt a first-person perspective to convey the different aspects of the visit (*last Wednesday we went to d_____... I got on the coach... In my group I had... Then we had lunch... We met s__ the manager*).

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 demarcated correctly with capital letters and full stops, albeit with occasional omissions.

Where the pupil has chosen to include questions, these are demarcated appropriately with a question mark – for example:

- in the description [C] (*Have you ever made a dragon machine?*)
- in the promotional leaflet [D] (*Have you ever seen a dragon machine before?*)

There are no instances where question marks have been omitted when they would be required.

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

Across the collection, present and past tense verb forms are used mostly correctly and consistently.

The past tense is consistently maintained throughout the retelling of the story [B], including correct spelling of some irregular verbs (*When he went to get the eggs George found a gigantic! Egg... a rumble came out... George saw an eye*).

The present tense is used to describe the dragon machine [C] (*My dragon machine is 14cm long!!! ... The wings are very powerful... That stays on*) and to offer opinion (*that is good!*). Similarly, in the promotional leaflet [D], the present tense is used to outline the features of the dragon machine (*First the wings they are solid metal... they spin fast*), and to address the reader (*If you fly*).

In keeping with the features of a recount [E], past tense verb forms convey the events of the day, along with related details (*we went to d_____. It was so sunny. It already looked like spring... we had lunch... she talked to us*). There is an appropriate shift to the present tense to express the pupil's sense of excitement in reliving the experience (*You get to go in a tunnel and theres a hole and it feels like your a meerkat!!!!*).

The extract from the story [F] demonstrates a secure grasp of tense consistency, adopting the past tense which is used to introduce the character and convey the action (*Penny lived... Penny walked... Penny was so sad... When Penny got home... Penny bought the picture*).

The pupil can, after discussion with the teacher, use co-ordination (e.g. or / and / but) and some subordination (e.g. when / if / that / because) to join clauses.

Across the collection, the pupil uses co-ordination correctly, and some subordination.

There is limited use of co-ordination in the set of instructions [A] (*Dont go in the shiny castle and dont trust the younger one*) – however, extensive use of subordination expands clauses, providing clarification (*Follow the dusty path until you get to a women... when your are finished go the way you came*) and conditions which require actions (*If you get a egal feather keep it safe*) or suggest consequences (*If he gives your his rod he will be free*).

Co-ordination is used effectively in the retelling of the opening to the story [B]. The conjunction 'but', supported by the adjacent ellipsis (not a KS1 requirement), injects an element of drama and suspense, emphasising the contrast between an everyday event (*One day George went to get some eggs for his breakfast but...*) and the unexpected discovery (*...When he went to get the eggs George found...*), whilst 'and' is used to link a series of related actions (*George got it out and sat on it in his room and he read some books about eggs*). Towards the end of the piece, there is further use of 'but' to contrast the shift from the shell showing only a crack, to it being fully broken (*But then the egg shell was a over Georges bed*). Although limited, subordination clarifies the point at which the dragon's egg was discovered (*When he went to get the eggs George found a gigantic! Egg*).

In the description [C], co-ordination is used to qualify information (*there are some unusial nails but some of them are a weird shape*) and to link related adjectives, clauses and noun phrases (*The spickes are very rusty and sharp and finally on the back of the dragon it's got a rusty lantern and a spickey tail and hot hot hot fire*), whilst subordination is used to reassure the reader (*so that is good*).

The use of co-ordination within the promotional leaflet [D] is limited to 'and', which is used to link and develop an idea (*First the wings they are solid metal and it never breaks down*). A fronted subordinate clause is used to introduce an amazing fact (*If you fly around the whole earth*), whilst within a multi-clause sentence, subordination adds a word of caution (*so do be careful...*) and explains the reasoning behind it (*...because they spin fast*).

In the recount [E], related actions are linked by the use of 'and' (*Next I got off the coach with B_____ and lined up*), whilst the co-ordinating conjunction 'but' is used in an attempt to express contrasting viewpoints (*everyone screemed I didn't but it looked so cool with the lights in the tunnel*) and to suggest why the rockhopper penguin might be friendless (*she was the only rockhopper there but there were loads of humbolts*). The pupil also uses co-ordination and subordination within multi-clause sentences to link and explain related actions (*We met s__ the mananger and she talked to us about penguins because we are adopt a penguin*).

Co-ordination is used to good effect in the extract from the story [F] – the conjunction 'and' is used to expand related ideas (*She worked at a libary and saw unhappy, grey faces*), whilst 'but' introduces an advisory command (*but don't read them*) and signals the turning point in the story (*BUT she saw a dusty book*). There is some use of subordination, predominantly to clarify the timing of events (*When she got to the library... When Penny got home*).

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 set of instructions [A] (*tree...castle...river...fish*)
- in the retelling of the opening to the story [B] (*eggs...found...gigantic...room...books... cracked...shell*)
- in the description [C] (*dragon...nails...wings...lantern...tail...machine*)
- in the promotional leaflet [D] (*machine...solid...metal...earth...cogs*)
- in the recount [E] (*Wednesday...sunny...coach...sheep...hour...leader...tunnel...cheese*)
- in the extract from a story [F] (*city...work...unhappy...read...book...heart...picture...flower*)

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

- in the set of instructions [A] (*egal...dimands*)
- in the retelling of the opening to the story [B] (*shimering...exited*)
- in the description [C] (*clinking...swich*)
- in the promotional leaflet [D] (*minite*)
- in the recount [E] (*borring...screemed...realy*)
- in the extract from a story [F] (*libary...frunt...everywere*)

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

Across the collection, year 1 common exception words are mostly spelt correctly – for example:

- in the set of instructions [A] (*the...you...to...a...by...one...some...be...your...his...so*)
- in the retelling of the opening to the story [B] (*One...he...the...a...was...some*)
- in the description [C] (*my...is...the...you...some...of...are...a...so*)
- in the promotional leaflet [D] (*the...you...a...are...so...do...be*)
- in the recount [E] (*to...was...the...I...some...so...one...to...a...friend...there...were*)
- in the extract from a story [F] (*the...a...she...to...said...do...so...he...was*)

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

- in the set of instructions [A] (*door...past...path...find*)
- in the retelling of the opening to the story [B] (*breakfast [break+fast]...gold(en)...eye*)
- in the description [C] (*after...eye*)
- in the promotional leaflet [D] (*break(s)...move...because...any(thing)...fast*)
- in the recount [E] (*after...because*)
- in the story extract from a story [F] (*every...could(n't)...beautiful...water*)

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.

The pupil is able to form capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters. There are occasions where descenders are above the line – for example, in the set of instructions [A] (*past*) and in the description [C] (*spickes*), making lower-case letters similar in size to capital letters. However, this does not preclude the collection from meeting this statement.

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

Across the collection, the spacing between words is mostly appropriate to the size of the letters. In the recount [E], there is insufficient spacing between some words, but this does not preclude the award of the standard.

Why is the collection not awarded the higher standard?

The collection has not been awarded 'working at greater depth within the expected standard' as not all of the statements for this standard are met.

The pupil can write coherent narratives and can adapt the form of their writing according to the required purpose – for example, by using imperative verbs in a set of instructions [A] and by writing from a first-person perspective in a personal recount [E]. However, across the collection, writing is not consistently effective and the pupil does not sufficiently draw on their reading to inform the vocabulary and grammar of their writing.

In the retelling of the story based on 'The Egg' [B], the pupil incorporates the noun "*rumble*" from the source text, but the use of descriptive adjectives, although well-chosen, is limited (*gigantic... golden... shimmering*), as is the use of more ambitious vocabulary drawn from stories and traditional tales. The promotional leaflet lacks detail and there is little use of the persuasive language that might be used to entice a potential purchaser. Similarly, although the pupil's comments are engaging, the recount [E] provides only limited expansion of ideas and, in some sections, is overly reliant on the use of lists (*In my group I had L___, B___, E___, M___ and Miss___ ... I had a ham wrap, smoothie yogurt and cheese and onion crisps*).

Grammatical structures tend to be repetitive (*you will see the glossy eye... you will see clinking cogs... The wings are very powerful... The spikes are very rusty*) and are not yet fully secure (*When your are finished... One of the penguin didn't have a friend... The shop man said water it dont let anyone see them*), whilst vocabulary is appropriate, but not ambitious (*a golden egg... a spikey tail... solid metal... long long tunnel... so sad... a dusty book*).

The collection does not evidence the full range of KS1 punctuation, used mostly correctly. Although commas are used to separate items in a list, there are omissions in the use of apostrophes for contracted forms (*dont fall in... Dont forget*) and for possession (*Georges bed... Pennys heart*).

The use of suffixes to spell most words correctly is limited, although those that are used are mostly correct (*powerful... rusty... helper... talked... smuggled... heading...*

Piece A: a set of instructions

Context: as part of their 'castles' topic, pupils explored fictional castles and settings from popular video games. They then created their own virtual castle and wrote a set of instructions, explaining how to negotiate the castle and its grounds.

Knock on the ^{dusty} ~~stone~~ door three times. Walk down the windy path.
When you walk past the ^{well} ~~you~~ walk past it don't fall in it!
Follow the dusty path until you get to a woman sitting
by a tree. If she asks for something give it to her
then she will show you the way to the castle.
~~Go~~ Don't go in the ^{shiny} castle and don't trust the younger one.
Follow the windy path until you hit the 12 months if you
gonna talk to them..... BE POLITE!! Find a wolf ride
on it to get to a river. At the river you will see a man. If he
gives you his rod he will be free from the ~~boat~~
boat so don't take it. If you get a eagle feather
keep it safe. Trust your sister give her diamonds and
^{Remember}
roses. ~~Remember~~ your name. Trust the ghost. When you
are finished go the way you came. Don't forget your
manners. Don't look back ride back on a silver fish.
you will be okay.

Piece B: a retelling of the opening to a story

Context: after exploring *The Egg* (M. P. Robertson), pupils wrote their own opening to the story, drawing on the text and illustrations from the book.

The Egg

One day George went to get some eggs for his breakfast but... When he went to get the eggs George found a gigantic! egg it was a golden egg! George got it out and sat on it in his room and he read some books about eggs. Then a rumble came out the shimmering egg. It cracked! George saw an eye. But then the egg shell was a over Georges bed. George was scared and exited. First he taught his dragon how to fly.

Piece C: a description

Context: as part of their 'mythical creatures' topic, pupils explored The Dragon Machine (Helen Ward). They then created their own dragon machine before writing a description of it.

My Dragon machine is 14cm long!!! At the ~~beginning~~^{beginning}
you will see the glossy eye. Then on the body you will
see clinking cogs. After that there are some unusual
nails but ~~they are~~^{some of them} very weird are a weird shape! The wings
are very powerful and article. The spikes are very rusty
and sharp * and finally ^{on} the back of the dragon it's got
a rusty lantern and a sticky tail and hot hot hot
fire!!!!!! that That stays on for the rest of the
~~journey~~ journey and back * and all also it's got a switch
* so that ~~is~~^{is} good! Have you ever made a dragon
Machine?

Piece D: a promotional leaflet

Context: following on from writing a description of their own dragon machine (see Piece C), pupils explored the use of language within advertisements. They then created a promotional leaflet for their dragon machine

THE BEST DRAGON MACHINE EVER

Have you ever seen a dragon machine before? Well now you will know about it.

THE MY DRAGON



The wing

First, the ~~First~~ wings they are solid metal and it never breaks down! When you fly. If you fly around the whole earth it will only take a minute!

The body

~~Next~~ Next the cogs ^{can} ~~can~~ move so do be careful because they spin fast. Then the nails they are very still.

Piece E: a recount

Context: as part of their topic on animals, pupils visited a local zoo. On their return, they wrote a recount capturing the events of the day and their views about different aspects of the visit.

Our trip to D

Introduction

Last Wednesday we went to d____. It was so sunny. It already looked like spring.

Getting on the coach

First I got on the coach with B____. On the way I saw some sheep, they looked ^{very} happy. Me and B____ played hide and seek so boring and ~~we played it so boring too~~. It took one hour to get to d____. We went through a long long tunnel everyone screamed I didn't but it looked so cool with the lights in the tunnel.

Getting ~~to~~ off the coach

Next I got off the coach ~~with~~ B____ and lined up. We got into are groups. In my group I had L____, B____, E____, M____ and Miss ____ as are leader and Mr ____ as are helper.

Snacktime

When ~~After~~ that we had snacktime. I didn't want any because I wasn't hungry but I really quickly wrote something in are ~~my~~ ideas book.

Explored the zoo

Then we ~~we~~ saw a meerkat. Guess what. You get to go in a tunnel and there's a whole and it feels like you're a meerkat!!!!

Feeding time

A few minutes later we went to see the penguin get fed but. . . .
One of the penguin didn't have a friend and it was a rockhopper that was called slash. She was the only rockhopper there but there were loads of humbolts.

Lunch

Then we had lunch, ^{and} for lunch I had a ham wrap, smoothie yogurt, and cheese and onion crisps. It was ~~so~~ so scrumptious.

penguin talk

We met ~~the~~ ^{the manager} and she talked to us about penguins because we are

A adopta penguin.

Piece F: an extract from a story

Context: as part of their topic on gardens, pupils wrote a story about a flower. The excerpt below is the pupil's opening to the piece.

The Flower!

Penny lived in a big city. Every day Penny walked to school work. She worked at a library and saw unhappy, grey faces. When she got to the library the manager said work in the do not read section but don't read them! Penny was so sad that she couldn't read them, **BUT** she saw a dusty book and she couldn't hold it to read it so she smuggled the book. The book had a picture on the front it had a flower. It was beautiful. When Penny got home she read the book straight away. Penny looked everywhere for a flower he was heading to a rainy place. Penny's heart was broken, empty, she was so sad. Penny sees a junk shop. Penny saw a flower it was a picture of a flower. Penny bought the picture. The shop man said water it don't let anyone see them! Penny said ok I will.

2018-19
Exercise 2
Pupil C

This collection includes:

- A) an information text
- B) favourite memories from year 2
- C) a story
- D) a retelling of a traditional tale
- E) a fictional 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).

Across the collection, the pupil writes simple, coherent narratives about personal experiences and those of others. The collection contains four narrative pieces – an account of the pupil's favourite memories from year 2 [B], a story about a girl who dreams of swimming with fish in a magic washing machine [C], the first part of a retelling of 'Little Red Riding Hood' in the form of a 'twisted' traditional tale [D], and a recount of the pupil's journey through a virtual reality world [E].

The pupil's memories from year 2 [B] are presented non-chronologically, with the writer prioritising their favourite recollection (my favroit memory was when we went to B_____ Park) and a particularly memorable event (The best thing in year two was when the dentist came), both of which provide additional detail to engage the reader (because we got to roste marshmellos and biuld dens with animals inside... to teach us about teeth and she brought a big mouth). Further events warrant less expansion, but nevertheless contribute to the overall coherence of these personal experiences across the year (We did a Christmas play... I was a star... The African storyteller came... The ice cream man came... It tasted creamy and yummy).

The story [C] is based on the structure of a series of books read as a class, which involve a 'magic' key and incorporate a surprising ending. Events follow a logical chronology – the opening introduces the character and sets the scene (One day a little girl was reading a book and then she fell asleep), paving the way for the adventure that follows (She dreamed about going into a magic washing masheen). As the story develops, the infusion of interesting detail supports reader engagement, strengthening the overall coherence of the piece (it was glowing... she took a breath in... she caut a yellow glowing fish). In keeping with its form, a dilemma is introduced as the girl spots an ominous 'shadow' (a big wite shark), prompting the customary fleeing and escape from the perpetrator (she swam faster and faster... to the light... she escaped). The ending is well-managed – from the lingering fear of the 'shark' jeans (she was nervous to touch) to the final humorous, anonymous comment (I think those are mine).

Throughout the piece, coherence is further enhanced by the deliberate choice of everyday items to frequent the magical world of the girl's dream (a magic washing masheen... fish were made out of soks... the shark was made out of jeens). The third-person narrative is sustained throughout (a little girl was reading... she swam a little bit further... it was a great big wite shark), whilst there is an appropriate shift to the first person as the owner of the jeans stakes their claim (I think those are mine).

Statements convey actions and reactions (She dreamed about going into a magic washing masheen... she took a breath in... she was nervous to touch the jeens), occasionally demarcated by exclamation marks to emphasise the build up of tension (she saw a shadow!) and eventual relief (and the shark was made out of jeens!).

Vocabulary is appropriate and noun phrases help to portray a detailed picture for the reader (a magic washing masheen... a yellow glowing fish... a great big wite shark... the light of the washing mashine).

The excerpt from the 'twisted' traditional tale is appropriately sequenced, following the structure of the source stimulus. The conventional opening (Once upon a time there was a girl called Red Riding Hood) is followed by a brief description of Red Riding Hood (a red long cape and dark blue eyes and a grin on her face) and of the home shared with her mother (a rusty old cottage). Deviating from the traditional storyline, the 'twist' reveals the reversal of roles (she was wicked... she spyed on people... she looked for trouble) as the girl sets out to track down the seemingly good-natured wolf (a wolf that was joyful). This transformation of character is sustained throughout (She was going to burn the wolf's house down), supporting the overall coherence of the piece.

Noun phrases are used to describe and specify (dark blue eyes and a grin on her face... a rusty old cottage... a wolf that was joyful... a bad plan), whilst vocabulary is appropriate (wicked... nearby... trouble), and there is occasional use of simple literary language drawn from storytelling (One day... she looked and looked).

In the recount [E], the writer draws on their experience of exploring a virtual world to detail their journey. Coherence is supported by the appropriate sequencing of events – the arrival at the market square (I got to the Market Square by bicycle) and the interaction with the various shops (I thought I could go to the fishmonger to get some fish... I also went to the cheesemonger) – whilst the sights and sounds are described throughout (the old Obelisk... birds singing beautifully in the sky... a big queue... beautiful trees).

In keeping with the features of a recount, the use of the first person and past tense is predominant throughout (I got to the Market Square... I told the shopkeepers... I was looking... I also delivered). Statements convey information and opinion (I could see a butchers... I thought I could go to the fishmonger... I was amazed), whilst a question is used to express the writer's thoughts (Which shop should I go to?). Noun phrases help to build a detailed picture for the reader (cobbled roads... the old Obelisk in the middle of the market square... a bit of fish... the beautiful trees at the end of the path), whilst -ly adverbs (albeit misspelt) convey how actions are performed (beautifully... quietly... peacefully... sadly).

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

In their memories of year 2 [B] the pupil demonstrates that they can write simply and clearly about real events.

The pupil briefly details their favourite memories, visiting each in turn (roasting marshmallows and building dens...the dentist... a Christmas Play... The African storyteller... The ice cream man). Events are conveyed through appropriate use of the first and third person, and the past tense is maintained throughout, supporting the clarity of the writing (We did a Christmas Play... I was a star... The African storyteller came and told a funny story). The pupil suggests why some memories have been chosen (because we got to roast marshmallows... It tasted creamy and yummy), clearly recording their rationale.

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 demarcated correctly with capital letters and full stops. Where the pupil has chosen to include questions, these are demarcated appropriately with a question mark – for example:

- in the information text about kangaroos [A] (How do Kangaroos Communicate?)
- in the retelling of a traditional tale [D] (Hello who are you?)
- in the recount of the virtual journey [E] (Which shop should I go to?)

There are no occasions where a question mark has been omitted.

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

Across the collection, present and past tense verb forms are used mostly correctly and consistently. In the information text [A], present tense verb forms are used to convey facts (Kangaroos are a marsupial... They eat at night... it is cool... Joeys live in a pouch).

In keeping with the purpose of writing, the simple past is used consistently to recount the pupil's memories of year 2 [B], including some correct use of irregular verbs (we went... we got... the dentist came round... she brought a big mouth).

In the story [C], past tense verb forms are used mostly throughout. The simple past conveys the girl's actions and reactions (she took a breath in... she dropped it... She saw the light), the past progressive denotes continuous actions (was reading... was glowing), and there is incidental use of the passive form (not a KS1 requirement) to explain the origin of the aquatic life within the washing machine (fish were made out of socks... the shark was made out of jeans). The shift to the present tense in the anonymous comment at the end of the story makes for a neat conclusion (I think those are mine).

The simple past is used consistently throughout the retelling of the traditional tale [D] (she lived... her mother said... there was a wolf that was joyful... it grew... he dashed), whilst there is an appropriate shift to the present tense in dialogue (who are you?).

In keeping with its form, the recount of the pupil's virtual journey [E] also deploys past tense verb forms to convey the experiences, sights and sounds encountered (I told the shopkeepers what I wanted and they wrote it down... I also went to the cheesemonger... I was looking at the beautiful trees... I sadly walked to the fruit [shop]).

The pupil can, after discussion with the teacher, use co-ordination (e.g. or / and / but) and some subordination (e.g. when / if / that / because) to join clauses.

Across the collection, the pupil uses co-ordination and some subordination.

In the information text [A], there is some use of co-ordination to link related clauses and information (Kangaroos are a marsupial and they can be found in Australia or Tasmania... Joeys live in a pouch and they jump in and out), whilst subordination is used to explain the reason for the kangaroo's resting habits (in the evening they lay in the shade because it is cool).

There is some use of co-ordination to link related ideas within the pupil's memories of year 2 [B] (roste marshmellos and biuld dens... The African storyteller came and told a funny story... The ice cream man came and gave ice cream to us), whilst subordination explains why a visit was so memorable (because we got to roste marshmellos).

The story [C] uses co-ordination to link and expand ideas (a little girl was reading a book and then she fell asleep... She opened the washing mershins door and she took a breath in) and to introduce a threat, contrasting this to the previously safe environment (she tride to swim after it but sudenly she saw a shadow!). An ambitious multi-clause sentence incorporates co-ordination and subordination to link related ideas and to explain the girl's perception of the washing machine (She dreamed about going into a magic washing masheen and she new it was magic because it was glowing).

In the excerpt from the 'twisted' traditional tale [D], co-ordination is used to provide additional information about the characters (she had a red long cape and dark blue eyes... there was a wolf that was joyful and the wolf lived nearby) and to link Red Riding Hood's attire to her clandestine behaviour (her cape covered her face and she spyed on people). There is some use of subordination to explain the character's actions (she went out side because she looked for trouble), whilst a relative clause (not a KS1 requirement) is used to expand a noun phrase, revealing the wolf's personality (there was a wolf that was joyful).

In the recount of their virtual journey [E], the pupil uses co-ordination to link related actions (I told the shopkeepers what I wanted and they wrote it down), to provide additional information (I also went to the cheesmunger and the cheese was delicious) and to indicate their relaxed attitude to the long queue (but I waited quiiatly and pacahentlely). There is limited use of subordination to clarify the timing of a special moment (When I was looking at the beautiful trees).

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 information text [A] (found...tree...night...cool...Pouch ...bounce...foot)
- in the set of memories [B] (teach...teeth...animals...dentist...brought ...mouth...frame)
- in the story [C] (reading...book...asleep...dreamed...fish...shark...touch)
- in the retelling of the traditional tale [D] (time...dark...nearby...cape...down)
- in the virtual reality recount [E] (roads...list...birds...trees)

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

- in the information text [A] (fluffy... evening...druming)
- in the set of memories [B] (roste...masive...marshmellos)
- in the story [C] (masheen... jeens...caut...tride...ferther...sudenly)
- in the retelling of the traditional tale [D] (Avenchaly)
- in the virtual reality recount [E] (fishmunger...midel...delishous)

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

Across the collection, almost all year 1 common exception words are spelt correctly – for example:

- in the information text [A] (a...they...are...of)
- in the set of memories [B] (was...we...she...with)
- in the story [C] (one...to...the...she...of...some(one)...said)
- in the retelling of the traditional tale [D] (at...she...a...there...house)
- in the virtual reality recount [E] (I...to...the...house)

Across the collection, many year 2 common exception words are spelt correctly – for example:

- in the information text [A] (grass...plants...because)
- in the set of memories [B] (because...climb(ing)...Christmas)
- in the story [C] (great...because...fast(er)...))
- in the retelling of the traditional tale [D] (because...people...eyes)
- in the virtual reality recount [E] (path...beautiful...should...told)

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.

The pupil is able to form capital letters of the correct size, orientation and relationship to one another and to lower-case letters.

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

Across the collection, the spacing between words is appropriate to the size of the letters.

Why is the collection not awarded the higher standard?

This collection has not been awarded 'working at greater depth within the expected standard' as not all of the statements for this standard are met.

Across the collection, the pupil writes coherently, adapting the form of the writing for different purposes – for example, the use of subheadings in the information text about kangaroos. However, writing is not yet sufficiently effective and, although there is some limited evidence of the language from stories and traditional tales, across the collection, the pupil does not consistently draw on their reading to inform the vocabulary and grammar of their writing.

Often, writing lacks the precision and detail required for the 'greater depth' standard – for example, in the pupil's memories of year 2 [B] there is minimal expansion of the selected experiences and the grammatical structures within the latter part of the piece are repetitive (The African storyteller came and told us a funny story. The ice cream man came and gave ice cream to us). Similarly, the story lacks the variety of grammatical structures that might be drawn from wider reading (She dreamed... She opened... She swam... She saw the light). Whilst the pupil is beginning to explore the use of subordination, this is not yet secure, at times resulting in some loss of clarity (she was wicked because she had a red long cape and dark blue eyes).

The pupil does not use suffixes to spell most words correctly. Although there is some evidence of the correct application of suffixes, across the collection there are a number of errors – for example:

- in the information text [A] (46rumming)
- in the story [C] (opend...dropped...tride)
- in the excerpt from a 'twisted' traditional tale [D] (spyed)
- in the virtual reality recount [E] (beautifuley...deliverd)

Piece A: an information text

Context: as part of their 'Life Down Under' topic, pupils learnt about different Australian animals.

They explored common features of information texts before writing about their favourite Australian animal.

All About Kangaroos

Introduction:

Kangaroos are a marsupial and they can be found in Australia or Tasmania and New Guinea.

What Kangaroos eat

Kangaroos eat tree bark, grass and plants. They eat at night because in the evening they "lay" in the shade because it is cool.

All About Joeys

Joeys live in a pouch and they jump in and out of the pouch. They are a little bit small and joeys get fed by milk. They are a little bit fluffy and they bounce high.

How do Kangaroos Communicate?

Kangaroos communicate by doing foot drumming to talk to each other.

Piece B: favourite memories from year 2

Context: towards the end of year 2, pupils were asked to write about their favourite memories from the year.

Memories of year two

My favourite memory was when we went to B. Park because we got to taste marshmallows and build dens with animals inside.

We also went on a massive climbing frame!

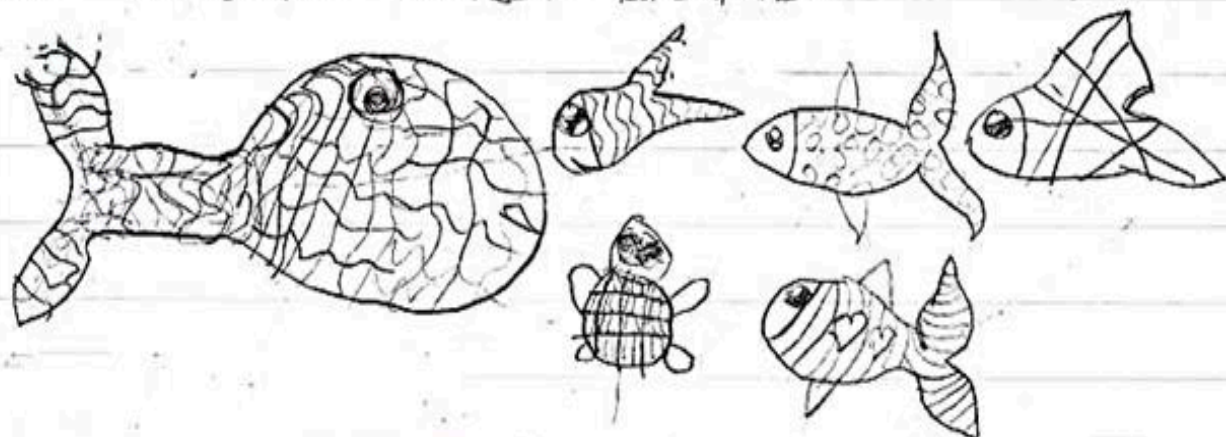
X The best thing in year two was when the dentist came round to teach us about teeth and she brought a big ~~to~~ mouth. We did a Christmas play - I was a star. The African storyteller came and told a funny story. The ice cream man came and gave ice cream to us. It tasted creamy and yummy.

Piece C: a story

Context: as a class, pupils explored a series of stories involving a magical key. They then wrote their own story incorporating a magical item.

Something Fishy

One day a little girl was reading a book and then she fell asleep... She dreamed about going into a magic washing machine and she knew it was magic because it was glowing. She opened the washing machine's door and she took a breath in. She swam with the fish the fish were made out of socks. She swam a little bit further and she saw a yellow glowing fish. She dropped it she tried to swim ~~out of~~ after it but ~~all~~ suddenly she saw a shadow! It was a great big wide shark so she swam faster. She saw the light of the washing machine! she swam faster and faster and swam to the light and she escaped and the shark was made out of jeans! She saw the jeans and she was nervous to touch the jeans but someone said I think those are mine.



Piece D: a retelling of a traditional tale

Context: as part of their topic on tall tales, pupils explored 'twisted' versions of a range of traditional tales. They then wrote their own 'twisted' tale based on Little Red Riding Hood, an excerpt of which is below.

Once upon a time
there ~~was~~ ^{was} a girl called Red Riding Hood
and she was wicked because she had a red long
cape and dark blue eyes and a grin on
her face. Her cape covered her face and
she ~~spied~~ ^{spied} on ~~people~~ people.
She lived in a rusty old ~~cottage~~ cottage
and with her mother.

One day her mother said that there
~~was~~ ^{was} a wolf that was joyful and the
wolf lived nearby. In the wood
Red Riding Hood went out side because
she looked for ~~trouble~~ trouble.

She looked and looked... she saw a wolf.
Eventually she saw one. ~~the~~ the wolf said
"Hello who are you?" said the wolf.
"hello" said Red Riding Hood.

Red Riding Hood had a ~~good~~ ^{bad} plan. She was
going to burn the wolf's ~~house~~ ^{house} down!

Piece E: a fictional recount

Context: as part of their work in computing, pupils explored different virtual worlds, using a 'virtual reality' headset. They then chose their favourite virtual world and wrote a recount of their journey through it.

I got to the Market Square by bicycle and I could see a butchers, a Cheesmünger and a fishmünger. There were cobbled roads and paths. Which shop should I go to? I thought I could go to the fishmünger to get some fish. I told the Shopkeeper^s what I wanted and they wrote it down on a list. Then I also saw the old Obelisk in the middle of the Market Square. I could hear the birds singing beautifully in the sky.

I also went to the Cheesmünger and the cheese was delicious, there were a big queue, but I waited quietly and patiently.

In the middle of the Market Square was a very old Obelisk. I also delivered a bit of fish to my house.

When I was looking at the beautiful trees at the end of the path I was amazed how tall the trees were! I suddenly walked to the

street and I saw some juicy pears.

2018-19
Exercise 3
Pupil B

This collection includes:

- A) a retelling of a traditional tale
- B) a story opening
- C) a recount
- D) a collection of letters

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).

Within the collection, the pupil writes simple, coherent narratives about personal experiences and those of others. A retelling of a traditional tale [A] combines elements of ‘Jack and the Beanstalk’ and ‘Three Billy Goats Gruff’ with the pupil’s own innovative ideas. A story opening [B] describes a young boy’s initial encounter with a dragon. A recount details the pupil’s day out at a royal county show [C]. A collection of letters [D] is written from the point of view of different items of stationery. The retelling of the traditional tale [A] presents a contemporary amalgamation of 2 fairy tales, featuring the pupil’s own version of a troll. The setting and characters reflect modern-day family life (*packing to go camping... his sasy sister*) and the dilemma of having to fund a holiday (*sell are rabbit to get some money for some food*). Max’s character is well portrayed – his inquisitiveness (*He was curious what would hapen if he put one foot on the brige*), his boldness (*he was brave anoth to walk on the shacky old brige... “not me... I am innocent”*), and his incorrigible spirit (*bouncing home... But He didn’t give up*). Throughout the tale, humorous touches entertain and engage the reader (*The Ankylosaurus ternd around and Hit Maxs ancle with His club... you will go straet in you tent... his mother didn’t even see his ankle he was still told of*). There is some use of noun phrases to describe and specify (*His rich dad... some money for some food... the shacky old brige... one step at a time... a long vine... the aczact same Anklylosaurus... the bole of cash*). The logical and traditional chronology of the story supports coherence, as does the use of sequencing vocabulary (*A long time ago... But finally... But then... Suddnely... In the morning*). Cohesion is also a strength of the piece – for example, the link between the camping trip (*packing to go camping*) and Max’s punishment (*go straet in you tent*), and the sudden reappearance of the anklylosaurus (*the aczact same Anklylosaurus*).

The story opening [B] offers a brief description of the dragon (*a firce dragon... Smoke Comeing out of its mouth... speshil... very Small... tiny black wings*), which forms the basis for a simple narrative. Ellison’s surprise at finding the dragon is captured by his reactions (*he was Shoced and dropped it onto the floor... shut Him self in the toilet*), whilst the dragon’s unpredictable behaviour implies the possible mayhem to come (*it flew up and broke a vase... then wen’t down and ate all the broken bits of the vase!*).

The first-person recount [C] details some of the pupil’s experiences whilst visiting a county show. The essence of the countryside is captured through the use of subject-specific vocabulary (*Sheep... Shearing... carved... owl... wood pecker... chasted gese*), as are the practicalities of the day (*packed lunch... rain coat... Hat... Sun cream... water botle... Shoes*).

The collection of letters [D], written in response to reading ‘The Day the Crayons Quit’, comprise short, individual first-person narratives which, as in the book, personify the different items of stationery and impart their woes. Each letter opens with an appropriate heading, recording the day of the week, followed by a conventional greeting (*Dear Ducen*) and polite sign-off (*Thank you. Shapener*). The feelings of each item are captured through the use of simple vocabulary (*not happy... cant be boverd... dont like being used all the time*) as are their wishes (*really like to be a pencil... want to be a pen lovely and blue not pink... I like being sharp*).

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

In the recount of the class visit to a county show [C], the pupil demonstrates that they can write simply and clearly about a real event. There is appropriate use of the first person and past tense to describe what they saw, the things they took with them and what they did (*I saw sheep... we took a rain coat... we painted stones*).

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 demarcated correctly with capital letters and full stops, albeit with occasional omissions. Demarcation is less accurate in the more ambitious retelling of the traditional tale [A], in particular where the pupil has included dialogue. These occasional errors do not preclude the pupil from meeting this statement.

Where the pupil has chosen to include questions, these are demarcated appropriately with a question mark – for example, in the retelling of a traditional tale [A] (*but will you give me?... whose that tip tap walking over my brige?... I you crazy?*).

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

Across the collection, present and past tense verb forms are used mostly correctly and consistently. In the retelling of the traditional tale [A] the pupil appropriately shifts between the past tense, mostly used in the narrative (*was packing... Max went... He found... The old man asked... was bouncing*), and the present tense, which is sometimes used in dialogue (*I am innocent... We don't have any food*). There are occasional errors in irregular verbs (*keeped... seed*) – however, these are also used correctly (*He kept walking... In the morning Max saw*).

The use of the present tense at the beginning of the story opening [B] is inconsistent with the given first line (*It is a firce dragon... It is speshil... it is very Small*). However, there is an appropriate shift to the past tense after the second sentence, which is then maintained throughout (*he was shoced and dropped it... it flew up... went down and ate*).

In keeping with the features of a recount [C], past tense verb forms convey the events of the day (*I saw Sheep... was danceing... he carved a owl... we painted stones*).

In the collection of letters [D], present tense verb forms are used to indicate the feelings of the items. The present progressive suggests the ongoing, disgruntled state of the sharpener (*Im not feeling very Happy*), whilst the simple present (*I am not happy... I dont like... I want*) expresses the immediate thoughts of the other items. The shift in tense within a single sentence is appropriate, enabling the writer to compare the state of the pencil over time (*I was sharp, but know I am low*).

The pupil can, after discussion with the teacher, use co-ordination (for example 'or', 'and', 'but') and some subordination (for example, 'when', 'if', 'that', 'because') to join clauses.

Across the collection, the pupil uses co-ordination correctly and some subordination. In the retelling of a traditional tale [A], co-ordination is used to link related points (*He found a brige and it look a little old*) and actions (*He put one foot on and...shake shake shake it wobled... the Anklyosaurus ternd around and Hit Maxs ancle*). The co-ordinating conjunction 'but' expresses contrast (*Max was frightend but he was brave*) and links sentences, emphasising Max's resilience (*But finally He got to the Shop... But He didn't give up*) and the abrupt change of events (*But Suddenly...A Anklyosaurus apead... But suddenly the Anklyosaures saw Him*). There is occasional use of subordination – for example, in considering the consequence of a potential action (*if he put one foot on the brige*) and to clarify the timing of events (*wen we get there... wen He got there*).

Within the story opening [B], co-ordination is used to link a series of related actions (*it flew up and broke a vase And then wen't down and ate all the broken bits*), whilst subordination is used to explain why the dragon is fierce and special (*because it had Smoke Comeing out of its mouth... because it is very Small*). A multi-clause sentence combines subordination and co-ordination to pinpoint the moment at which Ellison was surprised and to indicate his subsequent reaction (*When Ellison saw it he was Shoced and dropped it onto the floor*).

Co-ordination is used throughout the recount [C] to link related events (*it wood tell you a Story and you wood act like it*). There is some attempt to write multi-clause sentences, incorporating subordination in the form of relative clauses [not a KS1 requirement], but this is not wholly successful (*I saw Sheep wick was danceing Sheep and a man Shearing a sheep... I saw a wood man wich carved wood and he carved a owl*).

Across the collection of letters [D], co-ordination is used to link ideas. For example, the conjunction ‘and’ is used to link the woes of the sharpener (*People have been using me and getting the top of the pencil stuck in me and pocking me*), whilst ‘but’ is used to express the highlighter’s ambition (*But I want to be a pen*) and the pencil’s changed condition (*I was sharp but now I am low*). Subordination and co-ordination combine in a multi-clause sentence to elaborate the reasons for the highlighter’s unhappiness (*I am not happy that I have to light up words and I keep running out*).

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 that the pupil can select the correct graphemes to represent the phonemes in words – for example:

- in the retelling of a traditional tale [A] (*sister... found... brave... scared... innocent... please*)
- in the story opening [B] (*dragon... Smoke... mouth... black... down*)
- in the recount [C] (*Yesterday... royal... carved... Sun cream... Shoes... stones*)
- in the collection of letters [D] (*pencil... really... Tuesday... light... happy*)

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

- in the retelling of a traditional tale [A] (*rabit... hapen... comepony... ternd... bole... stork*)
- in the story opening [B] (*firce... speshil*)
- in the recount [C] (*wich... botle... groop... gese*)
- in the collection of letters [D] (*pocking... boverd*)

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

Across the collection, where used, year 1 common exception words are almost always spelt correctly, for example:

- in the retelling of a traditional tale [A] (*a... was... to... go... His... some... he... one... the... no... to... said... you... I... my... me... ask(ed)... we... there... so... put... of*)
- in the information text [B] (*to... the... your... I... my... so... are... Go*)
- in the recount [C] (*I... to... was... he... a... we... some... the... of... you... come... they*)
- in the collection of letters [D] (*today... me... the... of... I... to... be... a... go... my... you... do... was*)

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

- in the retelling of a traditional tale [A] (*money... would... old... last... any... even... climb... could*)
- in the story opening [B] (*because... floor... could(nt)*)
- in the recount [C] (*water*)
- in the collection of letters [D] (*People... would*)

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.

The pupil forms capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters. Although there is inconsistency in the size of the letter ‘s’, particularly at the beginning of words where there is little distinction between upper and lower-case forms, this does not preclude the collection from meeting the statement.

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

Across the collection, the spacing between words is 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 within the expected standard' because the statements for this standard are not met. Although the pupil can write simple, coherent narratives, they do not yet write effectively and coherently for different purposes. The retelling of the traditional tale [A] demonstrates an emerging use of the language of storytelling (*A long time ago... one step at a time Shake! Shake! Shake!... whose that tip tap walking over my brige*). However, across the collection, there is insufficient evidence of writing that draws on the vocabulary and grammar of wider reading.

Whilst appropriate to the purpose of writing, vocabulary choices lack the richness and diversity of those drawn from a broad range of fiction and non-fiction texts (*His beatiful mother... a firce dragon... tiny black wings... a wood man wich carved wood... a pencil lovely and sharp*). Despite some use of subordination, clauses are mostly linked through co-ordination (*We all brang a packed lunch and we took a rain coat... it wood tell you a story and you wood act like it*). Grammatical structures are often repetitive (*It is a firce dragon because it had Smoke... It is speshil because it is very Small... It had tiny black wings*) and, at times, insecure (*Max and His family was packing... I you crazy?... I saw Sheep wich was danceing*).

The pupil makes occasional additions and revisions to their writing – however, across the collection, errors are not consistently recognised and corrected (*even that his mother didn't even see his ankle he was still told of*).

Sentence demarcation is mostly secure – however, there is insufficient correct evidence of the punctuation taught at KS1. Commas are not used to separate items in a list (*a rain coat a Hat some Sun cream*). Whilst there is some correct use of apostrophes for contracted forms (*wasn't... don't... didn't*) there are often omissions (*its... couldnt... Im... cant... dont*). In addition, apostrophes for singular possession are not used when required (*Maxs ancle*).

There are occasional errors in the spelling of common exception words, inferring that the pupil is unable to spell 'most' of these correctly.

The pupil does not add suffixes to spell most words correctly. Whilst there is evidence of the correct spelling of some words with suffixes, there are a number of errors (*keeped... comeing... frightend... quicke... danceing... chasted... useing*).

Piece A: a retelling of a traditional tale

Context: as part of their Tall Tales topic, pupils explored a range of traditional tales. They then wrote a story based on Jack and the Beanstalk, incorporating some elements drawn from other stories they had read.

max and The bean stalk

One sunny morning Max & on a long time ago max and his family was packing to go camping. He was going with his beautiful mother his rich dad and his sassy sister. His beautiful mother told him in a beautiful voice "please sell one rabbit to get some money for some food" she said. So max went to sell the rabbit. He found a bridge and it looked like a little old one. He was curious what would happen if he put one foot on it the bridge. So he put one foot on and ... Shake Shake Shake it wobbled! Max was frightened but he was brave enough to take walk on the ~~shaky~~ ^{shaky} old bridge. He took one step at a time Shake! Shake! Shake! it kept wobbling. But finally he got to the shop. He found this old man with no pets and nobody to keep him company. The old man asked for his rabbit and max said "yes" but with a young girl max said "I will give you five ~~beans~~ ^{beans}" the old man said. So the old man went with his rabbit. And max went with his five beans. But then he came back to the old ~~shaky~~ ^{shaky} bridge. But he ~~wasn't~~ ^{wasn't} scared like last time. So he kept walking. But suddenly ... A giant Ankylosaurus appeared and said "those that tip tap walking over my bridge?" the ankylosaurus said "not me" said max "I am innocent" max said "please don't hurt me" max said. The Ankylosaurus then turned around and hit max and with his club. Max was bouncing home.

May said "I did what you asked a ^{sold} the rabbit for beans!" beautiful mother said "I you crazy? We don't have any food ~~on~~ when we get there you will go straight in your tent!" even that his mother was didn't even see his ankle he was still told of. When he got there is mum through through the beans in the ground. In the morning, Max saw a long vine out his window. He climb up the vine and see what was up there. Max was tired from climb all that way way. But he didn't give up. And then he finally got there. He saw the exact same Ankylosaurus. But suddenly, he saw a big ball of lot's of cash. He could have some food. So he sneaked in and he the ball of cash. But suddenly the Ankylosaurus saw him so he quickly ran jumped and landed on with the ball of cash and quickly changed down the bean stalks. His mother was amazed!

The end.

Piece B: a story opening

Context: as part of their Dragons topic, pupils explored stories that involved a dragon. They then wrote their own opening to a dragon story, incorporating the first line which was given.

Today Ellison found a dragon in his pocket...

It ~~was~~ ^{is} a ~~green~~ ^{grey} dragon because it had smoke
coming out of its mouth. It is special
because it is very small. When Ellison
saw it ~~he~~ was shocked and
dropped it onto the floor. ~~he~~ ~~the~~ dragon
Ellison shut him self in the toilet!
So it couldn't get him ~~himself~~. It had
tiny black wings. ~~With~~ ^{with} its ~~strong~~
~~tiny~~ wings it flew up and broke
the vase and then went down and
ate all the broken bits of the vase!

Piece C: a recount

Context: having visited a royal county show, pupils wrote a recount about their favourite aspects of the day.

Yesterday when I went to royal
Show... I saw Sheep wick was dancing
Sheep and a man Shearing a
Sheep. And I saw a wood man wick
wick carved... carved wood and he carved
a owl with a wood pecker. We all
bring a packed lunch and we took
a rain coat a hat some sun cream and
a water bottle and shoes. My group and
maybe the other groups did some
but we painted stones. And all
of us had a lolly pop. Then we did

This some head thing were it wood tell you a
story and you wood act like it.

Yesterday we saw this pattern thing were
Smoke wood come out and make a pattern.

Yesterday I saw this dog show when they
chastled yes.

Piece D: a collection of letters

Context: as a class, pupils explored The Day the Crayons Quit (Drew Daywalt), comprising a series of letters written from the point of view of crayons. They then wrote their own letters from the perspective of some other items of stationery.

Monday



Sharpener

Dear Queen

I'm not getting very happy today. People have been using me and getting the top of the pencil stuck in me and poking me. I would really like to be a pencil lovely and sharp and then I can go in my ~~own~~ own side.

Thank you.
Sharpener

Tuesday



highlighter

Dear Queen,

I am not happy that I have to write up words and I keep writing up out. I can't be bored to do any thing else. But I want ~~the~~ to be a pen lovely and blue not pink. Thank you.

highlighter

wednesday



Pencil

Dear Deven,

I don't like being used all the time and

I was sharp, but now I am low rank I don't like

being low and I like being sharp. I want to be

a ~~sharp~~ ^{sharp} lover and ~~sharp~~ ^{long} with with com.

Thank you.

pencil.