

**Working At
Expected
Writing in KS1**

**2022-23
Standardisation**

Exercise 1

Pupil B

This collection includes:

- A) an adventure story
- B) a recipe
- C) a recount
- D) a letter
- E) a retelling of 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)

This collection includes evidence of narrative writing that is clear, coherent and varied in purpose and form. The pupil uses co-ordination and subordination to develop details and connect events, and expanded noun phrases and adverbials create interest and guide the reader through the narratives. The past tense is used securely to maintain consistent narration and there is appropriate use of the present tense at times.

Piece A is a fictional adventure story drawing on the class focus on Antarctic explorers and a reading of 'The Great Explorer' (Chris Judge). The pupil creates a story set in the North Pole with a clear beginning, a set of complicating events and a resolution. Told in the first person, the story gives a sense of the narrator's situation and the importance of their father, Lux, whose disappearance sets events in motion. While events are sometimes conveyed in a rather matter-of-fact way (When lux had gone I started to read the newspaper and lux was missing so I started to get ready...), some indication of feelings and responses is given as the piece progresses (I felt so cold... I ran away as fast as I could... gave me a hug). Noun phrases are expanded at times and add interest for the reader (my motor boat... five giant whales... a gigantic walrus). Coherence is supported through adverbs connecting events in time (One morning... just about to... A while later...) and through subordination (when I got there). Events build and are mostly linked through co-ordination (and Lux my dad was going to the North Pole so... was about to eat me so I got out... he came out and gave me a hug and...).

The narrator's encounters with animals, ultimate reunion with Lux and return home give a rounded feel to the whole piece, though the occasional running on of sentences without punctuation, and the reliance on co-ordination, creates a hurried feel at times. This is a trait which is replicated at points in piece C (the recount). In piece E, the pupil retells part of 'Dinosaur in Danger' (Paul Geraghty), a dramatic story about a dinosaur called Talon. After an opening paragraph that forms something of a character summary, and which is not quite in keeping with the narrative, the piece follows Talon's progress from growing concern about the need 'to find her next meal', on to her search for food, then the potential threat of a 'T-Rex'. Finally, she encounters an erupting volcano which might, it seems, have the potential to end her life (Killing everything in it's Way). The sequence of events builds tension as Talon's feelings and thoughts are described (She felt worried and hopeless but She kept on going... hoping to find a yummy creature to fill her appetite... Worried and terriFied...). Some specific and vivid description of the setting adds impact (surrounded by trees that stood tall like Soldiers... Searched high and low through the over grown, Wild forest). The volcano is especially powerfully conveyed through effective verb choices (ground Shook... lava came bursting out... Slithered...) and noun phrases and adverbials support the reader through events (One calm Sunny day... In the distance...). While the piece is unfinished or ends without a clear sense of what has happened to Talon, the pupil develops character and events and builds interest for the reader.

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

The collection includes writing about real events, showing the pupil's success in recording these in different forms and demonstrating that the pupil is able to write for a variety of purposes.

In piece C, the main events of a weekend are recounted in sequence, with details of those involved, locations (at oxygen... party room... home) and activities (birthday party... trampolines... Airbag... played with some balloons). This fits the title 'What I did on my weekend' well and descriptions are occasionally expanded to add interest (jumped really high... off a really high ledge). Activities are linked through co-ordinating conjunctions (I got a SluShy and went to the party room and had a hotdog... Stayed at home and played some games, watched TV and relaXed) though this leads to a list-like effect at times. There is also little indication of feeling or reflection on experiences but the piece is well supported by adverbials of time (On Saturday... Then I jumped... After that... finally I went) and the adverb 'just' is also used to create a simple contrast between the 'busy' parts of the weekend and its ending (On Sunday I just Stayed at home).

The letter to the headteacher (piece D) combines a request on behalf of the class with details of recent activities (reading about magic... like Leon saw. ^ in the story we read...). Reasons are presented clearly in paragraph form (not a requirement at key stage 1 (KS1)) and expanded (some people might want to be a magician when they are older... learn some tricks). Also, the pupil makes a final direct appeal (we have been really good this year. Don't you want us to have Fun?), increasing the emotional weight of the request and using a lighter tone, which gives the whole letter a sense of personality and confidence (I hope you do!). While the recipe (piece B) is not recounting events as such, it is based on the pupil's experience of making flatbread as part of a group. Laid out clearly, it provides a concise sequence of instructions, supported by adverbs (First... Secondly... Now... After, that... finally) and the language and tone are rooted in the practical task through specific verbs (wash... weigh... put... add... sprinkle) and nouns (flour... scales... bowl... mixture... dough... salsa). The second-person address to the reader, as appropriate to instructions, is maintained and an enthusiastic reminder (Don't forget to stir it!) adds variety and shows control of the style needed for this text.

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

Across the collection, most sentences are correctly demarcated with capital letters and full stops. Capital letters following a full stop are occasionally omitted, in pieces A and E in particular, but this does not prevent the pupil from fulfilling this statement because across the collection, demarcation is mostly correct. Where needed, a question mark is correctly placed (Don't you want us to have Fun?) (piece D).

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. In the adventure story (piece A), narration is mainly in the simple past tense with occasional use of progressive forms to convey more complex time relations (my dad was going to go) and ongoing conditions (starting to get cold). Past tense narration is also secure in the story retelling (piece E). The main events are interspersed with reflections conveyed in the simple present (it could only come from a T-Rex) and with details of ongoing actions presented in progressive form (kept on going to find her next meal... bursting out... Killing everything). The opening paragraph describing Talon is also in the present tense, although this resembles a character description (Talon is a fast, brave and fearless dinosaur... She is leader of her pack), rather than being an integrated part of the narrative.

The recount of a weekend (piece C) also demonstrates consistent use of simple past tense narration.

The pupil's ability to move between present tense forms to suit purpose is demonstrated in the letter to the headteacher (piece D). The simple present tense is used to convey greetings (I hope you are Well) and to make requests (Please Mrs Lxxxx let us have a magic show). It is also used to make speculative points about the value of a magician's visit (some people might want to be a magician... learn some new tricks). In addition, the present progressive form is used in an appropriate introductory explanation (I am Writing to you...) and the past tense is also inserted appropriately (in the story we read...).

The recipe (piece B) features imperative present tense forms throughout, with verbs establishing precise instructions for the reader.

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

Co-ordination and subordination are evident across the collection.

In the narrative pieces (A and E), simple relationships between events are established using 'and', 'so' and 'but' (so I got out of the cave... so I made an igloo... so I ran away...), along with details of character, setting and situation (but She kept on going... but she found a volcano... and the ground Shook and the trees wobbled). Subordination adds information about time and sequence (because my motorboat had broke... When lux had gone... When I got out...) in piece A. The pupil also adds relevant explanatory detail through a relative clause (a tent that looked like Lux's tent). At times, subordination helps to expand description effectively in piece E (surrounded by trees that stood like tall Soldiers... a volcano that was tall and Rocky... as the lava came bursting out) and there is an attempt to broaden the conjunctions used, though not with full success (find a yummy creature to fill her appetite although She couldn't find anything).

Multi-clause sentences are evident throughout the recount (piece C) with 'and' used to link actions (and I jumped... and had some water... I went home with Exx and played with some balloons). A greater variety of co-ordinating conjunctions and some use of subordinators would have helped to show relationships such as time and cause, although adverbials (After that... Then... On Sunday) support sequencing.

In the letter (piece D), 'because' is used to link clauses that provide persuasive reasons in support of a magician's visit (I am Writing to you because... let us have a magic show because... should have some fun because...). Structures become repetitive at times but co-ordination also helps to expand points (and it might help...), and multi-clause sentences are mainly successful. The question and exclamation that end the piece also demonstrate the pupil's awareness of shorter constructions and of when these are effective (Don't you Want us to have Fun?).

The steps in the recipe (piece B) mainly comprise single-clause sentences, expanded where needed with additional specific details, which help to keep the instructions clear for the reader. In addition, the sequencing of related actions is supported at times through co-ordination (put the flour into your bowl and add the salt... take the mixture out of the bowl and put it...). The pupil also selects an appropriate subordinating conjunction to give helpful information to the user of the recipe about when an action is complete (roll the dough until it is flat... cook it until it is brown). This variation in sentence form makes for a successful instructional text, combining clarity with expansion, where helpful.

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:

- adventure story (piece A) (morning... woke... breakfast... gone... started... read... newspaper... missing... giant... cave... gigantic... outside ... while... later...)
- recipe (piece B) (plain... flour... teaspoon... salt... First... wash... soap... water... Secondly... weigh... scales... bowl... oil... slowly... pour... warm... Don't... forget... stir... mixture... tray... roll... dough... sprinkle... brown... finally... leave... enjoy... salsa)
- recount (piece C) (Saturday... birthday... party... really... high... trampolines... ledge... Airbag... SluShy... hotdog... carrots... cake... balloons... Sunday... watched... relaXed)
- letter (piece D) (writing... magic... magician... visit... called... between... learn... tricks...)
- retelling of a story (piece E) (brave... fearless... leader... ability... calm... surrounded... Soldiers... worried... hopeless... Searched... through... forest... yummy... creature... although... distance... loud... roar... terriFied... direction... volcano...erupt... wobbled... bursting... Slithered... quickly...).

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

- adventure story (piece A) (submerine...)
- retelling of a story (piece E) (apetite... opisite... saftey...).

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

Across the collection, where used, most year 1 common exception words are spelt correctly.

Where used, many year 2 common exception words are spelt correctly – for example, in the:

- adventure story (piece A) (because... cold... fast... could...)
- recipe (piece B) (After... water...)
- recount (piece C) (again...)
- letter (piece D) (Mrs... would... old[er]... people... class... should...)
- retelling of a story (piece E) (find... Wild... only... every[thing]... any[thing]...).

The pupil can, after discussion with the teacher, form capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters

Across the collection, there is evidence that the pupil can form capital letters and digits of the correct size and orientation, establishing the distinction between upper and lower-case letters. Ascenders and descenders are mainly clearly marked though 't' is sometimes noticeably small in relation to other letters. Some letters, such as 'w' and 's' vary in size, particularly at the start of words, and 'k' is often presented in upper-case form. The formation of lower-case letter 'd' needs development.

On occasion, formation of a few letters varies in orientation, such as 'u' and 'b' but the pupil demonstrates some progression across the collection.

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

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

Why is the collection not awarded the higher standard?

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

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

Narrative writing is secure throughout the collection and shows the pupil's capacity to sequence events in story form, establishing characters in simple terms and building up to climactic moments (particularly in piece E, the story retelling). While there is emerging evidence of the pupil drawing on reading to inform their writing, this is not established or evidenced across the collection. Vocabulary choices and descriptive details are simplistic and repetitive at times, for example, in piece A (to go to the north pole. I was on my way to the north pole... out of the cave... outside of the cave). In piece E, the more effective language choices and phrasing are undermined at times by more informal choices (yummy creature... trees wobbled).

On occasion, the writing can become a little confusing for the reader, for example, referencing of the narrator's dad in piece A switches from 'Lux' to 'my dad' toward the end (it was Lux he had broke his arm... and my dad had a submarine). A degree of assumed knowledge on the part of the reader is also evident in the recount (piece C), particularly in relation to places and activities (at oxygen... onto an Airbag), and repetition once again weakens the writing (finally I went home... and we got home).

The effectiveness of the letter to the headteacher (piece D) is also hampered somewhat by repetition of words and the lack of pronoun use (let us have a magic show because we'd love to see a magic show like leon saw... We want a magician because some people might want to be a magician... should have some fun... Don't you Want us to have Fun?) However, the letter also opens and closes appropriately (Dear... Your Sincerely), showing a developing awareness of writing for different purposes and audiences.

At times, the repetition of conjunctions and linking of clauses through co-ordination gives the writing a disjointed feel, for example:

- in piece A (I woke up and went down stairs to get some breakfast...and Lux my dad was...So Lux set. of)
- in piece D (I hope you are Well and...because...and...)
- in piece E (because my motorboat had broke because there was a big wave so I got in my dad's suberine).

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

The pupil makes some additions and corrections to their work (for example, adding capital letters in some places within piece A), suggesting that they are fulfilling the greater depth standard. There remain instances of missing sentence punctuation, however, which highlight that proofreading is an area for further consolidation.

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

There is evidence of the pupil using other punctuation taught at KS1 accurately.

The pupil demonstrates a secure understanding of how exclamation marks can be used for emphasis, in piece B (Don't forget to stir it!) and to convey enthusiasm, in piece D (I hope you do!).

There is some evidence of the correct use of commas to separate items in a list, in piece C (a hotdog, some carrots and cake... played some games, watched TV and...). Although not a requirement of the KS1 curriculum, commas are also placed correctly after adverbs at times, in piece B (First,... Secondly,...).

The pupil also uses an apostrophe correctly to mark singular possession, in piece A (Lux's tent... my dad's) and piece C (I went to mxxx G's birthday party). A contraction apostrophe is also correctly placed in several instances, including in piece B (Don't) and piece E (couldn't).

However, the pupil does not meet greater depth standard for this statement owing to occasional lapses in accuracy in sentence demarcation, for example, in piece A (... dad was going to go to the North Pole so Lux

set. of the the North Pole.... A while later I saw a tent that looked like Lux's tent I looked in and it was Lux he had broke his arm...), piece C (finally I went home) and piece E (Talon is a fast, brave and fearless dinosaur she is leader of her pack...).

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

Spelling across the collection is very successful showing indications of meeting the greater depth standard and most common exception words are spelt correctly.

The pupil can, after discussion with the teacher, add suffixes to spell most words correctly in their writing (for example, –ment, –ness, –ful, –less, –ly)

When required, the suffixes within the spelling appendix to the national curriculum for year 1 and year 2 are used correctly on occasion within the collection – for example, in the:

- recipe (piece B) (secondly... slowly... finally)
- recount (piece C) (finally)
- retell (piece E) (quickly... fearless... hopeless)

The pupil would need to display further evidence to confirm achievement of this statement.

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

Handwriting is mainly regular throughout. The pupil shows that they can form letters of the correct size but there are few signs of diagonal or horizontal joining strokes, indicating that the pupil is not yet evidencing the greater depth standard in this area.

Piece A: an adventure story

Context: during their 'Antarctica' topic, pupils shared the story 'The Great Explorer' by Chris Judge. Pupils constructed a shared adventure story before writing their own.

One morning I woke up and went down stairs to get some breakfast and Lux my dad was going to go to the North Pole so Lux set off to the North Pole. When Lux had gone I started to read the newspaper and Lux was missing so I started to get ready to go to the north pole. I was on my way to the north pole on my motorboat on the way I saw five ^{right} whales. When I got there I got out of my boat and I felt so cold I went

into a cave but I was just about to take a rest when a gigantic polar ^{walrus} bear was about to eat me so I got out of the cave. I was outside of the cave I was starting to get cold so I made an igloo. When I got out I saw a polar bear so I ran away as fast as I could. A while later I saw a tent that looked like Lux's tent I looked in and it was Lux he had broke his arm he came out and gave me a hug and my dad had a submarine because my motorboat had broke because there was a big wave so I got in my dad's submarine and we went back home.

Piece B: a recipe

Context: whilst learning about healthy eating, pupils worked in small groups to make flatbreads. They were taught the features of instructions before writing their own set of instructions.

How to make Flatbread

Ingredients

200g of plain flour

$\frac{1}{2}$ teaspoon of salt

100ml of warm water

2 tablespoons of salt

Method

• First wash your hands with lots of soap and water.

• Secondly weigh out 200g of flour on your scales.

• Now put the flour into your bowl and add the salt and oil.

• Slowly, pour in the warm water. Don't forget to stir it!

• Now, take the mixture out of the bowl and put it on a flat tray.

• Next, roll the dough until it is flat.

• After that, sprinkle some flour on top.

• Now, place it in a hot pan and cook it until it is brown.

• Finally, leave it to cool down then enjoy your flatbread with some salsa.

Piece C: a recount

Context: following a half term break, pupils shared their recent activities verbally with the class. They were then asked to write about their time off school.

What I did on my weekend

On Saturday I went to mason G's birthday party with Eli at oxygen and I jumped really high on the trampolines.

Then I jumped off a really high ledge onto an Airbag then did it again and had some water.

After that I got a slushy and went to the party room and had a hotdog, some carrots and cake.

finally I went home with Eli and played with some balloons and we got home.

On Sunday I just stayed at home and played some games, watched TV and relaxed.

Piece D: a letter

Context: pupils shared the book 'Leon and the Place Between' by Angela McAllister. The protagonist, Leon, wants to prove that magic is real and is transported to a mysterious world. After writing a book review of the story and performing their own magic tricks, pupils wrote a letter to their headteacher to persuade her to allow a magician into school.

Dear Mrs Langridge

I hope you are well and I am writing to you because coral class have been reading about magic and we would like a magician to visit.

Please Mrs Langridge let us have a magic show because we'd love to see a magic show like Leon saw. in the story we read called Leon and the place between
We want a magician because some people might want to be a magician when they are older and it might help people learn some tricks.

I think coral class should have some fun because we have been really good this year. Don't you want us to have fun?

I hope you do!

Your sincerely

Piece E: a retelling of a story

Context: pupils shared books by the same author and identified common themes. As part of this thematic work, pupils listened to 'Dinosaur in Danger' by Paul Geraghty. They then chose their favourite story to retell.

Talon is a fast, brave and fearless dinosaur she is leader of her pack because of her ability to face her fears.

One calm sunny day Talon found herself surrounded by trees that stood tall like soldiers she felt worried and hopeless but she kept on going to find her next meal.

Talon searched high and low through the overgrown, wild forest hoping to find a yummy creature to fill her appetite although she couldn't find anything.

In the distance Talon heard a very loud roar she knew it could only come from a T-Rex. Worried

and terrified Talon ran in the

opposite direction to reach safety
but she found a volcano that was
tall and rocky.

The volcano started to erupt and
the ground shook and the trees
wobbled as the lava came bursting
out. The lava slithered quickly
down the side of the volcano
killing everything in its way.

Exercise 2

Pupil A

This collection includes:

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

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

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

This collection includes narrative writing that is developed and coherent. Piece C is a retelling and partial adaptation of 'Katie Morag and the Tiresome Ted' by Mairi Hedderwick, with the pupil choosing to change the reason why Katie is sent to stay with her granny. The story is complete and told with energy. The main sequence of events is presented coherently, as the opening situation is established (lots of visitors came to see the baby. Katie was so annoyed...) and the key action captured (She kicked her helpless, poor ted into the howling, big waves!). Her stay with Grannie and its positive effect (After a few days with Grannie Katie felt better...), along with the finding of seashore gifts (they did find presents like a football for Liam and a box for dad), and the reunion with her teddy bear, are balanced within the piece, and a final paragraph completes the return home with a suitable closing summary (She said I will never be naughty and scream ever again). Coherence is created through the use of adverbials, which locate events in place (down the stairs... out side... into the howling big waves... back home) and time (Later that night... After that... in the morning... The next afternoon...). Third-person narration makes clear who is involved in the action, through naming (Katie... ted... mum... Grannie... dad) and with pronouns also supporting references (she... they), along with possessive adjectives (her family).

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

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

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

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

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

Adverbials of time, one of the classroom focuses for this task, are used accurately (After that... When we got in... To start... Before lunch...), helping to signal the sequence of activities. The coherence of the piece is supported by the first-person narration, including pronouns that lead the reader through what is happening and who is involved (we lined up... the massive white coach [coach] When we got in it... I found a fox print... our hands... I sat with all my friends... mince chedars they were amazing... I want to return with my family). The letter to a supermarket (piece D) does not handle events but provides an example of a real-life issue stimulating writing for a specific audience. Drawing on work in a science topic and specifically, the impact of plastic on oceans, the letter integrates facts with emotive language and the pupil takes up the classroom focus on using questions persuasively (Do you think the oceans are a bin?... Can you please use paper or cardboard instead?). The opening (Dear sir/Madam) and sign off (Yours sincerely) clearly signal the letter form, though layout of the latter runs across two lines.

The piece begins with a statement of intention (I am writing to you because...) and makes clear the purpose (...there's so much plastic at your shops and it is so bad for our world!). Two paragraphs follow, each developing a primary point (it stays on our planet for 500 years!... Plastic is bad for our oceans), and a concluding paragraph summarises and includes further direct pleas to the supermarket (I hope that I have given you enough reasons why plastic... Please use less plastic...). The whole is also given coherence through language which reflects the context (landfill sites... poisonous fumes) and persuasive purpose (enemy

to our planet), though a more informal word choice slightly disrupts this (stinky). There is a consistent use of the first-person voice, along with relevant second-person address of the recipient. Exclamation marks emphasise and add urgency, though they are a little overused.

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

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

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

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

Across the collection, the pupil uses the past and present tense mostly correctly and consistently.

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

In the non-chronological report on Kenya (piece B), the present tense conveys information about existing features of the country appropriately and securely (is... sits... live... has... are... rowl [roll]... protect), including one example of the progressive form (squerting). The instructions (piece A) demonstrate accurate and consistent use of the present tense to clearly direct the reader (drop... pour... add... put). As with other pieces in the collection, the pupil also moves between tenses where needed, here, creating anticipation (you will tern into...). The present tense also supports direct communication with the reader in the letter (piece D), as facts about the current situation (there's so much plastic... melt plastic... stays on our planet) combine with questions and appeals (Why do you use... Please stop this now!).

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

Co-ordination and subordination are evident across the collection.

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

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

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

The pupil can, after discussion with the teacher, segment spoken words into phonemes and represent these by graphemes, spelling many of these words correctly and making phonically plausible attempts at others

Across the collection, there is evidence of the pupil selecting the correct graphemes to represent the phonemes in words – for example, in the:

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

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

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

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

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

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

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

The pupil can, after discussion with the teacher, form capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters

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

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

Across the collection, spaces between words are appropriate to the size of the letters. There is one error in the recount (piece E) (habitathunting) but this is an exception and does not prevent the pupil from achieving this statement.

Why is the collection not awarded the higher standard?

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

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

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

Writing is secure in the forms included in the collection and the pupil demonstrates mainly coherent writing throughout, particularly through the grouping of ideas (pieces A, B and D) and events (pieces C and E) in sections and paragraphs. Subheadings and layout are used successfully in the instructions (piece A) and report (piece B) and the purpose of the letter to the supermarket is reflected in its combination of fact and appeal (piece D). However, sentences sometimes become unwieldy and there is a tendency to overuse

adjectives, particularly in the narrative and the recount, suggesting that the pupil is not yet writing effectively with consistency in various forms.

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

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

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

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

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

The recount (piece E), is sequenced and told clearly for the most part, though there is limited variation and interest overall. Repetition of 'When' weakens the narration and there is occasional awkwardness in referencing (When we finished, it was dinner! Before lunch...) and the two brief references to what seems to be a guide at the centre are left unclear (we got kindly greeted by Exxx... Sadly, we walked away from Exxx). Similarly unclear is the activity relating to finding a fox print (we started and I found a fox print). The repetition of sentence types and sentence openers detract from the effectiveness (we chattered.. we got there... we found...) and co-ordinators are largely unambitious (and). The writer also misses opportunities to expand on ideas. This is particularly true of the final paragraph, which is too stilted to be effective in enticing others to visit (Over all, my favourite thing was the lizard. I will always remember the snake. I want to return with my family.). Adverbials of time occasionally generate a rushed sense (I found a fox print and also found rabbit droppings. Next, we found rabbit ferret holes [holes]. When I finished that, we went...) although these examples do serve to demonstrate use of the passive voice.

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

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

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

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

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

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

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

Punctuation is a strong feature of this collection and meets the greater depth standard. A range of punctuation taught at KS1 is used mostly accurately. There are also several examples of punctuation introduced at key stage 2 (KS2), including the confident, if over-enthusiastic use of exclamation marks to convey enthusiasm in piece B (I will tell you some amazing facts!) and urgency in piece D (Please stop this now!). Dramatic moments are also emphasised in piece C (...did somefing so silly!... But it was her teddy's foot!).

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

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

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

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

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

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

The pupil can, after discussion with the teacher, add suffixes to spell most words correctly in their writing (for example, -ment, -ness, -ful, -less, -ly)

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

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

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

Handwriting is regular and joined in a highly consistent fashion and satisfies the greater depth standard. In summary, this collection shows evidence of some confident and successful writing, with strengths in meeting purpose and creating an overall coherent reading experience, supported through punctuation and occasional (but not sustained) variation in sentence structure.

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

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

Piece A: a set of instructions

Context: pupils learned about 'real life superheroes' through the 'Little People, Big Dreams' series of books. Following class discussions on the qualities a superhero might possess and recapping the structure of a recipe, pupils wrote up a recipe for 'how to be a superhero'.

How to be a lovable Super hero to save the world

Do you want to be an incredible superhero?

Do you want to be as fast as a cheetah!

If so, read these instructions carefully and in a blink of an eye you will turn into a super hero.

What you need:

- .bravery
- . strength
- . loyalty
- . power
- . energy

Method:

1. First of all, drop a pipette of bravery in your bowl.
2. Second of all, pour a bottle of energy in your bowl.
3. After that, gently add a piece of strength in the mixture.

4. Then, carefully whisk a dash of loyalty in the mixture.
5. After that, grate 2 grams of power in your bowl.
6. Finally put your mixture mixture in the greazer for 2 hours and then put your mixture in a jar.

Top Tip: put a little bitt of sugar in to it to make it better than you just made it.

Piece B: a non-chronological report

Context: pupils read the text 'Lila and the Secret of Rain' by David Conway as part of their geography learning about Kenya. Following research, pupils wrote a report about Kenya.

Captivating Kenya

Where is Kenya?

You might know about Kenya or you might not and if you don't I will tell you some ^{amazing} facts! Kenya is located in the east of Africa and it is bordered with the Indian Ocean. Kenya is on the equator like DRC and Tanzania.

What is the climate of Kenya?

Kenya is very hot because it sits on the equator. Lots of people live in the west of Kenya because it has lots of mountains so it is milder and it is less intense. Even though it is milder it is still very hot. In the north it is arid and in the south east it is tropical.

What animals live in Kenya?

Kenya is famous for its ^{amazing} animals but the most famous are the big five

the big five are the: lion, leopard, elephant, rhino and buffalo. The African elephant has hundreds of uses for their trunks like squirting cold water all over them. Similarly rhinos roll around in sloppy, gooey mud to protect them from the sun and nasty, horrible bug bites. Isn't that interesting!?

Piece C: a story

Context: pupils shared the story of 'Katie Morag and the Tiresome Ted' by Mairi Hedderwick.

Pupils wrote their own version of the story and were asked to change the reason why Katie was in trouble with her parents.

Katie Morag and the Tiresome Ted

One herendes morning Katie
woke up up and ~~ran~~ ^{darted} down
the stairs. ~~and~~ But she wanted some
breakfast but it was crowded
because lots ^{of} visitors came to see
the baby. Katie was so annoyed
she stomped out side angrily
with her ted.

Angry Katie stomped off with her ted
~~wander~~ to the old, rotten jetty.
But ^{when} she got to the
end of old jetty she ^{did} someing
~~was~~ so so silly! She kicked her
helpless, poor ted into the
howling, ^{big} waves! Later that
night there was a ferocious, howling
storm. Katie couldn't sleep because
the storm battered the winds.
After that Katie snook in to
her mums and dads room and woke

her mum up. But in the morning
Katie's mum muttered "it would be a
good idea for Katie to go to
gran's house after all."

After a few days with Granie Island
Katie felt better and the weather got
better too. When she was allowed
out side Granie decided to get
dried wood so they could make
a fire! Unfortunately they didn't
find any but they did find presents

like a football for Liam and a box for
dad. Amazingly Katie spotted a
familiar foot sticking out of a lump
of seaweed. But it was her
teddy's foot! After that Katie trotted
to her ted. and then she went to
Granie's and carefully sowed her ted
up.

The next ^{er} afternoon Katie ran back home. Excitedly she gave good and nice presents to her family. She said I will never be naughty and scream ever again.

Piece D: a letter

Context: as part of their topic work 'Protecting our Planet', pupils read 'Duffy's Lucky Escape' by Ellie Jackson, which is a story that highlights the problem of plastic in the ocean. Pupils then wrote letters to local supermarkets to persuade them to use less plastic.

Dear Sir/Madam,

I am writing to you because ~~because~~ you are ^{thinking} ~~into~~ about the world that ^{is} ~~that~~ ^{is} ~~growing~~ because there's so much ~~of~~ ⁱⁿ plastic at your ^{shops} and it is so bad for over world! Even though it is so popular it is so hard to ~~read~~! Please stop this now!

The ~~first~~ ^{first} thing about plastic is that it doesn't rot at all. When you throw it away it ends up in ^{stinky} landfill sites. That is horrible! As well as that when you melt plastic it gives ^{off} ~~off~~ ^{poisonous} ~~poisonous~~ fumes! Why do you use so much plastic? When it is on Earth it ~~stays~~ ^{stays} on our planet for 500 years!

Plastic is bad for ~~our~~ ^{our} oceans
because animals eat so much
~~plastic~~ of it. Some times
they get trapped in it
and some times they don't but when they
do ~~their~~ ^{these} ~~body's~~ ^{body's} start growing differently!
~~do~~ Do you think the oceans are a bin?

I hope that I have given you enough
~~reasons~~ ^{rea} reasons why plastic is like an enemy to
our planet. Please use less plastic to make
a massive ~~difference~~ ^{or} difference! Can you please ^{use} paper or
cartboard instead? Please write back! Yours
sincerely

Piece E: a recount

Context: pupils visited an outdoor education centre and wrote a recount of their day. They were encouraged to use adverbials of time to create coherence across paragraphs.

Our brilliant day at Austerfield

When I arrived at school last Thursday I was very excited while Mrs Naylor was doing the register because we were going on a school trip to Austerfield. After that, we lined up in groups of two and walked excitedly along the pavement to the main site coach. When we got in it we chatted and sat down as quick as a flash. We got there and then we got kindly greeted by Emma.

To start we hung up our yummy lunch boxes and then we went down a big bumpy hill for habitat hunting. After that, we started and I found a fox print and also found rabbit droppings. Next, we found rabbit fur and howls. When I've finished that, we went into the woods and found a little, green frog. After that, we built dens and we built a fox den! When we finished, it was dinner! Before lunch, we washed our hands and then we started eating.

When we ate, we chattered, I sat with all my friends! I had a yummy, scrummy sandwich and minie chedars they were amazing.

After playing we washed our hands and quietly walked into the animal house. Then, we stroked excitedly a little toad then Maisy held a stick insect and it danced. My parrot & were the snake and the lizard. Then, we went pond dipping, I found a fish. Sadly, we walked away from E. When we went into the coche and as quick as a flash we arrived at school and then I went home.

Over all, my favorite thing was the lizard. I will all ways remember the snake. I want to return with my family.

Exercise 3

Pupil C

This collection includes:

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

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

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

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

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

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

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

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

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

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

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

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

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

Writing is clear and structured into paragraphs (not a requirement at KS1). From the outset, the writer leads the reader through the experience, maintaining the first -person voice throughout, which supports the coherence (*our... we... me... us*) and includes personal reactions to the experience (*it made me feel*

shocked it was so inspiring... I felt outstated... it was so fascinating). This approach lends authenticity to the piece and draws the reader into the recount, whilst clearly conveying the pupil's enthusiasm. Adverbials of time support chronology (*On Monday 25th April... suddenly... First... During... Finally*) as do adverbials of manner (*... landed on the moon carefully...*).

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

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

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

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

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

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

In addition, the pupil correctly uses a range of punctuation taught at KS1.

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

Across the collection, the pupil uses the past and present tense mostly correctly and consistently.

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

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

overall success or coherence of the pieces.

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

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

Co-ordination and subordination are evident across the collection.

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

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

Non-narrative writing in the collection also features co-ordination and subordination, used to support sequencing, explanation and to build reasoning. In the letter to Father Christmas (piece A), 'and' connects items in a list and also expands instructions (*and don't leave the brown sack.*). In piece C (the poem), 'and' links adjectives together (*shiny and gold... creepy and cruel*) and in the instructions (piece D) co-ordination links events and supports chronology (*... and bribe the cheetah... and put them on the floor and then...*). Subordination is used in piece D to justify specific instructions (*because it's never had a bath as cold before*) and to provide a cautionary note (*If your cheetah is hiding...*) followed by the co-ordinator 'so' to provide a resolution (*so get chicken treats...*). Sequencing is supported through subordination in piece A, where an adverbial clause heads a sentence (*When you come to my house...*).

The pupil can, after discussion with the teacher, segment spoken words into phonemes and represent these by graphemes, spelling many of these words correctly and making phonically plausible attempts at others

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

- _letter (piece A) (*clay... rainbow... kinetic... bright... star... kitchen... afternoon... landing... cookies... brown... journey... elves... presents*)
- _narrative extract (piece B) (*creatures... quickly... shiny... pounding... footsteps... tired... flash... silent... Magnificent... emerge... slimy... dusty... golden, soft... creaky... dream*)
- _descriptive poem (piece C) (*eyes... deadly... scales... clown... crystals... frozen... bluebells... light... rose... lumpy... claws... cruel*)
- _set of instructions (piece D) (*bath... Follow... moody... Delicious... treats... shampoo... fluffy... naughty... chicken... bribe... furious... smelly... Gently... cupboard... nervous*)
- _recount (piece E) (*powerful... silence... hammocks... rockets... famous... rescue... bought... germs... launched... zoom*).

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

- _letter (piece A) (*Farther... accidently... creeky [spelt correctly in piece B]... choclote [spelt correctly in piece D]*)
- _narrative extract (piece B) (*geaming*)
- _descriptive poem (piece C) (*seeffrough*)
- _recount (piece E) (*inspireing... passific... quarantine... helmits... are [our]*).

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

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

- _letter (piece A) (*would... to... house...my... come... your... love... I... you... so... could... Christmas*)
- _narrative extract (piece B) (*one... by... he... was... of... eye[s]*)
- _descriptive poem (piece C) (*my... are... gold... cold... money*)

- _set of instructions (piece D) (*are... be... children... because... your... once... put... cold... bath... water*)
- _recount (piece E) (*our... they... class.. all... the... said... some... one... because*).

The pupil can, after discussion with the teacher, form capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters

Across the collection, there is evidence that the pupil can form capital letters and digits of the correct size and orientation, establishing the distinction between upper and lower-case letters. The pupil joins their handwriting using diagonal and horizontal strokes.

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

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

Why is the collection not awarded the higher standard?

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

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

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

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

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

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

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

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

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

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

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

- _commas to list (piece A) (*please could I have air clay, pizza play dough*) (piece B) (*Muticoloured, geaming creatures... golden, soft sand*)
- _commas to separate clauses (piece A) (*my landing is creeky, eat all the chochlate cookies...*) and

(piece B) (*He opened his eyes, surprised by...*) – note that this is beyond the requirements of the KS1 curriculum

- • _possessive apostrophes (piece C) (*dragon's*), (piece D) (*cheetah's*)
- • _apostrophes for contractions (piece A) (*don't*) (piece D) (*you're... I'm*), (piece E) (*mustn't... I'll... I'm... it'll*)
- • _exclamation marks to express enthusiasm (piece E) (*I learnt a lot of facts!*).

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

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

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

The pupil can, after discussion with the teacher, add suffixes to spell most words correctly in their writing (e.g. –ment, –ness, –ful, –less, –ly)

When required, the suffixes within the spelling appendix to the national curriculum for year 1 and year 2 are used mostly correctly across the collection – for example, in the:

- • _letter (piece A) (*dropped... coming*)
- • _narrative extract (piece B) (*quickly... appeared... pounding... surprised*)
- • _descriptive poem (piece C) (*deadly*)
- • _instructions (piece D) (*lovely... flavoured... nervous... delicious*)
- • _recount (piece F) (*carefully... powerful... famous... Unfortunately... Finally... counted*).

The pupil meets the greater depth standard for this statement.

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

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

Piece A: a letter

Context: pupils were tasked with writing a letter to Father Christmas, using an informal, conversational register.

Dear Father Christmas
I am writing to tell you what I
would like for Christmas, this year.
Please, could I have all day, pizza
Playdough and rainbow kinetic sand.
I had a mishap in the afternoon, I
accidentally dropped the bright star in the
kitchen. I am so sorry. When you come
to my house my landing is messy, eat
all the chocolate cookies and don't leave
the blown sack. I hope you have a
nice journey. Thank you for coming
hope you like your cookies.

love

Alexa

P.S Do the elves pass you the
presents?

Piece B: a narrative extract

Context: writing was inspired by a short film of the story 'The Black Hat' by Maia Walczak. Having discussed the opening of the story, pupils were tasked with writing the middle of the story, during which magical creatures begin to emerge from the hat.


Multicoloured, gleaming creatures quickly appeared from the shiny black hat. Pounding footsteps woken the tired boy. He opened his eyes, surprised by the bright flash around the silent room. Magnificent creatures began to emerge one by one.

The slimy red octopus crawled out of the dusty hat. The happy octopus landed onto the golden, soft sand. A smooth slimy fish swam out of the dusty hat. The fish landed on the creaky floor boards.



It was just a dream or was it?

Piece C: a descriptive poem



Context: pupils shared 'Tell me a Dragon' by Jackie Morris, which describes different varieties of dragon. Pupils were asked to write a poem which describes their own dragon. They were encouraged to use figurative language and simile to enhance description.




Tell me a dragon






My dragon's eyes are deadly green.
My dragon's eyes are shiny and gold like
money.




My dragon's body has scales like a down
fish.






My dragon's body has cold ice crystals
on its face.




My dragon's head is like cold like a
frozen cake.





My dragon's head is like like bluebells.





My dragon's scales are light red like a rose





My dragon's scales are wumpy and the colour
is purple.





My dragon's claws are creepy and cruel.



My dragon's wings are seagrough.
My dragon's wings are light blue like
the sky.

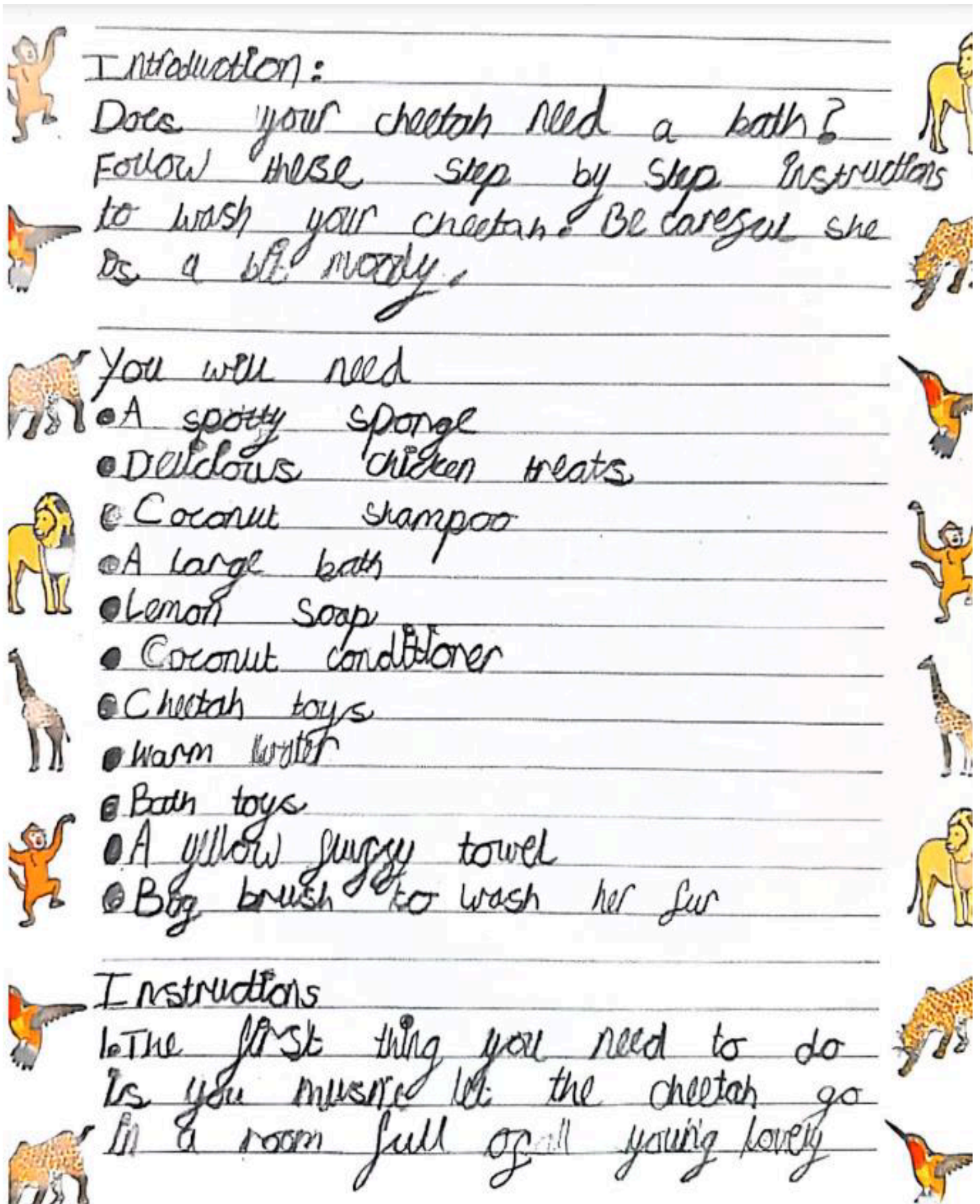


My dragon can make a rainbow with its
wings.



Piece D: a set of instructions

Context: based on the text 'How to Wash a Woolly Mammoth' by Michelle Robinson, pupils wrote their own instructional text using a chosen animal as stimulus. They received prior input around the structure of instruction texts and the use of imperative verbs.



Introduction:
Does your cheetah need a bath?
Follow these step by step instructions
to wash your cheetah. Be careful she
is a bit moody.

You will need

- A spotty sponge
- Delicious chicken treats
- Coconut shampoo
- A large bath
- Lemon soap
- Coconut conditioner
- Cheetah toys
- Warm water
- Bath toys
- A yellow juggy towel
- Big brush to wash her fur

Instructions
1. The first thing you need to do
is you must let the cheetah go
in a room full of all young lovely

children because she is naughty.

2. Next, I'll fill up the bath with warm water because it's never had a bath as cold before.

3. In a second I'm going to get the coconut flavoured shampoo from my room.

4. Now I'm going to put chicken treats in the bath and bribe the cheetah. Cheetahs love chicken.

5. Once your cheetah realises you're going to wash it's body it'll be furious.

6. Use delicious chicken treats and put them on the floor and then wash in between the cheetah's smelly toes.

7. Gently wash your cheetah's belly. Be careful the cheetah's teeth are



pointy.



8. If your cheetah is hiding in a cupboard she might be feeling nervous so get chicken treats in a bowl and the cheetah will come right out.



9. Finally dry your cheetah with a yellow fluffy towel and then share a hot chocolate together.



Piece E: a recount of an actor visit

Context: during their learning about famous explorers, pupils were surprised with a visit from an actor portraying Neil Armstrong. Following the actor's visit, they were asked to write a recount of the experience.

On Monday 25th April, Neil Armstrong visited our year 2 classroom. When we all sat down some very powerful music came on and it was silence and suddenly, Neil Armstrong walked in and it made me feel shocked it was so inspiring. First Neil Armstrong told us that he was an astronaut and told us that he was the first man on the moon.

Neil Armstrong told us the Apollo 11 is bigger than the statue of liberty and I felt outstretched it was so fascinating. During the journey to the moon the astronaut had to sleep in hammocks because they don't have beds in the Apollo 11.

The rockets landed on the moon carefully and Neil and Buzz came off the rocket and found moon rocks whilst Michael put the America flag on the moon.

Neil Armstrong said these famous words one small step for man and one giant leap for mankind and got back into the rocket.

Neil, Buzz and Michael stood in the rocket and went back to Earth but on the way back some fire hit the rocket so they had to use parachutes into the Pacific Ocean and when they got home from a rescue boat.

Unfortunately they had to quarantine for 4 weeks just in case they brought back germs. Neil's family felt really sad that he had to quarantine but really proud of him for being the first man on the moon.

Finally we wore NASA helmets to keep us safe so we don't get hurt. We went out to the quiet area to watch our rockets get launched. Then Neil pumped our rockets and we counted down from 10 all the way to 1 and watched our rockets zoom up to the sky. It was an amazing morning and I learnt a lot of facts!