

**Expected
Writing in KS1
2021-22**

Exercise 1

Pupil A

This collection includes:

- A) a diary entry
- B) a report
- C) an adventure story
- D) a description
- E) a newspaper article
- F) a persuasive letter

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 the experiences of imagined people and creatures. A diary entry (piece A) expresses the feeling of a character in a difficult situation. An adventure story (piece C) and a description of a monster (piece D) draw on work in the class about pirates.

Throughout the collection of narrative pieces, the pupil shows understanding of the purpose and audience for the pieces of writing as each piece adheres to conventions of genre and text-type. Tenses are generally maintained across these pieces. The writing shows a range of appropriate and varied sentence forms and the use of descriptive language to interest the reader. Devices to maintain coherence are used well, especially in the adventure story. Demarcation of sentences is developing; most sentences are correctly demarcated with capital letters and full stops. Co-ordination supports the sequencing of ideas and events and provides additional details. Subordination is used well to move the narrative on in the adventure story, developing links between events.

In the diary entry (piece A) there is some evidence of appropriate use of tenses, moving between the use of the past progressive tense (*I was playing*) and simple past tense (*My family called me*), and the simple present (*I want... I miss*) to express feelings. This brings together experience and reflection and draws the reader in through an emotional hook. Appropriate use of an exclamation mark after the opening sentence provides a sense of tension. This coupled with the questions at the end (*whos giong to help me now?*) give the reader a clear sense of the character's feelings. Description using expanded noun phrases is effective to give a sense of place (*white shining ice... bleu sparcling waves*). The use of an adverb (*sudenly*) signals a dramatic shift and acts as a sequencing device. Some coordination links events (*but they... and then*).

In the adventure story (piece C) use of adverbials shows the sequencing of events (*One sunyy morning... Finally*) and contributes to the coherence of the story structure. The simple past tense form is used correctly and maintained throughout the narrative (*the black shadow wanted... difeeted the crew*), whilst the future tense is used correctly in speech to signal intention (*we are giong*). There is also evidence of simple coordination using 'and' and 'so' to link ideas and events (*they saw a small island and also a nother ship*). Speech is used well to move on the action in the story (*we are giong [xxx] adventure... it's time to get*). Use of specific vocabulary adds detail (*lasy crew... shiny cutlasses*).

In the description of the monster (piece D) use of adjectival phrases: prepositions to modify nouns, add detail to the writing (*Beneath the waves... Under the sea*), as does the use of noun phrases to describe the monster (*big black head... stinky breth... sharp yellow claws*) and the use of comparisons (*biger then... reder than... sharper then*). Coordination links features of the monster and the landscape (*and the dangerous waves*). Some subordination adds additional detail (*big nose that can smell anything*). The simple present tense form is used correctly throughout (*rock is dark... beneath the waves lives a... It has*).

There is also evidence that the pupil can write for a range of other purposes: a non-chronological report gives information on the life of a pirate (piece B); a persuasive letter seeks to stop the destruction of an ecosystem (piece F); and a newspaper article tells of the daring rescue by Grace Darling (piece E).

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

A newspaper article (piece E) reports on the incredible story of Grace Darling's rescue. This is a simple recount written consistently in the past tense (*a cuge heavy storm hit... was traviling*) and third person is maintained throughout (*It crashed... Grace and her dad went*). An appropriate level of formality is maintained. Although succinct, the piece is accurate, with simple facts guiding the reader chronologically through the event (*the engine had a leak... and saved 9 people*). Specific vocabulary is used to good effect in the article heading (*incredbel rescyoo*).

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

Questions are correctly demarcated in piece A and used effectively as sub-headings in piece B (*What treasure do pirates steal? How do pirates have fun?*). Exclamation marks are used correctly for effect (*The most terrifying thing happend to me!*).

Accurate punctuation is inconsistent in parts of this collection and the pupil has missed some opportunities to accurately demarcate sentence structures. This is partly due to the pupil's ambitious approach to the content and vocabulary used, which highlights the obvious gaps in structure and punctuation. Teachers can use their discretion to ensure that a particular weakness does not prevent an accurate judgement of a pupil's overall attainment. If a pupil is judged to have a particular weakness, a teacher's professional judgement about whether the pupil has met the standard overall takes precedence over the need for the pupil to meet all 'pupil can' statements. In this instance, this factor should not prevent an accurate judgement of a pupil's overall attainment; in this case, working at the expected standard.

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 simple past tense is used in the diary (piece A) to retell events (*the white shining ice split... waves carried me to show [shore]*), along with the past progressive (*I was playing with my friend whale*), while the simple present tense expresses the writer's current state of mind (*I miss my family*).

Similarly, the adventure story (piece C) features a sequence of events told in the past tense, with movement between past and present verb forms included appropriately to handle dialogue (*captain red beard said to the lasy crew we are going... Finally they saw a small island*). There is the occasional error (*The crew foughted bravley*) but also some successful management of the past perfect (*It had been 8 days*), which indicates that the pupil is beginning to become aware of how to express more complex time perspectives, beyond what is taught at KS1.

In the report about life as a pirate (piece B), the present tense is maintained, using mostly the verb *to do*. The simple form is used (*pirates punishments are... they tie you*). Similarly, in the newspaper article (piece E) the simple past tense (*Grace Darling sore... her dad went*) is maintained throughout.

The letter (piece F) uses *will* to indicate simple future events (*you will destroy*) and the simple present to state facts (*you know lods of creature's live there*), as well as including modal verbs (*you should not destroy... it might be*), which again demonstrate the pupil's developing awareness of forms that are beyond those taught at KS1.

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

In the report about life as a pirate (piece B) both 'and' and 'but' are used to link related clauses (*they will allway like treasure but they Don't allway haft to stael... plays a inchdrement and then they dance*). Some subordination is used (*when they finished*).

The newspaper article (piece E) links related clauses through coordination (*Grace Darling sore the ship and the people... so Grace and her dad*).

In the letter (piece F), 'but' is used to link related clauses (*you won't just destroy that but you will destroy...*). Subordination is used to provide reasons (*because it is bad... if you destroy...*). Subordination is limited, but it is effective when it occurs.

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:

- diary (piece A) (*shining... split... loudly...*)
- report (piece B) (*people... leave... floor... jolly... dance*)
- story (piece C) (*shadow... cabin... steering... evil... brave... shiny... heads...*)
- description (piece D) (*gloomy... pointy... dangerous... crashing... lives... sharper... slimy*)
- newspaper article (piece E) (*heavy... storm... engine... leak... boat*)
- letter (piece F) (*believe... destroy... creature... drown*)

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

- diary (piece A) (*sudenly... sparcling*)
- report (piece B) (*all ways... tbacoa... barnicels... swobing... proberly... crose*)
- story (piece C) (*lasy... difeeted*)
- description (piece D) (*spices [spikes]... meeteeor... nife... breth... garding*)
- newspaper article (piece E) (*traviling... sore*)
- letter (piece F) (*hole... cach*)

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

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

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

- diary (piece A) (*most... after... could... who*)
- report (piece B) (*would... water*)
- story (piece C) (*floor...*)
- description (piece D) (*eyes... anything*)
- newspaper article (piece E) (*people*)
- letter (piece F) (*should... because... kind... only*)

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

It is clear when capital letters are used, and all letters are of the correct orientation. Ascenders and descenders are clear. There is some inconsistency in the sizing of the letters, especially the 's', 'w' and the 'f'.

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

The pupil's handwriting is inconsistent in quality in these pieces, hence the spacing is not always consistent across the collection; however, writing is entirely legible and spaces have been used between words. There is a marked improvement in the handwriting across the pieces, so overall it meets the requirements of the statement for the expected standard.

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 write simple and coherent narratives, including a real event, and there is evidence that the pupil can write for a range of purposes. However, there is little evidence of the pupil drawing on their reading to inform the vocabulary and grammar of their writing beyond the stimulus texts, and pieces are not consistently effective (for example, pieces sometimes end a little abruptly (newspaper article, piece C) and words and phrases are repeated (report, piece B)).

The pupil's vocabulary choices are starting to consider the reader by adding detail to build a picture of the event. For example, in the diary entry (piece A) (*the white shining ice Split... the bleu sparcling waves carried me to show [shore]*), the adventure story (piece C) (*the lasy crew...the crew fought bravley and difeeted the crew*) and the description (piece D) (*dangerous waves crashing on the side*). Whilst appropriate to the purpose of the writing, vocabulary choices in pieces A, C and D are at times simplistic and lack the variety and richness that indicates wider reading.

Although the report (piece B) conveys an overview of aspects of the life of a pirate through organised sub-headings (*What are pirates punishments?*), information is sometimes undeveloped and the result is a series of facts which lack development and detail for the reader.

Subordination, where used, is effective but opportunities for its use are lacking across the collection, resulting in some stilted pieces which lack coherence and flow. Failure to make use of sequential phrases also contributes to this issue and prevents a natural flow of ideas and events. This is particularly relevant to the adventure story (piece C) but also the diary (piece A).

There are also some omissions and errors in punctuation across the collection, with sentence demarcation and use of capital letters not always consistent. Attempts are made to use the apostrophe of omission (*Don't... won't*), although, this is not always successful (*ther's*). The developing complexity of the pupil's writing choices is not yet served by consistent use of the range of punctuation taught at KS1.

The pupil's use of the range of suffixes taught at KS1 is limited, with the occasional correct example ('ment': *inchdrement*, piece B; 'ly': *Finilly*, piece C), but also some errors (*bravley*, piece C; *safley*, piece D). There is no evidence that the pupil is beginning to join handwriting or make revisions, additions or corrections to writing.

Piece A: a diary entry

Context: pupils studied the book 'Leaf' by Sandra Dieckmann, which is a story about a polar bear who arrives in the woods and is shunned by the woodland animals around him. They wrote a diary entry detailing the polar bear's experience at being separated from his family.

Dear Diary,
The most terrifying thing happened to me! I was playing with my friend ^{with} h^wale and suddenly the white shining ice split. My family called me I cried loudly back but they just couldn't hear me. and then the bleeping waves carried me to ^{shore} shore. I ended up in an island.

I want to go home? I am so sad who's going to help me now?
I miss my family I want them.
Who's going to look after me?

Piece B: a report

Context: as part of their learning about pirates, pupils wrote a report detailing facts they had learnt about the life of a pirate.

LIFE OF A PIRATE
What treasure do pirates steal?
Pirates allways would love beated
Booty no matter what they do
they will allway like treasure
but they Don't allway haft to
steal Booty they also steal
spices, peoples clothes and tobacco.
What are pirates punishments?
pirates punishments are keel hauling
its were they tie you to a rope
and put you unde the ship and
its were they tie you to a rope
and put you unde the ship and
instead of puttin spices under the
ship there's things called baricels
that scarp you. You also
get marooned that is were
they put you on a island
and leave you.

What jobs do pirates do?

pirates jobs are swabbing the deck that were you get a brush and a bucket of water and put the brush in the water and scrub the floor. The next chore would probably be raising the jolly roger also climbing the rigging and going up the cross tree.

How do pirates have fun?

Pirates don't always do boring stuff when they finished their chores. a pirate plays a instrument and then they dance.

Piece C: an adventure story

Context: as part of their learning about pirates, pupils wrote an adventure story detailing different characters and exciting events.

One sunny morning the black shadow
wanted to go on an adventure
so captain red beard said to the
lazy crew we are going on an
adventure. Jan Swift the cabin girl
was so excited. Captain red beard
walked over with his black boots
to the steering wheel and the black
shadow set sail over the seven seas.
It had been 8 days. Finally they
saw a small island and also -
a mother ship! Captain red beard
I see a mother ship hhh! I know
that ship it has an evil crew.
Captain red beard said to the
brave crew it's time to get out
your shiny cutlasses and fight.

The crew fought bravely and
defeated the crew. dead heads
were on the floor. In a grey
dark spooky cave they saw
sparkling shiny booty. Captain
red beard said to the crew carry
the gold. 2 people made rafts
and they traveled back the end.

Piece D: a description

Context - the class had shared the fiction story 'The Secret of Black Rock' by Joe Stanton. The book is about an entity that adults believe is a dangerous, spiky rock, but is in fact a creature that lives near the surface of the water. Pupils wrote a descriptive piece, describing what the creature might look like.

The black rock is dark, gloomy
pronty like spikes and the
dangerous. waves crashing on the
side.

Beneath the waves lives a big
Monster with a big black head
and orang red eyes bigger than
a meter or and wider than a meter.

It has big red spiky teeth sharper
than a knife. A big nose that
can smell anything. Its got
a stinky breath and a big green slimy
body and sharp yellow claws.

It's got yellow horns that has got
black lines. The Monster is safety
guarding shiny dazzling treasure.

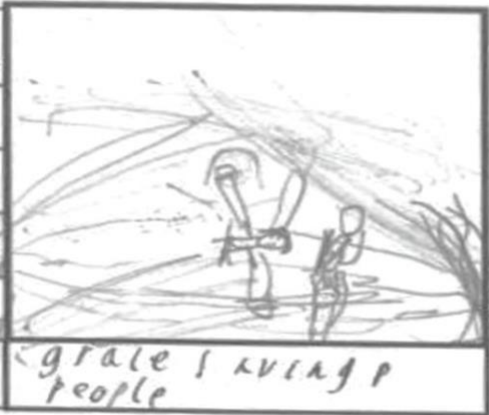
Under the sea there is also shipwreck.

Piece E: a newspaper article

Context - pupils studied the life and achievements of Grace Darling. As part of their learning, they wrote a report in the style of a newspaper article to describe the events of Grace's most well-known rescue mission.

The incredbel resigoo!

on 1th September
1838 a huge
heavy storm
hit a farne island
in northumberland



A ship called
SS Forfarshire was traveling
in the huge storm and the
engine had a leak. It
crashed into a big pointy
rock. William Darling the
lighthouse keeper's daughter

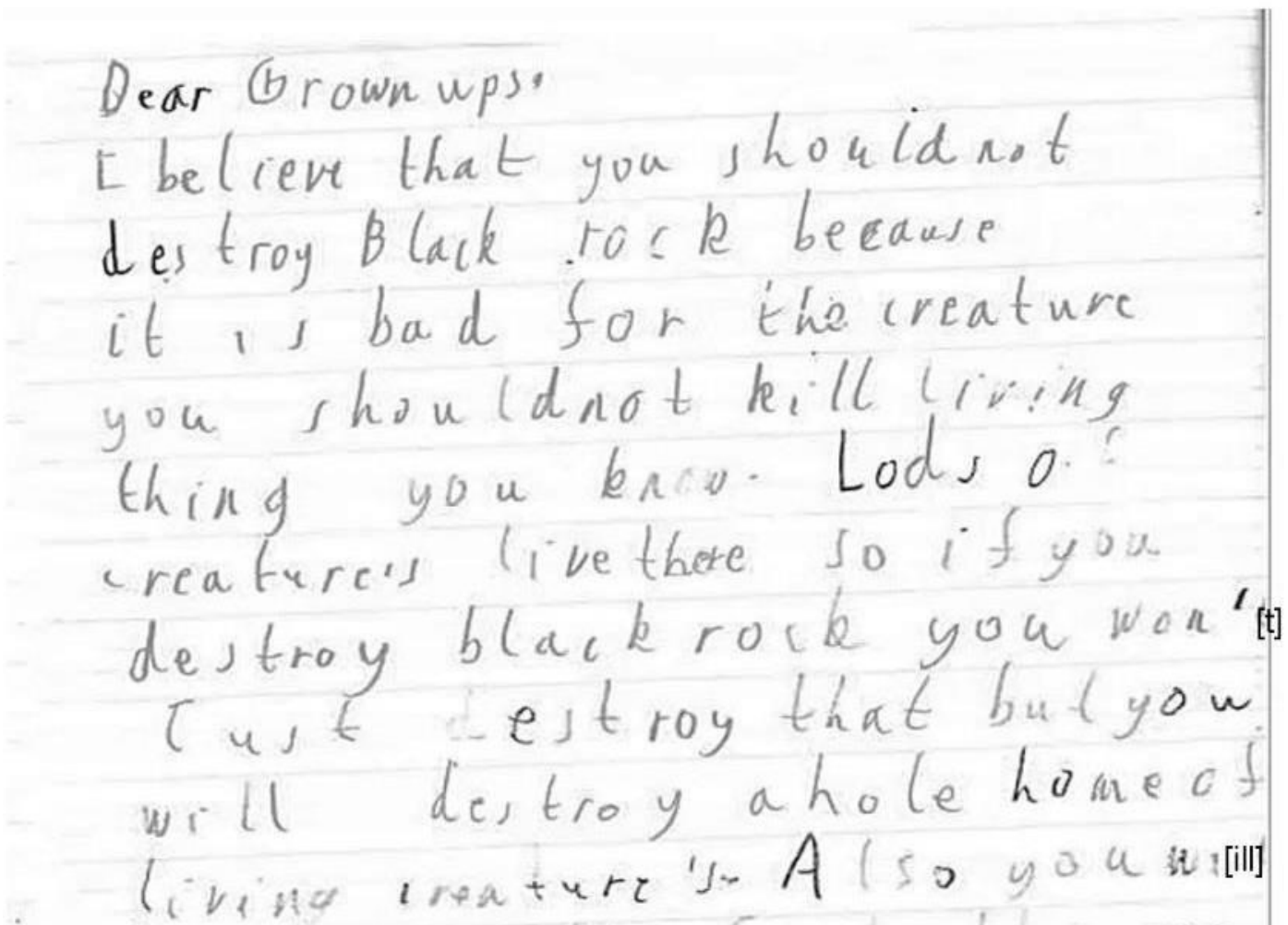
called Grace Darling
sore the ship and the people.
Drowning so Grace and her dad
Went in their tiny boat and
went in the courage storm and
saved 9 people.

Piece F: a persuasive letter

Context - this persuasive letter was written following some class learning about using persuasive language orally, via a debate. It is a continuation of the class work on 'The Secret of Black Rock' by Joe Swanton, in which pupils wrote a letter to persuade adults that the black rock is not dangerous, as they had believed.

Dear Grownups.

I believe that you should not destroy Black rock because it is bad for the creature you should not kill living thing you know lods of creature's live there so if you destroy black rock you won't just destroy that but you will destroy a hole home of living creature's. Also you will kill all the fish then you won't be able to catch fish. Another reason is black rock is king and frindly. I strong[ly] believe that you will destr[oy] the hole ecosystem. How about if you kill black rock it might be its only kind left. I believe that you should not destroy Black rock it won't be able to save you if you drown. From [name]



Dear Grownups,
I believe that you should not
destroy Black rock because
it is bad for the creature
you should not kill living
thing you know. Lods of
creature's live there so if you
destroy black rock you won't
just destroy that but you
will destroy a hole home of
living creature's. Also you will

kill all the fish then you
won't be able to catch fish.

Another reason is black rock
is kind and friendly. I strongly
believe that you will destroy
the whole ecosystem.

How about if you kill black
rock it might be the only
kind left. I believe that you should
not destroy Black rock it won't
be able to save you if you drown
from.

Exercise 2

Pupil B

This collection includes:

- A) a persuasive letter
- B) a fable
- C) a newspaper report
- D) a story
- E) a diary entry

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 the experiences of others. A fable (piece B) draws on classwork around stories with morals. Piece D is a story, written after watching a series of exciting events in a wordless film, and piece E is a diary entry written in the role of Samuel Pepys, during the Great Fire of London, 1666.

The pupil shows understanding of the purpose of the writing and the form of each piece is relevant to the task. Tenses and person are maintained, and mostly correct demarcation of sentences supports the reader's understanding. Co-ordination supports the sequencing of events and provides additional detail, whilst subordination gives reasons for actions and outcomes and further develops the links between events. Across the collection, Pupil B uses a range of devices to present a selection of coherent narratives.

In the fable (piece B) and the story (piece D), each introductory sentence includes an adverbial to show sequencing (*One sunny morning*), suggesting that the pupil is writing to form. Thoughtful detail helps to set the scene, supported by adverbials (*relaxing in the lake peacefully... happily making some food... suddenly herd... sitting silently*). Noun phrases add detail and show the pupil's awareness of the reader (*little squeak...*). Co-ordination is used effectively to denote the sequencing of events and build cohesion (*Crocodile suddunly herd a little squeak and woke up. He followed the noise and peaked through the bush... He got the keys and set crocodile free.*). Subordination is more limited in this piece but evidenced across the collection. The pupil has incorporated speech into the story, which has been punctuated correctly. This is not a key stage 1 requirement but serves to enhance the story by moving events forward at an appropriate pace, as well as providing insight into characters, maintaining the reader's interest. Adverbials help to provide a chronology of events (*A cople of hours later... later Mouse found crocodile... Soon he had an ideer*) and sentences vary in length, at times resulting in impactful writing to emphasise dramatic events or evoke the reader's feelings (*He was sitting sillently in jale. Teers ran down his cheeks.*). Use of the simple past tense is prevalent in this piece (*...he followed the noise*), alongside some past progressive forms (*happily making some food*); both tenses are maintained correctly and support coherence. The pupil incorporates some thoughtful verb choices (*jumped... peaked... scampered... crawled*) and shows further attention to the reader through careful additions in speech (*"oh yes please."*) A fairly brief ending ties up the loose ends and provides sequential resolution, distinctive to the narrative form (*They had the best time ever. The end.*).

The story (piece D) is rich in noun phrases (*cosy burrow... tall, brown tree... delicious, pink fruit*) and effective adjectives, which add detail and interest (*delicious... wondifull... terrified... beautiful*) and again, demonstrate the pupil's awareness of purpose and audience. Descriptive language is often enhanced through adverbials (*raced quickly... scampered up the tree slowly*) and adjectives (*All of a sudden, a mighty, purple, horrible vulture...*). While there is an overuse of adjectives in this particular sentence, 'mighty' is an effective word choice in relation to a vulture. The pupil has made some careful and appropriate verb choices (*scampered... swooped... splatted... sawed [soared]*) and made use of co-ordination to link an event with a subsequent emotion (*...the vulture stolle the delicious, pink fruit! and then the merkats were angry.*). The simple past tense is maintained appropriately to narrate events (*...stared up at the Fruit.*) with some use of progressive past forms to distinguish continuing actions (*were still chasing after the mean vulture*).

Piece E is a diary entry written from the viewpoint of Samuel Pepys. The first person is used to maintain appropriate diary form, which provides a simple narrative of events before, during and after the Great Fire of London in 1666. Dated headings for diary entries show that the pupil understands the purpose and structure of a diary entry and has adhered to the relevant conventions: recounting significant events from a personal perspective, including a brief introduction to orientate the reader (*I was woken at 3 o clock...*), reference to emotion (*I was so worried!*), writing in role using the first person, a mixture of simple past (*I looked out...*) and progressive past (*...she was rushing to my door*), events ordered chronologically and shifts in time denoted by new dated entries. Occasional sequential phrases serve to link events (*On Monday...*) and help to move the narrative along, supported by co-ordination (*I had an ideer to blow up the houses so I whent to see the king...*). The writer clearly expresses the chaos witnessed (*...terrifid people running in every direction.*), using the progressive verb form to give a sense of 'here and now'. Some effective noun phrases provide further detail (*expensive cheese...big, huge fire... terrifid people*).

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

Piece A is a letter from the pupil to their headteacher, encouraging them to help the environment through a series of statements, questions and exclamations. The writing is laid out clearly as a letter, with the inclusion of 'Dear...' at the beginning and a conventional sign off at its close (*Yours faferly*). The first person voice is maintained throughout (*I am writing to tell you how...*) but predominantly, the authorial voice speaks directly to the recipient of the letter, evident through the ongoing use of 'you.'

The intention of the letter is made clear from the outset (*I want to persuade you...*) which is supported through a variety of devices. Sentence types are varied, comprising statements (*I know you care about our trees.*) and questions (*Are you sad that rubbish is all over our enviroment?*) which create impact. Subordination is used to give reasons for instructions (*...you need to help the enviroment because then evry thing will get better*) and direct questions maintain an authoritative tone and thus the reader's attention. The piece is drawn to a brief close with a final question, although it lacks the relevant punctuation (*Do you still want to save the enviroment*) and is signed off appropriately in letter style (*Yours faferly*).

A newspaper report (piece C) is based on the fictional events surrounding the 'marvellous medicine' created by George in Roald Dahl's novel. The report from the newspaper 'Good morning world' reports the effects of George's marvellous medicine upon his cantankerous Grandma. This is a simplistic recount, written consistently in the past tense, as befits such an article (*made a magic medicine... gave his Grandma a spoonful*) and the third person is maintained throughout (*His Grandma... Geoges farther*).

An adverbial provides an indication of when the event occurred (*Yesterday*) and the opening sentence expands relevant details. Reference to important facts guides the reader through the news story, beginning with an alliterative headline showing awareness of purpose and form (*Magic medicine makes Grandma go wild!*) and ending with George's father's intention to recreate the medicine (*...wanted now to make more of the marvellous medicine...*), providing a coherent sequence of events. Key facts (*...Geoge, age 7... made in a local city farm house.*) and quotes from other characters are included, reflective of the report form. Co-ordination serves to link events and provide further information (*to make his Grandma exploed and be more playful... to search for things to make a marvellous medicine and gave his Grandma a spoonful*) whilst some limited subordination provides reasoning for actions.

Quotations bring authenticity to the report, including some thoughtful vocabulary choice for Grandma (*"I was surspicious about Geoge being on his own."*). The piece ends rather abruptly, but nonetheless with a nod towards the future use of George's infamous creation (*...to make more giant animal's.*).

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. There is an occasional omission of a capital letter following a full stop, but this does not prevent the pupil from fulfilling this statement, as most demarcation is accurate.

Where questions have been asked, they are correctly demarcated with question marks – for example:

- in piece B (*"Why did you do that?" asked mouse... "You can have some if you want to?" Do you want to come to my realaxing lake to have fun with me?*)
- in piece A (*Are you sad that rubbish is all over our enviroment?... Do you want to plant more trees?... Do you want more water?*).

The pupil demonstrates a secure understanding of other methods of demarcation. Exclamation marks are used for emphasis and impact – for example:

- in piece A (*You need to plant more trees now!... You need to recycle now!*)
- in piece D (*Then the vulture stolle the delicious, pink fruit!... the meerkats grabbed on to each others feet!*).

Additionally, and although not part of the key stage 1 curriculum requirement, the pupil makes some accurate use of inverted commas for direct speech and quotation – for example:

- in piece C (*"I just wanted Grandma to be less mean and more playful."*).

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 asking an individual to be more environmentally conscious (piece A) is written in the present tense, with use of both progressive and simple forms (*I am writing... I want to... you need to...*). The simple present tense is predominant, including within questions (*Are you sad that rubish is all over our enviroment?*). The narratives are consistent in their use of tenses. The story of the crocodile and the mouse (piece B) is a mixture of the past progressive to describe the scene (*...crocodile was realaxing in the lake... Mouse was happily*

making some food... he was sitting sillently in jale.) and simple past to convey events or action (...*herd a little squeak... jumped forward and scared mouse... found crocodile... he had an ideer*). The present tense is used correctly for speech (“*I just want to have some of that cake.*”). In the story of how the vulture tried to steal the meerkats’ fruit (piece D), the pupil uses a mixture of simple past tense (...*woke up and peered out...*) and some progressive forms to show action (...*were still chasing after...*) mostly consistently. In this piece, some incorrect verb forms are present (*taked... shaked... cached [catched]... falled*), although this inconsistency is less evident in the fable (piece B), where correct verb forms are more prominent (*woke... ran... thought... caught*), demonstrating Pupil B’s emerging understanding of irregular verbs when used in the past tense.

The diary entry (piece E) consists mainly of the simple past tense and is written in the first person, adhering to diary writing conventions. Piece C, the newspaper report, opens with an indication of recent past events (*Yesterday*) and maintains the simple past tense appropriately throughout, including within quotation (“*I just wanted...*” “*I was surspicious...*”).

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 (B, D and E), co-ordination is used to link events and denote sequence. The fable (piece B) makes use of ‘and’ and ‘so’ to provide detail and link events (*Mouse wonded where crocodile had gone so mouse started too go and see... He crawled through the bars and scampered up the wall where the keys were*). Pupil B links related clauses through co-ordination, to good effect (*Crocodile soar a cake and wanted it but a mouse was by the cake*). Some subordination provides the reader with additional reasons for Crocodile’s thoughts (“*Acchaly I don’t want to have some because a mouse made it.*”) adding to the cohesion of the writing overall. Subordination plays a similar role in the story (piece D), where the reader is given additional context and reasons for actions (...*jumped on to the Fruit which was in the voltures claws... They scampered up the tree slowly because they did’nt want the Fruit to fall off.*). In this piece, co-ordination serves mainly to link events (...*some meerkats woke up and peered out of there cossy burrow. They could smell something and it smelled delicious...*) but sometimes provides further detail and reasoning (...*but luclly one of the meerkats... but it splatted on the ground.*). Co-ordination is also effective in linking the dramatic events of Pepys’s diary entry (piece E) and providing the reader with a notion of the sequence of his actions amidst the chaos (...*there was a great fire going on out side so I looked out of my window... I was not worried so I just whent strate back to bed... I burryed my wine and my expensive cheese and ran out of my house in my pyjamas!*). Following Pepys’s presentation of his idea to the king, the narrative concludes with a brief resolution (...*and then we got control of the fire.*).

Subordination helps to convey specific reasons for suggested actions in piece A (...*you need to help the environment because then evry thing will get better... Recycling is better for the world because animals don’t get trapped in it... Planting trees is realy good because they make us feel calmer*). Subordination here serves to provide a more compelling argument, consistent with the purpose of the letter.

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:

- persuasive letter (piece A) (*world... Recycling... animals... trapped... plant... relaxed*)
- fable about a crocodile and a mouse (piece B) (*happily... followed... scared... hunted... scampered*)
- newspaper report (piece C) (*medicine... magic... Grandma... playful... spoonful... giant*)
- story (piece D) (*peered... burrow... delicious... Fruit... stared... mighty... terrified... claws*)
- diary entry (piece E) (*maid... great... window... huge... running... direction... cheese... houses... control*).

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

- persuasive letter (piece A) (*enviroment... Obviusly... evry thing... rubbish*)
- fable about a crocodile and a mouse (piece B) (*rainforrest... herd... squeek... peaked... soar [saw]... Acchaly... cople... jale... sillently... Teers... cheeks... wonded... saddy... ideer*)
- newspaper report (piece C) (*farther [father]*). Note that ‘George’ is spelt ‘Geoge’ throughout
- story (piece D) (*cossy... wondifull... vulture... stolle... luclly... fury [furry]*)
- diary entry (piece E) (*worryed... strate... terrifid... burryed*).

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, some year 2 common exception words are spelt correctly – for example, in the:

- letter (piece A) (*water... because*)
- fable (piece B) (*some... come*)
- newspaper report (piece C) (*house... wild*)
- story (piece D) (*because*)
- diary entry (piece E) (*people*).

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

Capital letters are clearly distinguishable and letters are of the correct orientation. Ascenders and descenders are clear. Across the collection, Pupil B demonstrates clear progression in letter formation, presentation and letter placement.

There is some inconsistency in the sizing of the letters, particularly 'c', 'm' and 'w' when they appear at the beginning of words. In the story (piece D), an upper- and lower-case 'f' are used interchangeably.

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 write simple and coherent narratives, including basic details of a real historic event, but the pieces do not yet demonstrate the pupil drawing on their reading to inform the vocabulary and grammar of their writing. Ideas are simplistic and often undeveloped.

In the fable (piece B), noun repetition results in a lack of control which inhibits the flow of the writing (*Crocodile soar a cake and wanted it but a mouse was by the cake... Mouse wonded where crocodile had gone so mouse started too go and see where crocodile had gone*). More precision in the pupil's use of pronouns would improve the coherence of the piece. There are some missed opportunities for expanded noun phrases and additional details, for example 'Crocodile soar a cake'; this suggests that the pupil has not drawn on their wider reading. The story (piece D) exhibits a similar lack of complexity, despite some ambitious language choices. Sentences are of varied lengths but some are long and drawn out, again suggesting a lack of control (*The meerkats cached the beautiful fruit and the meerkats runned quickly and then threw it over the tree but it splatted on the ground*), and repetition of adverbials and nouns contributes to this slip in coherence (*Then the vulture... and then the meerkats... Then the meerkats chased...; taked turn's to smell the delicious Fruit and touch the Fruit*). Sentences are not always structured in a way that supports the reader and there are missed opportunities to include pronouns to improve flow.

The diary entry (piece E) is simplistic; whilst the pupil provides some detail to engage the reader (*...terrific people running in every direction*.) this is not expanded or sustained, so the reader is not given a full sense of the scene. Some ideas and phrases are repeated, for example, reference to Pepys's idea of blowing up the houses, limiting expansion and variety in the writing. The diary ends abruptly with a brief resolution (*we got control of the fire...*), without closing reflections or address to the reader.

The newspaper report (piece C) lacks some detail, particularly in the first paragraph, where a final detail is added on and reads awkwardly (*...to make her more playful. made in a local city farm house*.) There is not enough subordination to give reasons for thoughts, actions or next steps. The outline of events is clear and sequential, but does not provide adequate detail to maintain reader interest and does not draw on wider reading.

Across the pieces, the pupil is beginning to use a full range of punctuation taught at key stage 1, but some tools are not yet used accurately; for example, understanding and use of possessive apostrophes and contractions is inconsistent.

There is some emerging evidence of the pupil making simple additions and revisions to their work, through the addition of appropriate adjectives in piece D (*cossey, delicious, sharp, pink, fury [furry]*) and a time adverbial (*suddenly*). However this is not sustained across other pieces. Pupil B makes some good vocabulary choices across their writing, including words with the suffix -ly (*quickly... happily*). In order to achieve the greater depth standard, writing needs to include more ambitious words choices with a greater variety of suffixes, such as -ment, -ness, -ful and -less.

Piece A: a persuasive letter

Context: the class shared the fictional story 'The Promise' by Nicola Davies and 'Wangari's Trees of Peace,' a true story by Jeanette Winter, both about the importance of planting trees and looking after the environment. As a class, pupils found out about other ways that they could save the planet. They then planned and independently wrote letters to the headteacher, to persuade her to help save the planet.



Dear Miss

I am writing to tell you how we can save the environment.

I want to persuade you to make a difference to our world so you can help too.

Obviously, you need to help the environment because then every thing will get better.

I know you care about our trees. Are you sad that rubbish is all over our environment?

Recycling is better for the world because animals don't get trapped in it.

You need to recycle now!

Do you want to plant more trees?

Planting trees is really good because



they make us feel calmer and
more relaxed.



You need to plant more trees now!

Do you want more water?

Sandy water is better because
you can not waste it.



You need to save water by turning
off the taps when you leave.

Do you still want to save the environment

Yours faithfully

Piece B: a fable

Context: the class read the fables 'The Hare and the Tortoise' and 'The Mouse and the Lion'. They generated ideas for other lessons and morals that could be taught through a story. Pupils then planned and wrote their own fables.

One sunny morning in the rainforest crocodile was relaxing in the lake peacefully. Mouse was happily making some food for his friends. Crocodile suddenly heard a little squeak and woke up. He followed the noise and peered through the bush. He saw some mice having the best time ever. Crocodile saw a cake and wanted it but a mouse was by the cake. Crocodile jumped forward and scared mouse.

"Why did you do that?" asked mouse.
"I just want to have some of that cake!"
"You can have some if you want to!"

Said mouse. "Acchaly I don't want to have some because a mouse made it!"

Said crocodile. A couple of hours later crocodile got hunted. He got caught and put in animal jail. He was sitting silently in jail. Tears ran down his cheeks. Mouse wondered where crocodile had gone so mouse started to go and see where crocodile had gone.

Soon later mouse found crocodile sitting in animal jail saddle. Mouse thought hard on how to set crocodile free. Soon he had an idea. He crawled through the bars and scampered up the wall where the keys were. He got the keys and set crocodile free. "Thanks

you mouse got setting me free¹, said
crocodile. "Do you want to come to
my relaxing lake to have sun with
me?" Said crocodile. "oh yes please."
said mouse. They had the best
time ever. The end.

Piece C: a newspaper report

Context: pupils shared 'George's Marvellous Medicine' by Roald Dahl. They completed work on the characters and then planned a newspaper report, which they wrote independently.

Good morning world

magic medicine makes Grandma go wild!

Yesterday a young boy called George, age 7 made a magic medicine for his Grandma to make her more playful. made in a local scoby farm house.

George wanted to make his Grandma explode and be more playful. George went all around the house to search for things to make a marvellous medicine and gave his Grandma a Spoonful. His Grandma shot her head threw the roof.

George said "I just wanted Grandma to be less

Piece D: a story

Context: Pupils watched a wordless film; they considered the characters' actions, feelings and possible speech. They then received teaching input focusing on using adverbs to provide detail. They planned and wrote their own versions of the story.

One sunny morning some meerkats woke up and peered out of their cosy burrow.

They could smell something and it smelled delicious and wonderful.

All of the meerkats raced quickly out of their burrow towards the tall, brown tree.

They scampered up the tree slowly because they didn't want the fruit to fall off.

When they got to the top they each took turns to smell the fruit and touch the fruit.
delicious

Then they all went back down the tall tree and then stared up at the fruit.

All of a sudden a mighty, purple, horrible vulture swooped in and the terrified meerkats ran quickly back to their burrow.

Then the vulture stole the delicious, pink fruit! and then the meerkats were angry.

Then the meerkats chased after the vulture.

The meerkats were still chasing after the mean vulture but lucky, one of the meerkats jumped on to the fruit which was in the vulture's claws.

But the vulture shook off the meerkat! but another meerkat grabbed on to the fruit.

Then all of the meerkats grabbed on to each others' feet!

Then the vulture soared higher then dropped the meerkats!

Then the meerkats started to play with the fruit in the sky by throwing it to another so the vulture won't get it.

Then the vulture made the fruit fall suddenly.

Although the vulture got the fruit but he didn't see the giant wall and he crashed into it and the fruit galled.

The meerkats caught the beautiful fruit and the meerkats runned quickly, and then threw it over the tree but it splatted on the ground.

Then the meerkats were sad about the fruit splatting on the ground.

Piece E: a diary entry

Context: as part of their topic-based learning on the Great Fire of London, during which they watched a film about Pepys and researched him through class books, pupils wrote a diary entry in the role of Samuel Pepys.

Sunday 2nd September 1666

I was woken at 3 o'clock by

Jane my maid^{and} she was rushing to

my door ~~it~~ she barged on my

door really hardly. She told me

that there was a great fire

going on outside. ^{so} I looked out

of my window carefully and

saw a big ^{huge} fire going on.
I was not

worried. ^{so} I just went

straight back to bed.

Monday 3rd September 1666

On Monday I saw lots and

lots of ^{terrified} people running in

every direction, I was so
worried! I buried my mine
and my expensive cheese ~~and~~
and ran out of my
house in my pyjamas!

Tuesday 4th September 1666

I had an idea to blow
up the houses & so I
went to see the king to
tell my idea to blow
up the houses. The ^K King
liked my idea so
he said we should blow
up the houses and then
we got control of the gun.
people were going on boats.

Exercise 3

Pupil C

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 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 lurning 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 playdou*), 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 (*parter...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 amazing...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 brilliant 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 learning about different things we went in separate 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 careful...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 didn't know soldiers took Jesus 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 colouring 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...Finally*), 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 idea?*), 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 bored...Do you think that this is a good idea?*).

In keeping with the features of a recount [B], past tense verb forms convey the events of the day (*year two went...we were learning...we arrived...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 brilliant 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 (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 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 adventure*) 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] however, 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 couldn'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 couldn'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...family...whispd*)
- in the recount [B] (*lurning...arived...trafic...toled...diferent...seprate*)
- in the letter [C] (*amayzing...soljer's...jeezus...inmagined...chocolate...lolies*)
- in the retelling of a traditional tale [D] (*dimond's...diced*)
- 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 of a school trip [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' 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 fearless family 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, however 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:

- the story [A] (*Im...wouldnt...ill*)
- the letter [C] (*didnt*)
- the 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:

- the recount [B] (*coat's*)
- the letter [C] (*soljer's*)
- the retelling of a traditional tale [D] (*gem's...diamond's*)
- 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:

- the story [A] (*bord...peard...fearles*)
- the recount [B] (*walkd...carefull...extremeley...spookey...finaly*)
- 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 ^{coin} stone and it'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. carefully put her finger in the hole. Julia carefully put her finger in the hole and whispered "one, two, three wish". With out warning the three friends found 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} ~~pears~~.
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.

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~~ good 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 ~~wh~~ 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 ~~bec~~ 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 ~~at~~ 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
~~beanst~~ 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 giants castle.

Wish you could ^{draw} ~~draw~~ like your friend's? If you have you ever wanted to draw ^{fairy tale} ~~fairy tale~~ castles? Well now you can with these easy to follow steps

What you will need:

• pencil 

• colouring ~~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 the edges reach the edges.
4. Next draw two verticle rectangles next to the ^{middle} ~~bottom~~ rectangle but stop before you reach the top
5. After that draw a verticle rectangle on top of ^{each} the tower.

6. Draw a square on top of the middle tower

and draw a triangle on top of the square.

7. When 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. If a giant should

you add any more decorations of your own?