

# **Working Towards Writing in KS1**

**2022-23**

**Standardisation**

# **Exercise 1**

## **Pupil A**

This collection includes:

- A) a diary entry
- B) a letter in role
- C) a poem
- D) a recount of a school event
- E) a recount of a holiday

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

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

The collection comprises pieces that show some variety in form and purpose, including elements of fictional narrative. The pupil uses events from the traditional tale of Hansel and Gretel in a diary entry (piece A) and writes a letter in role as Red Riding Hood (piece B), which sequences aspects of the story. There are also two recounts of real events: the first is from the school context where an author visit is detailed (piece D); the second draws on the pupil's experience of excursions during the school holidays (piece E).

There is plentiful evidence of the pupil's ability to select and sequence events to create short narratives. The key elements of the story in Hansel and Gretel are present in piece A, which appears to be told initially from the point of view of the children's stepmother: the 'horbel children' travel away from home but return, prompting more determined efforts (I took the children very far furfer and furfer than bufor). The pupil shifts perspective at this point and writes in role, apparently as Hansel (I rmemberd I dropt pebels so we boeth got bak home). When the children are eventually lost and end up at 'a house made of sweets', the perspective has again shifted, this time to the third person. Past tense narration is maintained and on occasion, co-ordination helps to show a resulting action (So I took... so we boeth...) and a sudden change in focus (but just then...).

The story of Little Red Riding Hood is recognisable from the letter of apology written to her mum (piece B), although this short piece captures just a small part of it. She apologises for going 'off the path' to pick flowers for her grandmother and there is a brief reference to the Wolf's arrival. Nevertheless, the letter links events to show reason and explanation through co-ordination (I am sonoy I went off the path but I saw sum lovey flawas and I thort of buluvd Grandmar) and subordination (...wenn the woolf jumpt out on me). Additionally, details conveyed through adjectives (lovey... buluvd) and some precise and ambitious verbs (rizist... terfighed) point toward the pupil's developing sophistication in building interest for the reader, beyond sequenced events. The first-person voice is maintained and use of the past tense is consistent and appropriate again here.

The recount of an author visit to school (piece D) answers 'when', 'where' and 'what' questions at the outset (Dsmorning in the Hall we saw a famas person calld...), going on to describe what the author does on her visit and including reflection and response (It was cyoot) and rounding off with a comment about the pupil's future intentions (I whould like to read one of her bookes). This sequence is supported by appropriate use of the past tense along with a present tense statement to describe the ongoing situation (She gets idears...). The future tense is managed for the concluding look forward (whould like to).

As in piece D, in piece E the pupil recounts events chronologically (Monday... the 2nd day... the 48 day... after diner), with some suitable detail to inform the reader about their holiday (set off to somer set at 8:45... WooKy Hole... cheder gorj). Some additional information is added through expansion using adverbs (before my cuzons) and expanded clauses (I was the ferst person to no how to go backwoods on the gocart). Subordination also adds information about purpose (I Bort a pen for when I am in Y3 when I awso get my pen lisons.). Overall, the piece provides a generalised yet sequential overview of Pupil A's half term break, providing the reader with a clear, brief narrative of events.

### **The pupil can, after discussion with the teacher, demarcate some sentences with capital letters and full stops**

Across the collection, there is evidence to suggest the pupil can demarcate some sentences with capital letters and full stops.

Sentence boundaries are correctly marked at times in the diary entry (piece A), for both simple (They came bak.) and expanded sentences (I took the children very far furfer and furfer than bufor.). There is also some evidence in piece B that the pupil can manage compound sentences (I am sonoy I went off the path but I saw sum lovey flawas and I thort of buluvd Grandmar.). It is possible that the success here is partly due to each sentence beginning with 'I' and thus, by default, a capital letter. The poem (piece C) again shows correct demarcation throughout, although the form and focus on constructing distinct similes might have supported this along with, once again, the use of 'I' sentence openers.

In the recount of an author visit (piece D), sentences are often correctly marked and, where a full stop is missing, sentence units appear to be signalled by a capital letter at times (...Mc Lachlan she writ a book calld Land of Roar.). The sizing of 's' sometimes suggests a capital, but this remains unclear. The pupil's growing awareness of managing sentences is evident in the use of commas to attempt listing (reale life, anajnashon dremms).

The holiday recount (piece E) also demonstrates accurate demarcation of simple and complex sentences (On the 2nd day we went to WooKy Hole and I Bort a pen for when I am in Y3 when I awso get my pen lisons.).

Overall, occasional omissions (after dinner I had mini Role) suggest that the pupil evidences an emerging understanding of sentence demarcation and therefore meets the qualifier of 'some' in achieving this statement.

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

The pupil can segment spoken words into phonemes and can represent these by graphemes, spelling some words correctly – for example, in the:

- diary entry (piece A) (home... children... came... took... very... than... just... blew... sweets)
- letter in role (piece B) (Dear... mum... am... went... off... path... out... on... from... little... red... hood)
- poem (piece C) (looks... like... see... can... hear... rice... think... toast)
- recount of a school event (piece D) (morning... Hall... person... book... dragon... egg... let... when... big... told... story... about... animals... life... read)
- recount of a holiday (piece E) (Monday... set... how... left... day... pen... am... after... mini).

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

- diary entry (piece A) (whith... bak... furfer... bufor...dropt... pebels... mighls... cotij)
- letter in role (piece B) (flawas... thort... buluvd... Grandmar... rizist... wenn... woolf... jumpt...righding)
- poem (piece C) (smoce... Rooby... boll... smels)
- recount of a school event (piece D) (famas... calld... idears... dremms... aked [act]... whould)
- recount of a holiday (piece E) (cuzons... ferst... no [know]... backwods... Bort... awso... lisons... gorj... Role).

### **The pupil can, after discussion with the teacher, spell some common exception words**

Across the collection, the pupil provides evidence that they can spell some common exception words, most of which are drawn from the year 1 examples in Appendix 1 of the national curriculum – for example, in the:

- diary entry (piece A) (Today... I... was... the... They... So... we... to... a... there... house...of... children)
- letter in role (piece B) (me... love)
- poem (piece C) (some... coming)
- recount of a school event (piece D) (she... one)
- recount of a holiday (piece E) (my... go).

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

Across the collection, lower-case letters are mostly correctly formed and instances where formation or shape is affected tend to arise from the pupil's use of joins (for example, 'w' in 'flawas', piece B). The pupil can, after discussion with the teacher, form lower-case letters of the correct size relative to one another in some of their writing

Overall, handwriting is legible and lower-case letters are of the correct size, relative to one another. There is sufficient evidence that the pupil satisfies this statement.

The pupil can, after discussion with the teacher, use spacing between words

Spacing between words is mainly consistent and clear, particularly in pieces A, B and C. At times there are smaller gaps, making it a little harder to distinguish some boundaries (for example, 'there befor' in piece E).

### **Why is the collection not awarded the higher standard?**

This collection has not been awarded 'working at the expected standard' because not all statements for this standard are met. There is some evidence for working at the expected standard, but not enough to award the higher standard.

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

The narratives in the collection succeed in conveying key details but are not always coherent across the whole. Missing information that might have been stated simply for the reader, or integrated within description, hampers the overall coherence.

For example, pieces A and B draw on familiar traditional tale contexts. In the diary entry (piece A), events are abruptly handled at times. The opening jumps from the narrator being at home with the children to telling us 'They came bak.'. The pupil also omits information about how one situation leads to the other (the pebls blew away. they walked 4 mighls), creating a disjointed feel at times and relying on the reader's existing knowledge of the story to make sense of events.

The shifting voice and perspective in the diary entry (piece A) and the omission of details in the letter (piece B) undermine clear communication of events (I codant rizist getting some flawas. I was terfighd wenn the woolf jumpt out).

The pupil shows a growing capacity to expand and provide interest for the reader but is not consistently able to shape a simple narrated piece.

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

The pupil's recounts of real events are recorded simply but are sometimes handled briefly and disjointedly, making a lack of clarity one reason that this statement has not been achieved. The perspective shifts or is disrupted by sentences that are brief or which run on, requiring the reader to fill in the gaps and make adjustments to follow what is meant. This aspect of the writing is the main indication that the collection does not fully meet the expected standard.

In the recounts, piece D (DsMorning...) and piece E (Monday we set off...), the pupil uses incomplete phrases, hinting at a slightly informal approach or a speech-like influence.

In the recount (piece D), at times, the pupil's spelling and some incomplete phrasing make it more difficult to distinguish tense (She aked oute – act/acted). Some specific vocabulary captures the context (reale life, anajnashon [imagination] drems) but the overall sense of a connected narration is weakened by an occasional lack of co-ordination and linking of details, for example, reference to the author's ideas is followed by a separate sentence (She aked oute her idears), when 'and' or an adverb such as 'afterwards' would have supported the reader's sense of what took place.

The holiday recount (piece E) moves rapidly at times between events, referring in passing to the pupil's cousins and go-karts. The words 'they left' are ambiguous, suggesting either that someone had left the go-karts there or that the cousins departed. Additionally, the piece lacks balance. Some events are treated very briefly and lack explanation, such as who was present. Others are expanded disproportionately, such as the significance of the pen and a less relevant detail concludes the piece (I had mini Role).

**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, capital letters and full stops mark sentences largely correctly with occasional lapses, providing evidence toward the expected standard. The pupil also uses commas to attempt a list in piece D and an exclamation mark for emphasis in piece E (We got there befor my cuzons!). However, there are several instances where one element is missing – a capital letter is not present or a full stop is missed, although the intended sentence unit is clear. This is noticeable in pieces A (...home. and the pebls blew away. they walked...), D (...Mc Clachan she writ a book... would like to read one of her bookes) and E (after dinner I had mini Role). The brevity of some of the pieces, particularly the letter (piece B) and the poem (piece C), and the more marked difficulties in the longer pieces, suggests that sentence demarcation is weaker at times, evidenced through occasional lapses in accuracy. The pupil evidences an emerging understanding of sentence demarcation to meet the qualifier for working towards the expected standard but is not consistent enough to evidence the expected standard.

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

Tenses are used mostly correctly and consistently in this collection, providing evidence of meeting the expected standard. Past tense narration supports recounting in piece A (came.. took... rmemberd... dropt) and there is appropriate movement between past and present tenses in the account of the author visit (piece D). The poem (piece C) also evokes fire through some effective simple and progressive present tense verbs (I see some smoce coming from...). Although generally accurate, there is occasional slippage in tense, for example in piece D, the pupil uses 'writ' instead of 'wrote', but the pupil shows enough correct use of tense to satisfy the qualifier of 'mostly' for this statement.

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

The pupil uses co-ordination in several pieces in the collection, providing evidence towards meeting the expected standard. They add detail and expand descriptions, for example, in piece D (a dragon egg that was red). At times, conjunctions also connect events, particularly in piece B (...but I saw... and I thort of... I was terfighd wenn). However, there are also several points at which the writing proceeds with short statements that limit the flow of events. Piece D highlights this (She let us shack it.... She told the story about animals.) and attempts at using co-ordination are not always successful, for example, in piece A (They came bak. So I... bufor. but just then). This also highlights occasional weaknesses in sentence punctuation.

**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**

The pupil can segment spoken words into phonemes and represent these by graphemes, spelling some, but not many, of these words correctly and making phonically plausible attempts at others. The pupil can, after discussion with the teacher, spell many common exception words. Some common exception words are correctly spelt, the majority of which are in the Year 1 examples from Appendix 1. There are phonically plausible attempts at a range of words, although a key suffix, 'ed' is not secure. There is emerging evidence that the pupil is approaching the expected standard, but this is not yet consistent enough across the collection to meet this standard.

**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**

Handwriting is mainly joined throughout the collection and there is evidence of accurate joining. Sizing of lower-case and capital letters is a little inconsistent. In particular, ascenders are not consistently distinguished and issues in the sizing of 't', 'f', 'k' and 'r' are notable. Spacing between words is mostly appropriate. Although there is a varied picture of handwriting in the collection, overall, legibility is sound and the pupil meets the expected standard for handwriting.

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

This collection provides evidence that the pupil is meeting, or close to meeting, some of the statements at the expected standard. However, weaknesses in coherence are notable and for each statement, evidence for the expected standard is not consistent across the collection.



**Piece C: a poem**

Context: as part of their learning about the Great Fire of London, pupils thought creatively to write poems using similes to describe the qualities of fire.

# FIRE

The fire looks like dancing  
balancers.

I see some small coming from  
a Rooby Red gire.

I can hear a gire sound and  
like a ball of rice krispy's.

I think the gire smells like  
toast.

**Piece D: a recount of a school day**

Context: pupils were visited by an author, Jenny McLachlan, who wrote 'The Land of the Roar'.

Pupils wrote a recount of the visit. Pupils accessed the spelling of the author's name and the title of the text.

In the morning in the Hall we saw  
a famous person called Jenny  
McLachlan she wrote a book  
called Land of the Roar. She showed  
us a dragon egg that was red she  
let us shake it. It was quiet when  
it groaned when it was big. She  
told the story about animals.  
She gets ideas from real life,  
and from dreams. She asked  
us for our ideas. I would like to  
read one of her books.

**Piece E: a recount of a holiday**

Context: following their half term break, pupils verbally discussed their holidays together and were asked to write recounts of their experiences.

Monday we set off to Somerset at 8:45.  
We got there before my carsons! I was  
the first person to know how to go backwards  
on the go kart they left. On the 2<sup>nd</sup>  
day we went to Wookey Hole and  
I got a pen for when I was in  
yr3 when I was to get my pen lessons.  
The 4<sup>th</sup> day I when to cheddar gorge  
after dinner I had mini Role

# **Exercise 1**

## **Pupil C**

This collection includes:

- A) a letter in role
- B) a persuasive leaflet
- C) a description
- D) a piece to persuade
- E) a narrative

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

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

Within the collection, the pupil demonstrates they are capable of producing sequenced narratives for different purposes. Piece A is a fictional letter written to King Charles II just after the Great Fire of London in 1666 and presents a series of suggestions on how to restore London to its former glory, with accompanying compelling reasons. Piece E is a story written from the viewpoint of Isambard Kingdom Brunel.

Piece A, a letter, contains elements of narrative form via a series of sequenced and connected ideas. Written to King Charles II, the writer puts forward a logical sequence of suggestions of ways to rebuild London after the great fire of 1666. Language choices are appropriate to the purpose and audience and the writer attempts to adopt a suitably formal tone through the salutation (*Greatings your majistea*) followed by their reason for writing the letter. A chronology of suggested actions is established through the use of simple time adverbials (*First... Nexd... Finily*) and the letter concludes clearly with a final expression of gratitude (*Thankyu you royal hines for reding*). The pupil makes use of some effective noun phrases, which serve to emphasise the urgency of the suggestions (*amazing iedirs... crampd and dirty strets*). Throughout the letter, the pupil begins to expand on reasons for the suggestions made through the use of subordination and co-ordination (*becaues if theres is a nofer fier theye waud baren if theye are clos l[t]ogefar... we ned to spas owet the crampd and dirty strets ful of rat's so they are wider*) which helps to structure and sequence the narrative logically.

Piece B provides a simplistic sequence of reasons which intend to persuade people to visit modern-day London. Vocabulary has been thoughtfully chosen to paint a glorious picture of the city (*suny, shny and so beatifl... enemus scy scrapars... amazing... woshing [whooshing]*) and the use of 'must' is compelling and persuasive. Similarly, the vocabulary choices in the descriptive passage (piece C) paint an equally vivid yet contrasting picture of the London of 1666 (*nasty... smely... roten... lawd*). The pupil sequences ideas thoughtfully, providing details around the senses to describe the sights and smells of the city and some brief, simple expansion of ideas (*It makes you feel sic and ill.*).

Piece D is a structured, balanced argument, which presents a sequence of reasons as to why Brunel was an influential and important historical figure. Verbal sentence stems clearly support the simplistic yet clear structure of the piece and the pupil includes basic subordination to support their ideas (*because he yousd his math matic knolege...because he bilt the SS Great Britain*). The pupil provides some limited additional detail to add weight to their argument (*This was imq[p]otent because they were the first metal ships.*) and puts forward connected facts to produce writing which fulfils its purpose. The pupil is successful in imparting interesting information about Brunel's accomplishments, at a basic level.

Piece E is a clearly sequenced narrative written in the first person, from the perspective of 19th century civil and mechanical engineer Isambard Brunel. The story leads us to an unexpected event, which occurred whilst Brunel helped to build the Thames Tunnel. Events unfold sequentially, culminating in a climactic event during which Brunel shows his heroism by rescuing a friend from the water. The narrative is largely driven by action. Structured sentences (mostly statements) successfully establish chronology. There is also one example in which a time adverbial (*Sudenly I hard a ratuling sowend*) serves to heighten drama and move the narrative on. Co-ordination through 'and' is used to connect events sequentially (*I got to the tunel and got to wark strayt away... I strandid slowly to the noys and I saw a pudel and I scryched run for yor life... I mayd shor evryon was owt and I ran...*). Whilst functional and fit for purpose, this choice of simple co-ordinator is unadventurous. Subordination provides reasoning for actions and enhances sentence structure successfully (*I nily croid in to bed because it was warm in sied and cold owt Sied... I was relyved because now on died*). It also serves to provide some insight into Brunel's struggle, which is

effective for reader engagement.

The narrative concludes logically and on an optimistic note (*I now it will be fixd to morow*) with a thoughtful exclamation to emphasise the challenge of the day (*how tieuring it was!*). Some appropriate vocabulary choices serve to engage the reader and provide some insight into Brunel's mind-set and actions (*I felt exorsded... I scryched... I back flipped in to the water... I was relyved because now on died*).

Largely, events in this narrative are clearly sequenced. However, at the end of the piece, there is an unexplained jump in the story between Brunel spotting a puddle, to back-flipping into the water to save his drowning friend. The two events are not obviously linked or expanded upon, creating a slight glitch in the narrative and affecting the coherence of the piece. However, overall, the pupil shows an emerging understanding of the language and structure of narrative form and shows evidence of being able to write sequentially, with a reader in mind.

Across the collection, there is ample evidence to demonstrate that Pupil C is able to write sentences that are sequenced to form a short narrative.

### **The pupil can, after discussion with the teacher, demarcate some sentences with capital letters and full stops**

Across the collection, there is evidence to suggest that the pupil can successfully demarcate some sentences with capital letters and full stops.

Sentence boundaries are correctly marked at times in the letter to King Charles II (piece A), although some have been missed, resulting in some long sentences. The persuasive leaflet (piece B) is demarcated correctly and includes some use of exclamation marks (beyond the requirements of this standard) which shows the writer's enthusiasm towards London's famous landmarks (*If you're in London see the amazing and only Tower Bridg!*). This is repeated in piece C, which describes London in 1666 (*How horiball it was!*). In piece B, some sentence boundaries have not been recognised (*see the amazing Tower Bridg or the shining big shard why don't you visit the beautiful shard.*), possibly the result of this pupil's over-ambitious sentence structure.

Across the collection, Pupil C occasionally omits a capital letter following a full stop but overall, has met the qualifier of 'some' to achieve the demarcation requirements of this statement.

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

The pupil can segment spoken words into phonemes and can represent these by graphemes, spelling some words correctly – for example, in the:

- letter (piece A) (*name... saved... family... amazing... First... need... dirty... fantastic*)
- leaflet (piece B) (*visit... see... city... only... visit... shining... tasty... feel*)
- description (piece C) (*nasty... pigs... rats... feel... ill*)
- piece to persuade (piece D) (*believe... making... meet... next... reason... stronger... hold... fast... Metal... ships... inspired... invent... new... ways... travel... believe*)
- narrative (piece E) (*bed... felt... end... slowly... saw... run... life... ran... starting... drown... back... safe... died*)

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

- letter (piece A) (*Greatings... majjstea... cild... iedirs... bild... fier... clos... crampd... ful... frowing... windo*)
- leaflet (piece B) (*somwer... suny... screpars... Bridg... chatiring... noysy... bel... cloc*)
- description (piece C) (*smely... plays... moor... inoying... liec... angreey... lawd... shauting... shuving... horiball*)
- piece to persuade (piece D) (*diffrens... yoused... knoleg... strayt... midel... tiem... impotent*)
- narrative (piece E) (*woec... nily... cold... strayt... exorsded... ratuling... sowend... noys... pudel... scryched... owt... relyved... tieuring*)

### **The pupil can, after discussion with the teacher, spell some common exception words**

Across the collection, the pupil provides evidence that they can spell some common exception words, most of which (but not all) are drawn from the year 1 examples in Appendix 1 of the national curriculum – for example, in the:

- letter (piece A) (*we... there... are... also... have... you... your... is... to... would*)
- leaflet (piece B) (*you... are... the... go... so... to... because... only*)
- description (piece C) (*of... was... People (but inconsistent) ... who*)
- piece to persuade (piece D) (*his... should... me... great... could... they... were*)
- narrative (piece E) (*I... be... water*)

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

Across the collection, lower case letters are mostly correctly formed and the writer is beginning to join accurately, showing clear evidence for this statement. Occasionally, joins lead to letters re-looping and presenting inaccurately (for example, 'a', 'd', 'm' and 'o'). There are infrequent letter reversals (b/d, p/q) and confusion with m/n, but these instances are the exception rather than the rule.

### **The pupil can, after discussion with the teacher, form lower-case letters of the correct size relative to one another in some of their writing**

In some of the pupil's writing, lower-case letters are of the correct size relative to one another. At times, there is inconsistent sizing, with ascenders not clearly distinguished. This appears to be partly due to the pupil's developing joining style. In piece C in particular, sizing of letters is disproportionate and at times there is little difference between letters with and without ascenders. Overall, there is evidence that the pupil satisfies the qualifier 'some' in this statement.

### **The pupil can, after discussion with the teacher, use spacing between words**

Across the collection the pupil demonstrates spacing between words. There is an occasional instance where the pupil leaves spacing between letters within a word, but this is infrequent and does not prevent the pupil from achieving this statement overall.

### **Why is the collection not awarded the higher standard?**

This collection has not been awarded 'working at the expected standard' because not all statements for this standard are met. There is some evidence for working at the expected standard, but this is not consistent across the collection and many statements are not evidenced.

### **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 does not write coherently with enough consistency to achieve the expected standard. At times, there is a loss of coherence – for example, through word omission, word repetition and insecurity in the recognition of sentence boundaries.

In piece A, the reason for the letter is attempted, but is not explicitly stated and lacks coherence owing to the omission of a sentence boundary (*I afraid of the fire it nily cild my but I saved my family I have amazing iedirs to redild London.*). Inaccurate use of me/my adds to this issue. Coherence diminishes towards the end of the piece, where the writer is vague in their final request to the king. The use of 'some' does not link specifically to a noun, making the subject open to interpretation (*if you can bild som it wil be fantastic.*). It is unclear whether the author of the letter is referring to newer houses or indoor toilets.

Often, sentence structures are repetitive, for example in piece B (*When you visit London you could see the amazing Tower Bridg or the shining big shard why don't you visit the beautiful shard.*) which interrupts overall coherence. In some pieces, sentences are more list-like. In pieces C and

E, sentences are correctly demarcated, however, sentences are very lengthy so need to be shortened to avoid a loss of coherence in these cases. There are missed opportunities to expand on ideas (*because fey are inoying*) and a sentence in the middle section that doesn't fit with the sequence affects the cohesion of piece C (*It sowns liec roten fowed and lats of ding.*). Legibility is also hampered by poor spelling at times, leading again to reduced coherence.

There is evidence of developing vocabulary and the pupil is diligent in using interesting vocabulary to enhance their writing, particularly evident in the leaflet (piece B), which advertises the attractions of London (*enemus sky screpars... nisy chatiring... hot treains washing around*) and the description of seventeenth century London. However, in many pieces, ideas and statements are often undeveloped and tend to jump from one to the next. This gives the writing a stunted feel, detracting from the coherence which is required to meet the expected standard.

The pupil demonstrates that they can produce ideas that are simply sequenced, which is sufficient to achieve working towards the expected standard, but coherence is not consistent enough across the collection to achieve the higher standard.

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

This collection does not include any evidence for this 'pupil can' statement, although the pupil successfully advertises the landmarks of London in the persuasive leaflet (piece B) and notes a variety of the achievements of Isambard Kingdom Brunel in piece D.

**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, Pupil C occasionally misses sentences boundaries and/or omits a capital letter following a full stop, for example in piece A (*Thankyu you rayal hines for reding if you can bild som it will be fantastic.*) and piece E (*my Next reason is*). The collection therefore meets the qualifier of 'some' to achieve the demarcation requirements for working towards. Demarcation is not yet secure enough to achieve the qualifier of 'most' to meet the expected standard.

Where the pupil falls short in simple punctuation, they show some emerging understanding of other types of punctuation taught at KS1, such as apostrophes for contractions in pieces B (*don't*) and D (*wasn't... wouldn't*) and commas to list in piece D (*Ss Great Briten, the ss Great Westan and the ss Great Esten*).

Question marks have been omitted in the leaflet (piece B) (*Did you know that Big Ben is a bel not a cloc!*) and the persuasive piece (piece D) (*who has made the Greatest diffrens.*).

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

Tenses are generally used accurately across the collection, showing emerging evidence for the expected standard.

In the letter (piece A), the pupil uses the present tense to address the immediate issue of reconstructing post-fire London (*I have amazing iedirs*) and launches into a series of suggestions (*First we need to bild som newe hoses... Nexd we ned to spas owet the crampd and dirty strets*). The writer addresses the reader directly in the persuasive leaflet (piece C) via the first person present tense to advertise the allure of London (*you mite her nisy chatiring*) and again in piece C, which describes the London of 1666 as if the reader is right there in the scene (*It makes you feel sic and ill*). The simple past tense is predominantly used in the persuasive piece (D) (*he made... he yousd... he bilt*). Finally, throughout the narrative in piece E, the pupil uses the simple past tense consistently (*I hard... I scryched ... I back flipped... I was relyved*) with a brief dip into the continuous past, which implants the reader into the scene and enhances the action (*I saw my frend many starting to drown*). Pupil C shows some understanding of irregular verb form (*I woec up... I saw a pudel... I ran.*) with one inaccuracy (*I gon out sied*).

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

The pupil makes regular use of co-ordination and subordination, providing evidence towards the expected standard. However, choices of co-ordination and subordination are limited and simple. The pupil usually relies on 'and' to co-ordinate and 'because' as a subordinator, which is repetitive, limits the flow of events and demonstrates a limited range. In one instance (piece E), subordination does not enhance the piece but rather adds a repetitious sentence which detracts from coherence, despite the ambitious choice of vocabulary (*I felt exorsded because it was exorsording.*).

**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**

The pupil can segment spoken words into phonemes and represent these by graphemes, spelling some, but not many, of these words correctly and making phonically plausible attempts at others.

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

Some common exception words (mostly from the year 1 examples) are correctly spelt and there are phonically plausible attempts at a range of words. However, the ratio of correctly to incorrectly spelt words hinders legibility and overall readability.

**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**

Handwriting is inconsistent in this collection and, at times, the sizing of lower-case and capital letters is not consistent overall. This varied picture of handwriting suggests that the pupil shows some evidence of meeting the expected standard but doesn't demonstrate this consistently across the collection to meet this higher standard.

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

The pupil can use spacing between words that reflects the size of the letters

Piece A: a letter in role

Context: pupils enjoyed an interactive workshop, which explained how London was rebuilt after the Great Fire of London. They learned about language techniques to address royalty and recapped the features of a letter. Pupils then wrote letters to King Charles II to advise him on how to rebuild London after the fire.

King Chals II  
St James palace  
London  
L O I I x x x

Dear King Chals,

Greetings your majesty my name is Emily I am glad of the fire it only did my best I saved my family I have amazing ideas to rebuild London.

First we need to build some new hoses farther apart because if there is a major fire they would burn if they are too close together.

Next we need to expand on the cramped and dirty streets full of rats so they are wider also clean the dirt. Finally we need to make holes in the side of the chimneys over the windows.

Thank you your royal lines for helping if you can build some it will be fantastic.

Yours Sincerely  
Emily

Piece B: a persuasive leaflet

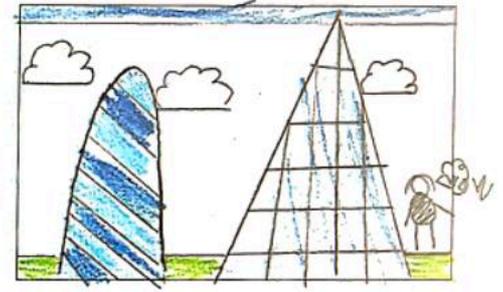
Context: pupils watched a tourist video showing the sights and landmarks of London. They recapped persuasive language and were encouraged to use the senses to describe the attractions of London. They wrote persuasive leaflets to encourage people to visit the city.

Go to London

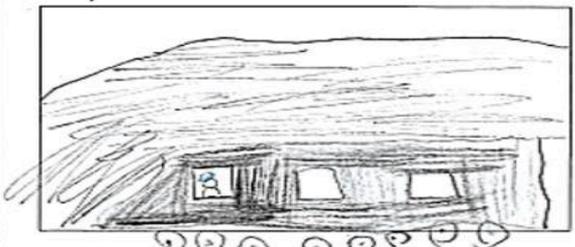
If you want  
to go somewhere  
fun, shiny  
and so beautiful  
you must  
visit London.

In London  
you can see  
exciting sky scrapers  
in the city  
because they  
are so tall  
the cloudy huge  
sun around the  
city.

If you're in  
London see the  
amazing and  
only Tower  
Bridge!



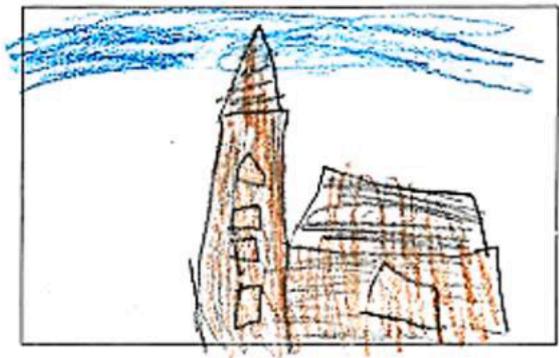
When you visit  
London you will  
see the amazing  
Tower Bridge or  
the shining  
big sword  
Why don't you  
visit the  
beautiful sword.



If you go to  
the underground  
you will  
hear noisy chatting  
chatting and  
noisy hot  
creaks washing  
around.

In testing facts  
Did you know  
that Big Ben  
is a bell not  
a clock!

You can eat  
delicious tasty  
donuts, hot  
pizza and more.  
How hungry  
you feel!



Piece C: a description

Context: after watching the 'Pudding Lane' video from 'The Literacy Shed', pupils wrote a description of London in 1666.

The city of London is a  
nasty smelly place with  
rotten smells, rotten pigs,  
rats scurrying from house  
to house getting near food  
because they are invading.  
It smells like rotten sewage  
and lots of dirt. It makes  
you feel sick and ill.  
The city is full of angry,  
loud shouting people who are  
pushing and shoving everyone  
because it is over crowded.  
How horrible it was!

Piece D: a piece to persuade

Context: pupils took part in a verbal debate on who has made the greatest difference: Florence Nightingale or Isambard Brunel? They then wrote their ideas down to create a persuasive piece of writing. Sentence stems were used for the debate.

Who has made the greatest difference.

I believe that Brunel has made the greatest difference.

I believe Brunel made the greatest difference by making the Box Tunnel a success because he used his mathematic knowledge to make it straight and meet in the middle.

My next reason is because he built the Great Britain which was the first metal ship. This may be stronger and faster so it could go farther. This could take people from England to America.

My final reason why Brunel made the greatest difference is because he made the

SS Great Britain, the SS Great Western and the SS Great Eastern was important because they all could hold 400 people at a time and they were fast, metal ships.

This was important because they were the first metal ships.

Brunel made the greatest difference because if it wasn't for him we wouldn't have been inspired to invent new ways to travel.

You should believe me.

**Piece E: a narrative**

Context: after learning about Isambard Kingdom Brunel and his experience in the Thames Tunnel, pupils wrote a creative story about the event. The class were encouraged to use their senses to describe what they could see, hear and smell.

I woke up and I found I got lost  
and I got out side and I  
nearly cold in to bed because it  
was warm in side and cold out  
side.

I got to the tunnel and got  
to work stayt away I felt  
exorsded because it was exorsding.  
Suddenly I heard a rattling  
sound cuming from  
the end of the tunnel  
and I strandid slowly  
to the noys and I saw

a puddel and I scry ched  
run for your life I  
mad sher every on was  
out and I ran.

I saw my friend many  
startting to drown I back  
fliped in to the water and he  
was safe.

I was relyved because  
now on died I now  
it wil be fixd to morow  
how tieuring it was!

# **Exercise 2**

## **Pupil B**

- This collection includes:
- A) a retelling of a story
  - B) a postcard in role
  - C) a retelling of a story
  - D) a recount of a school trip
  - E) a retelling of a story
  - F) a recount in role

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

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

The pieces in the collection demonstrate writing focused on real and fictional contexts, with stories forming the main stimulus, particularly for narrative writing. In piece A, 'The Bear and the Piano' by David Litchfield is retold, as is 'Meerkat Mail' by Emily Gravett, in piece C. The latter text also acts as the springboard for a postcard, written in role (piece B), reflecting the book's structure of narration combined with 'letters home' on the part of Sunny, the main character. 'The Secret of Black Rock' by Joe Todd-Stanton is retold in piece E, while the culminating dramatic events of the story are presented from the viewpoint of the main character, Erin, in piece F. A school trip to a wildlife park is also recounted (piece D), adding to the different narrating perspectives across the collection.

In the retelling of 'The Bear and the Piano' (piece A), the beginning, middle and end of the story are in place, with a suitable opening that sets the scene (*one bright sunny day a Bear stept...*) and a conclusion focused on feeling (*they were proud of him*) and the physical symmetry of return (*wayting for his return.*). The sequence of events is mainly clear, presenting the Bear's discovery (*a straneg thing that he never seen Bfor*), the sharing of this with others (*he shode his frends and famly*), and his journey and the consequences of fame (*trafald the wold... for got his family and frends*). Some expanded noun phrases and precise vocabulary choices add interest (*bright sunny day... stunning sound... estremly wondefol sound...big bright city... fames and Joyfel*), with locations included to support the action (*cliring... city... forest*).

The past tense is maintained throughout to narrate events, with regular (*stept... shode [showed]... playd... trafald*) and irregular verbs (*seen... came... made... hawd [heard]... for got*) included, along with the progressive form (*was wayting*). In addition, events are sometimes linked successfully through co-ordination with 'and' (*It made a stunning sound and he shode his frends and famly the straneg thing... they hawd about the cits [sights] and he trafald the wold farBeyond the fyuchrer [future]*). The subordinating conjunction, 'that', is also used to provide additional detail (*a straneg thing that he neverseen Bfor*).

The postcard (piece B) focuses on a trip to Bristol, written in role as the character from 'Meerkat Mail'. The trip itself is rooted in real events and is not developed in a way that targets aspects of characterisation, but the piece demonstrates some past-tense narration (*Finally I want to the Bristal museum... I sore lots of crystals*). It also, however, features description of the location and activities in the present tense (*it is so good... we can go to... we have m-shed*), which is appropriate to a postcard. The pupil has attempted to integrate sentence openings, drawing on classroom input, but not always successfully (*Next I went we can go to...*). Sentences are often short but there is some successful use of co-ordination to link and expand on events (*You can go to Bristol zoo and the SS Great Britain... we can go to Tarrs ice cream shop and we have m-shed*). The pupil also adds a few descriptive details, though these are repetitive at times (*amezing... so many things in the wereld... very suny... lost of things... lots of crystals*).

The retell of the story 'Meerkat Mail' (piece C) incorporates key events from the book in sequence, presenting the main character's quest to find a more comfortable place to live. The situation is set up through a conventional opening (*once there was a meerkat could Sunny*) and simple explanation of Sunny's aim (*he whatid to fide a new home*). The visits he makes to different friends and family are presented sequentially, with details of characters included (*uncle Bob... frank and mildred... his cazens could scrach and mich*). Key points about each visit are also given, including some of the pupil's adverb and adjective choices that add detail and interest (*to big for the home...*

*duzent like the rain... termites all over his back... mucey pudels).*

The stimulus story is told in the present tense but the pupil's past-tense narration is mainly consistent, with regular and irregular verbs used (*was... whatid... decided... could [called]... were... left*), with some of these being expanded to capture motives and actions (*whatid to fide... decided to find... went to see... whantid to go*). Some events are linked through co-ordination (*but there's a bird... but he duzent like rain so he... and there were termites... so he left and he went...*), supporting Sunny's progress from visit to visit, and there is an attempt at expansion through a subordinate clause (*a bird what squarcs for help*).

The recount of a school trip to a wildlife park (piece D) provides a brief, simplistic record of the day that includes the animals seen (*giraffes... lemurs... goats... butterfly maze... crickite*) and gives some information about activities (*a sticy note so we can put petals leavs and little rockse... tooc a pickcha with the bear... wet on the long brige*). The pupil maintains the past-tense throughout and also incorporates an attempt at a modal verb (*so we can put petals*). In addition, adverbs of time lead the reader through the piece securely and move through the different elements of the day (*First... then... After that... agina*). The lack of reflection or comment on events makes this piece rather mundane overall, but the pupil demonstrates their grasp of narrating events in sequence. In the retelling of 'The Secret of Black Rock' (piece E), the pupil once again produces a past-tense narrative, capturing most of the key events in the story. There is a conventional opening (*One day there was a girl could Erin and the dog could Archie*), though, as in the retelling of 'Meerkat Mail' (piece C) the story does not reach its ending. An explanation of Erin's motives helps to engage the reader (*rely wanted to see Black rock...*), along with verbs that highlight her active part in events (*salid out to the sea... she tould [told] them... wand [warned] them to stop*). There is also brief use of dialogue, which points toward a developing awareness of how direct speech can add to the sense of what is at stake for the characters (*I sore Black rock... Black Rock said the perints went to Black rock*).

Clauses are linked with 'and' to extend information (*and the dog could Archie... and she sore...*), and resulting and contrasting actions are presented using 'so' and 'but' (*...so she went on the boat but Archie... so she hid... so she tould*).

The recount in role (piece F) provides further evidence of successful past-tense narration of events, this time in the first-person voice of Erin, the main character in 'The Secret of Black Rock'. Continuing on from the supplied sentence opening, the pupil presents the key point of the story (*he wasent a monster it was a home for overs [others]*). The shift in pronoun from 'he' to 'it' is jarring for the reader here but the piece then carries forward Erin's viewpoint, conveying feelings (*I felt very shocked and scaired*) and actions (*I climed out... I got on... I got back...*). The dramatic moment at which Black Rock is about to be attacked is highlighted (*the boat came and grabed his claws. Erin Jumed [jumped] up on the nose*).

### **The pupil can, after discussion with the teacher, demarcate some sentences with capital letters and full stops**

Across the collection, there is evidence to suggest that the pupil can successfully demarcate some sentences with capital letters and full stops.

In most pieces, sentence units are present, and these are accurately demarcated at times. For example, in piece A (*Then DaD and her sister they hawd about the cits and he trafald the world farByond the fyicahier.*), piece D (*First we but are riste bands on. We saw some giraffes.*) and piece E (*Erin rely wanted to see Black rock so she went on the boat but Archie would snif her out so she hid in a bag of rubish.*). Longer, multi-clause sentences are included in these examples, as well as shorter units.

The pupil often punctuates the end of a sentence unit with a full stop but does not always use a capital letter for the unit that follows. This is evident, for example, in piece B (*it is very suny in bristle. it is so good and there is lost of things.*) and piece C (*he lived with his family and he didnt like Jackls. he whatid to fide a new home. he visit...*). This indicates a developing awareness of correct demarcation, building upon a sense of what constitutes a sentence unit and meeting the qualifier of 'some' to achieve this statement.

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

The pupil can segment spoken words into phonemes and can represent these by graphemes spelling some words correctly – for example, in the:

- retelling of a story (piece A) (*into... thing... never... seen... made... sister... bright... name*)  
postcard in role (piece B) (*zoo... very... good... went*)
- retelling of a story (piece C) (*lived... with... like... big... left*)
- recount of a school trip (piece D) (*then... saw... snack*)
- retelling of a story (piece E) (*hid... boat... stop... fish*)
- recount in role (piece F) (*felt... night... came*).

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

- retelling of a story (piece A) (*cliring [clearing]... agane... shode... frends... famly... Joyfel... wayting... retirn*)
- postcard in role (piece B) (*wereld [world]... suny... sore [saw]*)
- retelling of a story (piece C) (*squarcs... plase... duzent... whantid... cozens... mucey... pudels*)
- recount of a school trip (piece D) (*riste... sticy... tooc... pickcha*)
- retelling of a story (piece E) (*rubish... perints... wand*)
- recount in role (piece F) (*wasent... scaired... climed*).

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

Across the collection, the pupil provides evidence that they can spell some common exception words, most of which are drawn from the year 1 examples in Appendix 1 of the national curriculum – for example, in the:

- retelling of a story (piece A) (*the... of... were... was... his... they... he... some*)
- postcard in role (piece B) (*many... you... go... there*)
- retelling of a story (piece C) (*find*)
- recount of a school trip (piece D) (*After... we... put*)
- retelling of a story (piece E) (*would... said... she*).

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

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

**The pupil can, after discussion with the teacher, form lower-case letters of the correct size relative to one another in some of their writing**

In some of the pupil's writing, lower-case letters are of the correct size, relative to one another, particularly in pieces D, E and F. At times, there is inconsistent sizing, with ascenders not clearly distinguished (for example 't'), and very occasionally, an upper-case letter is incorrectly placed (*Bfor... DaD... Jumed*). The pupil satisfies this statement overall, however, and also demonstrates use of joining.

**The pupil can, after discussion with the teacher, use spacing between words**

Spacing between words is consistent and clear across the collection.

### **Why is the collection not awarded the higher standard?**

This collection has not been awarded 'working at the expected standard' because not all statements for this standard are met.

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

The pieces are mainly in retell or recount form and while they provide evidence of connected, sequential writing, there are moments in each piece where coherence is undermined. This can take the form of fragments and incomplete clauses, where the pupil has perhaps lost track of syntax or structures while drafting, and has not re-read successfully if making revisions. For example, in piece A (*His name the big bright city grate... He for got his famley and frends bhined*), piece B (*Next I went we can go...*) and piece E (*Black Rock said the perints [parents] went to Black rock*). Attempted spellings that are not always easy to interpret add to difficulties for the reader at times, as do changes in perspective, for example, with shifting pronouns in piece A (*Then DaD and her sister... they were proud of him and he was wayting for his retirn*), and piece B (*we have m-shed. Finally I went to the...*), and the change from first to third person in piece F (*I got back... Erin Jumed up*).

At times, grammatical errors also affect coherence, for example, in piece B (*there is so many...*) and piece C (*he visit... there were disgusting food*). However, the pupil's control of tense is generally sound in this collection, with the past tense being the predominant choice in the pieces. Control of present and past tense would need to be more fully evidenced in a broader range of text types to meet the statement at the expected standard.

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

The pupil clearly recounts a class visit to the zoo in piece D. Sequencing of events is supported by occasional time adverbials (*First... then... After that*) although the overuse of 'then' and the dominance of single clause units creates a disjointed, list-like feel which detracts from the overall coherence of the piece. Occasional expansion enhances details (*we had a sticy note so we can put petals leavs and little rockse.*) but this is not sustained and the recount largely consists of listed things that the writer saw with no expansion (*then we saw some lemurs. then we saw the goats. then we went to the toilet... then we saw a little crickite.*).

### **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**

While there is evidence of accurate sentence demarcation, this is not securely in place across the collection. In particular, capital letters are missing in sentence openers. Extended sequences of clauses also run on at times, lacking control and the support of punctuation, for example, in piece A (*It made a stunning sound and he shode his frends and famly the straneg thing he played the exstremly wondefol saund*) and piece C (*...so he left and he went to a marsh the mucey pudels and there were disgusting food*).

There is no evidence of the use of a question mark.

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

Tense is used correctly in some pieces but is inconsistent in others, often causing a loss of coherence. For example, in the postcard (piece B) the writer moves from the present tense, where they briefly express their opinion of Bristol (*it is amezing at Bristol... there is lost of things.*) to the past tense but including an error (*Next I went we can go to Tarrs ice cream shop*) followed by a jump back to the past tense (*Finally ^I went to the Bristal museum*). Similarly, in the retell (piece C) the story begins with consistent use of the past tense but then a dip into the present tense disrupts the flow of the piece and causes a loss of coherence (*He went to see his friends could frank and mildred but he duzent like rain so he whantid to go*). There are occasional errors in agreement and slippage into the present tense (*he visit his uncle... theres a bird what squarcs...there were*

*disgusting food*). In addition, many sentences and clauses begin with 'he', creating a sense of monotony at times. Tense is consistent in the recount (*we saw... we went... we had*) but this is likely due to the overly simplistic construct of the piece.

Additional evidence of more accurate use of tense would need to be gathered in order for the pupil to satisfy this statement.

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

Co-ordination is in evidence across the collection to connect information and events, but short, single clause units are also noticeable, disrupting the flow for the reader, for example, in piece B (*it is amazing at Bristol. there is so many things in the wereld*), piece C (*he whatid to fide a new home. he visit his uncle could uncle Bob*) and particularly in piece D (*We saw some giraffes. then we saw some lemurs. then we saw the goats. then we went to the toilet.*). There are two examples of subordination, one of which is successful, in piece A, but the overall effect is disjointed, where clauses and phrases remain incomplete and unclear spelling and errors in pronoun use lead to a little confusion (*the Bears didet for get him they were proud of him and he was wayting for his retirn*). The lack of confident and varied linking in the pieces limits their overall success.

**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**

The pupil satisfies the statement at working towards the expected standard: they can segment spoken words into phonemes and can represent these by graphemes spelling some, but not many words correctly.

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

There is evidence of some common exception words being spelt correctly, especially from the year 1 list of words, though fewer year 2 words are evident. The pupil also demonstrates phonically plausible attempts at words, though some errors remain in simpler words (for example, *sore* [saw] and *tooc* [took]). Overall, while there are some emerging strengths in the pupil's spelling, further range in the words spelt correctly is needed to meet the expected standard.

**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**

While handwriting in this collection shows many strengths and joining is evident, consistently correct sizing of lower- and upper-case letters, relative to each other, is not yet fully in place.

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

Across the collection, spacing between words is consistent and reflects the size of the letters. In summary, while the writing in this collection suggests that the pupil is progressing toward fulfilling some of the statements at the expected level, aspects such as coherence, use of subordination and spelling, are not adequately evidenced.

Piece A: a retelling of a story

Context: pupils shared 'The Bear and the Piano' by David Litchfield. They used a story map to support a retell of the story. Some key vocabulary was displayed around the classroom such as 'bear' and 'stunning'.

one bright sunny day a bear stopt into the dining and a strange thing that he never  
seen befot and then he came back again. It made a stunning sound and he  
shook his friends and family the strange thing and he played <sup>extremely</sup> the wonder  
sound. <sup>Then</sup> ~~then~~ ~~for~~ Dad and her sister they heard about the city and he  
traveld the <sup>wold</sup> ~~wold~~ far Beyond the wold Eyeliner. and <sup>his</sup> ~~his~~ name the big  
bright city and he was Eames and Joyed and some thing  
tuck at the Bears haks. <sup>He</sup> ~~for~~ got his family and friends  
bhined so he trallald back into the forest the Bears didet  
for get him they were proud of him and he was waiting  
for his return.

Piece B: a postcard in role

Context: pupils wrote a postcard home following their in-class exploration of a local zoo.

Dear mum and dad  
I hope you it is <sup>amezing</sup> at Bristol. there is so many  
things in the wereld. you can go to the <sup>Bristol</sup> zoo and  
the SS Great Britain. ~~the box turnde~~ and it  
is very sunny in bristle. it is so good and there is  
lost of things. Next I went we can go to  
Tarrs Ice cream shop and we have m-shed.  
Finally went to the Bristol <sup>museum</sup>  
and I sore lots of crystals.  
From XXX

**Piece C: a retelling of a story**

Context: pupils read the story 'Meerkat Mail' by Emily Gravett and created a story map. They then wrote a retell of the story.

Once there was a meerkat called Sunny. he ~~was~~ <sup>lived</sup> with his family, and he didn't like Jackals. he wanted to find a new home. he visit his uncle called <sup>what</sup> uncle Bob. he was to big for the home but there's a bird <sup>Squawks</sup> for help. he ~~decided~~ <sup>decided</sup> to find a new place to live. He went to see his friends called Frank and Mildred but he didn't like rain so he wanted to go. he went to see his cousins called Serach and Mich and there were termites all over his back so he left ~~and the he got his green sword~~ and he went to a marsh the messy puddles and there were disgusting food.

**Piece D: a recount of a school trip**

Context: pupils went on a school trip to the zoo. They independently sequenced images from the day and then wrote a recount of events.

First we put are first bands on. ~~then we so saw we saw~~  
We saw <sup>some</sup> giraffes. then we saw some Lemurs. then we saw the goats, then we went to the toilet.  
then we had a ~~snack~~ snack. After that we went into the butterfly maze and we had a sticky note so we can put petals leaves and little rocks.  
then we saw a little crickite. ~~and then~~ then we went <sup>to</sup> the toilet a again. then we took a pichar with the bear. ~~and then~~ then we went on the long bridge.

**Piece E: a retelling of a story**

Context: as part of their learning about the ocean, pupils read 'The Secret of Black Rock' by Joe Todd-Stanton. Following a session where pupils mapped out the story, they went on to write a retell of the story.

One day there was a girl called Erin and the dog called Archie. Erin really wanted to see Black rock so she went on the fishing boat but Archie would sniff her out so she hid in a bag of rubbish. So she sailed out to the sea and she saw Black Rock so she told them I saw Black rock. Black Rock said the perints went to Black rock. Erin wantd them to stop. Black Rock was home to fish.

**Transcription:**

One day there was a girl called Erin and the dog called Archie. Erin really wanted to see Black rock so she went on the boat but Archie would sniff her out so she hid in a bag of rubbish. So she sailed out to the sea and she saw Black Rock so she told them I saw Black rock. Black Rock said the perints went to Black rock. Erin wantd them to stop. Black Rock was home to fish.

**Piece F: a recount in role**

Context: as part of their learning about the ocean, pupils read 'The Secret of Black Rock' by Joe Todd-Stanton. Pupils were asked to write about Black Rock in role as one of the characters from the story.

# Discovery of the Secret of Black Rock



They thought Black Rock was a monster  
but he wasn't a monster it was a home for  
overs. I felt very shocked and scared. Later that  
night I climbed out of the window and I got on  
a boat and I got back to see Black Rock. the  
boat came and grabbed his claws. Erin jumped  
up on the nose.

# **Exercise 3**

## **Pupil B**

This collection includes:

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

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

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

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

The adapted fairy tale narrative (piece A) includes some recognisable elements of the stimulus, 'Rumpelstiltskin' (emerald boustz... felt angry when the Queen gesed his name), along with a reference to 'Snow White' (red poisonous Apple that had a old woman.) and other generic features (King... forest... golden key). This gives the piece the flavour of a traditional tale and there is some sense of sequence, as the main character, the 'boy', observes the scene and is caught up in the action (Suddenly the boy saw someone coming quickly towards him). The arrival of Rumpelstiltskin then becomes narrated as a set of interactions with the Queen and King, and it is not clear what role the boy is taking. Finally, the boy moves onward, as though to a next encounter (ran throu the foret he saw a shiny golden key). The pupil attempts to follow the character through a series of events, using 'when' to give some indication of time (when the King was... when the boy ran...) and past tense narration in the third person is maintained throughout, in keeping with the story form. Events and description are linked and expanded at times through subordinating conjunctions (a fine horez that had a person on it... felt angry when the Queen...). Details of location are particularly noticeable in the form of adverbials (Through the branches... In the distance... Hidden in the tree...) and adjective choices expand descriptions with suitable story language (fine horez... red poisonous apple... emerald boustz, shert and a golded cape).

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

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

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

### **The pupil can, after discussion with the teacher, demarcate some sentences with capital letters and full stops**

Across the collection, there is evidence to suggest that the pupil can successfully demarcate some sentences with capital letters and full stops.

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

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

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

The pupil can segment spoken words into phonemes and can represent these by graphemes spelling some words correctly – for example, in the:

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

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

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

### **The pupil can, after discussion with the teacher, spell some common exception words**

Across the collection, the pupil provides evidence that they can spell some common exception words, most of which are drawn from the year 1 examples in Appendix 1 of the national curriculum – for example, in the:

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

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

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

### **The pupil can, after discussion with the teacher, form lower-case letters of the correct size relative to one another in some of their writing**

In some of the pupil's writing, lower-case letters are of the correct size, relative to one another, for example, in sections of pieces A, D and E. At times, there is inconsistent sizing (for example of 's', 'w' and 'r') and ascenders are not clearly distinguished (for example 'l' and 't'). The pupil satisfies this statement overall, however, and also demonstrates use of joining.

### **The pupil can, after discussion with the teacher, use spacing between words**

Spacing between words is clear and mainly consistent across the collection. Occasionally, the spacing between words is overly large compared to the size of the letters.

### **Why is the collection not awarded the higher standard?**

This collection has not been awarded 'working at the expected standard' because not all statements for this standard are met.

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

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

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

Similarly, in writing about real events, there is some clear detail and recounting along with incomplete information and missing words, which affect coherence. In the letter about the seaside trip (piece B), a sub-heading, 'The Garden', appears to be placed within a line of text, and the use of 'It' leaves the reader to work out what the shift might mean (...sandcastles. The Garden It looked like Weston-Super-Maer but it did not have a Fish and chip shop). The same situation arises in the non-chronological report (piece D), where 'Past time' signals a new section of the information but is within a line of text. The trip to the woods (piece C) also loses clarity, when words are missing or unclear (When we went deeper into the I saw a boa! In the wood a fizr [fierce] wolf long shrp teeth).

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

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

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

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

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

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

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

Across the collection, there is evidence of the pupil's success in spelling many words correctly, and there are phonically plausible attempts made in most cases.

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

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

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

The pupil's handwriting demonstrates success in forming capital letters of the correct size and orientation, for example, 'Q', 'H', 'G', 'T' and 'V', across pieces A to C. Additional evidence is needed in relation to the formation of digits. Spacing is usually appropriate for the size of letters, though at times, gaps are a little wide, for example, in pieces C and E. The pupil is meeting some, but not yet all, of the elements of the handwriting statements for the expected standard. Overall, although some features of the expected standard are fulfilled in this collection, coherence is undermined at times. The combination of truncated phrases, shifts in perspective and a lack of clear contextualisation for the reader have an impact in several pieces. This highlights that the pupil is not yet meeting all the statements for the standard.

Piece A: an adapted fairy tale

Context: pupils shared a variety of fairy tales, including the story of Rumpelstiltskin. Their task was to write their own version of a fairy tale, changing the main character and plot but maintaining story-telling language. Some vocabulary was on display, including 'poisonous' and 'Rumpelstiltskin'.

~~with~~ ran in through the bushes  
the boy saw a sine horse that had  
a person <sup>on</sup> it. In the distance he could  
see a red poisonous Apple that had  
a <sup>woman</sup> old ~~man~~ Suddenly the boy saw  
someone <sup>or coming something</sup> ~~can~~ quickly towards him  
Rumpelstiltskin wore emerald ~~shirts~~ <sup>shirts</sup>,  
shoes and a golded cape. Rumpelstiltskin  
felt <sup>angry</sup> ~~angry~~ <sup>when</sup> ~~when~~ the <sup>Queen</sup> ~~king~~ ~~was~~ <sup>gestured</sup>  
his name. Hidden in the tree was  
Rumpelstiltskin a ~~random~~ <sup>king</sup> a ~~conspirator~~ <sup>the name</sup>  
~~was there~~ when the ~~king~~ <sup>king</sup> was behind  
the tree when the boy ran ~~from~~ <sup>from</sup> the ~~forest~~ <sup>soil</sup>.  
he ~~to~~ saw a ~~thin~~ shiny golded key.



**Piece D: a non-chronological report**

Context: as part of their topic on the Victorians, pupils wrote non-chronological reports about popular Victorian pastimes.

Victorians Holiday

Where did the Victorians go on holiday? Keep reading to find out more! Pastime

Victorian liked to ride donkeys when it was sunny. Victorians liked going swimming because it was fun. Victorian liked to make sandcastles if it was wet. Victorian liked to watch punch and dudy when they were eating ice cream.

**Piece E: a setting description**

Context: as part of their learning about traditional tales, pupils investigated and wrote a setting descriptions from a chosen story.

The ~~fore~~ ~~gates~~ is dark  
and <sup>creepy</sup> ~~creepy~~. The ~~you~~ <sup>boy</sup> can hear  
birds singing. <sup>Hidden</sup> ~~in~~ the tree ear  
The three bears <sup>scared</sup> The boy feels ~~scared~~  
because he could see a <sup>castle</sup> ~~castle~~  
As ~~you~~ <sup>he</sup> runs ~~you~~ you see a black and  
grey cat There are lots of <sup>thorns</sup> ~~thorns~~