



## Key stage 1 (KS1) English writing teacher assessment moderation: national training 2019/20

### Commentaries

#### Key stage 1 English writing training exercise 1 commentary

#### Pupil A – working towards the expected standard

This collection includes:

- A) a short narrative
- B) a short story
- C) a letter

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

For the purposes of this training, this commentary is for one 'pupil can' statement.

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

Across the pieces, Pupil A is able to demonstrate they can write sentences that are sequenced to form a short narrative.

In piece A present and past tenses are used correctly, even though some verb forms are incorrect (*I flid and then I sor... He had swmd awye*).

An expanded noun phrase helps to set the scene (*the toll clift neeyer the see*) for the sighting of the 'seemoster' and the 'fiendishly, clever plan'. The narrative is moved forward through the use of adverbials (*Fuerst I will need... and then I sor the seedrago*).

The conjunction 'and' is the only one used in this piece (*and then the boys said*).

The sentences that make up piece B are sequenced logically and very effectively. Using storybook language, the pupil introduces 'Traction Man' in the opening sentence (*There was once a brave soldier*). The events unfold quickly as he hears someone screaming (*Help! Help!*). Traction Man rescues the sponge from the assault by the 'evll tap' and 'sayvd the day' - again, a phrase used of brave protagonists. The narrative concludes with a direct address to the reader (*I wuner what you wood do to morow?*). It is as if the reader is invited to reflect on his or her likely behaviour if faced with a similar cry for help and an opportunity for brave acts.

Within the simple narrative, past tenses are used correctly, including the progressive form (*Traction M saw that the evll tap was runing all over the Spung... Traction Man tund on the shawer*).

Verbs are chosen for effect (*flew upstairs... to cic open the door... sprayed it at the evll tap*).

The conjunction 'and' is used to link actions together (*So Traction Man tund on the shawer on to cold and sprayd it at the evll tap. and sayvd the day.*).

In piece C sentences form a simple narrative, beginning with Florence's safe arrival in Scutari (*I have arived saifly*), moving onto the condition of the hospital (*There were no beds*) and ending with the close of the day and the letter (*Lots of love*).

Present and past tenses are both used correctly and consistently. The pupil moves from the present tense of Florence's current situation (*I am writing*) to describing what she found in the past tense (*When I arived... There were lots of rats*). The writer returns to the present tense (*As I write the sun is seting*) before using the present tense to indicate future time (*I am going to say good nite*).

The subordinating conjunctions 'when' and 'as' are used to support the sequence (*When I arived... As I write*) whilst the conjunction 'and' is used to link actions (*the sun is seting and I am going to say good nite*).

The choice of vocabulary adds detail across the letter (*no beds and no clean bandages... worked hard to help... the nurses helped me too*). Repetition also adds cohesion (*scattling around the woonid sois... help the woonid soldiers... good nite to the soljs*). The absence of *beds* and *clean bandages* is contrasted effectively with the presence of *lots of rats*.

Across all pieces, sentences are generally demarcated by capital letters and full stops.

# Key stage 1 English writing training exercise 2 commentary

## Pupil B – working at the expected standard

This collection includes:

A) an email

B) a story

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

For the purposes of this training, this commentary is for one ‘pupil can’ statement.

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

In the email (piece A) the co-ordinating conjunctions ‘and’ and ‘but’ are used effectively in the same sentence to portray the harrowing sequence of events (*I trided to hide but the giant pushed his hand in the window and got me and my blanket!*).

The subordinating conjunction ‘when’ is used to clarify the point at which Sophie became scared (*When I was completeley out side*), and a relative clause – not a key stage 1 (KS1) requirement – provides additional information about the dragon (*There was a white dragon that was called Snowy*).

Although there is correct use of some subordination, this is not yet secure, as evidenced by the subordinate clause, which is demarcated as a sentence (*Because I thourght people wald wake up*).

In the story (piece B) co-ordination and subordination are used within a multi-clause sentence to link events and to issue a warning (*and when he court me he grabbed my arm and said “If you run away again you’ll get killd”*).

Subordination is also used to clarify when the animals were seen (*when they where there*), and to provide a reason for the narrator’s amazement (*because exept from the animals every thing could of been eaten*).

# Key stage 1 English writing training exercise 3 commentary

## Pupil C – working towards the expected standard

This collection includes:

A) a recount

B) a retelling of a story

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

For the purposes of this training, this commentary is for one 'pupil can' statement.

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

Within these 2 pieces of writing, the pupil demonstrates how they are able to write sentences that are sequences to form a short narrative.

In the recount (piece A), the pupil uses sequencing to recount their experiences at the athletics stadium (*First we did the longjump... At the end... After that... Next we did the obicilcors*).

Vocabulary is simple but appropriate (*get fit... very sandi... bat and bawl... obicilcors*).

In keeping with a recount, the simple past is used to convey the activities undertaken and the pupil's reactions (*it felt very sandi... we playd a gaim*), whilst the past progressive, despite incorrect subject-verb agreement, indicates the continuous attempt to hit the ball (*we was triing*).

The use of first person 'I/we' is maintained throughout (*First we did the longjump... it felt very sandi in my shoes*).

The retelling of a story (piece B) conveys a series of events which are logically sequenced to form a short narrative.

The pupil draws on their knowledge of the original tale, choosing to include the same characters and to follow the familiar structure. There is some attempt to portray the character of the lion (*veriy selfish... dint let eniy won in his caiv*) and the attitude of the other animals (*leev him to Have a Toothaic*) and the conclusion demonstrates the pupil's understanding of a moral.

Although simple, the moral of the story is clear as the lion becomes a reformed character and shows his gratitude (*fancyou for maicing my Beter and I Am Gooing to Give you some cheese inriturn*).

The series of related clauses, linked by the conjunction 'and', gives the writing a somewhat list-like quality (*And a mous croid in the mooth and he Got his tooth oot and the lion sed to the mous fancyou for maicing my Beter and I Am Gooing to Give you some cheese inriturn*).

The third person is consistently maintained (*The lion was veriy selfish he dint let eniy won in his caiv*) and some use of 'I/you' is relevant to the simple dialogue at the end of the story (*I Am Gooing to Give you some cheese inriturn*).

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

The pupil is able to write short narratives in which they logically sequence their ideas. Whilst pieces mostly demonstrate some simple coherence, development is limited and vocabulary and grammatical structures are simple.

The recount (piece A) conveys some of the activities experienced during the visit, but with minimal expansion (*it felt very sandi in my shoes*). The retelling of a story (piece B) follows a similar, simple chronology. It includes an element of detail (*he dint let eniy won in his caiv*) and demonstrates the pupil's understanding of a moral. However, the narrative is simple and description detail is minimal.

Errors in syntax detract from the coherence of the writing. For example, in the recount of the visit to the athletics stadium (piece A), there is a loss of coherence through incorrect subject-verb agreement (*we was triing to hit the bawl*) whilst in the retelling of the story (piece B), the incorrect choice of conjunction results in a loss of meaning (*one mornin he had a touthoic that ol the animls Went in the lions caiv*).

Although the pupil demarcates some sentences with capital letters and full stops, they are not yet secure in recognising the boundaries between independent clauses, for example in the recount (*After that we playd a gaim of bat and bawl we was triing to hit the bawl up in the ere Next we did the obicilcors*).

There is limited use of co-ordination, which is primarily restricted to the use of the conjunction 'and'. At times, opportunities to use co-ordination have been missed – for example, in the recount of a visit to an athletics stadium (*First we did the long jump it felt very sandi in my shoes*) and in the retelling of the story (*The lion was veriy selfish he dint let eniy won in his caiv*). Across the pieces, there is very little use of subordination.

## Pupil D – working at the expected standard

This collection includes:

- A) a story
- B) a recount
- C) a recount from a science lesson

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

For the purposes of this training, this commentary is for one 'pupil can' statement.

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

Across the pieces, Pupil D demonstrates that they can write simple, coherent narratives and is beginning to adapt the form of their writing according to purpose through the use of differing aspects of coherence.

Across the 3 pieces, the pupil is able to show that their ideas follow a logical sequence of events.

In the story (piece A), events guide the reader from a simple introductory opening of 'One day' to Tigger's transportation to New York and subsequent captivity (*he heard a horn from a boat. He was in New York in a cage*). The story develops to describe how Tigger escapes and finds his way back to his family (*his friend dug under ground... busted the gate... sailed home... gave his family a big hug*). 'Wen it was night time' is used with some effect to lead to the escape.

The pupil uses a range of verbs to aid coherence and add interest for the reader. The use of 'hunted', 'worried' and 'busted' add suitable detail, building up some tension within the piece.

Evidence of varied vocabulary, noun phrases and sentence types demonstrate a growing development in reader awareness and purpose. The use of 'accidentally' helps to explain that the tiger cub's father did not mean to lose his son whilst expansion of sentences through prepositions – not a KS1 requirement – builds relationships within content (*from a boat... from the jungle... without anybody noticing*).

The use of co-ordination is widely used throughout the story to connect events (*He got into a safari truck and busted the gate*) and explain reactions (*He was worried but he met his friend*). Subordination is used effectively to connect the escape and time of day (*Wen it was night time, his friend dug under ground*).

The recount of a day trip (piece B) follows a sequence of activities with the use of 'First' and 'Then' to support chronology. The writer's emotions are conveyed to the reader, in particular the concerns about being late (*we rusht to the train statoin*), the arrival of the train (*the E\_\_\_\_\_ manor came to pick us up but I was wored*) and the baby elephant's reaction to the train whistle (*he hided behighnd the tree*).

The use of the exclamation at the end of the piece summarises the writer's view of the visit (*It was so fun!*), whilst the question to the reader invites them to enjoy the experience (*Would you like to come on the train with me?*).

Co-ordination is used throughout the piece to link clauses (*I thought it whent over so we crossed the track*) and subordination is evident through the use of 'because' to help explain events to the reader and show the concern of the writer (*I was wored because it almost went over the road crosing*).

In the recount from a science lesson (piece C), 'First', 'Then' and 'Next' aid coherence by leading the reader through the sequence of events. The use of 'lisened', 'wrote', 'cheked' and 'looked' appropriately support the purpose of recounting actions within a science investigation. The use of 'green' and 'sparkly' in the science recount (piece C) provide additional detail and the 'boxed' prediction question invites the reader to consider the outcome of the experiment.

Coordination is evident primarily through the use of 'and' (*Then we put gliter in and alcersowser and it made it fizz*) whilst the conditional use of 'if' leads to the pupil making predictions (*So we wrote are predictons on paper and write if they sink or float*).

In all 3 pieces, tenses are generally correct. Each predominantly uses the past form with evidence of the pupil correcting 'make' to 'made' in the science recount (piece C). However, the pupil is still not secure in the use of irregular past tense forms with errors such as 'drived' (piece A), 'hided' (piece B) and 'brang' (piece C).

The pupil is able to write consistently in the first and third person, supporting the purpose of the 3 pieces 'he heard a horn from a boat' (piece A), 'We just got on the train bafor it went' (piece B), 'The bottels looked sparkly' (piece C).

# Key stage 1 English writing training exercise 4 commentary

## Pupil E – working at the expected standard

This collection includes:

A) a letter and a set of instructions

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

For the purposes of this training, this commentary is for one ‘pupil can’ statement.

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

The letter begins appropriately with a greeting (*Dear Eelliot*) and closes with a sign off (*love from*). The realistic postscript brings the letter alive and shows the pupil’s engagement in this task (*Now you can typ letters to me*).

The numbered instructions for using the typewriter are clearly sequenced and provide an accurate account of using a manual typewriter. Adverbials contribute effectively to coherence (*First... Next... Now*).

The sentences are a judicious mixture of commands, with verbs in the imperative form for the instructions (*put... turn... push*), and statements for guidance and advice, including a modal verb (*You cant*). This variety contributes to the effective and convincing tone of the letter, friendly and yet instructive.

The subordinating conjunction ‘if’ is used as part of a subordinate clause both before and after main clauses (*If you hear a ding that means you are at the end of the line... You cant take any thing away if you made a mistake!*). This adds variety to the sentence structures overall.

Precision in some vocabulary choices provide additional detail to the reader (*Turn the diel... push the keys down frimly to print a letter... suver [silver] lever*).

# Key stage 1 English writing training exercise 5 commentary

## Pupil F – working at greater depth within the expected standard

This collection includes:

A) a story

All of the statements for ‘working towards the expected standard’, ‘working at the expected standard’ and ‘working at greater depth within the expected standard’ are met.

For the purposes of this training, this commentary is for two ‘pupil can’ statements.

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

The pupil draws on a range of reading material as described in the context.

The writing communicates an effective opening to the reader, indicating the demands on Izzy and Ruby from their mother, leading up to their desire to breakout and their eventual escape to a party.

Coherence throughout the piece is generally logical and key events are linked. During the cleaning of the house, the invitation arrives, which leads to the journey and arrival at the party. This is followed by the discovery that the guests were not all they seemed and the girls’ subsequent understanding of the alien’s activities culminating in the final capture and dispersal of the dream catching alien. The final section is more loosely linked without full explanation to the reader as to why the alien was catching dreams and turning them into nightmares.

Different sentence types are used throughout the piece and each is used accordingly for its purpose, for example:

- an exclamation emphasises the day that awaits the girls (*What an exiting day this will be!*)
- a command demands action to capture the alien (*Let’s go after him!*)
- a question between the characters is used as recognition that something untoward is happening (*“Are you thinking what I am thinking?”*)
- a rhetorical additional question, possibly directed to the reader, adds suspense after hearing a cry (*Was it a child?*)

Sentence length and construction varies to maintain the reader’s interest (*Without making a sound, Ruby crept up the stairs to tell Izzy... It was all the way in Birmingham... Just then, the alien stopped!*)

Vocabulary and grammatical structures are chosen for effect and include the use of similes (*they ran as fast as lightning*), metaphors (*something took place in their eyes as if fireworks were going on*) and expanded noun phrases (*the chaotic alien*).

Relative clauses (*they ran as fast as lightning whilst wondering why they could hear crying*), a wide range of adverbial phrases (*Without making a sound, Ruby... As the girls started partying*) and prepositional phrases (*in about half a minute... every single day of the week... through the post*) demonstrate some effective use of grammatical constructions which are beyond the KS1 programme of study.

There is precise use of vocabulary, including verbs (*flattening... scrubbing... figured... baffled... exclaimed... wondering... scanning*), adjectives (*spotless... single... sparkling*) and adverbs (*lightly... sneaky... already... enthusiastically*).

Tenses are used appropriately throughout, including several examples of past progressive to convey a sense of immediacy and continued actions (*mum came storming up the stairs... whilst Izzy was flattening out the bed... and the chaotic alien was scanning for the best dream before swapping them*) and dialogue in the present tense is effectively incorporated into the narrative (“Are you thinking what I am thinking?”).

Co-ordination is used throughout to link both clauses and sentences (*This made them sneaky but exited at the same time... The two girls put the alien in a box and then quickly made a scarecrow model of a child*).

When it is required, subordination is used appropriately (*the girls sorted themselves in about half a minute because of how angry their mum got... When Izzy and Ruby arrived home*).

Ultimately, the mature control of a wide variety of vocabulary and grammar is a defining feature of this collection drawn from a pupil who demonstrates a growing use and understanding as to how their choices will impact on the reader.

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

Throughout the collection, there is evidence of the pupil making simple additions and revisions, for example:

- ‘single’ has been added to ‘every single day’
- “What an exiting day this will be!” has been added to ‘Ruby crept upstairs to tell Izzy the exiting news, “What an exiting day this will be!”
- ‘as fast as she could’ has been added to ‘So as fast as she could one of the girls took their coat off to capture the alien’
- ‘all day, every day’ had been removed
- ‘there was someone missing’ has been changed to ‘that the ‘people’ were funny looking’
- ‘roughly’ has been changed to ‘enthusiastically’

There are a few spelling errors which have not been picked up (*baffeled... exclaimed*), however the correction of 'chore' shows some proofreading.

## Key stage 1 English writing training exercise 6 commentary

### Pupil G – working at greater depth within the expected standard

This collection includes:

- A) a letter
- B) a book review and a character description
- C) a narrative

All of the statements for 'working towards the expected standard', 'working at the expected standard' and 'working at greater depth within the expected standard' are met.

For the purposes of this training, this commentary is for one 'pupil can' statement.

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

Across the pieces, the pupil writes effectively for different purposes, drawing on their reading to inform the vocabulary and grammar of their writing.

Piece A has the correct layout, salutation and sign off for a letter. The semi-formal style and contrite tone are in keeping with its purpose – to apologise. In this piece, the pupil draws on their reading employing the more formal grammatical structures and vocabulary of apology (*I want to apologise... I am sorry... dissappointed and upset... I will also try... please accept my apology because I feel so ashamed of myself and so sad. I feel very guilty as well... Please forgive me!!*)

The content is clearly organised. The direct address in the first paragraph states the letter's purpose (*I am writing to you because I want to apologise*), the second and third paragraphs detail Tuffy's crimes and his contrition (*I am sorry for bringing Thumper into the carpet... that the stains can not come off the carpet*), and the final paragraph is an effective conclusion (*Please accept my apology because I feel so ashamed of myself and so sad*).

The pupil writes in role, maintaining the voice and perspective of Tuffy throughout as he speaks directly to the intended audience, the cat's owners, through the use of pronouns such as 'you' and 'your'. The pupil correctly uses the first person and present tense, both simple and progressive forms, (*I am writing... I feel very guilty as well*). The pupil also utilises the modal verb 'will' – not part of the KS1 programme of study – to show how Tuffy intends to make amends and to be better behaved in the future, (*I will be a good citizen... I will also try not to scratch any more furniture*).

Additional detail is provided through the use of noun phrases and precise vocabulary (*fierce behaviour... very dissappointed... favourite chair and the couch... ashamed... guilty*).

Different sentence types are used, principally statements to express the feelings and promises of the cat (*I am going to change my fierce behaviour to a normal pet cat behaviour*) and also commands through the use of the imperative verb form when drawing the letter to a close (*Please accept my apology... Please forgive me!!*).

In the review (piece B), subheadings constructed as questions introduce each short paragraph. The pupil then answers these throughout the main text, presenting the writer's opinions about the book as a whole and about Tuffy, its main character, in particular. This approach results in an effective and readable review, very fit for purpose.

The pupil moves on to capture Tuffy's mischievous personality successfully, describing his character, appearance and behaviour in the 3 main paragraphs. The piece concludes effectively with the pupil's personal response to Tuffy.

This piece makes appropriate use of different sentence types. Questions are used as subheadings to structure the review (*What was my favourite part?... How did I feel about the book?*). The review opens with an exclamation sentence that hooks the reader's attention (*What a great book that was!*). Statements are used to describe Tuffy and the pupil's opinions (*Tuffy is a stripy mischievous cat who always kills animals and brings them into the house... The detail of it was great, and I loved the story language*).

Tenses are used correctly throughout, matching the tense used in each question of the subheading. The pupil uses the present tense correctly and consistently to describe the cat's character and behaviour (*Tuffy is a stripy, mischievous cat who always kills animals and brings them into the house*), and to ask questions (*Who is my favourite character?*). The past tense is used consistently in answering the question 'How did I feel about the book?' (*I felt very excited*).

Co-ordination and subordination are used to provide additional information about Tuffy and his behaviour. Both of these aspects of coherence are controlled effectively by the pupil, often in ambitious multi-clause sentences (*When the owners tell him to do something he disobeys them, or he sometimes ignores the owners*).

Additional detail is also provided through the effective use of language, including noun phrases (*real excitement... cunning plans*), sometimes linked with adverbials (*pointy ears that hear perfectly well... mysterious things that we can't smell.*), and carefully chosen verbs (*adore... creeps... strikes... pounces*). These are often drawn from the pupil's reading (*He is covered from head to toe in ginger stripes and has claws as sharp as knives and daggers*).

The pupil's delight in this book is reflected in the enthusiasm of the language and the fluency and coherence of the writing (*I also loved the sarcasm in it as well... I loved the story language*). This shows their appreciation and understanding of how the book's author has engaged the reader. The pupil's use of quotations also indicates their ability to justify their opinions to the reader (*When the family pretended and acted that they didn't know that Thumper died and was like, "Oh no," and "Poor Thumper."*).

The narrative retelling (piece C) follows the sequence of the original narrative closely, incorporating the main events of the plot.

It draws on aspects of the grammar and vocabulary of the original, including using repetition effectively and building up the description of the increasingly 'disgusting' sandwich. New vocabulary shows the pupil having drawn on the original as a launch pad for ideas.

The piece also reflects the pattern and language of the book read in class (*Once upon a time... 'Oh we can't eat it now,' muttered the girl, 'It's disgusting.'*) and the use of adverbials at the start of each new section (*Just then... Suddenly... Anyway*).

The characters (*that black and white badger*), the location (*some smelly, dirty bins*) and, above all, the increasingly unappetising sandwich (*slimy, green seaweed... black squish marks*) are described with expanded noun phrases, again using the device from the original story.

Present and past tenses are used consistently and correctly. Sentences in the narration are predominantly in the past tense (*a crow saw the sandwich*) with occasional shifts to the past progressive (*the crow was flying back*), showing what happened during the flight. Dialogue in the present tense is then incorporated into the narrative (*"Oh we can't eat it now"*).

The pupil uses subordination and co-ordination to describe more complex events concisely (*When the crow was flying back to the sticky nest he dropped it into an ants' nest, because an electric aeroplane scared the daughter's crow*), as well as short simple sentences for dramatic effect (*"It's disgusting!"... Badger ran to the flowerbed... Then Badger ate up all the gross slugs*). The variety adds to the overall success of this narrative.

# Key stage 1 English writing training exercise 7 commentary

## Pupil H – working at greater depth within the expected standard

This collection includes:

- A) a story extract
- B) an informative article
- C) a diary entry

All of the statements for ‘working towards the expected standard’, ‘working at the expected standard’ and ‘working at greater depth within the expected standard’ are met.

For the purposes of this training, this commentary is for one ‘pupil can’ statements.

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

Within the 3 pieces, the pupil writes effectively for different purposes, drawing on their reading to inform the vocabulary and grammar of their writing.

Piece A draws on the pupil’s reading of ‘The Disgusting Sandwich’ and is an extract from the pupil’s adaptation of the original tale. Two further pieces draw on a class topic, ‘Regal Royal,’ in which pupils explored the book ‘The Queen’s Knickers’ – an informative article about a pair of knickers that the Queen might own (piece B) and a diary entry about a royal wedding, written from the perspective of the Queen (piece C).

In all pieces, overall coherence is supported by appropriate organisational features. There is a strong chronology within the narrative pieces (pieces A and C) which is supported by the logical sequencing of events. The pupil goes beyond the KS1 programme of study, using adverbials to convey time and place (*In the wonderful town of Ektor... In the park... As soon as... By the time... After the wedding*). Within the diary (piece C), paragraphs are used to group ideas.

The pupil selects the appropriate tense according to the purpose of the writing. Within the story (piece A), past tense verb forms, including the past progressive, are deployed to convey actions and reactions (*there was a park... It had the sharpest teeth... he was looking*), whilst the simple present is used to voice a comment (*this is not One of those Skeleton family Stories*).

Past tense verb forms are used appropriately throughout the diary (piece C) to relay the events of the day (*I woke up... was shining... I didn’t*). In the informative article (piece B), there is predominant use of present tense verb forms to describe and present information about the Queen’s knickers (*Her knickers are kept... the liquid that makes you better*), whilst past tense forms convey something of their history (*There was also a word added... These knickers were made*). Where required, the pupil is able to manage changes of tense

within a single sentence – for example, in drawing a comparison (*There used to be just confetti but now there are confetti shooters*).

Across the pieces, there is evidence to suggest that choices of vocabulary and grammatical structures reflect the pupil's wider reading. Within the story (piece A), the pupil is beginning to draw on the language of storytelling – for example, through the use of a conventional opening (*In the wonderful town of Ektor there was*) and through repetitive patterning (*there was a park and in the park lived a ginger and white fox... The fox's tummy was rumbling! The fox's tummy was rumbling so loudly*). The pupil also draws on their wider reading in an attempt to engage the reader – for example, in the witty asides (*Anyway let's get on Shall we? No no no! dont go away!*) and amusing comments (*who would of thought they would've seen a fox in a resturant*). Noun phrases are effective, capturing the characteristics of the fox and the events in the park (*the sharpest teeth I had ever seen... a terrible cacaphony that echeod around... the whole of mill street... one million tiny sparks in his big brown eyes*), whilst adverbs emphasise the unfortunate condition of the fox's stomach (*rumbling so loudly*).

There is some effective use of grammatical constructions which are beyond the KS1 programme of study. Relative clauses expand nouns and noun phrases (*a terrible cacaphony that echeod around*), whilst modal verbs convey certainty (*could hear it*) and possibility (*what he could eat... he could go to a mexican resturant*).

In keeping with the descriptive nature of the informative article (piece B), expanded noun phrases specify and add detailed features of the knickers (*the jewels on the bottom line next to the two antidote bottles... a cool new picture called Love world*).

There is some attempt to use multiple subordination, including relative clauses, to present information concisely. For example, in the explanation of how to use the antidote (*they are to spray because you will waste the liquid that makes you better*) and to indicate an addition to the design (*There was also a word added on which said congratulations*).

The diary entry (piece C) manages to capture the Queen's enthusiasm for, and the atmosphere of, a royal wedding through the use of expanded noun phrases (*the most epic day of my life... lots of page boys... millions of flashing cameras... the nicest food*).

There is some variation in grammatical structures. Although not a KS1 expectation, a fronted adverbial works in conjunction with a relative clause to emphasise the corgis' enthusiasm for meal times (*Now it was the time that the corgis had all been waiting for – feeding time!*). Similarly, a relative clause suggests that the Queen has some knowledge of one of the wedding guests (*the person who sung rocket man*). The parenthetic aside (*my (already clean) teeth*) also indicates that the pupil is drawing on structures from their wider reading.



## Key stage 1 English writing training exercise 8 commentary

### Pupil I – working at the expected standard

This collection includes:

- A) a diary entry
- B) a narrative
- C) an argument

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

For the purposes of this training, this commentary is for one ‘pupil can’ statement.

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

Across the 3 pieces, the pupil is able to demonstrate they can write simple, coherent narratives.

In the diary (piece A), sequencing vocabulary supports the reader to navigate between events (*After that... Then I... after breakfast... when I came in*).

Co-ordination is used in the forms of ‘and’, ‘but’ and ‘so’ to join clauses (*The door was open but mum could not see me... she had finished the iening and she told me a song... So I climbed out of the window*). At certain points the overuse of ‘and’ does lead to overlong strings of clauses (*She’s beautiful but she is striced to and sireus and what I was alaweed to do was boring and what I was not alawed to do was exiting and the most exiting of them all which I was never never alawed to do was go out alone and explore the wold and beond*). Subordination is used to provide additional details (*it all started in the morning when I had woken up... which I was never never alawed to do was... as fast as I could until I could not climb any longer... even thow I was not alawed to*).

The first person is used consistently (*I took off... I came down... I ran*) with third person reference to other characters such as ‘The Minpins’ and Billy’s mum which adds variety (*she was doing the ioning... the old man started to talk*).

The writer maintains the correct and consistent use of the past tense, using both simple and progressive forms (*mummy was teling me what to do... I ascded why don’t they come out*).

The present tense is used for the character's thoughts (*She's beautiful but she is striced*) and dialogue (*what is worse than tigers and lions?... come slosar and sh the spittler can hear you*).

Vocabulary choices add detail to describe objects, events, locations and character. These range from simple noun phrases to expanded noun phrases (*stripey PJs with dinosors in the stripes... light blue T-shirt; the terrbill Bloodsucing Toothplucting Stonchicling Spittler... a gulping and snorting nousis*). The attempt at dialogue between Billy and his mum adds detail and is influenced by description from the original text (*"they get eaten up"... "but what is worse than tigers and lions? Well Wangdoodles and things like that*).

In the story (piece B), the sequencing of events supports the reader to navigate between events (*But as soon as... Then I suddenly heard*).

Co-ordination is used in the forms of 'and', 'so' and 'but' to join clauses (*So Mr Freas cudent see his way... all the minpins said don't go out of the forest. But as soon as I got down... I climbed up in my suchun cup boots and had a spectacular midnight fest*). Subordination is used to provide additional detail (*I rmembred the covesation when... As I started to walk*).

The use of the first person is mostly consistent across the piece (*I was perching... I wonder...I had an iade*). There is correct use of third person references (*He had to get to the warmese plas he knew... Mr Freas cudent see his way*) although a few slips when referring to the main character affect coherence. .

Tenses are generally correct with evidence of the simple past and present (*I rmembred the covesation... I wonder*), and also some use of the past progressive, (*I was perching... Ice roses were curving in all difrent directions*).

The narrator uses a rhetorical conditional question to consider future actions, (*I wonder if he will pick me up?*) whilst, later in the text, the use of inverted commas – not a KS1 requirement – signals reported language which emphasises the location to destroy Mr Freeze, (*"that's it the elegant warm pond"*). The piece ends with an exclamation sentence reflecting upon the day, (*What a fabulus extremely exrodinary day it was!*).

Vocabulary adds detail to describe objects, events locations and character. This includes both simple and expanded noun phrases (*midnight feast... black, brown, sriped patern... deathening noise... hideous sound... darck, gloomy, harnted forest... suchun cup boots*). The use of a figurative metaphor to describe the trees as looking like angry people builds up the sense of impending drama with Mr Freeze.

In the argument (piece C), co-ordination is used to link ideas through 'and' and 'but' (*trees breathe in carbondioxde and breath out oxygen and it is the other way round for us... Some animals are very cute and funny but humans need wood to make homes and shelter*). Subordination is used in a variety of forms to identify potential consequences and the reasons why (*because trees breathe in... If you do cut down the trees... if the animals died... so that they can svive*).

The use of the second person is consistent across the piece with direct address to the lumberjacks/forest workers (*If you like Deforestation you must stop*).

This piece demonstrates the use of present tense forms (*Some animals need trees... the one that is cutting down the trees*), as well as modals and conditional questions to express future possibility and consequences (*then the animals will lose... you might be the first*).

Variation in sentence forms is seen through the use of rhetorical and direct questions (*Why do you want to cut down the trees anywah?... How sad it would be if...?*). Conditional forms are used throughout the piece within questions and statements (*If you destroy the rainforest then all... Would you like it if you died?*)

Subject-specific vocabulary (*carbon dioxide... oxygen... habitats... pollution*) as well as simple adjectives are used to aid description (*beautiful trees and plants*).

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

Whilst Pupil I is able to demonstrate the 'pupil can' statement 'write simple, coherent narratives about personal experiences and those of others (real or fictional)' at 'working at the expected standard', it is also possible to identify how the pupil is starting to demonstrate some of the expectations of the 'pupil can' statement 'write effectively and coherently for different purposes, drawing on their reading to inform the vocabulary and grammar of their writing' at 'working at greater depth within the expected standard'.

The diary (piece A) is influenced by Roald Dahl's 'Minpins' and draws on the original text and perspective of the main character as a basis to construct the diary.

The consistent use of the first person demonstrates an understanding of the diary form as a means to describe and reflect upon events.

The reader is provided with a clear opening to the piece with a statement about the day that has been (*I have had an exciting and petrifying day*). This is followed by a description of the daily events of waking, dressing and having breakfast. The description of Billy's mother and her opinions towards what Billy is allowed and not allowed to do, effectively sets the scene for his frustration to venture into the forest later in the text (*and the most exciting of them all which I was never never allowed to do was go out alone and explore the world and beyond*).

Specific vocabulary builds up the tension for the reader, (*so quiet you could hear a pin drop on the carpet*). The use of dialogue and quotations clearly demonstrates how the writer is drawing on the original to enhance the reasons why he should not go into the forest (*Beware! Beware! the forest of Sin none come out but many go in*). However the temptation becomes too much as a voice lures him out of the house (*go in the forest of sin*).

Although the piece conveys a linear structure to the day, many ideas simply follow on from each other with the use of 'then' or use of subject followed by verb forms ('I..'). Further development of sequential/time words or phrases to direct the reader through events would have supported coherence, particularly in the final part of the diary which begins to become more a series of extended sentences.

In the story (piece B), descriptive vocabulary provides the reader with details that help build imagery of specific moments throughout the text. From the start of the story it is possible to imagine the narrator looking out to the sun reflecting on recent conversations with Billy (*gazing at the glittering sun of wonder*).

Rhetorical questions add further detail and enable the reader to enter the thoughts of Poppy and the use of first person allows the reader to build empathy with the character (*I wonder if he will pick me up?*).

The figurative description of the trees (*the trees started to rattle and leaves started to fall from spiky trees that looked like people how [were] angry*) builds contrast to the opening of the tale and the sun-filled mood of Poppy and the 2 locations.

The pupil uses contrasting descriptions of moving from the darkness of the forest in to the light of the water. This is further enhanced with the visual metaphor of the water (*an angel floating in the sky of wonder*). There is a satisfactory ending for the reader with Poppy receiving the 'spectacular midnight feast' that she had wished for at the start of the story and a suitable exclamation sentence drawing the story to a conclusion.

However, at this stage the writer is not always securely maintaining control within texts. There are instances where the use of adjectives becomes list-like and loses impact. The slip in using first person to third person in the story shows how coherence is not fully maintained. Further description and detail as to why Mr Freeze was a problem/danger and the lead up to how he was melted would have further supported the overall purpose and effect of the piece.

This brief attempt at an argument (piece C) aimed at persuading the listener/reader to stop deforestation provides a challenge to the writer who is trying to bring together some complex issues.

The piece draws together a range of arguments through the use of rhetorical questions interspersed with facts (*Would you like it if you died?... If there are no trees then your air will have plutonium in it!*). The pupil has drawn upon their research and knowledge to convey information, providing thought provoking questions aimed at making the reader/listener question their actions.

The rhetorical questions are appropriate to the audience but the overall coherence of the piece does not show a clear purpose or logical sequence. This results in a list of questions, which although demonstrating knowledge towards the accused, would have possibly benefitted from a question and answer format.