



Key stage 1 English writing training exercise 3 commentary

Pupil C – working at greater depth within the expected standard

This collection includes:

- A) a narrative
- B) a letter
- C) a diary entry
- D) a non-fiction leaflet
- E) a recount

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.

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 collection, there is clear evidence that the pupil can write effectively and coherently for different purposes, drawing on their reading to inform the vocabulary and grammar of their writing.

The detailed third-person narrative [A] draws on its source material to provide a somewhat poignant, alternative ending to the original book. Sentence types are deployed according to purpose: statements describe events (*The boat was being tossed and turned by 6 massive waves and a current...He could see a grey shark...Suddenly the boy saw an archer hiding behind the sea monster*), and express opinions (*People say it was a sea monster*); a question voices the boy’s bewilderment (*What is this evil?*); commands capture his desperation (*Help me Help me!, Watch out!*); and an exclamation emphasises his delight (*What a Fantastic Prize this is!*).

Coherence is further enhanced through the consistent and appropriate use of tense. The simple past is used to present actions and reactions (*But then he saw his boat...The boy jumped...The shark stretched out his enormous tongue*), whilst the past progressive conveys a sense of longevity (*he was going in the opposite direction...the boy was getting cold...the other sea monster was waiting*). The simple present tense is used to mirror the language of storytelling, suggesting that the original event was never fully understood (*People say it was a sea monster...People say it was a heap of seaweed*), and is appropriate to the boy’s cry (*What is this evil?*).

The later discovery that the ‘island’ on which the boy lands is actually a sea monster (*Just then a massive head came out of the water and the island had woken up from hibernation!*) effectively links back to the hints alluded to at the beginning of the piece (*a big lumpy green thing...People say it was a sea monster*). Vocabulary choices are often precise (*tossed...current...mainland...hibernation...archer...splattered*), and expanded noun phrases create a detailed picture for the reader (*a tremendous splash...a big yellow sphere with a dot in the middle...the deepest tied...a tiny desert island...a shack on stilts in the water far far away from the shore*). Adverbs depict the manner in which things happened (*Strangely...luckily...slowly...suddenly*), and simple adverbials [not a KS1 requirement] support the chronology of the story (*1 hour later...Soon...Just then*).

Co-ordination is used to link clauses and sentences (*a boy went to the beach and brought a yot to sail...But then he saw his boat...the boy was getting cold but luckily there was an early spring*). There is some use of subordination, for example, to depict an imaginary situation (*The shark stretched out his enormous tongue as if to have one last try to save the boy*), and to convey cause (*since it was autumn*), which further aids the coherence of the piece.

The successive actions at the end of the story increase the pace, contributing to the effectiveness of the piece, whilst phrases drawn from the pupil's reading create a fitting end (*far far away...never to be seen again*).

The letter [B] establishes its form with an appropriate salutation (*Dear Mr Fisher Shark*) and sign-off (*From XXX your old friend. xxx*). Written in the role of the boy from the original story, and drawing from the pupil's reading, information is organised into sections, each one dealing with a separate idea.

Statements provide background information, recalling the chronological sequence of events which led to the boy's rescue by the recipient. The effectiveness of the letter is further enhanced by the creation of a conversational tone, established through the use of questions (*If you ever see the barnacle island again, can you pull a limpit out and give it to me as a souvenir?...Have you ever seen a large golden sphere in the rocks?*) and an inviting command (*Let me tell you the story*), whilst an exclamation emphasises the perilous nature of the adventure (*What a dangerous life I had!*).

Precise choices of vocabulary, including subject-specific words, effectively detail the boy's experiences (*limpit...souvenir...sphere...scrambled...plunged...washed up...clung*), whilst expanded noun phrases describe and specify (*a thick boney green rock...the murky depths*), suggesting that the writer has drawn upon the grammar and vocabulary of their wider reading.

The diary entries [C] successfully draw upon the characters and vocabulary of the famous poem on which they are based (*Pea green boat...where the Bong Tree grows...packed honey and money wrapped up in a 5 pound note...There's the pig!...was that the Turkey...on his hill?*). The writer takes on the character of the owl, relating events through a predominantly first-person narrative, which is sustained throughout the piece (*I had a very long day today*).

In keeping with the features of a diary, there is consistent use of the past tense: the simple past informs the reader of the events of each day, and the owl's thoughts (*I had a very long day today...I spotted something...It was a ginger cat...I swooped down*), whilst the past progressive conveys a continuous action (*I was flying*). There is some loss of coherence in the second section as the diary appears to slip into dialogue with use of the present tense (*There's the pig!...I'm not arguing*), becoming increasingly more story-like.

The piece is appropriately structured into 3 sections, covering 3 different days, reflecting the original poem in which 'Day 366' represents a year and a day. Within each section, events are described sequentially, with some use of adverbs to support a simple chronology (*First...Then...finally...Nearly there*).

Throughout the piece, the pupil consistently chooses sentence types which are appropriate for the purpose of the writing. For example, the majority of sentences are statements, conveying different aspects of the adventure (*I spotted something that stood out much more...Then I flew right to the boat without thinking*), and these are repeatedly demarcated by exclamation marks at the start of the second section, emphasising the owl's excitement on arriving at their destination (*We've finally reached it!...We've reached the Bong Tree!...There's the pig!*). Questions express the owl's internal thoughts (*But what was the bright green thing?...Wait was that the Turkey...on his hill...in the middle of the ocean?*) and the cat's interrogation of him which signals the next stage of the journey (*Do you want to go on a voyage to where the Bong Tree grows?*).

Co-ordination is used to link information and provide additional detail (*First I went to the beach and found a very red crab*), and to signal that something was not quite as expected (*Was that the Turkey...? It was! But there was something different*). There is also some limited use of subordination to establish the timing of events (*When I got about a quarter of a mile closer...When I got to the boat...As puss got in*).

Vocabulary choices are drawn from, and are reflective of, the original poem (*to my horror...the bright green thing...Hey Pig...grunted...haul the ankor in...like a catapult...down into the ocean*), whilst the structural patterning in the first section is reminiscent of that used in traditional tales, suggesting that the pupil is drawing on their wider reading (*I spotted something that stood out much more. It was something light orange. It was a ginger cat!*).

In the non-fiction leaflet [D], coherence is supported through the organisation of information into brief sections, each with a question as a subheading (*Where is India?...What are the human features?...What do they eat?*). As befits its purpose, statements are used to convey information about the country and its people (*There are giant handfuls of man made buildings in India...They love dancing and festivals*).

Tense is consistent with the correct use of the simple present throughout (*India is in the Continent of Asia...There are giant handfuls of man made buildings in India...They also drink water and tea*).

Subject-specific vocabulary supports the purpose of writing (*Continent... equator*), although this is often simply listed rather than being expanded into more meaningful points.

Co-ordination is used to link related nouns (*spices and curry and rice and fish*), and the final statement uses subordination to explain why people dream about the monsoon (*They auctually dream about the monsoon because they love it so much*).

Events in the recount [E] are recorded in chronological order and are organised into sections, each with an appropriate subheading, signalling the activities, places visited, and reactions to the day (*Setting off...The Marine Lake...Scared of the hights*). This level of organisation aids the overall coherence of the piece, as do adverbials [not a KS1 expectation] which help the reader to understand when and where events took place (*Yesterday...to Clevedon...About two minutes later...on a beach...After a lot of dilly dally...to a pier...A while later...to a muesium*).

The first-person narrative is appropriate to a personal recount, and is consistent throughout (*I got on a bus...we heard a voice...I went to see a lake...I was quite scared*). Past tense verb forms depict various aspects of the outing, including correct use of some irregular forms (*We were going to Clevedon...I took off my seatbelt*).

Detail is provided through some well-chosen vocabulary (*cautiously...goggles...natural*) and ambitious expanded noun phrases (*a nice green plain with two or three trees sprouted around...some medium Andy Gullsworthy sculptures...a few visions of the pier*). Despite the lack of a closing statement, overall, the piece provides a coherent and effective account of the day's events.

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

Insertions are present throughout: *that, shone, lonely, island* [A]; *and* [C]; *It's also, people* [D].

Revisions of spellings are present in some pieces: *handfuls* [D]; *Unfortunately* [E].

Proof-reading corrections have been made in several pieces, e.g. to alter a capital letter in *Monday* [B]; to change *that* to *and* [C]; and *also* has been amended to *sometimes* [D].

The pupil can, after discussion with the teacher use the punctuation taught at KS1 mostly correctly.

Almost all sentences are correctly demarcated with capital letters and full stops.

Question marks are used correctly where needed:

- *What is this evil?* [A]
- *Have you ever seen a large golden sphere in the rocks?* [B]
- *Do you auctully know what that barnacle island really was?* [B]

- *But what was the bright green thing?* [C]
- *Do you want to go on a voyage to where the Bong Tree grows?* [C]
- *Where is India?* [D]
- *What are the human features?* [D]
- *How cold was he?* [E]

Exclamation marks are correctly used to punctuate commands, exclamations and statements:

- *Suddenly the boy saw an archer hiding behind the sea monster!* [A]
- *Watch out!* [A]
- *What a dangerous life I had!* [B]
- *We've finally reached it!* [C]
- *There's the pig!* [C]
- *What a brave man he is!* [E]

Commas are used correctly to separate items in a list:

- *China, Nepal, Pakistan, Thailand and the Himalayas* [D]
- *railways, markets, cities, temples and ancient buildings* [D]

There is limited use of apostrophes for contracted forms, but where used they are correct:

- *We've, There's, I'll, I'm* [C]
- *It's* [D]

There is limited use of apostrophes being used to indicate singular possession, but these are correct:

- *the boy's boat* [A]
- *half a giant's head* [C]

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

Where they are used, common exception words are correctly spelled (*people, because, hour, there, could, behind, every(where), again, even, old, after, who, half, money*).

The pupil can, after discussion with the teacher add suffixes to spell most words correctly in their writing.

Year 1 suffixes are secure across the collection, e.g. *lumpy, deepest, forced, waiting, splattered* [A]; *being, watched, floating* [B]; *blushing, pointed, closer, looked* [C]; *shivering, burning, comforting* [D]; *stamped, sprouted, carved* [E].

There is use of year 2 suffixes, (e.g. -ment, -ness, -ful, -less, -ly) although this is limited mainly to –ly:

- *Strangely, lonely, luckily, slowly, suddenly* [A]
- *really, carelessly* [B]
- *massively, finally, nearly, frantically, quickly* [C]
- *handful(s)* [D]
- *unfortunately, cautiously* [E]

Suffixes are added to words where the –e at the end of the root word is dropped: *saving, hiding*, [A]; *saving* [B]; *arguing* [C]; *including, dancing* [D].

Suffixes are added to words of one syllable where the last consonant letter of the root word is doubled: *getting* [A]; *spotted, wrapped, dropped, grabbed* [C]. The word *married* is also correct in [E].

Use is also made of suffixes beyond the KS1 programme of study: *direction, hibernation* [A]; *dangerous* [B]; *fearsome* [D].

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

Letters are sometimes joined, although this is not yet consistent across all pieces. Capital letters are sometimes joined to lower-case letters. The diagonal and horizontal strokes, as required by this statement, are present throughout.

What differentiates this collection from a collection working at the expected standard?

As detailed above, there is clear evidence throughout the collection of vocabulary and grammar being drawn from the pupil's reading, both from a specific stimulus (for example, in Piece B) and from their wider reading, as shown by the use of precise vocabulary and grammatical structures. Expanded noun phrases are used to enhance the effectiveness of the writing, particularly in pieces A and E, and subject-specific vocabulary is used where appropriate to support the purpose of the writing in Piece D.

The structure of pieces also contributes to their effectiveness and coherence, for example the story structures drawn from reading are used to sequence and organise, and the pupil is beginning to develop thematic links within pieces, as in piece A where the 'island' turns out to be the sea monster.

There is sufficient evidence of simple additions, revisions and proof-reading corrections, as well as evidence of the full range of punctuation taught at KS1.

As detailed in the commentary, across the collection, there is evidence for all statements within the 'greater depth' standard.