



## Key stage 2 English writing standardisation exercise one: commentaries

### Pupil A – working towards the expected standard

This collection includes:

- A) a diary entry
- B) a biography
- C) a poem
- D) a non-chronological report
- E) a narrative
- F) a set of instructions

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

### The pupil can write for a range of purposes

Across the collection, the pupil writes for a range of purposes. Linked to a study of ‘The Giant’s Necklace’, a diary entry (piece A) explores the viewpoint of the main character’s brother. A biography (piece B) presents information about Dr Barnardo, based on research undertaken, and a poem (piece C) draws on source stimuli to create an impression of a hurricane. A non-chronological report (piece D) is based on research about Victorian child labour. A narrative (piece E) offers a continuation of a chapter of ‘The Explorer’ and the final piece in the collection (piece F) is a set of instructions for making the Middle Eastern dish, shakshuka.

The diary entry (piece A) has a suitable opening (*Dear Diary*) and is written appropriately in the first person throughout. A well-chosen selection of details and some reflective comments, relevant to the purpose of the writing, are included (*I felt sorry for her... It was cool... I started to worrie*). The simple past tense is used, mostly consistently, to recount what happened (*got ready... went to the beach... asked me*) with some accurate use of other verb forms (*I think it’s me and my brothers fault... Bob had found... Hopefully we will*). There are, however, some errors in the use of verbs (*My oldest brother asked me were was his swimming gogels were... It to[ok] even longer than I have exspectide... Cherry digged through the sand... I sprinted to mum and dad to tell them that Cherry isn’t here*). Adverbs and adverbials are used to sequence events (*As I woke up... This evening... Eventually*). There is an attempt at an ending, appropriate to a diary entry (*Hopefully, we will see her soon*).

The ideas in the biography (piece B) are mostly logically sequenced, starting with a summary of what Barnardo achieved (*Founded a charatiy called 'Barnardos'*) and the date and place of his birth (*Born in 1895 in Dublin*). The second paragraph focuses on his origins (*Dr Barnardo was the fourth out of five children*) and the third on what prompted him to open a ragged school, though it would have been clearer to include reference to his training to be a doctor before specifying that he gave it up (*in 1867 Dr Barnardo stopped training to be a doctor*). Some interesting details are included (*One day Jim and Dr Barnardo walked around the East end... At midnight, Dr Barnardo looks for lost Boys*) and the style is mostly suitably formal, with precise use of language (*Founded a charatiy... a deadly disease called cholera... children Became orphans... free education*), though there is occasional use of a less formal register (*like 20 kids sleeping*). The third person is sustained throughout (*He was born... When thomas was a young boy... he opened*) but although the past tense, appropriate for the purpose of the piece, is mostly used, the writing slips into the present tense at times (*His mother is Abigail... Dr Barnardo looks for lost boys*).

Verses are used to structure the poem (piece C) into a suitable form, all of them including five lines apart from the third which has four. Following the model of one of the stimulus poems, succinct commands (*Gather your pets... Shut down the blinds*) are interspersed with descriptive phrases and sentences conveying the stormy weather and its impact (*The sky turning grey... Signs braking*). The repeated line (*Don't go outside*) at the end of the first four verses creates a pattern, supporting the structure and building up a sense of urgency leading to the final line (*Bang! THERES A HURRICANE!!!*). The concise style, avoiding superfluous words, is appropriate for a poem and there is an attempt to use a range of effective vocabulary (*Harsh, loud wind... Were loosing our minds... Raging wind... cars flipping*), and personification (*trees dancing*) though in places the choice of language is less successful (*rain drops are dripping*).

In the non-chronological report (piece D), there is a brief introduction (*During the Victorian times children had been doing the same jobs that Adults had been doing. Here are some examples*) and then information is divided into sections with subheadings (*Mildlark... trappers... Drawers... Chimney sweepers*). There is some attempt to develop ideas (*Children started chimney sweeping at the age of 5 to 6 years. They would be sent scrambling up inside the chimney to brush away*), though in places the information is slightly sparse or muddled (*Mildlarkers looked for metal from ships. Copper nails on the banks of water cresses sellers – earn the Pence of selling water from baskets*). The style and choice of language are mostly formal, appropriate to purpose and audience, though there are lapses (*Chimney sweeping was a job children was a Pro at*).

The narrative (piece E) has a chronological structure, supported by paragraphs constructed from simple sentences used to convey events. The opening takes the reader straight into the episode (*It was morning and the girls bearly woke up*). There is some attempt to use details (*Lila and Con had lots of mosquitoes surrounding their legs... they picked up a ton of sticks and rocks to keep them safe*) and some use of dialogue to move

the story on and help to convey character and relationships (*“Con and I will go.” said fred... “What are you doing?” Fred asked*). The piece is mostly written in the third person (*Fred thought of only taking Con with him... They walked on a path... Con said aggressively*) but there are slips into the first and second person (*Con nor I knew if the berries were poisonais or not... You can hear...*). The ending is rather sudden, making the episode seem undeveloped and incomplete (*“Don’t risk it”. said fred*).

In the set of instructions (piece F) there is an introduction which attempts to engage the intended audience, other children, using questions (*Would you like it?*) and direct address to the reader (*If your mum askes... If your intersted*). The rest of the piece is clearly organised into sections about equipment, ingredients and method. There is a helpful reminder to check dietary requirements (*Be careful if anyone is allergic to something in the ingredients*) but also some repetition of information (*It would only take 5 – 10 minutes to make for your friends... It will only take 5 – 10 minutes to make*). The method section is clearly written, using commands (*wash your hands... peel the skin... chopp one red chilli*) and fronted adverbials (*Firstly... Next... Then*) to clarify the sequence of actions. Adverbials also convey information precisely (*carefully... thoroughly... properly*). The piece ends with relevant advice on how many the dish will feed (*One large bowl Could searve 4 people!*).

## The pupil can use paragraphs to organise ideas

Across the collection, ideas are organised into paragraphs or sections of text.

In the diary entry (piece A), paragraphs are used to organise the series of events recounted. The opening paragraph introduces the key theme (*This evening, My sister Cherry went missing and I think its me and my brothers fault. Here is why...*). The following paragraphs cover subsequent events, often introduced by an adverbial (*As I woke up... Eventually... Meanwhile*) or other reference to time (*A few days had past*) to link them. The final paragraph attempts, not entirely successfully, to round off the piece (*We Started to loose hope for cherry. Hopefully we will see her soon.*).

Paragraphs are also used in the biography (piece B) to group relevant information about Dr Barnardo. The opening paragraph provides an overview of his life (*Thomas John Barnardo, or known Dr Barnardo Founded a charatij called ‘Barnardos’*). Thereafter, paragraphs focus on different aspects, with some development of ideas within each one. The final paragraph ends with Barnardo’s overarching mission, and this provides a conclusion to the piece (*He promist that no poor or needy child would ever be turned away.*).

In the narrative (piece E), ideas are arranged in paragraphs to support the limited sequence of events and to indicate direct speech. The opening paragraph sets the scene in a minimal way (*It was morning*) and introduces two of the characters (*Lila and Con had lots of mosquitoes surrounding their legs*). Two further paragraphs describe the characters considering looking for food (*lila thought about searching for food*) and Con

and Fred's attempt to find something to eat (*Con was fine with going with fred*) although this paragraph could have been split into two. The piece ends rather abruptly with a single line of direct speech (*"Don't risk it." said fred*).

## The pupil can, in narratives, describe settings and characters

In the diary entry (piece A) some insight is offered into the characters of the children – Cherry's enthusiasm for shells and disappointment with her findings (*cherry went to different spots around the beach and she only found like 6 shells. She was upset.*) and the brothers' enjoyment of snorkelling (*Me and my brothers went snorkilling and we saw a greenish-buleish star fish It was cool*). The boys' teasing of Cherry is evidence of their characters and the relationships within the family (*we kept on teasing her so she went to the beach early.*) as is the narrator's ambivalence about this (*I felt sorry for her but at the same time I didn't care*).

There is also some description of characters in the narrative (piece E), with Con's horror at discovering she is covered with mosquitoes conveyed through what she says (*Con shouted "TAKE IT OFF TAKE IT OFF!"*). The personalities of the children are hinted at in the second paragraph, particularly Fred's pragmatism (*Fred thought of only taking Con with him because she is tall*) and leadership (*"Con and I will go." Said fred. "Lila you stay here and take care of max."*). In the last section, the contrast between Con's impulsiveness (*Con then started to pick the berries*) and resentment at being questioned (*Con said aggressively "Getting some food to eat. What does it look like im doing?"*) and Fred's caution (*"Don't risk it." said fred*) is conveyed.

Some elements of setting are evident in the diary entry (piece A) in the description of the beach (*the beach which is full of sea shells... there wasn't that much shells today*), what the boys see when snorkelling (*Me and my brothers went snorkelling and we saw a greenish-buleish star fish*) and Cherry's find (*A beautiful, huge Shell*). Similarly, there is some description of the jungle setting in the narrative (piece E), with reference to the insects (*Lila and Con had lots of mosquitoes surrounding their legs*) and the sticks they collect to protect themselves (*They picked up a ton of sticks and rocks to keep them safe*). A glimpse of the jungle is given in the description of the path (*They walked on a path that had knocked down grass*) and the berries they find (*Eventually, at the end of the path there was nothing but bushes filled with ruby, red berries*). In the poem (piece C), the description of the setting is aided by detail such as 'bins are falling', 'signs braking' and 'trees dancing'.

## **The pupil can, in non-narrative writing, use simple devices to structure the writing and support the reader (for example, headings, subheadings, bullet points)**

A heading is provided in the biography (piece B) indicating the subject of the piece (Mr Barnardo). In the non-chronological report (piece D) a main heading is given (*JOBS FOR CHILDREN IN THE VICTORIAN TIMES*), clarifying the topic, and subheadings indicate the different jobs covered in the piece (*Mildlark... trappers... Drawers... Chimney sweepers*). The set of instructions has a main heading (*How to make Shakshuka for your friends and family*) and subheadings for different sections (*Equipment... Ingredients... Method*). Bullet points are appropriately used for the equipment and ingredients sections and numbered points for the method section (*Firstly, wash your hands thoroughly and properly with soap*). A final piece of advice is presented separately, with its own heading (*TOP TIP*), and is appropriately supported by a photograph of the finished dish. The poem (piece C) has a heading (*Hurricane Wilma*) and is divided into verses, with the final line presented in capital letters for emphasis (*Bang! THERES A HURRICANE!!!*).

## **The pupil can use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly**

Across the collection, sentences are mostly correctly demarcated with capital letters and full stops, although there are occasional errors: for example, in the diary entry (piece A) (*We saw cherry... A beautiful, huge Shell... I walked in her room she wasn't there*).

Question marks are also used mostly correctly, for example, in the narrative (piece E) (*"What are you doing?" Fred asked*) and in the set of instructions (piece F) (*Would you like it?*). There is occasional misuse of question marks in indirect speech, for example in the diary entry (piece A) (*so I asked mum when she was coming back?*).

Commas are used accurately in lists in the diary entry (piece A) (*A beautiful, huge Shell*), in the biography (piece B) (*give food, clean clothes and homes to the poor*) and in the set of instructions (piece F) (*inside of the shakshuka is tomatoes, eggs, chives and many more*). There are, however, occasional errors in the use of commas, for example in the narrative (piece E) (*bushes filled with ruby, red berries*).

Apostrophes for contractions are used mostly correctly, for example, in the diary entry (piece A) (*didn't... wasn't... isn't*), in the biography (piece B) (*wouldn't*), in the poem (piece C) and in the narrative (piece E) (*Don't*), but are sometimes omitted, for example, in the set of instructions (piece F) (*thats*). There is occasional use of apostrophes to show possession, for example in the biography (piece B) (*his charatij called Barnardos*.) and in the narrative (piece E) (*Max's tummy rumble*).

## **The pupil can spell correctly most words from the year 3/year 4 spelling list and some words from the year 5/year 6 spelling lists**

Most words from the statutory year 3/4 spelling list are correctly spelt (*believ(ing)... build... decide(d)... different... early... minute(s)... through... thought*), although on occasion there are errors (*faviourite... intersted*).

Some words from the statutory year 5/6 list are correctly spelt (*apparent(ly)... equipment... thorough(ly)*).

Some more challenging words are spelt correctly (*education... orphanage... causeway... pneumonia... infections... mosquitoes...*), although there are errors in a number of homophones (*waist... past... loose... braking... your...*).

## **The pupil can write legibly**

Handwriting is mostly legible.

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

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

### **The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (for example, the use of the first person in a diary; direct address in instructions and persuasive writing)**

While the pupil shows understanding of the purpose of each piece of writing, in some cases, selection of content demonstrates a limited awareness of audience. In the biography (piece B), some ideas are underdeveloped and there is reference to Dr Barnardo giving up his training, without explaining that he had started (*In 1867 Dr Barnardo stopped training to be a doctor*). The information in the non-chronological report (piece D) lacks expansion and in places there is a lack of cohesion between ideas (*Mildlarkers looked for metal from ships. Copper nails on the banks of water cresses sellers – earn The Pence of selling water from baskets*). The narrative (piece E) is not fully developed into a complete episode and ends rather abruptly (*"Don't risk it." Said fred*).

While the choice of vocabulary is mostly appropriate for purpose and audience and there is some precise and adventurous use of language, overall it lacks ambition, for example in the diary entry (*We saw cherry and there wasn't that much Shells today*) or is used awkwardly, for example in the biography (piece B) (*He has an nessasary orphanage for boys*). In places, more informal expressions are included that are inconsistent with the rest of the writing, for example in the biography (piece B) (*His dad is John Micheal... On a roof there was like 20 kids sleeping.*) and in the non-chronological report (piece D) (*Chimney sweeping was a job Children was a Pro at*).

### **The pupil can, in narratives, describe settings, characters and atmosphere**

The description of settings and characters is limited, and there is very little evidence of creating an atmosphere in narrative writing.

### **The pupil can integrate dialogue in narratives to convey character and advance the action**

There is some use of dialogue in the narrative (piece E) but it is not extensive and only begins to convey character and advance the action.

### **The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (for example, for example, using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)**

There is some use of multi-clause sentences to develop ideas, including those deploying subordinate conjunctions. In many instances, however, the pupil uses single-clause sentences, for example in the biography (piece B) (*His mother is Abigail... One of the student was called Jim Jarvis... He has an nessasary orphanage for boys*) or multiclaue sentences joined by 'and', for example in the diary entry (piece A) (*My sister Cherry went missing and I think it's me and my brothers fault... We saw cherry and there wasn't that much Shells today... Cherry went to different spots around the beach and she only found like 6 shells*). There are occasional sentences that are not grammatically secure, for example in the diary entry (piece A) (*I saw my 3 brothers and we decided to tease her for believing to make a giants necklace... we was read[y] to go*) or incomplete, for example in the biography (piece B) (*On 18<sup>th</sup> Stephney causeway.*).

### **The pupil can use a range of devices to build cohesion (for example, for example, conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs**

There is some use of devices to build cohesion within and across paragraphs, but ideas are not always fully developed within paragraphs and sections and in places effective cohesion is limited.

### **The pupil can use verb tenses consistently and correctly throughout their writing**

The use of verb forms is mostly consistent, however, it is not completely correct throughout the collection, for example in the diary entry (piece A) (*Meanwhile, Cherry digged... me and my annoying brothers was going to play*) and in the biography (piece B) (*On a roof there was like 20 kids sleeping.*).

### **The pupil can use the range of punctuation taught at key stage 2 (KS2) mostly correctly (for example, for example, inverted commas and other punctuation to indicate direct speech)**

There is some evidence of elements of the wider range of punctuation taught at KS2, such as exclamation marks used for effect in the poem (piece C) (*Bang! THERES A*

*HURRICANE!!!*), and in the narrative (piece E) (*Con shouted "TAKE IT OFF TAKE IT OFF!"*). Commas are used after fronted adverbials in the diary entry (piece A) (*This evening, ... Eventually, ... Meanwhile,*) and in the biography (piece B) (*At midnight,*) and in the set of instructions (piece F) (*Firstly, ... After that,*). They are also used to mark subordinate clauses and clarify meaning in the diary entry (piece A) (*As I woke up, ... I started to worry about Cherry, so I asked mum*), in the narrative (piece E) (*They picked up a ton of sticks and rocks to keep them safe, incase anything tried to get in their way*) and in the set of instructions (piece F) (*Wonce that was done, put a lid on the pan*). There is some use of speech marks in the narrative (piece E), with some correct use of other punctuation to mark direct speech (*"What are you doing?" Fred asked*). There is also some use of ellipses for effect, for example in the diary entry (piece A) (*Here is why...*). There is no evidence of semicolons or colons to mark the boundary between independent clauses, and the use of commas to separate reporting clauses is not secure, for example in the narrative (piece E) (*"Con and I will go." Said fred*).

**The pupil can spell correctly most words from the year 5/year 6 spelling list, and use a dictionary to check the spelling of uncommon or more ambitious vocabulary**

The pupil only spells some words from the year 5/year 6 spelling list correctly.

**The pupil can maintain legibility in joined handwriting when writing at speed**

Handwriting is mostly joined and legible.