KS2 WRITING ASSESSMENT AND MODERATION BRIEFING 1

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Session Aims

To revisit knowledge and understanding of assessment criteria for writing against the 'pupil can' statements, with a particular focus on:

- The distinctions between the 'pupil can' statements for WTS and the EXS
- Understanding of how the statements for these two standards might be evidenced
- STA guidance around 'particular weakness' and 'Independent writing'

Working towards the expected standard

The pupil can:

- write for a range of purposes
- use paragraphs to organise ideas
- in narratives, describe settings and characters
- in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)
- use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly
- spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list*
- write legibly.[1]

Working at the expected standard

The pupil can:

- write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)
- in narratives, describe settings, characters and atmosphere
- integrate dialogue in narratives to convey character and advance the action
- select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)
- use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs
- use verb tenses consistently and correctly throughout their writing
- use the range of punctuation taught at key stage 2 mostly correctly^ (e.g. inverted commas and other punctuation to indicate direct speech)
- 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
- maintain legibility in joined handwriting when writing at speed.[2]

COMPARING STATEMENTS AT WTS TO EXS

DESCRIPTIVE DETAIL IN NARRATIVE WRITING

THINK OF A PUPIL IN YOUR CLASS WORKING AT WTS AND A PUPIL AT EXS

Working towards the expected standard	Working at the expected standard	Distinguishing between the two standards in pupil work.
• in narratives, describe settings and characters	• in narratives, describe settings, characters and atmosphere • integrate dialogue in narratives to convey character and advance the action	Writers attaining WTS must be able to include descriptive detail in their narrative writing. However, unlike writers at EXS, they may be more likely to 'tell' rather than to 'show'. For example, they may be more likely to include visual descriptions of characters and settings, often relying on simple noun phrases or similes; and less able to use what someone says and does to reveal more about that character, or to choose and use language that builds a strong sense of place and atmosphere. While dialogue may be included in narrative writing at this standard, it may not be successfully used to communicate new information to the reader and/or move the plot forward. Writers at this standard may also not be able to gauge the right amount of detail to support reader engagement and understanding, either missing out important information or overwhelming their reader with excessive information in parts. Their descriptive vocabulary may be underdeveloped, or their attempts at using more ambitious vocabulary may be inaccurate.

COHESION

Working towards the expected standard	Working at the expected standard	Distinguishing between the two standards in pupil work.
• use paragraphs to organise ideas • in non-narrative writing, use simple devices to structure the writing and support the reader (for example, headings, subheadings, bullet points)	• use a range of devices to build cohesion within and across paragraphs • use verb tenses consistently and correctly throughout their writing	Writers achieving WTS need to be able to sequence their writing logically. They also need to demonstrate an understanding that writing – events, ideas, facts – can be organised into units of related information, or paragraphs, and that, in some writing contexts, paragraphs may require headings. However, cohesion across and within paragraphs may be lacking in their writing. For example, each paragraph may cover a single topic, rather than link to the preceding and subsequent paragraphs to build a coherent whole. Individual paragraphs may be made up of a series of statements which the pupil is not yet able to bring together into a meaningful whole or which may contain some information that is irrelevant. Writers may also make omissions and lack knowledge of the devices that support cohesion, or the ability to use them consistently. For example, if a writer is unable to sustain verb tenses within a paragraph and across a piece, cohesion deteriorates. Other attempts at using cohesive devices, or words which can be used to show how the different parts of a text fit together, may be evidenced. However, if they are not used appropriately and to support cohesion and reader understanding, the writer is still working towards EXS.

WRITING FOR A PURPOSE

Working towards the expected standard	Working at the expected standard	Distinguishing between the two standards in pupil work.
• write for a range of purposes	• write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader • select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately	A pupil judged to be working towards EXS should demonstrate an understanding that writers write for different reasons – to inform, to entertain, to explain or to persuade, for example. This understanding should be evidenced by an ability to adopt the appropriate form and its conventions for a given purpose. However, their ability to select and manipulate language will still be developing, and their sentence structures may be simple, repetitive or inaccurate. Whereas pupils whose work meets EXS are described as writing 'effectively' for purpose, indicating that they are not only able to sustain the form, but also to select and use language to serve that form and engage their intended audience. Writers working at EXS make mostly appropriate choices and only occasional errors.

Qualifiers

‘**most**’ indicates that the statement is generally met, with only occasional errors

‘many’ indicates that the statement is met frequently, but not yet consistently

‘**some**’ indicates that the knowledge or skill is starting to be acquired and is demonstrated correctly on occasion but is not yet consistent or frequent

Challenges

Some collections will be easier to judge than others. It is expected that some pieces will cause discussion and debate

Remain objective, systematic and thorough in your approach, gathering evidence across whole collections, to eradicate any room for ambiguity

Exploring writing collections
Comparing WTS and EXS in narratives

Working Towards the Expected Standard

The pupil can:

Write for a range of purposes



Working at the Expected Standard

The pupil can:

Write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader



'Write **effectively** for a range of purposes and audiences, selecting language that shows good awareness of the reader

Ensure that purposeful tasks enable the pupil to demonstrate an awareness of the intended audience, so pupils are able to adopt vocabulary and grammatical structures that reflect what the writing requires.

The explicit reference to awareness of the reader emphasises the importance of the writer's intended audience.

Key points:

- When setting tasks, be clear about who is the intended audience, and the purpose of the writing
- When giving feedback, ask the writer, "What **effect** do you want to have on the reader?" (e.g. to scare, intrigue, inform, persuade etc.) rather than, "Can you add in a fronted adverbial, an adjective, a noun phrase…etc.?"
- Allow opportunities for pupils to select their own intended audience
- Give plenty of opportunities to read their writing aloud
- During reading, consider how the reader is affected, and how the author elicited these responses.

Collection 1
Pupil B- WTS



Looking around, I stepped forward, my eyelids were walls as soon as the sun pierced down. Milo screeched "Wait up!" As I waited, goosebumps ran up my body. We continued and Milo whispered, "Is this the right way?" "Yes I'm sure it is!" I replied a bit unsure. As I peered up, the trees stretched their arms. As night fell, We tiptoed forward. Then, there was eyes. I froze, Milo screeched "Max!" As I sprinted, the noises disappeared. Milo was stood at a waterfall, the water shone as clear as glass.

Listen to each piece as it is read out loud.
Listen as a reader, not as a teacher!

PIECE B- PIECE B: A SURVIVAL GUIDE

How to survive in the rainforest

So, you have crashed in the Rainforest? I'm going to make it easy for you.

How to build a den

You need to try to find a den. If you do, try to improve it with banana leaves on top to stop leakes. Check if its good then check your stuff around you.

How to get food

If you see bees, you can try and get their honey. You can also get pineapples, bananas and apples but make sure they aren't bad!



How to make a fire

So you will start with:

- wood
- dry leaves
- dry twigs

If you follow this guide, you will survive in the Rainforest!

Pupil B – Piece C: a newspaper article

26th of May 2022

LOST CHILDREN

Reportedly, there was a fatal accident on the 24th of May 2022.

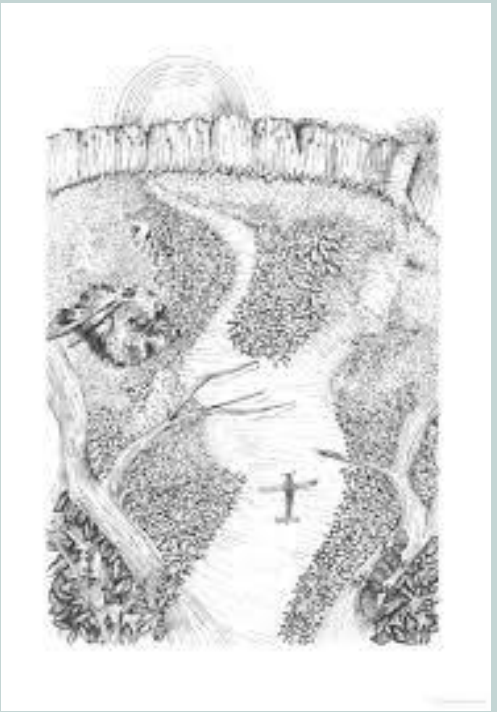
In the Amazon Rainforest in South America, there was a plane crash with School Children on board. However, this is under control with emergency services. Police are on route and heading to the location now. Witenesses have been interviewed. The plane is believed to be on fire or has blown up so the young passengers may be in danger. Some witinesses have said: "The smoke was bursting out!"

"The plane just flew down!"

"I heard screaming!"

Police will be staying overnight for investigations. The childrens families have already been informed by emergency services.

If you want more information about what is happening with the children and where there parents may be, just click on our website now.





The gates screeched and the fence snapped unexpectedy. Suddenly, the sky was on fire as the sun burned down onto me. Trees were digging into me as the crows screamed and the owls hooted. I smelt rotten birds and flesh, which swished through my nose. I wanted to turn around but I made myself carry on. I was needed. I couldn't stop.

The stairs creaked as I walked up them to the mysterious house. I felt the goosebumps crawl up my arm and tried to ignore them because now was the time to be brave. As soon as I opened the door, the almosphere changed. The breeze from outside slipped into the house. Then the door slammed. Totally overwhelmed, I felt apprenshive but took another step forward into the darkness…

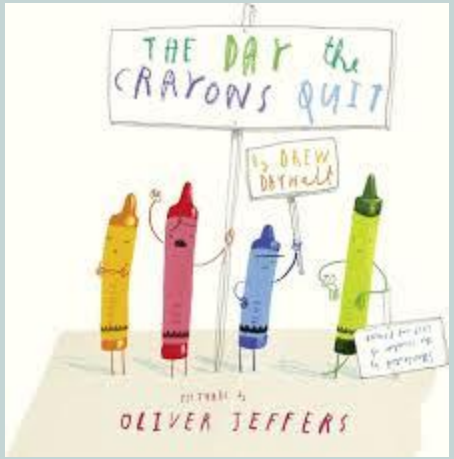
PUPIL B – PIECE D: A SETTING DESCRIPTION

Pupil B- Piece E: A letter

To Amelia,
I can't do this! I'm done! I can't handle that you're giving the tables more attention then you give me. you treat the tables, draws and equipment nicer than you've ever treated me before. you never use me with anything nice despite being very helpful to you. I'm really frustrated with you and I'm hoping for an apology from you soon.

I have your legs not two so stop using me with two legs! You swing on me and you even know it hurts me. Then I feel like you use me like a bin and then I feel like rubbish. I am really sick of your attitude and seriously, I don't like your attitude right now.

I don't even know why you put marks on me! You know why you shouldn't do it but you still do it. You hurt me that much that I feel like I'm going to turn into dust half of the time. I am super annoyed and also one thing, YOU'RE DISGUSTING!



PUPIL B – PIECE F: A DIARY ENTRY

Dear Diary,
Today was the worst day.
I'm worried because I have just been told I have just have to go into hiding.
Soon as I was told that I felt the butterflies that fluttered in my tummy. I was told that I would have to pack later and that was even more terrifying. Where was I going?

Since then, I watched the news, I have bitten off all of my fingernails. It's been a while since the news. I have been thinking constantly.
I have only just realized that my dad isn't here and he has gone to visit a friend. Its been a bit now, and I haven't heard from my Dad and I'm really scared for my dad.



I haven't seen my dad and I'm worried for him. I was shaking with fear because he was unknown to me now. I have looked out of the window for him because I don't know where he is. I don't know if he is at the hospital. It has been an hour since I have heard from my Dad.

'The pupil can write for a range of purposes'

What is the purpose of each piece of writing?

How has the pupil demonstrated their understanding of purpose and audience?



The pupil can write for a range of purposes

A narrative	• use of the first-person immerses the reader into the scene. • Short sharp sentences build suspense • Story-telling language • dialogue punctuates the action	
B survival guide	• direct address in the second person • suitable format for an instructional task • headings and subheadings add structure • logical progression to the directions • Imperatives provide clarity around the sequence of actions.	• the brevity and lack of expansion for each instruction limits the overall effectiveness

C Newspaper article	• sustains the more formal register and reporting style • some simple technical vocabulary • remains purposeful and factual • correctly punctuated witness quotes add human interest to the piece • Logical conclusion	• lacking expansion of detail
D Setting description	• impactful opening • sets the scene and evokes a mood • sensory details • description 'hook' the reader and build tension	
E Letter	• appropriate direct address in the first person • adheres to letter-writing conventions • informal and in line with the purpose • sustains the clearly outraged tone of the piece (modals/negative contractions) • Exclamations express anger	

F Diary	• outlines key events • first person • details emotions • rhetorical questions explains worry • coordinating and subordinating conjunctions capture the overall sense of fear • diary format is clear and sustained	• some thoughts are repetitive and a little jumbled

Across the collection, the pupil demonstrates the ability to write for a range of purposes by adapting content and form fittingly for each genre.
Overall, Pupil B demonstrates the ability to engage the reader by adapting their writing to a variety of forms and purposes.





'THE PUPIL CAN, IN NARRATIVES, DESCRIBE SETTINGS AND CHARACTERS'

Piece A **Narractive extract**	A fronted adverbial opens the narrative, setting the scene of 'the unknown' followed by an immediate metaphor, designed to engage the reader and provide a sense of the unknown. The remote setting is evoked through details of sights and reactions, structured as a series of single clause sentences for impact and longer sentences which provide more information, often with some dialogue to support understanding. Apt phrases and similes help to paint a picture of the setting and an effective metaphor introduces a deliberately unsettling visual representation of this unknown place. The boys find themselves before a waterfall, effectively described via a simile and giving the reader the sense that a change in setting might also prelude the next intriguing event. Elements of character are mainly expressed through descriptions of the boys' reactions to their environment. Powerful verb choices permeate the piece, depicting Milo's obvious terror at his new surroundings expressed through his speech and accompanying descriptive verbs and the trepidation and subsequent caution exercised by Max in line with events as they unfold A sense of Max's bravery is also hinted at, where his thoughts and words do not align, suggesting he is putting on a brave face to mitigate his friend's worry This notion is supported by Milo's repeated calls for reassurance in times of obvious concern.

Piece D **A setting description**	**The bravery of the protagonist is a character trait echoed in the spooky house narrative. Through the writer's internal monologue, the reader witnesses the protagonist's internal struggle and how they push through and overcome their own fears.** **This characterisation is also conveyed through action; namely, entering the house despite fear.** **A combination of first-person narration and well-chosen fronted adverbials sets the scene and places the reader into the action. Events are experienced by the reader as if in real time, supporting the mysterious atmosphere. Evocative phrases engage the senses whilst adding intensity and creating reader immersion.** **impactful language choices contribute to the ongoing feeling of unease of this setting and successfully creates a vivid, tense scene that grabs the reader's attention.** **Use of ellipses concludes the piece, leaving the reader wondering what the writer will face as they enter the house and who they are there to assist.**

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

Across the collection, Pupil B uses several semantic and graphic devices to structure their non-fiction writing.

- Main heading
- Subheadings
- Bullet points
- A capitalised headline (newspaper report)
- Adverbial phrases
- Conventional salutation opens the letter

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

capital letters, full stops, question marks and exclamation marks to demarcate sentences	**Milo was stood at a waterfall, the water shone as clear as glass. (piece A) • "Is this the right way?" (piece A) • So, you have crashed in the Rainforest? (piece B) • … make sure they aren't bad! (piece B) • The children's families have already been informed by emergency services. (piece C) • "The plane just flew down!" (piece C) • Then the door slammed. (piece D) • Then I feel like you use me like a bin and then I feel like rubbish. (piece E) • I haven't seen my dad and I'm worried for him. (piece F) • Where was I going? (piece F)**
commas for lists	**… get pineapples, bananas and apples but… (piece B)**
apostrophes for contraction	**I'm (piece A) • Aren't (piece B) • Couldn't (piece D) • I'm… can't… don't… you're… you've (piece E) • isn't… haven't… don't (piece F)**

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

Spelling of the year 3/year 4 words included in the pupil's writing is mostly accurate across the collection, and the one year 5/year 6 word used (equipment – piece F) is spelled correctly.

Evidence for the correct spelling of the year 3/year 4 words meets the standard, for example:

• forward… continue[d]… disappear[ed] (piece A) • build… guide (piece B) • believe[d]… accident… heard (piece C) • through (piece D)

Why is the collection not awarded the higher standard?

1. Abrupt endings of pieces E and F and the reliance on a limited repertoire of sentence structures and openers impact cohesion and, ultimately, effectiveness
2. Coherence is occasionally interrupted by repetition rather than expansion or development of ideas – for example, in the letter (piece E) and the diary entry (piece F).
3. Some pieces are overly brief. Overall, writing is too simplistic and lacking in detail or expansion to be considered truly effective.
4. Occasional lapses in cohesion are in evidence – for example, through a confused metaphor in piece A (my eyelids were walls) and the repetition of ideas, which is more prevalent in the non-fiction pieces.
5. Effectiveness is slightly impacted by the undeveloped characterisation of Max in piece A. There remains ample room for development and expansion to really provide insight into his character and personality.

Collection 2
Pupil B- EXS

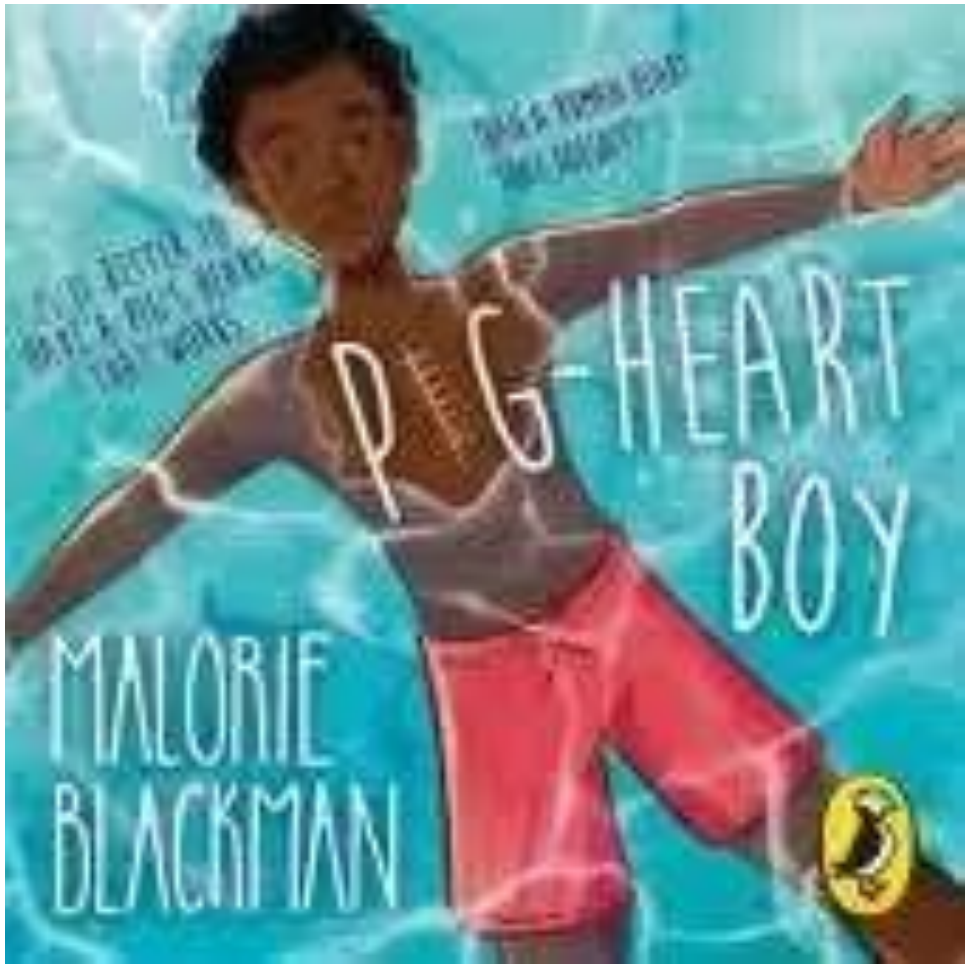
This collection includes:

A) a balanced argument
B) a narrative extract
C) a short story
D) an explanation
E) an information text

Working at the expected standard

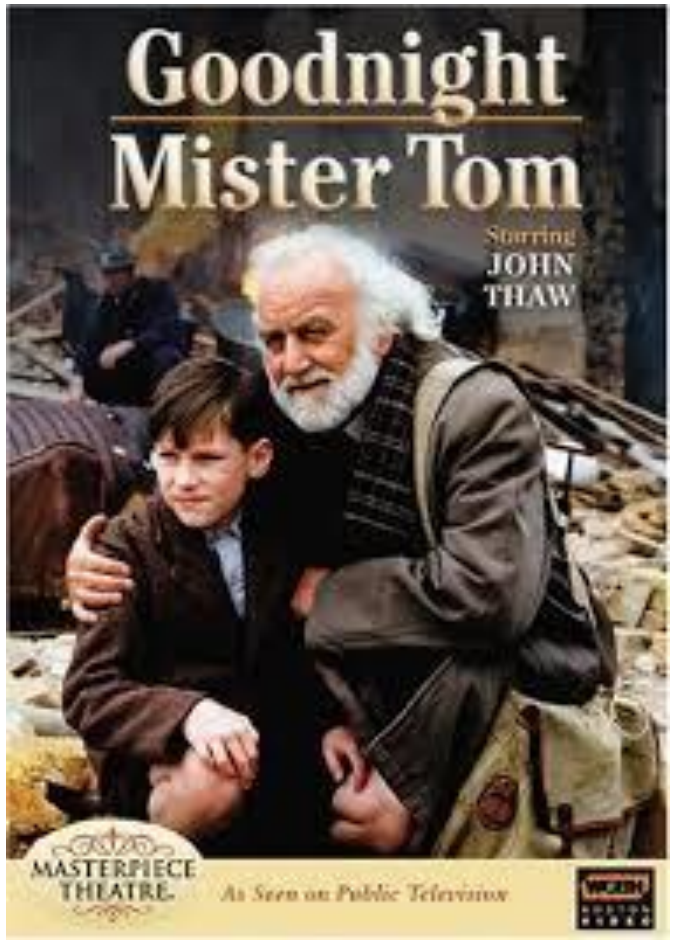
The pupil can:

- write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)
- in narratives, describe settings, characters and atmosphere
- integrate dialogue in narratives to convey character and advance the action
- select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)
- use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs
- use verb tenses consistently and correctly throughout their writing
- use the range of punctuation taught at key stage 2 mostly correctly^ (e.g. inverted commas and other punctuation to indicate direct speech)
- 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
- maintain legibility in joined handwriting when writing at speed.[2]



Pupil B – Piece A: a balanced argument

Context: after reading 'Pig Heart Boy' by Malorie Blackman, and in connection with learning about the circulatory system, pupils were asked to write a discussion text to inform their parents of the pros and cons of animal organ transplants.



Pupil B – Piece B: a narrative extract

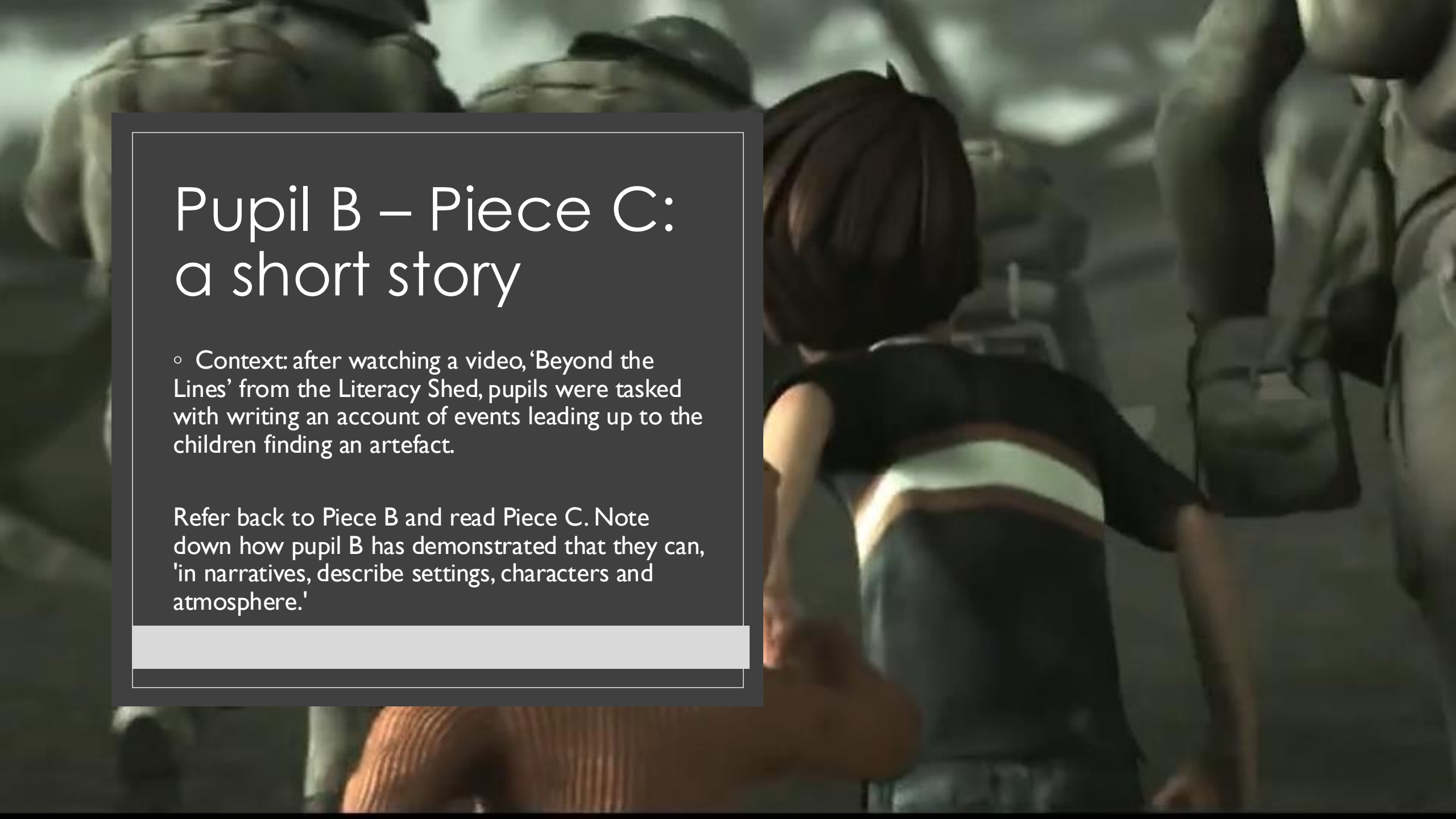
- Context: pupils read 'Goodnight Mr Tom' by Michelle Magorian while studying World War 2. They explored how writers develop characters through describing their actions and were then asked to write a narrative centred on William.

Read Pieces A and B

Note down how the pupil has evidenced:

'write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)'

Piece A	A balanced argument	• reasons for and against using pigs' hearts for humans are discussed • topic introduced in the first sentence • arguments considering both points of view developed in subsequent paragraphs, using an impersonal style • Ideas are supported by evidence, including the stance of relevant organisations and statistics • conclusion sums up the arguments • Rhetorical questions, commands, direct address and emotive language are designed to engage the reader in the discussion • additional information to clarify points is provided in brackets
Piece B	A narrative extract	• description of Willie's journey and first meeting with Mr. Tom • written in the third person and past tense, establishes the Second World War context, and tries to create a vivid impression of the countryside from the children's perspective • range of descriptive details, reflecting sights, 14 sounds and smells • Willie's physical and emotional vulnerability is determined from the beginning and his increasing fear as they approach Mr Tom's house



Pupil B – Piece C: a short story

- Context: after watching a video, 'Beyond the Lines' from the Literacy Shed, pupils were tasked with writing an account of events leading up to the children finding an artefact.

Refer back to Piece B and read Piece C. Note down how pupil B has demonstrated that they can, 'in narratives, describe settings, characters and atmosphere.'

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

Piece B- A narrative extract

The hostile atmosphere of the train is created through the brief description of the carriage

Various details are included to convey the children's impression of the countryside,

Brief descriptive details successfully help to create an impression of Mr Tom's house and Willie's nervousness.

Some details are less convincing and the overall impact is not always coherent.

The characters are distinguished clearly through description, action and dialogue.

Piece C- A short story

- Some carefully selected details are used to convey an impression of the neglected, gloomy and fusty attic
- Sights, sounds and smells all help to build up a sense of the mustiness of the place, full of long forgotten mementoes from the past.
- A sense of anticipation is effectively built up to the discovery of the note followed by a consequent change of mood from excitement to sadness.
- There is some repetition of vocabulary
- The children are presented as adventurous and curious. Their initial exuberance is contrasted with their grief at the end

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

Piece B- A narrative extract

Dialogue is integrated into the story to convey the different characters and their reactions, from the authoritative but sympathetic billeting officer who is taken aback at the abrupt directness of Mr Tom to the hostility of Mr Tom himself, conveyed in dialect appropriate to his character and background. Willie himself is too scared to say anything.

Dialogue helps to advance the action, with the first exchange between the little girl and the billeting officer introducing and contextualising the story, and the dialogue at the end establishing that Mr Tom is taking Willie as an evacuee to live with him.

Piece C- A short story

Dialogue is central to the story and incorporates colloquial language to convey the age and enthusiasm of the two children.

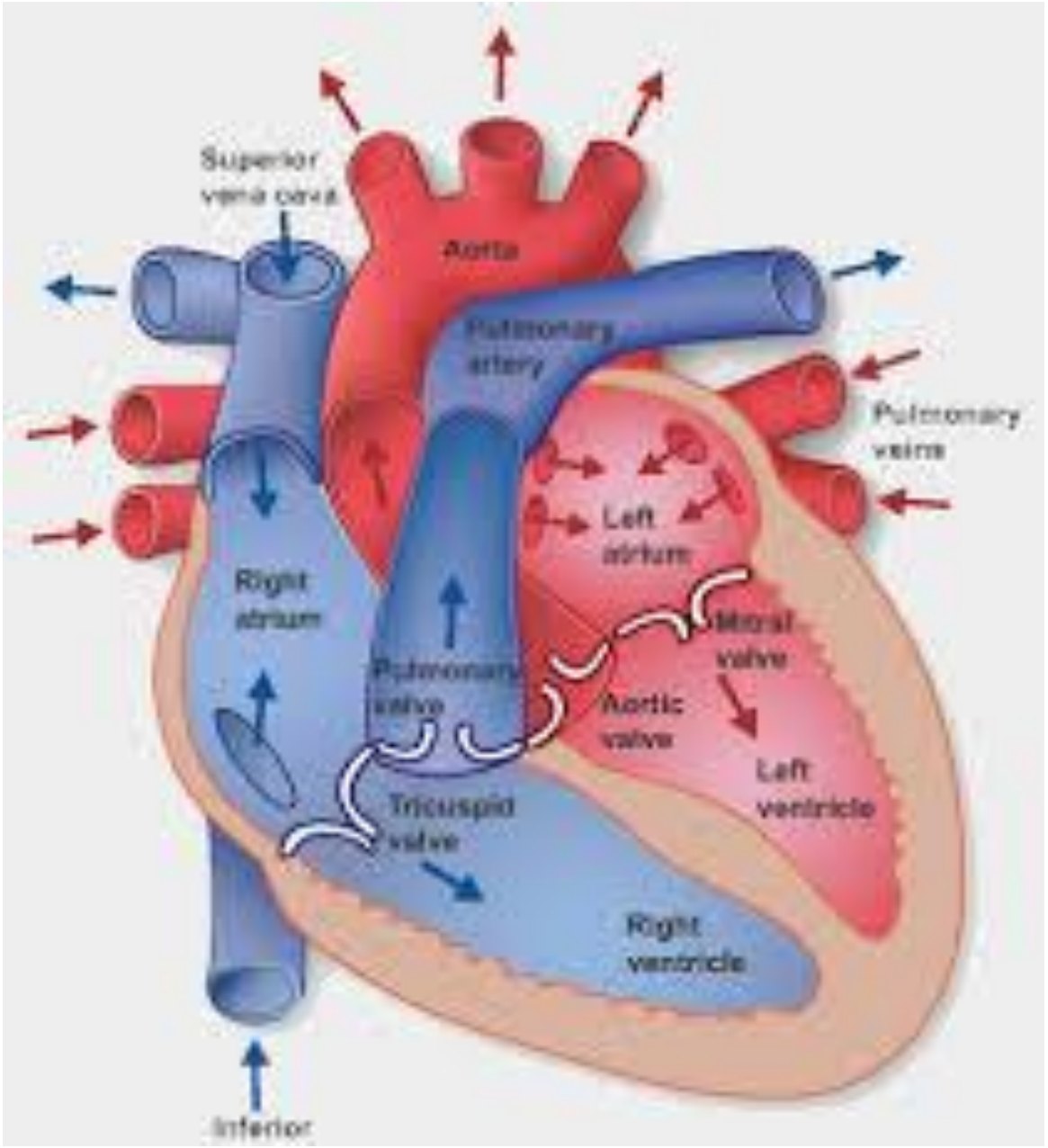
It also contributes to character development, for example Sophia's forcefulness and Amar's more tentative personality.

A variety of speech verbs are used, although these are sometimes inappropriate

The dialogue is also used to develop the plot, with the opening section building up interest in where the children are.

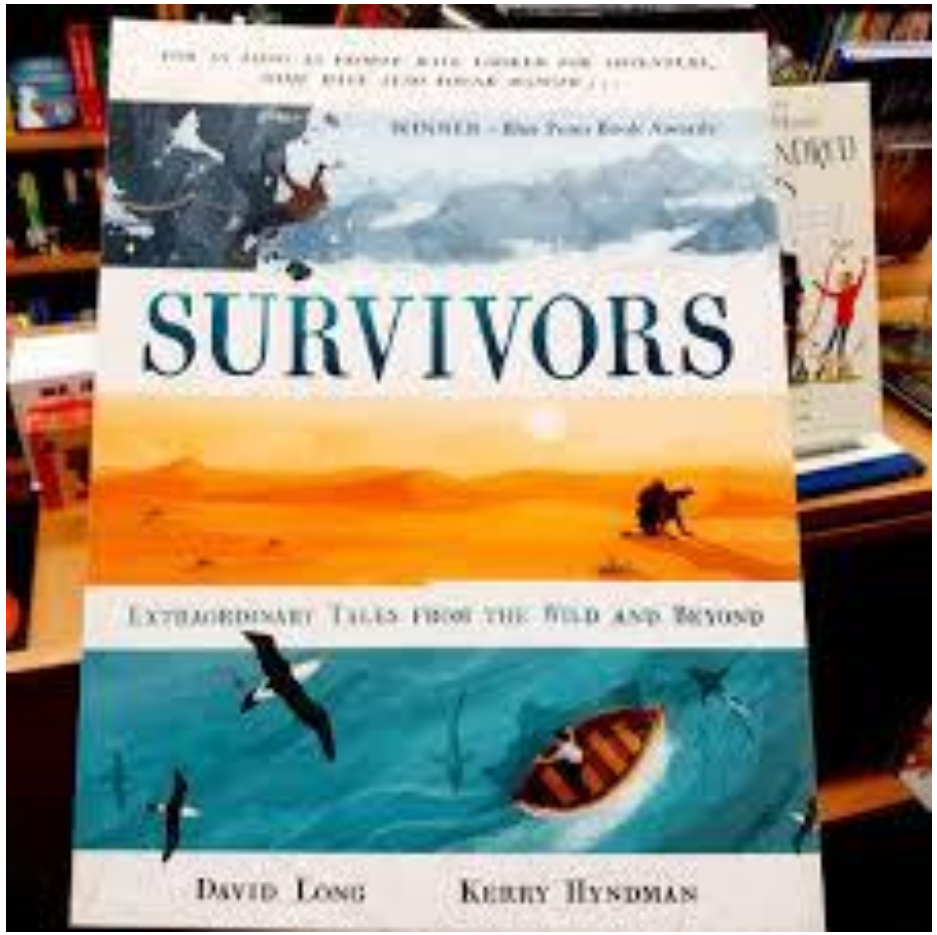
It is also through the dialogue that the link with the war is revealed

The dialogue also marks the grandfather's approach, his reaction to their finds and the children's upset and shock



Pupil B – Piece D: an explanation

- Context: pupils were asked to write an explanation of the circulatory system related to their science learning, using the vocabulary acquired in science. They were able to choose whether to write formally or informally. Pupil B selected an informal approach, writing in the style of a job description.



Pupil B – Piece E: an information text

- Context: after reading 'Survivors' by David Long and watching David Attenborough's 'Planet Earth', pupils were asked to write about biomes using vocabulary displayed on the geography working wall.

Read pieces D and E

Note down how pupil B has selected '*vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (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)*'

Across the collection, choices of vocabulary and grammatical structures are mostly appropriate to the requirements of the form, purpose and audience of the writing.

Piece A- Balanced argument	Piece D- Explanation	Piece E -Information text
• vocabulary selected is appropriate to the topic and creates a sense of formality, • noun phrases used to give factual details • scientific language to add authenticity • Multi-clause sentences are deployed, mostly securely, to explain particular points • Passive verb forms create a formal tone	• deliberate and successful combination of informal language and scientific language • Fronted adverbials are used to clarify the sequence of events • multi-clause sentences aim to ensure that information is lucidly explained	• Precise use of language and impersonal constructions are used to create a formal style • geographical language used appropriately • single-clause sentences often deployed to present straightforward facts • multi-clause sentences are used to show the relationship between ideas

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

Piece A	Piece B	Piece C	Piece D	Piece E
Ideas related through topic Repetition Substitution Conjunctions Pronouns make connections Adverbials link ideas Question to sum up	Dialogue links ideas Pronouns to describe Substitution connects ideas Ideas related through conjunctions adverbs and Adverbial phrases support the narration	Dialogue links actions and reactions Ideas are related through conjunctions Adverbs and adverbial phrases support the narration	Adverbials are used to introduce Repetition of key words Metaphor creates cohesion	Subheadings signpost the reader Ideas are often linked through topic Adverbials aid cohesion Pronouns relate points Conjunctions aid cohesion

Why is the collection not awarded the higher standard?

- Although there is evidence of a range of forms and purposes, it is not exceptionally wide, and the pupil's writing does not draw sufficiently on models from reading. There is also sometimes a loss of awareness of audience in the selection of content and the choice of language.

For example, the descriptive details in the narrative extract (piece B) are inconsistent and not always plausible. In the short story (piece C), the withholding of information about where the children are exploring becomes confusing for the reader as they are surrounded by 'dust' and 'cluttered boxes' before they apparently go into the attic. In the balanced argument (piece A), although ambitious in content and style, there is sometimes awkwardness in both the juxtaposition of ideas and the expression of points. While a factual register is appropriate for the form and purpose of the writing, more variation in style and use of language would have made the piece more engaging for the reader.

- Written pieces adopt different levels of formality to suit context, purpose and audience, but this is not always managed with complete control, with some more informal expressions being used inappropriately.

- Grammatical structures are sometimes awkward.

- While much of the punctuation is secure, there are some errors which reduce the accuracy and precision of the writing

VARIATION WITHIN EACH STANDARD

It is important to remind ourselves that there will be a wide range of writing outcomes within each standard.

There will be children who are just meeting the standard and those who are almost at the next standard. Their writing will look very different.

Don't allow your judgements to be swayed by comparing the children- simply match the evidence in front of you with the Pupil Can Statements.

Particular Weakness

Teachers can use their discretion

Particular weakness can refer to a part or the whole of a statement

A particular weakness may relate to a specific learning difficulty, but it is not limited to this

Independent writing

Teachers must base their judgements on writing that has been produced independently

Schools must identify independent work and clarify the degree of support a pupil has received

The Write Stuff is a valuable resource but it is too scaffolded to be independent

Continue to plan and teach creatively

Role play, hot seating, freeze frame, conscience alley, class discussion etc. Should still be used as a stimulus for writing.

Talk for writing can be used but this must be at the innovation stage. Imitation is not independent

Next session:

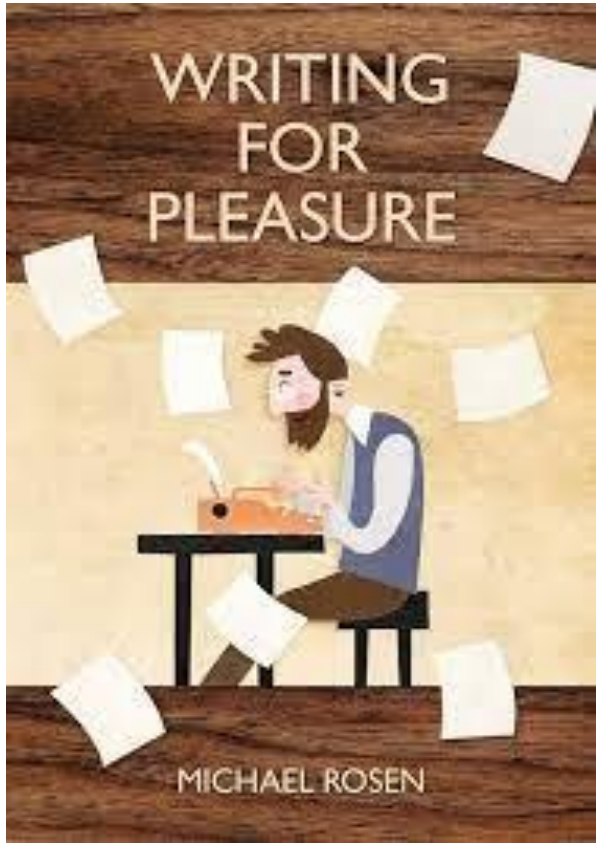


Thursday 11th February 2027
2.00-3.30

Thursday 25th March 2027
9.00-12.30
Civic Centre

- Further exploration of writing at the expected standard
- Discussion and exploration of writing at Greater depth







QUESTION TIME