



Standards  
& Testing  
Agency

# **Key stage 2 English writing teacher assessment moderation**

**Self-led training resources: Exercise 13**

**2023**

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## Introduction

This exercise is part of a suite of training materials designed to develop understanding of the writing assessment framework. These materials address the knowledge and skills needed to support the moderation of key stage 2 (KS2) writing by local authority moderators. They may also be used by schools to support the teaching and assessment of writing at KS2.

The activities are designed for self-led learning but can also be used within group and trainer-led sessions. Discussion with colleagues is central to the assessment and moderation processes and opportunities to do this when using these materials will support effective training.

## Training exercise 13: Writing for purpose and audience

This exercise includes **3 sets of optional self-directed activities**.

Should you choose to do all the activities, the exercise will take approximately **80 minutes** to complete, including reading time.

- Activity 1a approx. 10 mins
- Activity 1b approx. 10 mins
- Activity 2 approx. 10 mins
- Activity 3a approx. 10 mins
- Activity 3b approx. 10 mins
- Activity 3c approx. 10 mins
- Activity 3d approx. 10 mins
- Activity 3e approx. 10 mins

You can record your responses on a **hard copy** of this exercise document.

The pen symbol indicates that you should make notes in the spaces provided.



If working **on screen**, you can use the accompanying editable response document.

In addition to this exercise, you will need the following:

- [Teacher assessment frameworks at the end of key stage 2](#)
- [English programmes of study: key stages 1 and 2](#)

The pupil work examples used in this training are not full collections. Pupil scripts have been selected to demonstrate specific learning points.

## Overview

This training exercise reflects on the distinctions between the framework statements which describe pupils' attainment in 'writing for purpose and audience' across the 3 standards, and on what the evidence for each might look like in pupil work.

After completing this exercise, you will have:

- reflected on how learning to write for purpose and audience supports the aims of the curriculum for English (Activity 1)
- identified the knowledge, understanding and skills required for effective writing for purpose and audience (Activity 1)
- examined how progression in writing for purpose and audience is described in the national curriculum (Activity 1)
- developed your understanding of the distinctions between the 3 standards in relation to this aspect of writing (Activity 2)
- considered what the evidence for writing for purpose and audience might look like across the 3 standards (Activity 3)

## Your role

As a moderator, your role is to work alongside the teacher to build a picture of what a pupil can do from the evidence presented, benchmarked against your standardised knowledge of the framework. This is in order to validate, or challenge, the teacher's original assessment judgement. Moderation by local authority moderators supports the broader aim of quality assuring standards at a national level.

## Activity 1: Considering progression in writing for purpose and audience

To support understanding of the KS2 framework statements which describe pupils' attainment in 'writing for purpose and audience', in this first section you will:

- reflect on the knowledge, understanding and skills necessary for effective writing for purpose and audience
- refresh your knowledge of how progression in learning to write for purpose and audience is described across the primary programmes of study

To begin with, let's consider how learning to write for purpose and audience supports the overarching aims of the curriculum for English, and how it aligns with the way writing and writers are described in the curriculum. We will then reflect on how these descriptions are supported in writing research.

### The purpose of writing, writing for purpose and purposeful writers in the national curriculum

- The curriculum describes the purpose of English in education as enabling individuals to fully **participate in society**.
- Writing is acknowledged as a **social act**, concerned with **communication**.

#### The national curriculum for English

'A high-quality education in English will teach pupils to speak and write fluently so that they can communicate their ideas and emotions to others and through their reading and listening, others can communicate with them. Through reading in particular, pupils have a chance to develop culturally, emotionally, intellectually, socially and spiritually. ... All the skills of language are essential to participating fully as a member of society; pupils, therefore, who do not learn to speak, read and write fluently and confidently are effectively disenfranchised.'

The national curriculum: key stages 1 and 2, p. 13

- The curriculum also describes how effective written communication requires **awareness of purpose, audience and context**.
- Pupils learn to adapt their language and style for **a range** of expressive and communicative purposes in different contexts and for different audiences.
- The writers described in the curriculum are **purposeful**: they 'select', 'control' and 'adapt' language to support their authorial intent and engage their readers.

These descriptions of writers and writing are supported by writing research.

## Writing research and the national curriculum

The curriculum for English draws on interdisciplinary research which describes writing as multifaceted and complex. Writing researchers examine writing from a socio-cultural perspective, and also consider the mental processes involved in writing and the role of mastering language. (See [What is the research evidence on writing? DfE, 2012](#)).

Ways of thinking about writing in research		
The socio-cultural perspective	<b>Focuses on writers as part of writing communities or cultures with specific writing conventions and values.</b>	<ul style="list-style-type: none"> <li>• Writing is an act of connection and communication with others.</li> <li>• Writers learn through observing and imitating other writers.</li> <li>• How and why we write, and what is valued in writing, is socio-culturally determined.</li> </ul>
The cognitive perspective	<b>Focuses on writers as individuals and on the mental processes used to work out what to say and how to say it.</b>	<ul style="list-style-type: none"> <li>• ‘Planning’ – identifying purpose, drawing ideas from the long-term memory and generating new ideas</li> <li>• ‘Translating’ – drafting ideas into words</li> <li>• Reviewing and revising text</li> </ul> <p>These are recursive processes, for example new ideas may be generated during drafting.</p>
The linguistic perspective	<b>Focuses on mastering the language of composition.</b>	<p>Overlaps with both the above perspectives.</p> <ul style="list-style-type: none"> <li>• Language production and comprehension, and decision making are cognitive functions.</li> <li>• Language is learned through social interaction.</li> <li>• The language conventions of different text types, or genres, are socially determined.</li> <li>• Language choices are based on socio-cultural understandings of ‘purpose’ and ‘audience’.</li> </ul>
<p>Research also draws attention to:</p> <ul style="list-style-type: none"> <li>• <b>Writing metacognition</b> – thinking about your writing and how you manage the writing process.</li> <li>• <b>Metalinguistic understanding</b> – the ability to think about and discuss language, including how language choices are linked to purpose and audience.</li> </ul>		

Adapted from ‘Developing Writers Across the Primary and Secondary Years: Growing into Writing’  
Eds Chen, Myhill & Lewis, Routledge 2020.

## Key points – writing in the national curriculum

- Writing is complex: pupils are simultaneously managing, or ‘juggling’, physical, cognitive, socio-cultural and linguistic components of writing.
- Research indicates that pupils develop across this range of knowledge, understanding and skills concurrently. Thus, for example, they are developing their understanding of the different purposes and audiences for their writing at the same time as learning to form letters and master grapheme-phoneme correspondences.
- The national curriculum programmes of study (POS) organise these components into:
  - ‘transcription’ (spelling and handwriting)
  - ‘composition’ (articulating, communicating and structuring ideas and information)
  - ‘planning, revising and evaluating’ writing
- The POS detail how pupils progress across these areas over the course of key stage 1 (KS1) and lower and upper KS2.
- As writing is a complex process, learning to write is demanding and making progress in writing requires time. This learning continues into the secondary school years and is often described as ‘life-long’.

### The complexity of writing

‘... writing is a complex task. It is cognitively costly: for young writers, the processes of transcription and orthography alone place a heavy demand on working memory, and as these processes become automated, new demands, such as managing cohesion and coherence over longer texts, or achieving rhetorical goals, take their place. [Writing] continues to make high cognitive demands as writers become more expert – at every age and stage it is an ‘effortful’ activity. It is also socioculturally complex: as writers develop, they have to learn not simply about formulaic patterns of text types but how genres are socially situated and mediated by their context. Writers have to learn how to shape their writing to meet the needs of their implied reader, and frequently writers have to cope with managing the differently situated expectations of school literacies and the literacies they encounter in the home and in their out-of-school-worlds. And writing is linguistically complex: words, phrases and clauses are not simply neutral grammatical structures which are naturally acquired, they are the essential semiotic resource for meaning-making in print or on screen. The choice of a verb, the shape of a sentence, the connotation of a metaphor can each subtly shift and nuance the potential meaning in a text...’

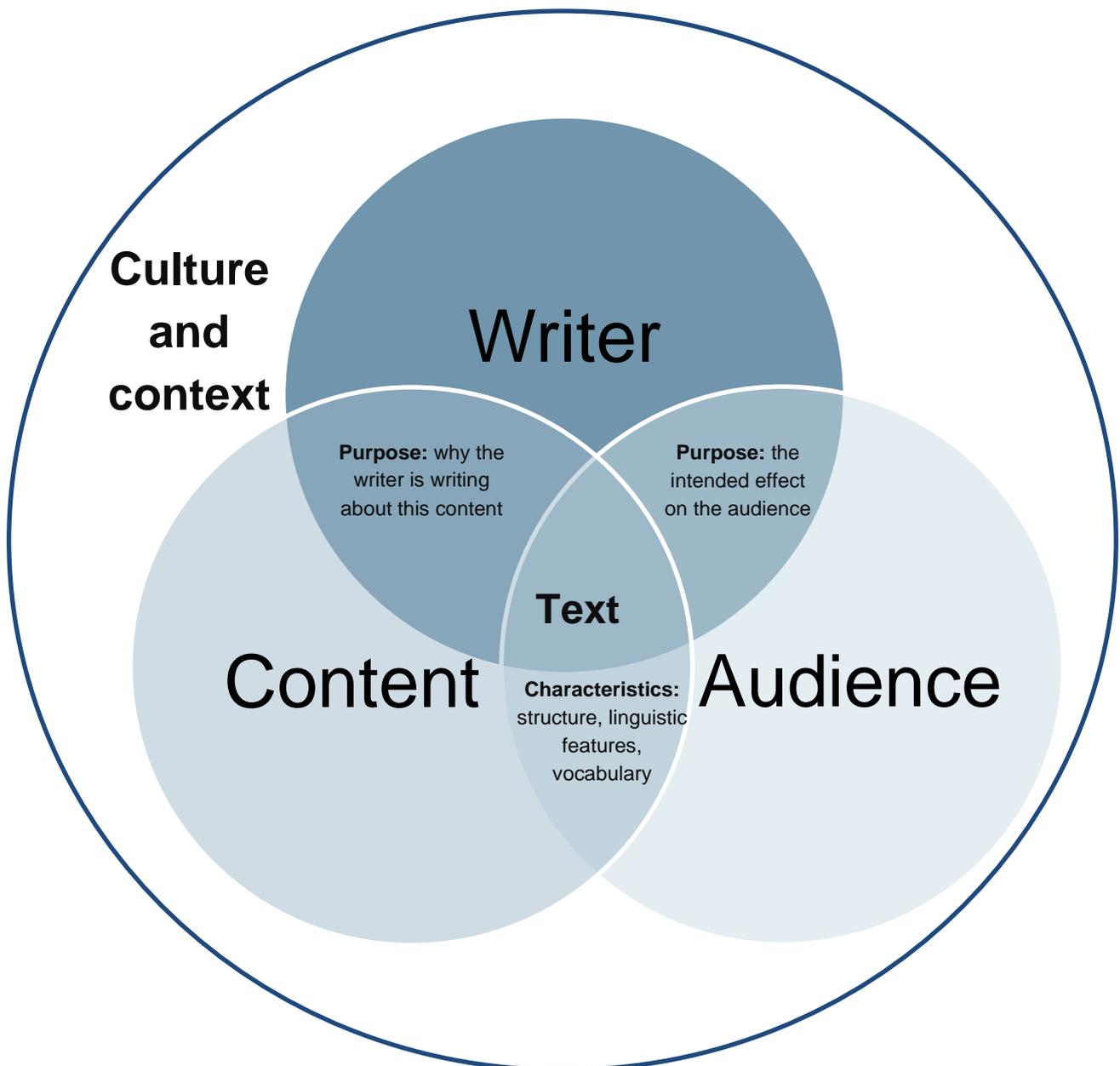
‘Writing development: cognitive, sociocultural, linguistic perspectives’  
Myhill & Fisher, 2010, *Journal of Research in Reading* 33, 1, pp 1-3

The written ‘products’, or texts, of this complex process are shaped by many contextual factors, including the purpose and audience for writing, and these are described in the diagram on the next page.

## How texts are shaped by the writing context

Texts are shaped by all aspects of the writing situation, including:

- the identity of the writer
- where and when they are writing
  - the conventions and values of the writer's writing culture
  - the immediate writing context
- what they are writing about
- why they are writing
- who they are writing for (their reader or 'audience')
- the writer's intended effect on their audience
- the text characteristics – the text type, its typical structural and linguistic features, and the vocabulary selected by the writer to serve purpose and audience



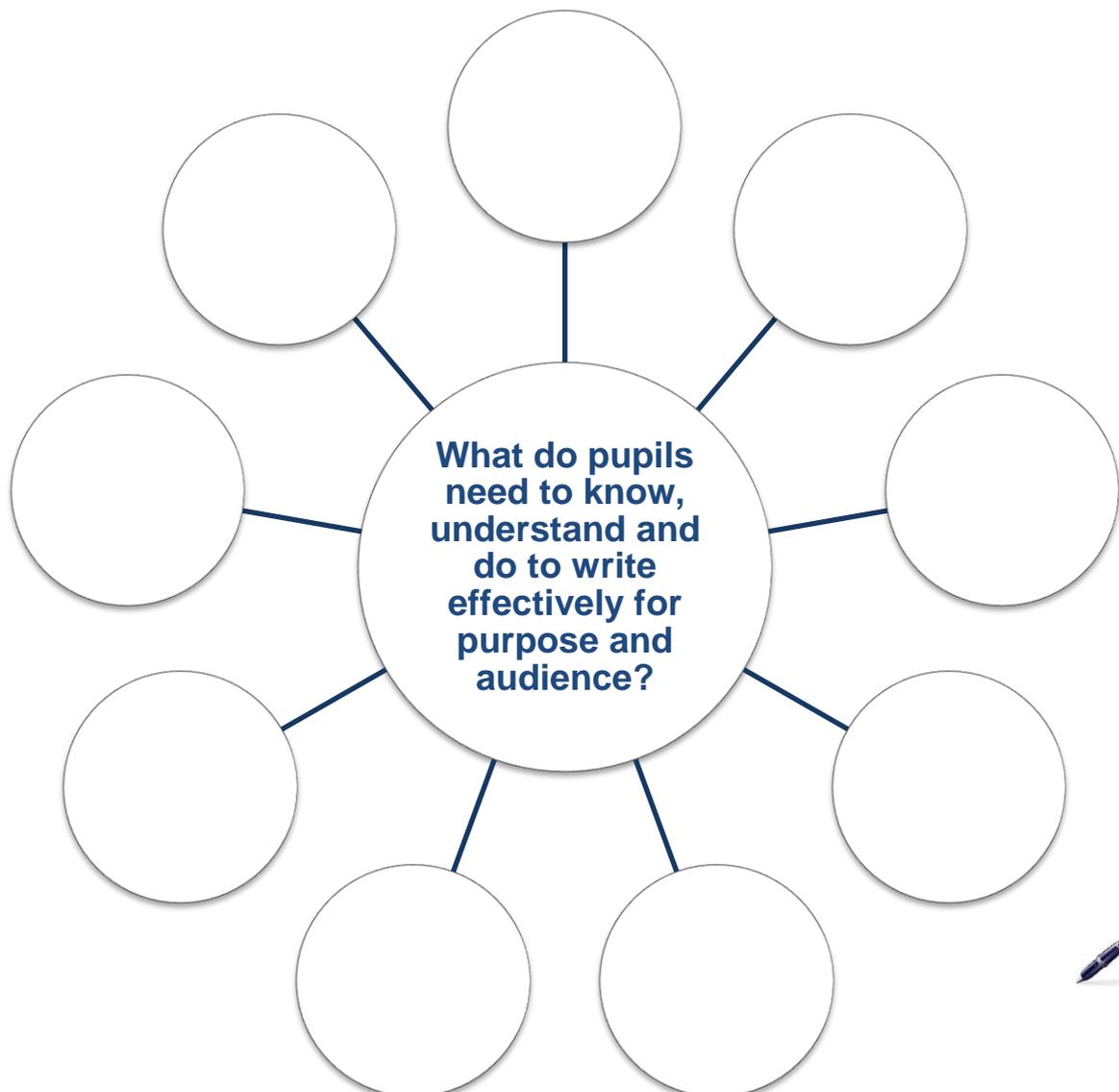
## Knowledge, understanding and skills necessary for writing for purpose and audience

This first activity asks you to consider the knowledge, understanding and skills that primary phase pupils need to write effectively for purpose and audience.

### Activity 1a: Reflecting on the knowledge, understanding and skills which support writing for purpose and audience

- Drawing on your own knowledge and experience, what do pupils need to know, understand and do to write effectively for a range of purposes and audiences?

You may wish to record some thoughts on the **diagram** below or within the corresponding activity in the response document. 



## Key points – knowledge, understanding and skills

Pupils need to learn to **link writing to purpose** and develop their **awareness of the reader**. They will need to come to understand that:

- writing is a form of communicating with someone else who may not be present
- different readers have different needs, values, expectations and prior knowledge
- there are different communicative and expressive purposes for writing – such as to create, describe, narrate, inform and persuade
- writers make choices about the kinds of text they want to write, which are linked to why they are writing and who they are writing for
- writing can have an effect on the reader, such as pleasing or challenging them
- structural and language choices can be made to impact the reader and keep them engaged, and to support reader understanding
- content, pitch and tone can be adjusted with the reader in mind. Writers ask questions, such as: How scary is appropriate? Can I use technical vocabulary? How forcefully can I argue? How informal can I be? Is there enough detail?
- school writing may involve writing for set purposes, but writers can also write for their own real purposes and audiences and develop their own ‘voice’

Pupils will also need to develop their **writing processes**:

- working out what to say – identifying and setting goals, and generating and developing ideas (for example, through research, concept mapping or a writing stimulus)
- choosing how to say it – ‘translating’ ideas into language and texts, or drafting
- reviewing – evaluating the effectiveness of their writing and editing it in response

They will also need to learn how certain **organisational and linguistic features or conventions are typically used in their writing culture** to serve specific purposes and audiences. They will learn how content domains have subject-specific vocabulary. They will expand their knowledge of, and ability to choose and use for effect, a range of:

- text types (or forms or genres)
- punctuation
- language structures (grammar)
- vocabulary

### Learning to write

‘Learning to write does not simply involve combining different skills; it involves the slow and complex consolidation of experiences and the gradual development of a more informed understanding about written communication. Such knowledge, experience and understanding will constantly be reshaped across life, as writers make choices and encounter different and more demanding text types, in new communicative contexts. Such knowledge will also be influenced by writers’ dispositions towards writing and their identities as writers.’

## Progression in writing for purpose and audience in the curriculum

To support teacher understanding of the distinction between the standards in this aspect of writing, it may be helpful to examine how progression in writing for audience and purpose is described in the POS for English, and to consider pupils' prior knowledge.

### Pre-school

Children with experience of stories, books and other texts can link purpose and audience to writing before schooling begins. For example, they may be able to explain why they are writing and who they are writing for. They may demonstrate in their explanations and in the presentation of their 'writing' an understanding of difference. For example, their 'writing' for a 'birthday card for my sister' will be different from a 'shopping list for dad' or a sign for a 'shop'. They will experience the impact of their writing on their recipient or audience. These out-of-school experiences of purposeful writing for real audiences will continue throughout their school years.

### Progression in the English POS, notes and guidance: KS1

- Pupils' school experience of writing for a wide range of purposes is initially more often drawn from reading, and being read to, than from writing tasks.
- The relationship between learning to read and learning to write is reciprocal: 'reading like a writer' and 'writing like a reader' are equally important. KS1 pupils, however, are 'likely to be able to read and understand more complex writing... than they are capable of producing themselves'.
- This reading experience supports their writing development, including their audience awareness: 'by listening frequently to stories, poems and non-fiction that they cannot yet read for themselves, pupils begin to understand how written language can be structured in order, for example, to build surprise in narratives'.
- Children practise composition through oral activities before their transcriptional skills become sufficiently fluent.
- In **year 1**, pupils usually attempt narrative writing first. Although 'purpose' is not specifically mentioned in the programme of study for year 1, narratives may be written for a variety of purposes, such as to describe, recount or entertain.
- The **year 2** programme of study stipulates that pupils encounter a wider range of text types in their reading. Their writing now includes 'narratives about personal experiences and those of others (real and fictional), writing about real events and writing poetry'. 'Writing for different purposes' is also listed in the year 2 programme.
- Pupils in both year groups read their writing aloud to others, and this further develops their audience awareness.

## Progression in the English POS, notes and guidance: KS2

You may now like to remind yourself of how further progression in learning to write for purpose and audience is described in the curriculum for KS2, including how it is supported by reading, by revisiting the [English programmes of study: key stage 2](#).

### Activity 1b: Mapping progress in writing for purpose and audience

- Re-read the English POS for KS2, noting any references to writing for purpose and audience, and other aspects of learning that might support it.

You can record your findings on the **notepad** below or within the corresponding activity in the response document.



#### Notepad

- Note any references to writing for purpose and audience, and other aspects of learning that might support it, in the POS for KS2.

### Reading in KS2

- The range of text types encountered continues to expand and texts become increasingly complex as pupils progress through KS2.
- Reading lessons draw explicit attention to how writers' choices – choices related to form, grammatical structures, punctuation and vocabulary – are linked to specific purposes and audiences.
- Pupils become familiar with the conventions of a wide range of text types and note how authors follow or deliberately flout these.
- They identify and discuss words and phrases that capture their interest and imagination as readers, and express preferences.
- They note how language and text structures and presentation contribute to reader understanding.
- In upper KS2, their discussions also include the impact of figurative language on the reader.
- Pupils' reading experiences provide expert models to imitate in their own writing and their own writing repertoires increase as they study other writers' choices.

### Writing: lower KS2

- Pupils are encouraged to write for authentic purposes and real audiences.
- The range of writing they engage in increases.
- They make conscious decisions about text types which are linked to purpose and audience.
- Teaching makes explicit links between language and purpose and effect on the reader.
- Pupils build on what they have learnt, increasing their repertoires of text structures, grammar, punctuation and vocabulary.
- This expanding knowledge and understanding supports their ability to express their ideas with clarity and precision and to elaborate.
- Pupils monitor and refine the 'effectiveness of what they write' or the impact of their choices on their chosen audience.
- They read their writing aloud to an audience.

## Writing: upper KS2

- Pupils continue to expand their text type and language repertoires.
- They plan their writing by identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own.
- They select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning.
- Their knowledge and understanding of vocabulary, grammar and punctuation now also support cohesion, register, concision and nuance.
- They assess the effectiveness of their own and others' writing.
- They propose changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning.
- They perform their compositions to an audience.

## Key points – progression in learning to write for purpose and audience – English POS: KS2

- The POS for writing in KS2 map progress in writing for audience and purpose in terms of **the range of text types** attempted, and the **range of structural and linguistic features** deployed.
- Progression is also described in relation to:
  - **pupils' levels of control** over the structural and linguistic features selected to suit purpose and audience
  - the **relevance and precision of their language choices** to their chosen audience and purpose, including those related to register
  - their **capacity to draw on texts by expert writers** to shape their writing
  - their **management of relevant and appropriately detailed content**
  - their **ability to evaluate** and make writing more effective for purpose and audience
  - their **levels of independence** in all of the above
  - the **complexity and sophistication** of their written response to the writing purpose and audience
- Pupils' responses to the purpose of their writing become more appropriate, controlled, complex and sophisticated as their reading and writing experience increases.
- The expectations of the outcome of the same task – such as writing to persuade – are raised incrementally as pupils progress through school.

- They progress from writing for readers they can identify (such as the head teacher), to writing for familiar audiences who may not be known to them personally (such as nursery age children) to writing for more generalised audiences (such as people who need to recycle, people who enjoy reading poetry).

### **Writing development**

‘Development in writing is not merely a matter of becoming more technically accurate ... it is also about learning to effectively deploy an appropriate set of linguistic features and to manage increasing degrees of communicative complexity.’

‘Understanding Development and Proficiency in Writing’  
Durrant, Brenchley and McCallum, Cambridge University Press, 2021

## Activity 2: Reflecting on the distinctions between the statements related to writing for purpose and audience

Now that you have refreshed your knowledge of how progression is described in the POS, consider how you explain the distinctions between the assessment framework statements related to writing for purpose and audience during professional discussions.

### Activity 2: Reflecting on the distinction between the framework statements related to writing for purpose and audience

- How would you describe the distinctions between the 3 statements?

You may wish to record your thoughts on the **table** below or within the corresponding activity in the response document. 

<p><b>Working towards the expected standard (WTS)</b></p> <p>The pupil can write for a range of purposes.</p>	
<p><b>Working at the expected standard (EXS)</b></p> <p>The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader.</p>	
<p><b>Working at greater depth (GDS)</b></p> <p>The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing.</p>	

## Key points – the distinctions between the 3 statements

<p><b>WTS</b> The pupil can write for a range of purposes.</p>	<p><b>EXS</b> The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader.</p>	<p><b>GDS</b> The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing.</p>
<ul style="list-style-type: none"> <li>writers adapt their writing for a range of purposes such as to inform, persuade and entertain the reader</li> <li>individual pieces demonstrate knowledge of conventions, including how the text is structured and grammar, punctuation and vocabulary typical of the form</li> <li>use of the form may be formulaic or heavily reliant on a model text, underdeveloped and perhaps unsustainable</li> <li>writing may lack the level of detail needed to meet the purpose and engage the reader</li> <li>language choices may be simple and not consistently relevant to purpose and audience</li> <li>writers may be unable to select or sustain an appropriate tone or level of formality</li> <li>their ability to express ideas and information in varied and well-constructed and accurate sentences may also be inconsistent, and writing may lack cohesion</li> <li>inconsistencies may also inhibit their intent and reduce reader comprehension</li> </ul>	<ul style="list-style-type: none"> <li>writers demonstrate the ability to identify the purpose and audience of their writing and write in different forms in response</li> <li>they demonstrate good knowledge of the chosen text type, perhaps drawing on a model text</li> <li>they usually use the structural and linguistic features of the form appropriately and consistently</li> <li>content is mainly relevant to purpose and usually extended and developed with a level of detail appropriate to the reader</li> <li>language choices are made with their specific audience in mind and may sometimes be ambitious, if not always precise</li> <li>the level of formality chosen is appropriate but may occasionally slip</li> <li>writers use a variety of sentence types, appropriate to purpose, to achieve cohesion within and across paragraphs, with some lapses of control</li> <li>they demonstrate an ability to manipulate language to fulfil intent effectively and to support reader comprehension and engagement</li> </ul>	<ul style="list-style-type: none"> <li>writers demonstrate greater level of independence, assurance and consistency in writing for purpose and audience</li> <li>they write appropriately for purpose and audience with control, sustaining form and appropriate levels of formality throughout</li> <li>they may draw on a class text but also demonstrate wider knowledge of the form drawn from independent reading, and an ability to imitate writing in the same form by different authors</li> <li>their rich repertoires of language drawn from reading, combined with an assured ability to select and manipulate language, enable them to express complex ideas and information in detail and with clarity, producing texts which have a distinct effect on the reader</li> <li>their response to purpose and audience may be sophisticated, for example, their use of figurative language in descriptive writing, the ability to communicate shades of meaning through word choices, or the expression of well-researched, considered points of view</li> <li>writing may demonstrate confidence and the emergence of an independent and distinctive authorial voice, for example, they may playfully experiment with form and language, perhaps subverting convention</li> </ul>

The [exemplification materials for key stage 2](#) provide examples of writing for purpose and audience across the 3 standards described in the table on the previous page.

The final section in this training exercise focuses on identifying evidence to support the 3 framework statements related to writing for a range of purposes and audiences.

## Activity 3: Identifying evidence of writing for a range of purposes and audiences across the standards

### Evidencing 'a range' of purposes and audiences

- The POS do not prescribe the purposes and audiences to be addressed in KS1 and KS2, nor specify the teaching of particular text types or genres.
- Teachers are encouraged to develop their own sequences and lessons around the core knowledge outlined in the curriculum.
- The POS for KS2 does, however, require teachers to provide pupils with opportunities to write for authentic purposes and audiences. This is based on research linking writing for real and personal purposes to improved writing motivation and proficiency.
- The teacher assessment guidance states that the form of evidence presented to support a teacher's judgement is entirely up to the teacher, providing it meets the framework requirements. Pupil work presented should evidence the statement related to writing for purpose and audience in the standard within which they are judged to be working.
- A work collection with a variety of tasks may be more likely to fully evidence a pupil's ability to adapt their writing to audience and purpose. The exemplification materials demonstrate examples of some ways in which pupils may be given opportunities to write for different purposes and audiences, for example:

[Leigh - working at the expected standard](#) 'This collection demonstrates that the pupil is consistently and confidently able to produce writing that meets all of the statements for 'working at the expected standard' across a broad range of tasks, each of which is effectively adapted for purpose and audience... Thoughtful and imaginative tasks have been helpfully structured, enabling the pupil to demonstrate a positive attitude towards writing, an awareness of the reader, and the makings of a skilful writer.'

- Moderators cannot specify the range or types of writing shared at moderation. However, should there be gaps in the evidence presented to validate a teacher judgement – for example, insufficient evidence of language demonstrating audience awareness – moderators may suggest the type of additional evidence that could address those gaps.

To support professional discussions, it may be useful to anticipate some of the purposes for writing you might typically encounter during a moderation visit and reflect on the ways in which those tasks demonstrate a pupil's ability to adapt their writing to purpose.

### Activity 3a: Reflecting on writing tasks – purpose and text type

Consider some of the tasks you have encountered during moderation visits.

- What are some of the common purposes for writing in school?
- What are some of the text types typically selected to meet those purposes?

You may wish to note some examples in the **speech bubbles** below or within the corresponding activity in the response document. 

Purpose:

Text type(s)



Purposes may be served by many different text types, or hybrid text types, and the same text form can serve different purposes. The following are some examples:



Pupil writing adapted for purpose will be further modified by the intended audience. For example, a set of instructions for a children's playground game will read very differently to a manual explaining an electronic device to teenagers.

**Reflection point:**

Pupils writing effectively for purpose will use the conventions of structure, linguistic features and vocabulary typical of the text type selected.

How confident are you in identifying the text and language features characteristic of the text types typically encountered during moderation visits?

## Identifying evidence for 'writing for purpose and audience' across the assessment framework standards

To support your professional discussions, the final activities in this exercise ask you to identify evidence for writing for purpose and audience in same task work by different pupils. These activities will allow you to reflect on how the evidence differs between pupils, across the standards and in different text types.

The pieces and extracts below are taken from sets of work awarded different standards. **They do not on their own fully evidence the statement for the standard awarded but provide some evidence towards that statement.** Looking across these same tasks, it is possible to see elements of the different levels of attainment in writing for purpose and audience described in the 3 framework statements.

### Activity 3b: A recount in diary form

Read the following short extracts by 3 pupils – A, B and C – whose full collections have been awarded, respectively, WTS, EXS and GDS.

- Comment on any evidence towards the 3 'pupil can' statements for writing for purpose and audience in these extracts.

*The pupil can write for a range of purposes. (WTS)*

*The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader. (EXS)*

*The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing. (GDS)*

You may wish to note some examples in the **table** on the next page or within the corresponding activity in the response document.



<p><b>Pupil A, Rowan – collection assessed as WTS</b></p>	
<p><b>Pupil B, Asa – collection assessed as EXS</b></p>	
<p><b>Pupil C, Kam – collection assessed as GDS</b></p>	

## Pupils A, B and C: a recount in diary form

Context: as part of their geography topic, Extreme Earth, the pupils were tasked with writing a historical recount based on events from their class text 'Escape from Pompeii' by Christina Balit. The work is independent, and any edits are the pupils' own.

### Pupil A, Rowan: a recount in diary form

Dear Diary,

I was just sitting enjoying watching my dad and his friends practising their new play, when suddenly something unusual happened... an earthquake! Things started to fall down, the cobble ground was shaking uncontrollably, dogs were barking and babies had been woken by the earthquake. My heart was starting to race, but dad told everyone to get back to practice as it wasn't anything serious. They never took anything serious any more, but to no surprise, they were singing their silly rumble down tumble down rhyme and all laughed.

I was still quite worried about it so I went to go and see if Livia was okay because the earthquake could have been different at hers - in the bakery.

Dear Diary,

I was just sitting enjoying watching my dad and his friends practising their new play, when suddenly something unusual happened... an earthquake! Things started to fall down, the cobble ground was shaking uncontrollably, dogs were barking and babies had been woken by the earthquake. My heart was starting to race, but dad told everyone to get back to practice [dress rehearsal] as it wasn't anything serious. They never took anything serious any more, but to no surprise, they were singing their silly rumble down tumble down rhyme and all laughed.

I was still quite worried about it so I went to go and see if Livia was okay because the earthquake could have been different at hers – in the bakery.

Dear diary,

The strangest thing just happened... it started out like any other day. I was sat watching my dad and his friends practise their new play (which is not very entertaining) and then the <sup>cobbled</sup> ground shook. It was an earthquake and while dad and his friends just laughed and sung the rumble down tumble down rhyme, I heard dogs barking and howling, babies crying, other animals freaking out and people screaming in the distance. I knew something wasn't right, so I set off to Livia's house. As I was walking along the <sup>stony</sup> streets of Pompeii, I noticed that parts of buildings had crumbled so I started to run to the bakery - Livia's house.

I was so worried about her and her father - she was my best friend and I didn't want her to be hurt.

Dear Diary,

Earlier today, I was lying in the shade of a tree, watching Father's theatre production and letting the sounds and smells of Pompeii drift towards me throughout the Amphitheatre. Then, something strange happened, the ground shook violently, as if it was restless in its sleep. I was deeply concerned; I had never experienced anything like this in my whole life. But the actors just shrugged it off, like it occurred all of the time and was nothing to be worried about, a minor tremor at most.

I was still worried so I decided to visit Livia, to see what she made of all of this. As I dashed through the streets, a deep rumble <sup>suddenly</sup> shook the city. My heart raced. I could hear horrific screams in the distance (coming from near Vesuvius). I ran on to see Livia.

## Key points – a recount in diary form

Some of the evidence towards the 3 statements in these extracts is noted below.

<p><b>Pupil A Rowan – collection assessed as WTS</b></p>	<p>The first person is maintained throughout the piece and there is a sense of the narrator confiding in the pages of the diary (<i>They never took anything serious any more...</i>). The writer provides a simple description of the impact of the 'earthquake' on the surroundings and of their own feelings and the reactions of others. The past tense is maintained and the use of multi clause sentences provides some fluidity to the writing. The writing does not evidence EXS as the description is underdeveloped and the simple language selected fails to fully convey the drama of the event to the reader.</p>
<p><b>Pupil B Asa – collection assessed as EXS</b></p>	<p>The writer uses techniques from the beginning to draw the reader in and make them want to read on (<i>The strangest thing just happened...</i>). They convey a sense of the narrator's initial boredom and then a rising sense of concern and worry as the impact of the eruption becomes apparent. The father's lack of concern is handled successfully as the impact of the eruption is heard 'in the distance', implying that earth tremors were a regular occurrence. The narrator's sense of unease prompts them to visit a friend and the signals of danger increase as they make their way to her house. The level of detail included shows a greater awareness of the reader and helps the reader visualise the events more clearly through some effective language choices, although some choices are inappropriate to a historical account (<i>freaking out</i>).</p>
<p><b>Pupil C Kam – collection assessed as GDS</b></p>	<p>The writer shows good awareness of the reader by including vivid detail and building suspense in this dramatic recount. The sense of calm created in the opening sentence (<i>...letting the sounds and smells of Pompeii drift towards me throughout the Ampitheatre ...</i>) contrasts effectively with the first sense of danger (<i>... the ground shook violently, as if it was restless in its sleep</i>) and the subsequent 'horrific screams of terror'. The difference between the reaction of the adults and the narrator is deftly managed (<i>I had never experienced anything like this in my whole life. But the actors just shrugged it off, like it occurred all of the time ... a minor tremor at most.</i>). Figurative language, perhaps drawn from wider reading, is used effectively to emphasise the beginning of the 'earthquake' (<i>restless in its sleep</i>). Other choices also evidence an ability to borrow phrases from expert authors, and these maintain reader interest (<i>letting the sounds and smells of Pompei drift towards me... just shrugged it off... what she made of all this</i>), some conveying an appropriately archaic tone (<i>I was deeply concerned</i>).</p>

The next activity includes work by the same 3 pupils.

### Activity 3c: A descriptive narrative – opening sequence

Read the following extracts by pupils – A, B and C – whose full collections have been awarded, respectively, WTS, EXS and GDS.

- Comment on any evidence of the ‘pupil can’ statements for writing for purpose and audience in these extracts.

*The pupil can write for a range of purposes. (WTS)*

*The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader. (EXS)*

*The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing. (GDS)*

You may wish to note some examples in the **table** on the next page or within the corresponding activity in the response document.



<p><b>Pupil A, Rowan – collection assessed as WTS</b></p>	
<p><b>Pupil B, Asa – collection assessed as EXS</b></p>	
<p><b>Pupil C, Kam – collection assessed as GDS</b></p>	

## Pupils A, B and C: a descriptive narrative – opening sequence

Context: the pupils were asked to rewrite the opening to 'The Iron Man' by Ted Hughes in the first person. This was an independent piece written at the end of a unit on descriptive writing.

### Pupil A, Rowan: a descriptive narrative – opening sequence

The Coming of the Iron Man  
On the very brink, on a dark night, I stood.  
I came to the top of the cliff.  
How far had I walked? Nobody knows. Where had I come from? Nobody knows. How was I made? Nobody knows.  
I (new to this mysterious world), stood tall on the top of the cliff. I could taste what I thought was sand blowing into my mouth, it was disgusting. The wind, that sang through the tree branches, crept through my rusty fingers, it pressed powerfully against my back. I could see and hear the sea, eating away at the edge of the rocky hard beach. There I stood. Clueless creatures flying above my dustbin-shaped head – soaring and ducking in and out of the cotton candy hazy cloud. A stench. A reek. Below me there was nothingness. Just the noise of the sea. For the last time, I got pushed by the wind into the deep blue sea below.

### The Coming of the Iron Man

On the very brink, on a dark night, I stood.

I came to the top of the cliff.

How far had I walked? Nobody knows. Where had I come from? Nobody knows. How was I made? Nobody knows.

I (new to this mysterious world), stood tall on the top of the cliff. I could taste what I thought was sand blowing into my mouth, it was disgusting. The wind, that sang through the tree branches, crept through my rusty fingers, it pressed powerfully against my back. I could see and hear the sea, eating away at the edge of the rocky hard beach. There I stood. Clueless creatures flying above my dustbin-shaped head – soaring and ducking in and out of the cotton candy hazy cloud. A stench. A reek. Below me there was nothingness. Just the noise of the sea. For the last time, I got punched by the wind into the deep blue sea below.

## Pupil B, Asa: a descriptive narrative – opening sequence

### The Coming of the Iron Man

I (a foreigner in this world) was slowly, rock by rock, climbing up a steep hill until I had finally reached the peak. Where had I come from? Nobody knows. How far had I walked? Nobody knows. How was I made? Nobody knows...except me. As I looked over the edge I saw it: the sea. I had only ever heard rumours about it, but there it was, the enchanting blue waves engolving the rocky yet dusty ground below. I sat staring into the blue abyss as the wind whistled <sup>blew</sup> through my dangling feet. Suddenly I saw strange creatures flying above me, they were only there for a few seconds before flying back into a tree nearby.

As I stood up, a huge gust of wind forcefully pushed ~~at~~ against my <sup>colossal</sup> enormous iron back and sung through my fingers; this happened a few times as I stood listening to the sea, "Hush hush hush," it whispered. One last time, the wind, -that was forcing itself against my immense back - pushed me into the deep gorge below. "Oh no," I muttered. As I was recklessly tumbling through the dusty air, towards the ~~and~~ rocky ground below, I thought to myself, I could never trust the wind again!

CRRRAAAASSSHHH!

### The Coming of the Iron Man

I (a foreigner in this world) was slowly, rock by rock climbing up a steep hill until I had finally reached the peak. Where had I come from? Nobody knows. How far had I walked? Nobody knows. How was I made? Nobody knows... except me. As I looked over the edge I saw it: the sea. I had only ever heard rumours about it, but there it was, the enchanting blue wave engolving the rocky yet dusty ground below. I sat staring into the blue abyss as the wind whistled though my dangling feet. Suddenly I saw strange creature flying above me, they were only there for a few seconds before flying back into a tree nearby.

As I stood up, a huge gust of wind forcefully pushed against my colossal iron back and sung through my finger; this happened a few times as I stood listening to the sea. "Hush hush hush," it whispered. One last time, the wind – that was forcing itself against my immense back – pushed me into the deep gorge below. "Oh no," I muttered. As I was recklessly tumbling through the dusty air, toward the rocky ground below, I thought to myself, I could never trust the wind again!

CRRRAAAASSSHHH!

## The Coming of the Iron Man

I had reached the edge. Below me, a vast expanse of raging liquid blue stretched beyond my sightlines. And with it came a bitter, salty smell. Ahhh, this must be the sea; the legendary sea I had only heard about in myths. But where had I heard these myths? I wasn't sure, it was as if they had always been there, implanted <sup>in</sup> <sup>my</sup> <sup>brain</sup> by my <sup>creator</sup>. I felt a rush of cool air ~~rush~~ <sup>rush</sup> past my head as a strange creature flew across the infinite sea. It let out an almost strangled squawk and crossed the horizon. As if on cue, I felt an eerie presence, a cold palm pressing against my back. I lumbered around and was hit square in the chest by the strong wind. The sounds and smells were swept away and everything faded as I ~~faded~~ fell into nothingness.

I still don't really know what happened as I fell. Oil leaked through my system and all I knew was that I was falling. I hit an outcrop jutting out of the rock. ~~Crash!~~ But I was not done plummeting to the ground, Oh no, far from it. As I fell, the open ocean, that seemed almost endless, swept in in a desperate attempt to try and catch me, but, unfortunately, it could not.

## Key points – a descriptive narrative – opening sequence

Some of the evidence towards the 3 statements in these extracts is noted below.

<p><b>Pupil A Rowan – collection assessed as WTS</b></p>	<p>The text is written from the viewpoint of the Iron Man and maintains the stance throughout, demonstrating that the writer is able to switch the narrative from third to first person as tasked. The writing draws heavily on the style and content of the original text, echoing its sentence structures. However, the writer has also included some additional, original detail in extended sentences. Some of these are effective and convey a sense of the Iron Man’s wonder and confusion about the ‘mysterious’ world in which he finds himself, for example, the use of personification to describe the wind pressing ‘powerfully’ against his back, and the sea ‘eating away’ at the edge of the beach. These are elements of the higher standard. However, other choices are imprecise and do not serve the descriptive intent or reader comprehension (<i>clueless creatures.... cotton candy hazy cloud...</i>), suggesting gaps in the writer’s understanding. Contradictory descriptions also undermine meaning and suggest their cohesive control is still developing. For example, the reference to the wind singing through the branches, creeping through fingers, but then powerfully pushing the Iron Man.</p>
<p><b>Pupil B Asa – collection assessed as EXS</b></p>	<p>The writer demonstrates a growing awareness of audience and purpose and makes some effective choices in language and sentence structures to show the Iron Man’s wonder at his new surroundings (<i>As I looked over the edge I saw it: the sea. I had only ever heard rumours about it, but there it was ...</i>). They make use of features of Ted Hughes’s writing style, such as borrowing the repetitive question and response from the original opening, making sense of this by adding that the Iron Man alone knows the answers. Repetition is used effectively elsewhere (<i>rock by rock; “Hush hush hush”</i>). The writer uses literary language, particularly in the first paragraph (<i>a foreigner in this world... enchanting blue waves... staring into the blue abyss</i>), but this poetic style is not always maintained (<i>I saw strange creatures flying above me, they were only there for a few seconds before flying back into a tree nearby; “Oh no,” I muttered.</i>). Some of the repetition is less thoughtful and fails to engage the reader (<i>forcefully/forceful... rocky yet dusty... dusty air... rocky ground below</i>).</p>

**Pupil C  
Kam –  
collection  
assessed  
as GDS**

This writer makes use of poetic literary language drawn from the source text and wider reading, and generally maintains this throughout the text. They reference the original text with judicious use of repetition (*this must be the sea; the legendary sea*), borrowed vocabulary and onomatopoeia (*nothingness; Crrraashhhh!*) and use of personification (*the open ocean, that seemed almost endless, swept in in a desperate attempt to try and catch me...*). They are also able to integrate their own interpretation of the Iron Man's thoughts using a consistent literary style (*implanted forever in my brain by my mysterious creator...I lumbered around ...all I knew was that I was falling...*). Prepositional phrases are used well to orientate the reader (*Below me, a vast expanse.... beyond my sightlines...across the infinite sea*). Rhetorical questions convey the confusion and puzzlement of the Iron Man who has found himself in this strange setting. The writer builds the tension leading up to the Iron Man's fall using details to foreshadow this (*the rush of cool air... a strangled squawk ... an eerie presence, a cold palm pressing against my back.*). Precise language choices also enable the reader to visualise the subsequent unfolding of events (*hit square in the chest.... the sounds and smells were swept away, ... stretched beyond my sightlines... outcrop jutting out... plummeting to the ground*). These many ambitious, precise and concise choices demonstrate that the writer is drawing upon their reading and demonstrate breadth and depth in their understanding of vocabulary.

The next activity includes work by 3 different pupils.

### Activity 3d: A letter to instruct

Read the following extracts by pupils – D, E and F – whose full collections have been awarded, respectively, WTS, EXS and GDS.

- Comment on any evidence of the ‘pupil can’ statements for writing for purpose and audience in these extracts.

*The pupil can write for a range of purposes. (WTS)*

*The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader. (EXS)*

*The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing. (GDS)*

You may wish to note some examples in the **table** on the next page or within the corresponding activity in the response document.



<p><b>Pupil D Blair – collection assessed as WTS</b></p>	
<p><b>Pupil E Charlie – collection assessed as EXS</b></p>	
<p><b>Pupil F Remy – collection assessed as GDS</b></p>	

## **Pupils D, E and F: a letter to instruct**

Context: this letter was written in response to the pupils' history topic – World War Two – and is the independent outcome of a unit looking at formal writing typical of the period.

### **Pupil D, Blair: a letter to instruct**

Dear sir/Madam

On the third of September, Britain officially declared War with Germany. You are receiving this letter because you have children under 16 in your house hold. Although it is not the best thing for your children, it will keep them safe from any bombs. Children and infants will be safer when evacuated to the country side. Your children will be evacuated on the 6<sup>th</sup> of January 1940.

Your children will need to be provided with: a tooth brush, clothes, toiletries, gas marks, label (address and name) and a ration book. It is optional if you want to bring a teddy or a toy. There will be a squad of 30 on each train and we will ensure that siblings are on the same train. Under Government regulations, children are required to have limited luggage.

Thank you for reading this letter.

Yours sincerely

Bristol County Council

## Pupil E, Charlie: a letter to instruct

Dear Sir/Madam,

As you will know, Britain officially declared war on Germany on the 3<sup>rd</sup> of September 1939. You are receiving this letter because it has been identified that you have 1 or more than 1 persons - who are under the age of 16 - in your household; this letter is to inform you of the evacuation scheme. Evacuating your child is of the utmost importance. Evacuation is imperative: it will ensure their safety.

Children will be evacuated from the cities to the countryside. A 'squad' of 30 children shall be evacuated at a time for organisation purposes. Siblings will be kept together at all times.

All children will need to pack: a spare pair of clothes, their gas mask (which should be around their neck in case of an emergency), a small memory - a stuffed toy or a photo - and a ration book. If they are supplied with everything, if they are prepared, then it will make the evacuation process easier for everyone.

Your unit will be led by Miss Jones. The meeting point is Bristol Tempel Mead station on Tuesday 11<sup>th</sup> January 1940. Please arrive promptly at 11:00 am.

Yours sincerely

Bristol City Council

## Pupil F, Remy: a letter to instruct

Dear Sir/Madam

We would like to inform you that one or more persons in your household is eligible for evacuation. This letter is being sent to you in accordance with Government evacuation policy and is due to the outbreak of war with Nazi Germany and the bombings taking place in major cities (including Bristol).

Evacuating children in cities is one of the Government's top priorities. Children under the age of 16 will be evacuated into the countryside away from major cities and factories. Whilst it may be distressing for most children to leave home, parents must play their part in this time of war and try to keep them as calm as possible.

It is important to note that this is not optional advice; it is an essential order from the Government. The following evacuation protocols are mandatory.

Children will travel with a small bag of luggage only, which must include their gas mask, and they must wear a label which includes their name and address.

Children will be organised into squads of 30 for organisation purposes. If possible, children from the same family will be assigned to the same unit. If this is not possible, we will put siblings into units going to similar places.

Your children are going to be evacuated from Bristol Temple Meads station on July 15<sup>th</sup>, 1940 at eleven o'clock. We ask that you please arrive promptly, as we will be checking who has arrived from 10:30 and we will set off at 11:00.

We understand that this is a challenging time for you and your family. However, to ensure the safety of your children and to play your part towards the war effort, it is imperative that you follow this guidance.

Yours sincerely,

Bristol City Council

## Key points – a letter to instruct

Some of the evidence towards the 3 statements in these extracts is noted below.

<p><b>Pupil D Blair – collection assessed as WTS</b></p>	<p>The writer understands the purpose of the letter, following letter writing conventions and including a paragraph which aims to explain the reason for writing, followed by further detail in the second paragraph and a concluding sentence. The letter demonstrates that this pupil is beginning to consider the needs of the audience in their writing through some apt 'official' vocabulary (<i>officially declared... we will ensure... under government regulations</i>), and most successfully through the appropriately formal tone generally maintained throughout. This growing awareness does not, however, extend to the inclusion of appropriate detail or to the way the information is organised. The order of the information in the first paragraph confuses the reader as to the main purpose of the letter. A loss of cohesion is also evident in the second paragraph which ends rather than opens with the topic sentence (<i>Under government regulations, children are required to have limited luggage</i>). The information about the train is underdeveloped, and the writer fails to communicate to the reader the crucial information about how and where evacuation will take place.</p>
<p><b>Pupil E Charlie – collection assessed as EXS</b></p>	<p>The writing demonstrates good awareness of the reader and of the purpose of the evacuation letter. This is evident in the information included, the formality of the language and how the writer presents the information to their reader. The letter has an appropriate structure, with a paragraph outlining the purpose and importance of evacuation and subsequent paragraphs providing further information and instruction with clarity. The letter ends a little abruptly and would benefit from a closing paragraph, perhaps to reassure the recipients. Advice and information are conveyed through formal authoritative vocabulary (utmost importance, imperative, household, siblings) and impersonal sentence constructions (<i>it has been identified that... children will be evacuated...</i>). Modals are used to help highlight some of the more important aspects and contribute to a persuasive tone (<i>It will ensure their safety... will need to... should be around their neck...</i>) along with conditional clauses and purposeful repetition that support this (<i>If they are supplied... If they are prepared...</i>). Parenthesis is used where information needs to be clarified (<i>their gas mask (which should be around their neck in case of an emergency)</i>). Instructions in the letter are more often single clause sentences written in the future tense, which is appropriate to the purpose. Some longer sentences used to explain are less clear (<i>You are receiving this letter because it has been identified that you have 1 or more than 1 persons - who are under the age of 16 - in your household.</i>).</p>

**Pupil F  
Remy –  
collection  
assessed  
as GDS**

The pupil demonstrates that they are drawing upon their wider reading to support the effectiveness of their writing, as well as a good awareness of the reader, making particularly effective choices in style and content. The letter outlines its purpose, provides detailed information about the evacuation and acknowledges the impact on families of this order. The writer successfully adopts a formal tone, which shifts from respectfully authoritative to more compassionate, as appropriate. Choices indicative of wider reading convey the urgency of the situation with authority (*this is not optional advice... essential order... top priorities... to ensure the safety of... it is imperative*). Persuasive compassion is also expressed (*Whilst it may be stressing... we understand... play your part*). Vocabulary choices are precise and sometimes ambitious (*optional... in accordance... protocols... mandatory... assigned... regarded*). There is a slight loss of clarity in paragraph 3 (*Children under the age of 16 will be evacuated into the countryside away from: bombings, major cities and factories*) and the official tone is weakened in the fifth paragraph with the use of less formal constructions such as 'are going to be' rather than 'will', and 'set off' rather than 'depart'. The instruction regarding the arrival time lacks precision; however, the formal tone is regained in the final paragraph.

The final activity in Exercise 13 includes work by 3 further pupils.

### **Activity 3e: A discursive report – a newspaper article**

Read the following extracts by pupils – G, H and I – whose full collections have been awarded, respectively, WTS, EXS and GDS.

- Comment on any evidence of the 'pupil can' statements for writing for purpose and audience in these extracts.

*The pupil can write for a range of purposes.* (WTS)

*The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader.* (EXS)

*The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing.* (GDS)

You may wish to note some examples in the **table** on the next page or within the corresponding activity in the response document.



<p><b>Pupil G Akira – collection assessed as WTS</b></p>	
<p><b>Pupil H Jesse – collection assessed as EXS</b></p>	
<p><b>Pupil I Tyler – collection assessed as GDS</b></p>	

## Pupils G, H and I: a discursive report – a newspaper article

Context: after reading the beginning of 'Pig Heart Boy' by Malorie Blackman and discussing xenotransplantation and studying newspaper articles on the subject, the pupils wrote the following independent analytical reports.

### Pupil G, Akira: a discursive report – a newspaper article

**PIG HEART BOY**      **REPORT**

In Yorkshire the greatest heart transplant has happened. A 13 year old boy, Cameron Kelsey, has just had a successful heart transplant. But it was no human heart it was a pig heart! Cameron has had this transplant from a pig called Trudy. The Marvellous Dr Bryce had preformed this transplant, but what really happened?

Cameron Kelsey is doing well after this seven hour operation. At the start Cameron thought he was getting a human heart, but there were only a couple of human donors, he couldn't get one so he had to get a pig heart. He needed the transplant as he caught a viral heart disease 2 years ago.

If it wasn't for Trudy, Cameron wouldn't have had the operation. Trudy had been genetically modified so that her heart was closer to humans. As Dr Bryce said 'Trudy was the most suitable for the transplant'. She was especilly bred for this.

Dr Bryce, who preformed this operation, said the operation went well and Cameron will have to rest for a few days.

## Bacon boy!

A 13 year old boy from the UK has become the first ever person in the world to receive a heart transplant from a genetically-modified pig.

Cameron Kelsey, is doing well three days after the seven-hour procedure in Yorkshire. His parents said he has begun to walk again but is still being monitored by doctors.

It was a life or death situation so I took the opportunity while I could," Cameron explained a couple hours before the transplant.

The surgeon, Dr. Bryce (a highly qualified doctor) said what will happen next?

There has been negative reactions from PETA-one activist was quoted as saying. "How dare they use an innocent pig for this-they are just like us so we should respect them."

On the otherhand, Julie Robinson, a girl from Cameron's school was reported to have said, "I am very proud of Cameron for taking up this challenge. It shows he is filled with determination and bravery."

Cameron, however is hoping his transplant will allow him to continue with his life and do activities he could never do before like swimming, football and dancing. Now he can finally live a 13 year old boy's life.

# THE DAILY PROPHEE

## Pig Provides more than Pork!

Reported by Trista M

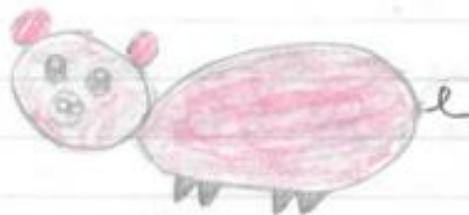
Yesterday, on the 10th February 2023, the first successful xenotransplantation was performed in Yorkshire on a 13 year old boy called Cameron Joshua Kelsey from the UK. Researchers

are still unsure of the exact location of the medical facility however, more is being uncovered. According to the researchers, Dr Bryce, a surgeon specialised in transgenetics, is believed to be the one who performed the operation with

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his accomplice: Dr Janice Erlich. An Anonymous medical member of staff, from the Yorkshire medical facility, reports: "that It was either let the poor boy die or do achieve the impossible and give him a pig's heart."

The mysterious organ donor turned out to be a genetically modified pig called Trudy. She was specially bred for this and was ~~the best pig in the~~ <sup>the perfect pig for the</sup> ~~litter~~ <sup>job</sup>.



A picture of Trudy: a few hours before the operation.

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Xenotransplantation (a procedure where that involves transplanting one species' organ into another) has only been dreamed of, however, there have been some negative views on this. A representative from PETA (People for the Ethical Treatment of Animals) is reported as saying, "I'm absolutely disgusted with the Kelsey family, how dare they agree to kill a pig for their son when there are enough human heart donors!"

Marlon <sup>Cameron's best friend</sup> said, "I can't believe Dr. Bryce would do that, he could've killed <sup>me</sup> my best friend! I <sup>guarantee</sup> you that Dr. Bryce is a maniac for even suggesting putting a pig's heart into Cameron."

Although this topic brings up a considerable amount of

controversy, there have been some positive views on this. Julie Robinson a girl in Cameron's year-group commented, "I'm so proud of Cameron, he was extremely brave to take up this challenge."

Mr. Stewart, Cameron's Secondary school teacher confirmed that the class were aware that Cameron would <sup>receive</sup> receive a heart transplant but were completely unaware of the organ's origins.

But exactly what will happen next is unclear.

Turn to page 13 to find out more about this bizarre story.

## Key points – a discursive report – a newspaper article

Some of the evidence towards the 3 statements in these extracts is noted below.

<p><b>Pupil G Akira – collection assessed as WTS</b></p>	<p>Presented as a ‘good news’ report, the writer relates the story of Cameron Kelsey’s heart transplant operation, making use of appropriate vocabulary and structures to attract the reader’s attention (<i>successful heart transplant... it was no human heart it was a pig heart!... Marvellous Dr Bryce</i>). The report explains the urgency of the surgery and the necessity of using a heart from a genetically modified pig. The article concludes on a positive note. Features of a newspaper report are present, including a headline and indirect quotation; however, the use of a rhetorical question ‘but what really happened?’ to encourage the reader to read on is not successfully followed through, and the overall lack of cohesion between paragraphs impacts reader understanding. While the report records the basic information of the event, there is little development and opportunities to challenge the reader’s understanding of the significance and implication of the operation are missed. The quotations from the surgeon add little to the story, but there is appropriate use of some subject-specific language (<i>viral heart disease, genetically modified</i>) which lends the piece some authority.</p>
<p><b>Pupil H Jesse – collection assessed as EXS</b></p>	<p>This report is well constructed, with an opening that presents the ground-breaking procedure in a concise and effective manner and employs phrases designed to arrest reader attention (<i>first person in the world... genetically modified pig</i>). Direct and indirect quotations from Cameron and his family elicit an empathetic response from the reader, and the report also manages to touch upon the controversial nature of the operation with an emotional quotation from an animal-rights activist. The writer successfully reorientates the reader with an alternative viewpoint from a classmate and a concluding paragraph describing a positive outcome for Cameron. The pupil uses appropriately formal and subject-specific language (<i>procedure, highly qualified, negative reactions</i>) and formal language constructions (<i>is being monitored... was reported</i>), and deftly manipulates the tenses to recount the key events of the report. Opportunities for development have, however, been missed; for example, the reader is not provided with the detail of the ‘life or death’ situation that influenced the decision to operate, nor the ground-breaking nature of the procedure. While the objections from the activist are raised, they are dealt with briefly. The quotation from the surgeon (<i>what will happen next?</i>) is left hanging.</p>

**Pupil I  
Tyler –  
collection  
assessed  
as GDS**

The writer has a very secure understanding of the form, has adopted the appropriate tone of a journalistic piece of writing and has included detail to interest, engage and inform the reader while also maintaining a formal style. Formality is supported by language choices (*considerable, controversy, a representative, medical facility*), impersonal constructions and the passive voice (*was performed... being uncovered... believed to be*). The effective and humorous headline and direct quotes demonstrate that the writer can also adopt an appropriately less formal style to capture the thoughts of others about this event. The engaging headline 'Pig Provides more than Pork!' arrests the reader's attention and is followed by an opening paragraph that provides the reader with the key information (*the first successful xenotransplantation*) and introduces a note of intrigue (*Researchers are still unsure of the exact location of the medical facility ...Dr Bryce, a surgeon specialising in transgenetics, is believed to be the one who performed the operation ...*). The use of an anonymous quotation suggesting the extent of the dilemma and mention, and the revealing of the 'mysterious organ donar', serve to maintain reader interest. The second part of the report is more discursive, explaining the process and introducing different views. Here, the writer makes good use of subject-specific language and shows awareness of the reader by providing explanations in parenthesis where appropriate. However, they perhaps rely too heavily on quotations to present the opposing viewpoints, with little comment or expansion. The conclusion is abrupt and a little confusing (*But exactly what will happen next is unclear*), although the reader is encouraged to turn elsewhere in the paper to learn more 'about this bizzare story'.

## Summary

In Training Exercise 13, you have:

- reflected on how learning to 'write for purpose and audience' supports the wider aims of the curriculum for English which are based in writing research
- identified the knowledge, understanding and skills required for effective writing for purpose and audience
- examined how progression in writing for purpose and audience is described in the POS for KS1 and KS2
- developed your understanding of the distinctions between the 3 assessment framework standards in relation to this aspect of writing
- considered what the evidence for 'writing for purpose and audience' might look like across the 3 standards for KS2