



Standards  
& Testing  
Agency

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

**Self-led training resources: Exercise 15**

**2023**

# Contents

|  |    |
|--|----|
| Introduction   | 3  |
| Training exercise 15: The greater depth standard                           | 4  |
| Overview   | 5  |
| Your role  | 5  |
| Activity 1: Reflecting on moderating greater depth writing                 | 6  |
| Activity 1: Moderating greater depth writing – typical scenarios           | 9  |
| Activity 2: Exploring a range of greater depth writing                     | 12 |
| Activity 2a: News reports – ‘drawing on reading’ and levels of formality   | 14 |
| Activity 2b: ‘Drawing on reading’ to support informal writing              | 24 |
| Activity 2c: Explanation texts for different audiences – achieving clarity | 35 |
| Activity 2d: Descriptive narratives – vocabulary                           | 44 |
| Summary  | 50 |

## 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 15: The greater depth standard

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

Should you choose to do all 5 activities, the exercise will take approximately **50 minutes** to complete, including reading time.

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

In addition to this exercise, you will need the following document, on screen or in hard copy:

- [Teacher assessment frameworks at the end of KS2 \(English writing\)](#)

You may also wish to have the following materials available:

- [KS2 teacher assessment guidance](#)
- [English programmes of study: key stages 1 and 2](#)
- [English appendix 2: vocabulary, grammar and punctuation](#)
- [Exemplification materials, working at greater depth \(GDS\) - Frankie](#)
- [Exemplification materials, working at the expected standard \(EXS\) - Leigh](#)

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

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

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

The pupil work examples used in this training are not full collections. Pupil scripts have been selected to demonstrate specific learning points. Some of the pieces included have been used in standardisation exercises.

## Overview

This exercise aims to support your professional discussions with teachers when moderating work a teacher assessed as greater depth standard (GDS).

After completing this exercise, you will have:

- reflected on moderating writing a teacher assessed as greater depth (Activity 1)
- developed your understanding of the GDS (Activities 1 and 2)
- considered the range of writing within the GDS (Activity 2)

The GDS is also further explored in training exercises 10-14 which focus on dialogue, verb use, and writing for purpose and register.

## 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: Reflecting on moderating greater depth writing

Working at 'greater depth' within the expected standard is awarded to those pupils who are able to write at a standard above that expected for the end of KS2.

Achieving this higher standard is difficult, and it is typically only awarded to a small percentage of pupils. For example, in the academic year 2022 to 2023 only 13% of pupils attained GDS at the end of year 6 and it is not unusual for a cohort to have no GDS writers. The statements which describe GDS are drawn from the [English programmes of study](#) for upper KS2. For example:

| The pupil can:   | Upper KS2 English programme of study  |
|--|---|
| <p><b>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 (e.g. literary language, characterisation, structure)</b></p> | <p>Through the reading curriculum, pupils become familiar with an increasingly wide range of writing and discuss the conventions of different text types and how authors present ideas, develop themes and characters, and choose language with the reader in mind, including figurative language such as metaphor, simile, analogy and imagery. In composition, pupils are taught to draw on their reading when planning their writing by:</p> <ul style="list-style-type: none"> <li>• 'identifying the audience for and purpose of the writing, <b>selecting the appropriate form and using other similar writing as models</b> for their own</li> <li>• noting and developing initial ideas, <b>drawing on reading</b> and research where necessary</li> <li>• <b>considering how authors</b> have developed characters and settings in what pupils have read, listened to or seen performed.'</li> </ul> |

| The pupil can:  | Upper KS2 English programme of study   |
|---|--|
| <p><b>exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this</b></p> <p><b>distinguish between the language of speech and writing and choose the appropriate register</b></p> | <p>Pupils ‘<b>can consciously control sentence structure in their writing</b> and understand why sentences are constructed as they are’.</p> <p>‘Pupils draft and write by:</p> <ul style="list-style-type: none"> <li>• <b>selecting appropriate</b> grammar and vocabulary, <b>understanding how such choices can change and enhance meaning</b>’</li> </ul> <p>‘Pupils evaluate and edit their work by:</p> <ul style="list-style-type: none"> <li>• <b>distinguishing</b> between the language of speech and writing and <b>choosing</b> the appropriate register</li> </ul> <p>Pupils recognise ‘vocabulary and structures that are <b>appropriate for formal speech</b> and writing, including subjunctive forms.’</p> |
| <p><b>use the range of punctuation taught at KS2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity</b></p>   | <p>‘Pupils use and understand the grammatical terminology in English appendix 2 accurately and appropriately in discussing their writing and reading.’ This includes:</p> <ul style="list-style-type: none"> <li>• ‘using commas to <b>clarify meaning or avoid ambiguity</b> in writing</li> <li>• using hyphens to avoid ambiguity</li> <li>• using brackets, dashes or commas to indicate parenthesis</li> <li>• using semi-colons, colons or dashes to mark boundaries between independent clauses’</li> </ul>   |

## Key points – the greater depth standard

- All pupils who complete the KS2 programmes of study will have been taught the content referenced in the GDS statements, and **some** of this learning may be reflected in their writing.
- To judge that a pupil is working at greater depth, pupil writing should **consistently** demonstrate attainment in line with the wording of **all** the greater depth statements when judged across a whole collection, as well as evidencing the statements for the expected standard.
- There are no qualifiers in the GDS statements, indicating that the statements should be met in full. Although, as with all the standards, pupils may make occasional mistakes with something the teacher knows they are secure in.
- There is no requirement for work collections to include every punctuation mark taught at KS2 to attain GDS. However, a **range** of punctuation should be used accurately, and it should be selected to support meaning and for effect.
- The non-statutory exemplification materials illustrate the level of consistency in **one example** of greater depth writing. [Frankie's work](#) is awarded GDS because supporting evidence is identified across the collection. As all the pieces evidence every statement where appropriate, this collection securely evidences GDS:

| End-of-Key stage 2 statutory assessment – working at greater depth within the expected standard  |           |             |             |                  |       |        |            |
|--|-----------|-------------|-------------|------------------|-------|--------|------------|
| Name: Frankie  | A         | B           | C           | D                | E     | F      | Collection |
| The pupil can:   | Narrative | Description | Explanation | Newspaper report | Diary | Letter |            |
| • 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 (e.g. literary language, characterisation, structure) | ✓         | ✓           | ✓           | ✓                | ✓     | ✓      | ✓          |
| • distinguish between the language of speech and writing and choose the appropriate register   | ✓         | n/a         | n/a         | ✓                | ✓     | ✓      | ✓          |
| • exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this   | ✓         | ✓           | ✓           | ✓                | ✓     | ✓      | ✓          |
| • use the range of punctuation taught at key stage 2 accurately (e.g. semi-colons, dashes, colons and hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.                       | ✓         | ✓           | ✓           | ✓                | ✓     | ✓      | ✓          |
| (No additional statements for spelling or handwriting)   |           |             |             |                  |       |        |            |

- [Leigh's work](#) is 'close to being judged as working at greater depth' as it evidences elements of GDS in some pieces. However, as sufficient evidence for GDS does not accumulate across the collection, the work is judged to be EXS:

| End-of-key stage 2 statutory assessment – working at greater depth within the expected standard  |             |            |         |             |             |       |            |
|--|-------------|------------|---------|-------------|-------------|-------|------------|
| Name: Leigh  | A           | B          | C       | D           | E           | F     | Collection |
| The pupil can:   | Short Story | Procedural | Recount | Information | Short Story | Diary |            |
| • 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 (e.g. literary language, characterisation, structure) |             | ✓          |         | ✓           | ✓           |       |            |
| • distinguish between the language of speech and writing and choose the appropriate register   |             | ✓          |         |             | ✓           | ✓     |            |
| • exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this   |             | ✓          |         |             |             |       |            |
| • use the range of punctuation taught at key stage 2 accurately (e.g. semi-colons, dashes, colons and hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.                       |             | ✓          |         | ✓           | ✓           |       |            |
| Across the six pieces, the full range of punctuation is used, mostly correctly, but not yet consistently accurately.   |             |            |         |             |             |       |            |
| (No additional statements for spelling or handwriting)   |             |            |         |             |             |       |            |

## Activity 1: Moderating greater depth writing – typical scenarios

Before we move on to examine pupil work, consider for a moment your experiences of moderating work teacher assessed as greater depth.

What are some of the possible ‘scenarios’ commonly experienced by moderators in relation to work a teacher assessed as greater depth?

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



### Notepad

What are some of the possible scenarios commonly experienced by moderators in relation to work teacher assessed as greater depth?

## Key points – some possible moderation scenarios

### Scenario 1

For some pupils, validation of a teacher assessment of GDS results from **the gradual accumulation of evidence** as you discuss the collection with the class teacher. Each piece adds to the overall picture and additional or supplementary evidence may be provided on request before the teacher judgement can be validated. There is no requirement for every piece in a collection to evidence all the statements in a standard as they do in [Frankie's collection](#).

Training exercises 1-3 can support you in such a scenario, as these exercises explore how a systematic review of the evidence, following a lines of enquiry approach, can determine whether **sufficient evidence accumulates** to support a judgement of the consistent attainment of GDS.

### Scenario 2

A second scenario may also be familiar to you. In this scenario, the **strongest writer in the cohort is presented as greater depth**. This is not, however, supported by the evidence and you are compelled to challenge the teacher judgement.

In such instances, the systematic approach outlined in training exercises 1-3 will allow you to explore and discuss the evidence alongside the teacher, identify gaps, suggest additional evidence, and justify your challenge if appropriate.

[Leigh's collection](#) and accompanying commentary may also support you when challenging a teacher judgement. Although 'close' to GDS, the evidence in that collection is ultimately judged **insufficient to validate GDS**.

Using a systematic approach based on a secure and standardised understanding of greater depth will also support you when **explaining your judgements to head teachers** and school leaders, especially when you are challenging teacher judgements or when your own judgements are questioned (see [teacher assessment guidance](#) sections 10-13).

### Scenario 3

You may also have encountered **work by exceptionally mature writers** whose writing at first sight not only meets the greater depth standard but goes well beyond it, and this maturity is sustained across the collection.

Sometimes the achievements of such pupils **can overshadow or call into question the achievements of others**, such as a pupil in the same cohort whose work just meets the evidence threshold for the greater depth standard.

It is important to remember that **all pupils whose work meets the evidence** requirements described in the statements will attain GDS, however, the range of GDS writing you encounter during visits within and across schools may be quite wide and different pupils will achieve the standard in different ways. The main focus of the activities in the second section of this exercise is on **exploring some examples of this range** and **reflecting on how different pupils demonstrate evidence** towards GDS in their writing.

## Activity 2: Exploring a range of greater depth writing

In the activities that follow, you will be asked to reflect on **work by different pupils all working within greater depth**, with the aim of further enhancing your understanding of the range of work that falls within the standard and building your confidence in supporting teacher and school leadership understanding of GDS.

In each of these activities, you will examine a number of pieces written for broadly similar purposes and focus on one or two aspects of the greater depth standard as described in individual framework statements or parts of a statement.

| Greater depth standard – 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 (e.g. literary language, characterisation, structure) |
| exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this   |
| distinguish between the language of speech and writing and choose the appropriate register   |
| use the range of punctuation taught at KS2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity                                    |

The pupil work examples used in this exercise are not full collections. Scripts have been selected from sets of work which cumulatively present sufficient evidence to validate an award of GDS. They **may not individually evidence every GDS statement and may only present some elements that could contribute to a judgement of GDS**. All the pieces included here were written independently, some of them are extracts from longer pieces and some are transcribed.

## **Considering the partial statement: ‘Selecting the appropriate form and drawing independently on what they have read’**

Pupils working at greater depth are likely to be avid readers of a wide range of texts. They read with appreciation, understanding and attention, or ‘like writers’. These writers internalise features of their reading to develop what Pie Corbett<sup>1</sup> describes as ‘storehouses’ or ‘living libraries’ – rich repertoires of language, text structures, knowledge of purposes and audiences for writing, and ideas and information. They are able to draw on these resources in their own writing, mimicking and creatively adapting them to good effect.

Writers may independently draw on their wider reading in different ways, including in:

- their selection of text type and content (information, ideas and themes)
- the way they structure, organise and present their texts
- the choices they make around vocabulary, grammar and punctuation

At greater depth, these choices will be made with the reader and purpose in mind and will be consistently appropriate. Drawn from wider reading, the language used may also be more varied, ambitious and judiciously applied than that deployed by some of their peers working at the expected standard. Their ability to manipulate language in the style of expert writers may allow them to develop ideas, information and plots, choosing the appropriate level of detail for purpose and audience.

The first activity in this section examines four news reports and asks you to reflect on the different ways in which these pieces evidence the pupils’ ability to draw on their own reading. It also considers the levels of formality appropriate to news reporting.

The collection includes:

- an online news blog reporting on events in Ukraine
- a broadsheet style report on young people and vaping
- a ‘Daily Mail’ report of the arrival of the Windrush
- a report announcing the tragic death of Romeo and Juliet

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<sup>1</sup> Pie Corbett, 2013 ‘Story reading into writing’, talk4writing.com

## Activity 2a: News reports – ‘drawing on reading’ and levels of formality

Read the work by four different pupils on the following pages, paying particular attention to any evidence related to ‘*selecting the appropriate form and drawing independently on what they have read as models for their own writing*’ and to formality and register.

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



### Notepad

Consider and compare any evidence in these pieces relating to:

- ‘*selecting the appropriate form and drawing independently on what they have read as models for their own writing*’
- an ‘*assured and conscious control over levels of formality*’
- and the ability to ‘*choose the appropriate register*’

## Pupil A, Briar: an online news blog reporting on events in Ukraine

Context: After studying newspaper reports, pupils were asked to write a report based on an incident of their creation which led to the inconvenience of local people.

Pupil A chose to centre their news report around the war in Ukraine and structure it as a live blog, giving readers updates in real time. They conducted extensive independent research to ensure names and places were accurate and also crafted some fictional aspects, presented as if true. This is an extract from their longer piece.

### 6 Seconds ago: Zelensky directs speech at UN

President Zelensky has addressed UN officials asking for further support in the form of military aid. The plea comes after heavy bombing on what was thought to be a Ukrainian strong-hold over night, and an attack on a primary school, demonstrating the true volatility of the situation. "We must continue to fight against evil for Ukraine but also for the future of democracy," he stated in his emotional address from the presidential office in Ukraine's capital city, Kiev.

### 5 minutes ago: Death toll rises

The number of deaths as a consequence of attacks on several Ukrainian buildings, including a primary school, has now risen to 96, with a further 300 civilians injured. Boris Johnson has taken to Twitter to condemn the attacks, referring to them as heartless and cruel.

### 12 minutes ago: What is Putin's next move?

Sources on the ground in Moscow have shared information which claims Putin has given the green light for nuclear weapons to be put on standby. Analyst Jacob Jones explains, "This is a significant development and one not to be underestimated. The UK and other western countries are becoming increasingly nervous of full-scale nuclear attack. The peace agreement signed by countries, including Russia, prohibited any use of nuclear weapons. Doing so could see the UK and its allies forced into direct military action. To be clear: if Russia presses the nuclear button, so to speak, the west will have to respond."

## Pupil B, Kylin: a broadsheet style report on young people and vaping

Context: Pupils examined broadsheet reports and selected and researched a topic of their own to create a broadsheet page. This pupil chose to combine a broadsheet style discussion with quotes from Twitter and 'vox pop' style comment boxes.

### Watch Out For Your Kids— The Vaping Pandemic

In a survey conducted earlier this year by Vape Safety UK, it had been discovered that 1 in 10 high school and middle school students vape or have vaped, with numbers continuing to grow at an alarming rate here in the UK. This has left many parents understandably concerned as well as worried, expressing their deep concerns on social media calling it the 'vaping pandemic'.

"We are seeing a worrying increase in adolescents taking up the habit of vaping. What is supposed to be a method to support adults to stop smoking is fast becoming a way into nicotine addiction for our young children. It is very worrying indeed," warned Michelle Jackson, a spokesperson for Stamp It Out, a nationwide charity supporting those attempting to quit smoking.

Disturbingly, the lasting effects of vaping on developing lungs is thought to be much more serious than the effects seen in fully developed adult lungs. Rebecca Mae-Louis, a mother of teen Mary Mae-Louis, stated, "It's been years since she (Mary Mae) stopped vaping, yet she's still suffering from the illnesses she received from this horrid device."

According to a survey by the New England Journal of Medicine in which approximately 1.3 million students participated, teens aged 13-17 are 84% more likely to take up vaping than those who are legally permitted to do so.

There is growing pressure on the government to reform laws around advertisement— lax control over billboards and TV adverts is, according to Vape Safety UK, largely to blame for the increase in teen vapers.

Within the survey carried out by the group, 78%

of teens expressed that they had been exposed to at least one vape advert.

In a speech to the House of Commons earlier this week, Health Minister Rebecca Williams stated, "We are aware of the issue being raised: we do not take it lightly. There are talks ongoing within government about the appropriate next steps necessary in order to curb teen vaping."

Many guardians have shared their despair about how the vapes are extremely accessible to underage people. This is a result of businesses trying to make money by selling harmful substances to minors, many even displaying signs in front of their stores and shops such as 'Vapes Sold Here' as well as 'New Limited Edition Elf Bar'.

A fourteen-year-old girl, who prefers to remain anonymous, has also confessed that she and many of her friend have developed eating disorders as well as unhealthy weight loss from substituting food with vapes as a result of the various flavours and low calories they contain.

Join our campaign! The Newton Heath Daily are putting pressure on the government to make substantial changes to the law . Join us here:

#### Your Views On Twitter

@Elijah3315 Way more legislation needed— it's scary how kids are getting hold of these things.

@Jax\_J213 It comes down to parenting— my kids know if they so much as sniff a vape they'll be grounded for a week!!

@Boss\_Lady\_ Much more should be done to shop owners who sell them so they're less likely to sell to youngsters imo!

What do you think? Have your say. Tweet us: @NewtonHeathDaily

#### EXPERT OPINION

Professor Rebecca Williams  
Professor of Addiction Sciences at the Manchester Research Centre shares her views.

"Whilst there is clear cut evidence from the youth receiving illnesses from vapes, there are still many years to go until we can say for sure that vaping will have the same or worse impact than tobacco. However, it is clear that vapes can be a good substitute for smokers who are trying to quit. Of course, it is best to neither smoke cigarettes or vape and it is paramount that young children are warned off starting either."



"Vaping was my air"

18 year-old Sierra Hoslings whose lungs collapsed from overuse of vapes in her teens.

## CONCERNS FROM PARENTS

Susannah McKinley [Mother of three]

My only boy is just 15, yet he's been through hell and back with his nicotine addiction. No matter if it's six times safer to vape than it is to smoke, no teen should have to go through these terrors because they have been exposed to these harmful substances. These issues and cases would be a whole lot lower if the government banned vapes and cigarettes as a whole. However, these businesses decide to be selfish rather than safe.

Hunter Rosswiles [Father of two]

My precious daughter is still 14 but she's been influenced by her delinquent friends to join in vaping. Back in my day, we used to play around but nowadays kids are vaping, fighting and doing drugs. It will only take a matter of years for the youth to start dying ~~completely~~ and develop<sup>ing</sup> chronic illnesses due to vapes as it was with cigarettes. I just wish my daughter didn't have to be part of the generation to experience this and I don't know what else we can do but to ban these e-cigarettes.

## Pupil C, Royal: a report in a tabloid

Context: This article is the outcome of this pupil's independent research on the arrival of the Windrush, using a variety of sources provided by the teacher including first person accounts, letters and film footage. Pupils were tasked to write in the role of a journalist who witnessed the arrival of the Empire Windrush. Pupil C also chose to include some contextualising detail, explaining the purpose of the voyage.

**THE DAILY MAIL** £3.50

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# WIND-RUSHING TO BRITAIN'S AID?

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23<sup>rd</sup> June 1948 Reported by  
Traveling Correspondents

Yesterday, HMT Empire Windrush dropped the anchor at Tilbury Docks, Essex, carrying over a 1000 strong crowd of West Indians to not only rebuild the centre of the British Empire, but also to restart and rebuild their lives.



The stern of HMT Empire Windrush, full of excited West Indians

Following an advertisement in Jamaican newspapers, of £28 passage on the Windrush, around 800 Caribbean men, women and children boarded the former German troopship with high hopes about new lives and jobs they would find in the famed 'motherland'.

Sam King, an ex-RAF serviceman, was approached and stated, "The food was revolting. At lunch we were served tinned cabbage. At dinner it would be served with mashed potato and if it wasn't finished, it would be served fried for breakfast."

Many West Indians saw no future for themselves in hurricane-ravaged Jamaica and were looking for jobs, others just wanted to be able to see the United Kingdom for themselves.

John Hazel, 21, a boxer, revealed that the men on board slept in open spaces on the troopdeck where they held boxing matches and played music and dominoes to entertain themselves for the 30 day journey. The vessel, known as N.V. Monterosa before it was captured by the British ~~Navy~~ Navy in World War 2, is a 500ft long steel giant built by Blohm & Voss (a German ~~Ship~~ shipbuilding company) and is able to reach 14.5 knots.

After thousands of miles of travelling and England finally in sight, the air

was buzzing with excitement and expectation. The anchor dropped and the gangway put down, 1027 passengers descended from the Windrush, slightly disappointed by the cold, dull England they were greeted with.

Edward Casey, 53, a British shopkeeper, remarked, "These Blacks are going to steal all of our food housing, which is already in short supply! I say to send them back to where they came from!" Many other white locals replied in a similar way. The question is, will these ambitious West Indians be accepted in British society?

## **Pupil D, Samar: a report announcing the tragic death of Romeo and Juliet**

Context: The children were tasked to write a newspaper report of the deaths of Romeo and Juliet and the events surrounding this tragic episode.

# **Suicidal teens cause much grief between wrangling families**

**In fair Verona, two households both alike in dignity have suffered great loss as the children of the respective families (Romeo Montague and Juliet Capulet) have committed suicide in the name of their love.**

### **Secret wedding**

Their bodies were found in the Capulet Mausoleum earlier this morning. The friar of the nearby church explained that he had wedded the two in secret. Because the two families had been feuding for years on end, no one could know.

### **Foolish mistake**

However, sadly, in a moment of foolishness, the friar decided to fake Juliet's death by giving her a sleeping draught. He sent Romeo a note explaining everything. Unfortunately, the note did not reach him.

### **Double death**

When Romeo heard the news of Juliet's supposed death, he rushed to the tomb and took his life after a few heartfelt words. Waking up to see her lover dead, Juliet decided to join him and ended her life with her husband's dagger.

The Capulet's nurse commented, "I always supported Juliet throughout her whole life. It's just so sad she's gone, and Romeo too."

### **Love at first sight**

After much speculation into the lives of the teenagers, it was revealed that they originally met at the famed Capulet ball and apparently fell in love at first sight.

### **Murderous feud**

It has been stated by Lord Capulet that the now deceased Tybalt Capulet informed him on the night of the ball of Romeo's presence and attempted to start a brawl before Lord Capulet silenced him. Nevertheless Tybalt Capulet still refused to accept the love between his cousin and Romeo Montague.

So, coincidentally on the day the lovers married, Tybalt started a barbaric brawl between the two houses resulting in the death of Mercutio.

Mercutio was a dear friend to Romeo, so when he died, Romeo was out for blood. He hunted Tybalt Capulet down and murdered him. After realising what he had done, Romeo fled the scene.

### **BREAKING NEWS... Triple Tragedy**

It's just been revealed that the body of the noble Paris has been found in the mausoleum as well, and, after a post-mortem, the cause of death was found to be Romeo's blade. Authorities are unsure whether Romeo killed him in cold blood or if it was an accident. Paris had been set to marry Juliet, but the marriage party turned into a funeral procession when Juliet supposedly 'died'.

## Key points – evidencing ‘drawing on reading’ in news reports

The writers of the pieces in this collection draw on their reading in different ways:

- The author of the live news blog has chosen the topic and the form of their report independently, carried out their own very thorough research and produced a faithful reproduction of a news website. They write in an assured and mature style very closely mimicking online journalism, with a high level of relevant and authentic detail and some precise vocabulary drawn from their reading.
- In the report on vaping, the pupil has selected elements of different reporting styles to produce a hybrid form of their own. This combines elements of the broadsheet form selected by their teacher which are evident in the main report, with quotes from Twitter more typical of online reporting and some ‘vox pop’ style comments. They too have independently chosen and researched their topic and they outline the facts and arguments effectively, demonstrating good understanding of how news reports are structured, using vocabulary drawn from their reading on the subject and attempting detail. Unlike the piece above, some opportunities to expand are missed, but these do not undermine overall effectiveness.
- The Windrush piece is the result of independent research, but from sources provided to the whole class and on a topic and written in a form selected by the teacher. This pupil, nevertheless, also demonstrates their ability to draw independently on their reading through an assured use of the newspaper report form and their ability to independently adapt source material in different formats – such as film footage – to provide context for the event they’ve been tasked to describe. The piece achieves an authentic period feel. Features such as the punning headline demonstrate an understanding of a more tabloid style of news report. The level of detail provided is also appropriate to this form.
- The fourth piece draws on a class text – ‘Romeo and Juliet’ – and demonstrates less familiarity and assurance with the form, sometimes reading more like a recount than a newspaper report. There is, however, some evidence of the pupil’s wider reading in some of their choices – including some appropriately ‘sensational’ vocabulary and good recall of the story – but more evidence would need to accumulate across the work set to validate a judgement of GDS for this pupil.

## Key points – levels of formality in news reports

Writing newspaper reports provides pupils with opportunities to write formally and to adapt register where appropriate. Writers working at greater depth will be able to do both with control, sustaining the right level of formality across a piece, and making language choices appropriate to the context of writing.

- The news blog is consistently formal, and the pupil deliberately deploys and manipulates language structures and selects vocabulary to support formality, simultaneously conveying the authority of the blog and the critical nature of the situation in Ukraine (*Sources on the ground in Moscow have shared information...*). It adopts a more informal register in the quote from President Zelensky and acknowledges Twitter's similarly informal register in referencing the comments from Boris Johnson, their more emotive vocabulary (*fight against evil... heartless... cruel*) contrasting with that used in the wider report.
- The vaping article also adopts and sustains the authoritative tone of a discursive newspaper article through the use of the passive voice. Subject specific language adds to this authority (*nicotine addiction... lasting effects ... legally permitted*), and emotive language underlines the severity of the problem (*alarming rate... Disturbingly*). The piece also evidences the pupil's ability to adapt register in the appropriately informal Twitter comments, and in the contrasting tone of the quotes from experts (*Whilst there is clear cut evidence...*) and the words of the distraught parents (*... he's been through hell and back...*).
- The Windrush piece sustains an appropriate level of formality throughout the account, combining an authoritative tone (*Many West Indians saw no future for themselves in hurricane-ravaged Jamaica...*), with features more typical of a tabloid, such as alliteration (*the air was buzzing with excitement and expectation*) and an elevated style explaining the significance of the event (*rebuild the centre of the British Empire... to restart and rebuild their lives*). The pupil adjusts the register of the writing when quoting directly (*The food was revolting.*).
- The level of formality deployed in the Romeo and Juliet piece, for example through the use of the passive voice (*It has been stated ...It was revealed...*), is appropriate but cannot be described as consistent as the newspaper form is not sustained. Some word choices are suitable for the sensational style attempted (*After much speculation...suicidal teens... in the name of their love... cause of death... in cold blood...fled the scene*), but again this tone is inconsistent.

## **‘Drawing on reading’ to support informal writing**

Portfolios of work by pupils assessed as greater depth should demonstrate the ability to adopt different levels of formality and different registers. Collections may include informal, as well as more formal, responses to some typical writing tasks.

Though sometimes light-hearted, these pieces still require crafting with control and thoughtful language choices linked to purpose and audience. The next activity looks at some examples of more informal writing and asks you to reflect on any deliberate choices which support their intended tone. It also examines the ways in which these writers draw upon their wider reading to mimic expert or familiar authors and sometimes experiment and play with conventions of form to good effect.

The tasks included are:

- a negative online review
- a diary entry
- an explanation text
- the transcription from a ‘vlog’

## Activity 2b: 'Drawing on reading' to support informal writing

Read the work by four different pupils on the following pages paying particular attention to any evidence of pupils drawing on their own reading to support their informal writing.

You may like to record your initial thoughts on the **note pad** on the next page

or within the corresponding activity in the **response** document. 



### Notepad

**Note any evidence of pupils drawing on their own reading to support the writing of the following informal pieces.**

## Pupil A, Briar: a negative online review

Context: Pupils examined complaints on a number of websites, discussing the informality of the language and how writers convey dissatisfaction through their language choices and punctuation. Pupil A wrote an extended negative review of an imaginary hotel.

# The One Hotel Dubai



**Scam! Avoid! Lies! 07/06/22 post by Owleyes2244**

Beach hotel? Well, what can I say? This place is advertised as the best you can get. Looking at the pictures, anyone would get a bolt of excitement at the prospect of staying here: diamond-dust beaches lapped by idyllic crystal clear ocean; enchanting rose blossoms lining the promenade; and stunning hotel rooms complete with a whole host of unrivalled, top quality amenities. What's not to love you wonder? Despite the cost of £645 per night, it looked like a dream and I thought why not- you only live once!

I thought wrong!!! Let's start with the greeting. Not the warm, welcoming arrival we had been promised- more an utter shambles. Valet parking- sounds great- until you realise the driver could not care less about your car and proceeds to scratch the entire side of it on a lamppost!! As you can imagine, I was livid. To make matters worse, I have never experienced such RUDE customer service from a receptionist in my life- she really needs to work on her customer relations!

I wasn't holding out much hope for the room at this point, and I was right to keep my expectations at rock bottom. It was a MESS!!! Putrid smells from the bathroom knocked me and my husband sick! I had specified on the booking that we would need three beds- the room had one! The décor was old and dirty; wall paper had begun to peel from the walls and there was mould on the bathroom ceiling. The oil paintings the hotel boasts about on their website aren't even real- they are print outs from the internet stuck onto bits of cardboard! The windowsills were rife with dead bugs and dust, and when I managed to find a cleaner and demanded it be cleaned, she just walked off!!!

Entering the restaurant with my 'platinum' card (NOTHING platinum about this place!), I clasped eyes on one of the worst, no- THE worst, piece of steak I've ever seen in my life! Dry, mouldy and completely inedible! I opted for what I thought to be a safer option, a salad, only to find a BEETLE wreaking havoc under a lettuce leaf!

At this point, my family and I had had enough- we weren't even able to spend the night. I demand a full refund from the owner, am in touch with lawyers and trading standards and urge anyone teetering on the edge of booking this place- DO NOT DO IT.

## Pupil E, Charlie: a diary entry

Context: After reading 'The Boy in the Striped Pyjamas' by John Boyne, pupils were asked to write a diary entry relating events from the beginning of the story which conveyed Bruno's outrage at having to move home for his father's job. Pupil E chose a humorous approach.

Thursday 8<sup>th</sup> February

Dear Diary,

I know you're probably bored of hearing my miserable stories - and I'm sorry - but today went from bad-to-worse. It was really, really, REALLY bad. Ultra bad even: I would rather have spent the day with that nuisance Gretel! (and that's saying A LOT.) Why do we have to move house?! Anyway, brace yourself for the worst day in the history of days. EVER!!

The first part of my HORRIBLE day was at a HORRIBLE place: school. Cross country is bad enough, but getting coned for WINNING?! Well, that's just ridiculous. (Okay, I may or may not have possibly tripped someone over. Maybe) I've still got that cone mark on my back from... uh... what's his name... Mr. Gregory! That's it! I always forget his name, but never the marks he leaves! Anyway, if you thought that was bad, what I'm about to say next will sound disastrous! And it was.

The next part of my TERRIBLE day was... not so terrible. I competed with Gretel in the... ULTIMATE SUPER

SUPREME UNIVERSAL CONTEST OF GETTING HOME FIRST! That wasn't so bad because after (at least) a GAZILLION times of trying to beat her, I finally beat her! But being the hopeless case she was, all she did the WHOLE time was complain about how unfair it was. Honestly, she's such a nuisance! To end her constant moaning, I... um... "accidentally" tripped Gretel over into a pile of sloppy mud. HA!

The next part of my day ended my laughing. I went inside, ignoring the fact that Gretel was snitching on me, and straight up to my room. Then I saw a very disturbing sight. It was our family maid (Maria) wearing MY scarf. MY! SCARF! How could she?! Even worse, she was carelessly rummaging around in all my private stuff! Outrageous! Who does that nosey slug think she is?! RRRRG! I furiously asked her what she was doing. "Packing your stuff," she replied calmly. When I asked her why, I heard something horrible. Something truly, utterly horrible. She had said we were moving. MOVING?!?! WHAT?!? Why would we be moving?! What about Karl, Daniel and Martin, my three best friends? This can't be happening.

I went downstairs and for the first time, I argued with mother. I told her that we should leave Gretel behind, but she didn't listen. She just kept on telling me that we're moving because of father's job and sent me to my room. So here I am now, lying in my bed. I'm glad I've got you to write to, diary. I'm definitely going to bring you with me. Well, I think I've bored you enough for one day. See ya tomorrow, diary!

## Pupil F, Carey: an explanation text

Context: After studying the heart in science lessons, pupils were asked to write a factual text to explain the function of the red blood cells. Pupil F chose to take an informal approach.

### **Journey of a red blood cell**

Let me tell you about myself. I'm a red blood cell; without me, you'd be dead! I travel around your body, spreading oxygen around. There's no rest for the wicked, so they say, and there's definitely no rest for us red blood cells. Those white blood cells think they're so big, constantly looking down their cells at us. All they do is lay about, waiting for something to attack the body before they finally leap into action and save the day.

Let me take you back to the start. I was born in the bone marrow and was immediately put to work. I begin my 'adventure' in the heart where I travel through the lazy river of the pulmonary artery down to the lungs. I get there very quickly, after all, I'm not carrying anything yet. Then I just float around, picking up some good old O<sub>2</sub> (oxygen to you humans).

Once I can't carry anymore, I make my way through the pulmonary vein to the heart. Or, more specifically, to the left atrium (that's where all oxygenated blood goes first). What's reassuring to know is that I can't go the wrong way. The valves make sure I won't be sucked back but am pushed forward on my journey.

Next is the exciting bit! Where *am* I going to get sent? Through the superior vena cava or the inferior vena cava? I try to prepare for my dizzy journey, but then I just start twirling and whirling at high speed. Last time, I made it all the way down to the toes! While there, I dump off the oxygen and pick up the carbon dioxide.

Then it's back up to the heart, this time to the right atrium where I get pumped back to the lungs. There I finally get rid of the carbon dioxide, before beginning my journey all over again.

It seems like a long and complicated journey, doesn't it? What if I told you that I do this 150,000 times in my lifetime? No wonder I'm only going to live for four months. I bet you would be the same if you did as much work as I do!

## Pupil G, Ali: the transcription from a 'vlog'

Context: Pupils were asked to write a 'vlog' in the style of the letters – from a heart transplant patient to his unborn brother – which feature in 'Pig-Heart Boy' by Malorie Blackman. Included below are two extracts from the longer piece.

Is this thing on? Oh-yeah, it's flashing.  
I'll just get it into position... Maybe a bit  
closer! Perfect! Hello, it's your big bro again!  
You're probably sick of me by now, right? Just  
kidding. I thought I'd leave you one of  
these video diaries again, just to occupy you  
for a while, since it's almost the big day!  
Time flies, doesn't it? Big brothers are  
supposed to be wise, and devilishly handsome.  
Not to mention super-cool. Since I obviously  
fit all of the criteria, I thought I would  
be the guy to teach you some life lessons:  
First of all, we have to set some ground  
rules. If you're going to be my sibling, then  
you need to know that Chelsea is the best  
football team, of course. Hold it - the camcorder  
just fell off of the tripod. Must be because  
it was in awe of my handsome face. There we  
go! Another thing, mum can get pretty annoying  
but she can also go ballistic if she's provoked.  
This is starting to sound like a documentary!  
Don't worry about it too much. She's a mum.  
Pretty sure it's in the job description. The  
camcorder just made a weird weird noise.  
is it about to die?-

If I don't end up making it, I s'pose  
this can be like a will. Everything goes to  
you, obviously. The great legacy of Cameron  
Joshua Kelsey must go on! Only joking.  
Mum's calling me down for tea now, it's my  
favourite tonight. Gotta go!

## Key points – ‘drawing on reading’ to support informal texts

All four writers included here chose an informal and comic approach to these tasks:

- Tasked to write a review from a dissatisfied customer, the author of the tripadvisor piece successfully mimics the informal conversational language and outraged tone of disgruntled online reviewers, while also using some appropriate and formal technical vocabulary (*customer service... full refund... trading standards*). They further develop the piece, crafting a slow reveal and building outrage to create an entertaining description which also skilfully deploys elements of contemporary children’s literature to good effect. Asides to the reader (*What’s not to love you wonder?*), exaggeration (*... only to find a BEETLE wreaking havoc under a lettuce leaf.*) and emphatic punctuation all add to the humour (*such RUDE customer service... she just walked off!!!*).
- The hyperbolic style typical of some children’s novels is also mimicked in the diary entry written in the voice of Bruno from John Boyne’s ‘Boy in the Striped Pyjamas’. This writer takes their content from the class text, however, they have chosen to adopt the playful writing style and graphic presentation of a rather different style of children’s book (*MOVING?!?! WHAT?!?*). They reproduce this faithfully, conveying Bruno’s outrage while still skilfully managing to relate the events which lead up to it with concision and control. While some writers might have approached this task more formally, producing a more reflective piece, this writer has deliberately selected a form popular with young readers and applied it consistently and effectively. Short sentences and rhetorical questions typical of the style are successfully combined with some well-crafted multiclausal sentences to provide an appropriate level of detail (*Anyway, if you thought that was bad, what I’m about to say next will sound disastrous! And it was.*).
- Asked to write a factual explanation, the author of the red blood cells piece has independently selected an informal style in this adaptation, or subversion, of the more formal scientific source materials provided by the teacher, with the aim of engaging and informing a younger reader. The level of informality is expertly pitched and maintained throughout, through direct address and question tags (*doesn’t it?... Let me tell you about myself...*) and appropriately informal vocabulary choices combined with more precise technical vocabulary (*I travel through the lazy river of the pulmonary artery down to the lungs... some good old O<sub>2</sub> [oxygen to you humans]*).
- The informal ‘vlog’ piece adheres much more closely to the stimulus text, Malorie Blackman’s ‘Pig-Heart Boy’, aping the linguistic structures and vocabulary choices used in Cameron’s letters to his unborn brother. Direct address, rhetorical questions, exclamations, short sentences and appropriate vocabulary achieve the register and humorous tone of the original (*Perfect! Hello, it’s your big bro again.! You’re probably sick of me by now, right?*), while also mirroring the underlying current of anxiety present in the source text.

The four pieces in Activity 2b demonstrate to different degrees how writing informally and humorously also requires skill and knowledge. The writers select and manipulate text structures, language and punctuation to achieve and sustain their intended tone while also managing to convey information, relate events and describe or imply emotion. The comic effect achieved mirrors that often found in children's literature and demonstrates how these pupils have internalised their reading and can reproduce it for an audience of peers.

## Different responses to a similar task

In the next set of writing, we examine the different ways in which three pupils respond to a similar task, and how these responses are also shaped by the writer's awareness of their intended reader. Each of these pupils was asked to write a 'how to' or explanation text.

The pieces included are:

- 'How to survive primary school' – aimed at parents
- 'How to be the perfect teacher' – aimed at children and teachers
- 'How to care for rabbits' – aimed at adults and children alike

## Activity 2c: Explanation texts for different audiences – achieving clarity

Read the extracts on the following pages and consider how the pupils' responses vary in accordance to their chosen audience, and how these responses differently evidence GDS. How do language and punctuation choices support clarity?

You might like to record your initial thoughts on the **notepad** below or within the corresponding activity in the **response** document. 



### Notepad

**Consider how the pupils' responses vary in accordance to their chosen audience, and how these responses differently evidence GDS.**

**How do language and punctuation choices support clarity?**

## Pupil A, Briar: How to survive primary school

Context: After reading 'Kensuke's Kingdom' by Michael Morpurgo, pupils studied survival in extreme environments and were tasked to write their own survival guide. Pupil A chose to centre theirs around how parents can best support their children to enable them to survive and thrive at primary school. These are two extracts from the longer piece.

### How to survive primary school

Within a person's lifetime, nine years are spent in primary school. This period of time is the first stage of a child's education, designed to equip them with the necessary basics in reading, writing and mathematics so that they may go on into high school to hone their skills before seeking higher education or an apprenticeship. The curriculum advances through stages from learning the fundamentals through play, into more formalised activities sat at tables and chairs. Primary school is split into three key stages with the later two culminating in examinations to distinguish the progress each child has made. The final year of primary school is the most crucial and it can bear influence on a child's success at high school. This guide is written with children about to experience year 6 in mind, providing insight and advice to their parents, enabling them to guide their child to ensure their final year is a fruitful one.

It is likely that as students approach the end of key stage 2 and the SAT tests loom, there will be an increase in homework expectation from the class teacher. Children frequently become awash with revision guides, spelling lists, online learning and worksheets during this final year. Support should be offered to children within the family home through a structured timetable, ensuring studies come before any other optional activities. A timetable can be drawn up in agreement with the child to ensure that the workload is spread out over the week, preventing the child from suffering burnout.

## Pupil E, Charlie: How to be the perfect teacher

Context: After studying instructions in reading and writing lessons, Pupil F chose to adapt the form to write a humorous piece. The following are extracts.

### How to be The Perfect Teacher

Stop that revolting snoring, Michael Jr! Must you incessantly fling boogeyballs at me, Timothy?! Is all of this chatter necessary? Do you find yourself constantly echoing these words around the classroom because of those disobeying, spotty-faced creatures called... ugh... children? Do you need to discipline these delinquents? If so, follow these simple steps to teacher perfection; you will finally be able to please those foul peasants.

#### You will need these qualities:

- The ability to smile non-stop for six hours, even when those fools are rampaging around the classroom like idiotic elephants.
- The endurance to mark hundreds of grammatically incorrect peices of writing (which look like they had been written by a monkey).
- The will to make those cretins stay in at lunch if they do so much as breath in your mighty presence.

2. Secondly, and perhaps most importantly, if a student back chats, make them wish that they had never been born: back chatting is the worse possible crime a student can commit, and they must be punished for it by whatever means necessary. Warning: if any back chatting continues, you must build up the courage to declare a lifetime sentence of detention. This may seem drastic, but it will be worth it to stop those troubling nuisances.

3. Next, the most obvious: all students MUST arrive in full school uniform; if they fail to comply, they must face severe consequences, such as being excluded. These are the measures that you must take as the perfect teacher.

If you correctly follow these simple steps to teacher perfection, all of your educating worries will wisp away. Nobody will ever question your teaching methods again; you will be glorified by all the other teachers, who will envy your greatness.

Good luck in your endeavour.

# Pupil I, Sunny: How to care for rabbits

Context: Pupils studied instruction writing and then chose a topic of their own. This piece has been transcribed on the next page.

## HOW TO CARE FOR RABBITS

**Top 10 best breeds for beginners:**

10. Jersey Woolly
9. Lionhead
8. Irish
7. Netherland Dwarf
6. Mini Satin
5. Mini Lop
4. Dwarf Hotot
3. Dutch Lop
2. Holland Lop
1. Mini Rex

**Fabulous Foods**

Rabbits will eat a variety of foods. So when feeding your rabbit, give it a selection of fresh fruit, veg and pellets. Make sure you wash them first and try out new foods once in a while, such as dandelion leaves, sunflower leaves and pumpkin seeds. Do NOT feed them rhubarb leaves, onions, chocolate, leeks, dairy products and nuts!

If you are curious about looking after your rabbits, this is the place to go! This text will tell you about their fantastic food, fabulous features and interesting information! What's not to like?!

**Exercise**

Exercise is essential to rabbits as they are very lively creatures. They need a minimum of 2hrs a week. You can buy a run to keep your rabbits contained or you could rabbit-proof your garden and let them roam free.

**Fun Fact:** Rabbits can turn their ears 180°!

**Cleaning**

Cleaning the hutch regularly will keep the rabbits happy and healthy because a dirty hutch can lead to diseases. One or twice a week will suffice. You will need to replace all sawdust with fresh bedding. Top tip: Make sure to put in extra hay in the winter. You might want to put in a little box to make cleaning easier. Scrape out all the droppings into a compost bin and take out any empty food bowls that have been left out.

**Choosing a rabbit**

Choosing a rabbit is a difficult job. You need to pick the right breed, the right age and the right gender, so you need to pick carefully. Firstly, rabbits are sociable creatures and a couple will settle in quicker than one. Before you pair two rabbits together, make sure the pair is compatible because if not, it will not end well. Usually, males and females are amiable together (as long as they've had an injection so that they can't have kittens) or two females. Two males will usually fight. You also need to choose the right age for you. The best age to get rabbits is when they are still kittens, 2-4 months - 2 years. You will also need to consider which breed to pick; there are a lot to choose from. Mini Rexes and Mini Lops are best for beginners as they are calm and allow handling.

## **How to care for rabbits**

If you are curious about looking after your rabbits, this is the place to go! This text will tell you about their fantastic food, fabulous features and interesting information. What's not to like?!

### **Choosing a rabbit**

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### **Top 10 best breeds for beginners:**

10. Jersey Wooly
9. Lionhead
8. Polish
7. Netherland dwarf
6. Mini Satin
5. Mini lop
4. Dwarf Hotot
3. Dutch lop
2. Holland Lop
1. Mini Rex

### **Fabulous foods**

Rabbits will eat a variety of food. So when feeding your rabbit, give it a selection of fresh fruit, veg and pellets. Make sure you wash them first and try out new foods once in a while, such as dandelion leaves, sunflower leaves and pumpkin seeds. Do NOT feed them rhubarb leaves, onions, chocolate, leeks, dairy products and muesli!

## **Cleaning**

Cleaning the hutch regularly will keep the rabbits happy and healthy because a dirty hutch can lead to diseases. Once or twice a week will suffice. You will need to replace all sawdust with fresh bedding. Top tip: make sure to put in extra hay in the winter. You might want to put in a litter box to make cleaning easier. Scrape out all the droppings into a compost bin and take out any empty food bowls that have been left out.

## **Exercise**

Exercise is essential to rabbits as they are very lively creatures. They need a minimum of 2 hrs a week. You can buy a run to keep your rabbits contained or you could rabbit-proof your garden and let them roam free.

**Fun fact:** Rabbits can turn their ears 180°!

## Key points – ‘how to’ guides

These three ‘how to’ pieces are written for different audiences and crafted accordingly:

- The guide for parents is a mature and considered piece covering content appropriate to its readers and conveying empathy towards them. The writer’s choices support clarity. For example, the structure – drawn from a good understanding of similar guides – supports reader understanding. An introduction and conclusion frame the piece, and each paragraph is introduced by a topic sentence (*This guide is written with children about to experience year 6 in mind... It is likely that as students approach the end of key stage 2 and the SAT tests loom, there will be an increase in homework expectation...*). Punctuation is used to control longer multi-clause sentences to ensure clarity (*This period of time is the first stage of a child’s education, designed to equip them...*).
- The guide for teachers may be less sophisticated, but nevertheless showcases appropriate choices linked to purpose and audience. You may recognise this pupil as the author of Bruno’s diary in Activity 2b. Together the two pieces show the successful mastery of this hyperbolic style of writing. Greater depth writers do not have to tackle serious subjects for serious readers only but should be able to demonstrate control over the level of formality they have selected for purpose and audience. The content and style of this piece aims to spark humour (*...rampaging around the classroom like idiotic elephants...*) and this is sustained throughout. Despite its light-hearted tone, the ideas in the piece are well developed, for example, through technical language (*profession, consequences, endurance*) and the wide range of punctuation used to manage some ambitious, multi-clause sentences (*Secondly, and perhaps most importantly, if a student back chats, make them wish that they had never been born:*). Ideally, other pieces in their work collection would evidence this pupil’s ability to also write more formally. Collections which include pieces pitched at different levels of formality provide useful evidence for discussions around greater depth writing.
- The approach selected in the guide to caring for rabbits is a more typical response to the ‘how to’ task, providing information in a straight-forward manner accessible to a wider audience. This comparative simplicity does not mean that there are not opportunities for the pupil to showcase their manipulation of vocabulary and grammar. The introduction establishes purpose and audience using an informal tone and deploying alliteration to arrest attention (*fantastic food, fabulous features and interesting information*). Subsequent paragraphs adopt an appropriate advisory style, vocabulary is relevant (*sociable creatures... compatible*) and synonyms are used to maintain flow (*variety, selection*). Deliberate repetition is employed for emphasis (*You need to pick the right breed, the right age and the right gender ...*). While the level of detail in multi-clause sentences supports reader understanding, evidence of expansion would need to be found in Sunny’s other pieces. Accurate punctuation – such as commas and brackets – is used effectively to maintain the ‘chatty’ style and avoid ambiguity.

## Descriptive narrative – vocabulary

The final activity in this exercise considers three short extracts from narrative writing, with a focus on descriptive vocabulary. Descriptive writing provides pupils with good opportunities to experiment with words. Pupils working at the expected standard will use interesting and ambitious words which show good awareness of the reader and these will be mostly appropriate to the purpose and genre chosen.

Greater depth writers' word choices are more consistently precise, likely to be more varied as a result of their wider reading, and usually judiciously deployed. Using the right amount of descriptive detail can be challenging for young writers, whose enthusiasm for new vocabulary – sometimes drawn from a thesaurus – can outstrip their comprehension of that vocabulary, leading to errors of use. Greater depth writers demonstrate their understanding of the words used in the precision with which they use them, and they draw on their experience of expert writers when making decisions around appropriate levels of detail. One text may call for a rich description, drawing on all the senses, another for pared back description and sparse detail. Writing by pupils still developing their descriptive skills may sometimes be overly ambitious, overloaded with detail that actually reduces reader engagement and enjoyment.

Greater depth writers may also have wide repertoires of 'literary' or figurative language and may apply these features appropriately and elegantly to develop and enrich their descriptions. In writing by pupils still developing their application of figurative language, these features – such as metaphor or personification – can sometimes feel a little 'bolted on' and may not achieve the intended effect.

This final activity includes some short extracts from descriptive writing and asks you to reflect on the language chosen and the impact of those choices on you as a reader.

The extracts are taken from

- a saga style narrative
- a tale of adventure
- a mystery narrative

## Activity 2d: Descriptive narratives – vocabulary

Read the pupil work extracts below.

Reflect on the descriptive language selected and the impact on the reader.

You might like to record your initial thoughts on the **notepad** below or within the corresponding activity in the **response** document. 



### Notepad

Reflect on the descriptive language selected and the impact on the reader.

## Pupil A, Briar: a saga style narrative

Context: Pupils were tasked with writing a narrative involving conflict. Pupil A drew on their prior learning, additional independent research and their memories of reading 'The Saga of Erik the Viking' by Terry Jones to inspire this piece. The following are two short extracts from a longer piece.

Before the first glimmers of morning light hit the earth's surface, Captain Madara of the Uchiha clan had summoned a meeting in the secret hideout nestled between the trees. Tension filled the air, palpable. Between Madara's commands, a momentary silence that no one dared fill. He continued, "As you know, my honorable brother, Izuna Uchiha has been mercilessly murdered at the hands of Hashitama's men. Today we avenge. Kill or be killed. Approach this battle with as little care for the wellbeing of Hashitama's men as he himself had shown my brother." Madara's eyes were steely with determination and rimmed with sadness. His clan hung off his every word; Madara was a seasoned leader, all respected him and dutifully followed any command he set forth.

The grass, now a sea of red, was more a mortuary than a field. Both clans were having their strongest, fiercest men slaughtered. The ground was awash with ferocious fighters, now laying limp and lifeless. The two greatest tribes in existence were both taking significant hits and numbers of men left fighting were waning.

All of a sudden, silence fell. Madara trampled over his own and the deceased clan members towards Hashitama. He and Hashitama stood face to face in the centre of the battlefield.

Words spilled out from Hashitama's mouth "So your arrival has finally come, Sir Madara."

## Pupil J, Vic: a tale of adventure

Context: After reading 'Kensuke's Kingdom' by Michael Morpurgo, pupils wrote their own 'ship-wrecked' narratives. This is an extract from the story opening.

Screams... Shouts... Luggage flying off the racks... What was happening? I awoke to complete and utter chaos on the Boeing 687, and shouted out as a rucksack hit me on the head. People were panicking, fastening their seatbelts tighter around them.

"It's going to be fine," whispered Mum with a weak smile, as though she was trying to convince herself as well as me. I had barely any idea of what was happening. I could barely even think clearly. The noise was louder than a herd of elephants stampeding across the dry savannah.

There was fire now. It was sweeping through the plane. Mum's platinum blond hair, in which she'd always taken such pride, was singed. Smoke and ash were suffocating me. I thought back to the safety leaflet and got into the brace position. The fire was a raging inferno now... I could barely breathe... We were careering towards the earth... I didn't think that I would survive!

"This is your captain speaking. We are experiencing some major difficulties. Brace! Brace!" That was the last thing I heard before slipping into unconsciousness without knowing if I'd ever wake up again.

## Pupil J, Vic: a mystery narrative

Context: After reading extracts from 'The Nowhere Emporium' by Ross Mackenzie, a story about a mysterious shop from nowhere, pupils wrote their own descriptions of a mysterious place. A transcript for Pupil J's piece is provided below.

It was a late October evening and the surprisingly bustling streets were abuzz with excitement. A rumour had spread that a shop had appeared out of nowhere. The rumour had been true. The gleaming silver bricks shone in the light of the full moon. Suddenly, the intricate golden gate, which enclosed the silver door, evaporated, sending clouds of shimmering golden dust into the shocked crowd. Silence hung over the excited people like a stifling blanket. Staring at the elaborate glass panels of the oddly shaped lanterns (which were hung on either side of the door), I listened to the chatter behind me. The curious onlookers were speculating about what the shop sold. Suddenly, the silver door slowly screeched open and the excited crowd surged forward into the emporium.

Classical music played gently from unseen speakers whilst a glass oil lamp emitted a dim light, barely reaching the shadowy corners of the shop. The ancient sign had called it 'The Inbetween Emporium'. Tentatively, I reached out to touch some glass beads that were contained by a mahogany trinket box. As I rolled a bead around my palm, I noticed many beautiful scents: there was the scent of freshly fallen pine needles and a lush meadow filled with colourful wildflowers and tall grass. A delicate doll - which looked like it had come from the Victorian era - blinked terrifyingly at me through clouded sapphire eyes; its pink striped dress was faded with age and its snowy white porcelain face was cracked in multiple places.

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## Key points – vocabulary use in descriptive narratives

- The two short extracts by Briar demonstrate awareness of the language of sagas, deploying a few carefully selected phrases which set the scene and create a sense of anticipation with concision (*the first glimmers of morning light... the secret hideout nested between the trees...*). A tense atmosphere is further established through a combination of short and longer sentences (*Tension filled the air, palpable... His clan hung off his every word...*). The gruesome battle scene is captured in a few well-handled and convincing descriptive details (*The grass, now a sea of red, was more a mortuary than a field.*). The use of stylistic features such as alliteration (*ferocious fighters... laying limp and lifeless*) and metaphors (*steely with determination... sea of red... Words spilled out...*) and an ambitious selection of elevated vocabulary (*palpable... momentary... mercilessly...at the hands of... seasoned... slaughtered... waning...*) help to create an authentic and engaging description. Careful editing might have improved occasional lapses in tension (*Both clans were having their...*).
- Pupil J's two pieces – the plane crash and the emporium narratives – demonstrate their ability to adapt the level of descriptive detail to purpose. In the first, the detail is comparatively sparse as befits the drama. The second is rich in detail and very much in keeping with the style of the source text. Evidence towards GDS in the plane crash piece includes the successful use of short sentences and sentence fragments to create a sense of tension and confusion, indicating that the writer is drawing on their knowledge of the genre to draw the reader in. The inclusion of longer sentences (*"It's going to be fine," whispered Mum with a weak smile, as though she was trying to convince herself as well as me.*) allows the writer to relieve the tension before resuming it with further single clause sentences and judicious repetition (*I had barely any idea what was happening. I could barely even think clearly!*). There is some loss of reader engagement with the use of less appropriate choices (*The noise was louder than a herd of elephants...*) and these weaken the overall effect of the piece.
- The engaging description of the mysterious emporium contributes evidence of GDS through the writer's selection of language features and vocabulary to evoke the atmosphere and setting. The writer successfully engages the reader with a description of the magical appearance of a shop. Appropriate literary language (*intricate golden gate... elaborate glass panels... classical music played gently from unseen speakers whilst a glass oil lamp emitted a dim light, barely reaching the shadowy corners of the shop...*) is maintained throughout the text, demonstrating a sophisticated vocabulary used with precision. The sense of the crowd's excitement and the narrator's awe is supported by careful selection of verbs, adverbs and adjectives (*bustling streets were abuzz with excitement... curious onlookers were speculating ... the excited crowd surged forward into the*

*emporium.... Tentatively, I reached out...*). Having intrigued the reader, the writer begins to inject sinister notes (*a delicate doll ... blinked terrifyingly ...*) and these are expanded in the longer piece as the mood turns from wonder to disquiet.

**Reflection point:**

You have now reached the end of Exercise 15.

In what ways might the reflections from this training exercise support your professional discussions with teachers when moderating work a teacher assessed as GDS?

## Summary

In Training Exercise 15, you have:

- considered the ways in which different pupils independently draw on their reading, noting that this may be evidenced in both independently selected text forms and topics, and in pupils' responses to a shared stimulus chosen by the teacher
- reflected on how pupils can demonstrate the greater depth standard in writing that closely mimics expert writers as well as in writing that plays with or adapts conventions
- noted how an assured and conscious control of formality can be evidenced in both formal and less formal responses, and how both require careful language choices and the skilled manipulation of grammar and punctuation
- considered how unusual or very mature writing should not overshadow the achievements of others writing more conventionally and perhaps at the lower end of the standard
- reflected on what distinguishes descriptive writing by greater depth writers from writing by those working within the expected standard