



Standards
& Testing
Agency

Key stage 2 English writing teacher assessment moderation

Self-led training resources: Exercise 10

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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 10: Evidencing dialogue at the expected standard

This exercise includes **4 optional self-directed activities**.

Should you choose to do all 4 activities, this will take approximately **60 minutes** to complete, including reading time.

- Activity 1a: approx. 10 mins
- Activity 2a: approx. 20 mins
- Activity 2b: approx. 10 mins
- Activity 3a: approx. 20 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 key stage 2 \(English writing\)](#)

You may also wish to have the following materials available:

- [English programmes of study: key stages 1 & 2 \(National curriculum in England\)](#)

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

Overview

This exercise consists of 3 sets of activities which focus on the purposes of speech and dialogue, the specific ways in which dialogue is used in pupil writing and on evidencing the following 'pupil can' statement for the expected standard (EXS) in the teacher assessment framework:

The pupil can:

- *integrate dialogue in narratives to convey character and advance the action.*

It also focuses on how dialogue can be evidenced in relation to the following point in the KS2 teacher assessment guidance:

- *a single, comprehensive example of writing may be sufficient to show that a pupil can 'describe settings, characters and atmosphere and integrate dialogue to convey character and advance the action'.*

After completing this exercise, you will have:

- explored the specific functions of speech and dialogue within writing, and the differences between the two (Activity 1)
- considered examples of pupil work in relation to the relevant 'pupil can' statement for writing at EXS (Activity 2)
- explored how dialogue in a single piece of writing might offer sufficient evidence toward the 'pupil can' statement at EXS (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 how speech and dialogue are used in pupil writing

This activity focuses on understanding the different kinds of speech and dialogue used by pupils in their writing, and the functions of each. Although 'speech' and 'dialogue' are often used interchangeably, the general difference is that speech encompasses all spoken words, while dialogue is spoken words usually exchanged between 2 or more speakers.

Speech

- When a character in a story speaks aloud to themselves or to others who do not reply, this is **speech** rather than dialogue.
- The words of an individual quoted in a news report, a biography or other information text is also **speech**, rather than dialogue.
- The examples above are instances of **direct speech** and are indicated with inverted commas and other conventions of punctuation.
- **Internal speech** or **interior monologue**, when a character's thoughts are not narrated but presented as though being spoken (for example, 'Just in time, if you ask me'), is not punctuated as direct speech. However, it represents speech in so far as it expresses thoughts or feelings *as though* the character is saying them.
- **Reported or indirect speech**, when an individual's words are narrated and not quoted or presented as though the individual is saying them (for example, 'he said it had happened just in time'), is not punctuated with inverted commas. It does not represent speech.

Dialogue

- When 2 or more characters **speak to each other and respond**, this is an instance of **dialogue**. Their exchange might be interspersed with reporting clauses and other description or narration (for example, 'She gasped as the doors closed behind them, "We made it!" "Just in time!"') The exchange might be just a question and a reply, or a conversation, with more spoken turns. It might consist of one character's direct speech and responses from another in reported speech (for example, 'She gasped as the doors closed behind them, "We made it!" He shared her relief but reminded her that they had no idea where they were.') Dialogue can also contain direct speech which stimulates responses that are non-verbal, where characters ignore the speaker or take action as a result of what has been said.
- **Reporting clauses** are an integral part of how dialogue is presented. They indicate that something was said and give additional information about how it was said, along with accompanying action or comment. How reporting clauses are used and how well they combine with the spoken words in the dialogue is an important element to consider when exploring dialogue in pupil writing. The

distinctions that pupils make between the language of narration and the language of speech is evidenced through reporting clauses. See Training Exercise 14, which focuses on register and levels of formality, for further discussion of this.

- Sometimes, **interior dialogue** might be used to show a character's conflicting thoughts and be presented *as though* the character is saying them (for example, 'Surely it can't be too late? Of course, it is. Don't be ridiculous, he tormented himself'). It can show some features of dialogue but is not punctuated as direct speech.

We will now consider how pupils use speech in their writing, and where it is an example of dialogue.

Activity 1a: Exploring the reasons why pupils include speech in their writing

Consider each example in the table of speech taken from pupil work.

- Why has it been used? What part is it playing in the piece?
- Is it an example of dialogue?

You may wish to add notes to the **table** below or within the corresponding activity in the response document. 

Examples of pupil work	Why has speech been included in the piece? What part is it playing in the piece? Is it an example of <u>dialogue</u> ?
<p>1. from part of the way into a narrative: Juba asked for Salt (food) and Shelter for a few nights. "Of course" his uncle replied. He was clearly rich. "and you must be the fierce little bear Ursula." He gave her a dazzling smile.</p>	
<p>2. from part of the way into a narrative: "Finally," smiled the assassin, "my time to shine."</p>	
<p>3. from part of the way into a narrative: "We need to tell some one. let's go down to the village "But Cathy - ..." "No Tess tha need to go NOW!" Shouted Catherine.</p>	
<p>4. form the opening of a narrative: "Ah finally, on our way to South Africa!" Benji said excitedly. "I know I can't wait!" Brooke squealed.</p>	
<p>5. from a newspaper report: It was explained by Mr. Jones that as he reached the bottom of the stairs, Jones was hit by the excellent townsfolk community's lantern light. "Yeah, yeah, the wer just running with their lanterns an' all an' I sen' em up on the balconys."</p>	
<p>6. from part of the way into a narrative: Finally, he had reached the bulb. "Lemme see 'ere," the keeper opened the hatch were the fire should be. He unfortunately could not fix the situation with the bulb at this position. So he unscrewed the glass bulb. SMASH. It had happened again! What should he do? ... He just kept thinking: what should I do?</p>	

Some of the relevant features are summarised in the table below. As you read these, compare them to your own observations.

Examples of pupil work	Why has speech been included in the piece? What part is it playing in the piece? Is it an example of <u>dialogue</u> ?
<p>1. from part of the way into a narrative: Juba asked for Salt (food) and Shelter for a few nights. "Of course" his uncle replied. He was clearly rich. "and you must be the fierce little bear Ursula." He gave her a dazzling smile.</p>	<p>Speech portrays character and establishes relationships. Uncle's words convey confidence (<i>"Of course... you must be..."</i>) and narration supports this (<i>clearly rich... dazzling smile</i>). The exchange between Juba (reported speech) and his uncle (direct speech) constitutes dialogue.</p>
<p>2. from part of the way into a narrative: "Finally," smiled the assassin, "my time to shine."</p>	<p>Speech portrays character and hints at possible actions. Reporting clause and specific vocabulary capture intentions (<i>smiled the assassin, "my time to shine."</i>) Character is speaking to himself, and this constitutes speech rather than dialogue.</p>
<p>3. from part of the way into a narrative: "We need to tell some one. let's go down to the village "But Cathy - ..." "No Tess tha need to go NOW!" Shouted Catherine.</p>	<p>Speech shows characters in conflict about potential actions (<i>"let's go down to the village / "But Cathy - ..." / "No Tess tha need to go NOW!"</i>) A key decision which shapes events is shown. This exchange constitutes dialogue.</p>
<p>4. from the opening of a narrative: "Ah finally, on our way to South Africa!" Benji said excitedly. "I know I can't wait!" Brooke squealed.</p>	<p>Speech establishes events, as characters reflect on their situation (<i>"Ah, finally, on our way to South Africa!"</i>). Use of 'finally' highlights delays or difficulties. Reporting clauses suggest personality and provide characters' names. This constitutes dialogue.</p>
<p>5. from a newspaper report: It was explained by Mr. Jones that as he reached the bottom of the stairs, Jones was hit by the excellent townsfolk community's lantern light. "Yeah, yeah, the wer just running with their lanterns an' all an' I sen' em up on the balconys."</p>	<p>Direct quotation of speech included to validate information in the report. Language highlights spoken context through informal expressions and vocabulary (<i>"Yeah, yeah"</i>) and non-standard grammatical forms (<i>"I sen' em up on the balconys"</i>). This constitutes speech rather than dialogue.</p>
<p>6. from part of the way into a narrative: Finally, he had reached the bulb. "Lemme see 'ere," the keeper opened the hatch were the fire should be. He unfortunately could not fix the situation with the bulb at this position. So he unscrewed the glass bulb. SMASH. It had happened again! What should he do? ... He just kept thinking: what should I do?</p>	<p>Speech indicates words spoken in isolation by the character, also incorporating internal monologue. Highlights action (<i>SMASH. It had happened again! What should he do? ... He just kept thinking: what should I do?</i>) and is an example of speech rather than dialogue.</p>

Key points about speech and dialogue in pupil writing

The kinds of speech that pupils use in their writing relate to the purpose of each piece, and its audience. In general, speech tends to be found in narrative writing, and can be shaped by the particular type of narrative (for example, adventure, fantasy, sci-fi, historical, contemporary). Vocabulary will reflect the setting and conventions of each type of narrative, but speech will tend to fulfil a few common functions, whatever the narrative form.

Speech in fiction writing can be used:

- to **establish a character's personality**: speech of this kind might show how the character interacts with others in dialogue or focus mainly on showing the character's language choices or mood (**Example 1** in the table)
- to **present a character's perspective** on events: this helps to convey a specific point of view and can also be used to hint at things that are not explicitly stated but which are conveyed through tone (**Example 2** in the table)
- to **create an authentic voice or establish credibility**: speech is also used to create a sense of realism. Vocabulary and expressions can be intended to reflect 'how people speak' and thus, to make characters seem 'real' (**Example 5** in the table)
- to **explain context or earlier events**, providing exposition: characters can summarise or provide a 'backstory' through their words (**Example 4** in the table)
- to **move events along**: speech is used to show what characters are doing or planning to do. This can replace the narration of what is happening or being considered (**Examples 3 and 6** in the table)

It is important to bear in mind that where speech is included in a piece but does not constitute dialogue, as was the case with the range of examples used in the table in Activity 1a, it can nevertheless contribute evidence toward other 'pupil can' statements.

Activity 2: Evidencing dialogue at EXS

As we have seen, dialogue is likely to be evidenced particularly in narrative or recount writing and, where present, will take different forms.

The relevant statement from the teacher assessment framework is below.

At EXS, the pupil can:

- *integrate dialogue in narratives to convey character and advance the action.*

Being able to **integrate dialogue** relates to how well dialogue fits into the ongoing narration or description within the piece. It suggests that dialogue flows from what preceded it, rather than standing out as a separate and distinct element. The events or description that follow it continue the piece without the sense of an interruption. The dialogue should not take the reader out of the action but should instead further involve them in the piece, supported by effective reporting clauses.

We will now consider some examples of pupils' writing in relation to the statement for EXS. The following activities focus on writing that incorporates dialogue in different ways, and with different degrees of success. Extracts rather than full pieces have been used at times, where these illustrate how dialogue is used within the whole. Pieces A and B from Blake's collection include a strong element of dialogue and are taken from earlier and later points in the academic year, demonstrating how this aspect of their writing has developed.

Activity 2a: Exploring evidence for dialogue at EXS.

This activity explores how the statement describing dialogue at EXS is evidenced in pupil work.

Read pieces A and B, from Blake and consider:

- How well is dialogue integrated into each piece?
- How well does it convey character?
- How well does it advance the action?

You may wish to record your response by **annotating the text** or using **the table** below or within the corresponding activity in the response document. 

Blake – piece A: narrative (extract)

Context: The class had watched a video relating to their history topic on Ancient Greece. They discussed and described elements of the video, and pupil then drew on this discussion to write their own story set in ancient Athens.

One night, I was sleeping in my rock-hard bed, when a bright light woke me up. I sat up and saw Athena, a furious expression on her face.

"Hello, human," she boomed "You smashed my temple!" Athena, who was very tall and strong, was very intimidating. "No," I lied.

"Oh, so you break my ^{beautiful} temple, make everyone forget and then you lie to a goddess!" I ought to kill you. Or maybe we could make a deal. Give me your ship and everything inside it and maybe I will let you live."

"Even if you do let me live you'll probably turn me into a fish. No!" I replied. I sprinted through my house I grabbed my bag; it contained the wires I had been tinkering with. I entered my ship and frantically connected all the wires. I had just enough power to fly. I took off, leaving Athena screaming at me from below.

-a bit colder than Greece but still nice.

Eventually, I landed in Scotland! I never saw Zoe again; I wrote to her but she said Athens was her home. Even though I was sad to leave Athens, I never saw Athena again - well she never tried to kill me again, atleast.

The end (or is it?)

Blake – piece B: narrative (extract)

Context: the class had watched a wordless video story called 'Wing', about a boy with one wing. The pupil used this as the basis to write their own version of the story.

She is coming

The young boy and girl (Milo and Sylvie) escaped just in time to get away from the death-ravens. Soaring through the moonlight sky, everything seemed so simple and peaceful and yet so many monsters slept in those beautiful spots. "How long?" Sylvie asked as they reached a clearing that appeared safe to land in. "How long what?" Milo replied, looking puzzled. "How long, only one?" Sylvie asked, pointing to Milo's missing wing. "2 months since I lost it. You?" he answered politely. "3 years. I was lucky. Mama and Papa not."

"Why? What happened to them? Where are they?"

"They up there now. Gone." Sylvie said, pointing to the sky. It was obvious what she was saying ~~even~~ despite her not being able to talk very well.

"Oh. I'm sorry!" Milo replied quietly.

"The ravens. They took Mama and Papa away," she said "I left to suffer alone." Milo almost cried at this last sentence but he thought he shouldn't as Sylvie wasn't. She seemed to be a very brave person, even after everything.

"I never knew my parents. They left before I turned 1. I was an orphan. But I lived at the children's home."

"I... sorry. The ravens. They spoke of death as their master. Death maybe person. They maybe work for her."

"Her? How do you know death's a girl?"

"I see her. In my dreams. Taking mama and Papa."

"Ok. Moving on, let's find something to eat!" said Milo, trying to hide the fear that just erupted in his brain.

"You fear her! You fear the girl. You will perish!" Sylvie screamed in a very different voice to normal. Sylvie ~~got~~ fell to her knees breathless. "She's coming," she said.

"Who-what? Who's coming?" but Milo's question was quickly answered by a big rumble of thunder and a purple flash. Out of clouds, came a creepy woman, cackling and screaming. Her dress was ~~dark~~ as black as the night, ~~her~~ torn and fringed. Her flowing black hair twisted and turned in the

	How well is dialogue integrated into the piece?	How well does dialogue convey character?	How well does dialogue advance the action?
Blake: piece A			
Blake: piece B			

The completed table on the next page summarises points relating to dialogue in pieces A and B from Blake.

Key points relating to dialogue in Blake's writing

	How well is dialogue integrated into the piece?	How well does dialogue convey character?	How well does dialogue advance the action?
Blake: piece A	<p>Narration introduces context and character of Athena before her first speech (<i>I sat up and saw Athena, a furious expression on her face</i>).</p> <p>Dialogue between Athena and narrator is central to events and reporting clauses maintain and integrate the speech (<i>"No." I lied... I took off, leaving Athena screaming at me from below</i>).</p>	<p>Vocabulary used to capture the status and power of characters, through Athena's elevated and archaic speech (<i>"Hello, human," she boomed</i>).</p> <p>Emphasis used to convey personality and perspective on events, showing Athena's irritation and assumed authority and strategy (<i>"Oh, so you break my beautiful temple, make everyone forget and then you lie to a goddess!... maybe I will let you live."</i>).</p> <p>The narrator's responses convey perspective, showing resistance (<i>"Even if you do let me live you'll probably turn me into a fish. No."</i>).</p>	<p>The dialogue carries events forward, propelling action, provoking the narrator into fleeing (<i>"...No." I replied. I sprinted through... I took off, leaving Athena screaming at me from below</i>). The section of dialogue is a section of the story action.</p>
Blake: piece B	<p>Dialogue interspersed with narration which describes simultaneous actions (<i>"How long?" Sylvie asked as they reached a clearing</i>).</p> <p>Dialogue provides context and exposition of previous events as characters ask and answer questions (<i>"2 months since I lost it. You?"</i>).</p>	<p>Language structures and expressions capture context and add authenticity, with Sylvie's non-standard grammatical forms, including incomplete verb forms, emphasising that she is different to Milo (<i>"...I was lucky. Mama and Papa not. ... They up there now. Gone."</i>).</p> <p>Interjections and short phrases capture characters' perspectives and responses, as Milo asks questions and responds to what he hears (<i>"You?"... Oh. I'm sorry!"</i>).</p>	<p>Extended sequence of dialogue prepares for and leads into events that immediately follow, as Sylvie explains about 'Death', who then arrives (<i>"Who – What? Who's coming?" but Milo's question was quickly answered by a big rumble of thunder...</i>).</p> <p>Dialogue moves the plot along by revealing key information and causing change within characters, as Milo comes to understand about the character 'Death' (<i>trying to hide the fear that just erupted in his brain</i>).</p> <p>Dialogue is a substantial part of the narrative as a whole and, when action is escalating, it would be more efficient and clearer for the reader if continuous narration were used.</p>

As we have seen, the 2 pieces from Blake evidence all elements of the 'pupil can' statement at EXS.

- Dialogue **advances the action**, while simultaneously providing **exposition** of events and **developing characters** as individuals, their language reflecting their specific traits and feelings, particularly in piece B.
- A key aspect of these dialogue examples is that they have been **placed deliberately and developed beyond brief exclamations or statements**. Characters listen and respond to each other in a two-way exchange. There is also a secure grasp of the punctuation of direct speech (though this is not addressed by the statement itself).
- Across the 2 narratives, there is sufficient evidence that the pupil is meeting the dialogue statement at EXS. We have also noted that the length of a section of dialogue (in piece B, for example) can reduce overall clarity for the reader, placing too great a burden on speech and interspersed reporting clauses. This can affect the overall effectiveness of a piece of writing but not necessarily affect the conclusion relating to dialogue specifically.
- Dialogue within the 2 pieces also evidences aspects of the 'pupil can' statement: 'select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative...)'.
- As the discussion above highlights, dialogue can be successfully evidenced without accurate punctuation being in place. The appropriateness of the language used and the integration of the dialogue within the piece is the prime focus. While this training exercise does not focus on the punctuation of speech and dialogue, both pieces provide firm evidence toward meeting the relevant aspect of the EXS statement: 'use the range of punctuation taught at KS2 mostly correctly (e.g. inverted commas and other punctuation to indicate direct speech)'. Nearly all instances of dialogue are accurately punctuated.

Looking beyond this, the greater depth standard includes the statement: 'distinguish between the language of speech and writing and choose the appropriate register'. This is evidenced in part through Blake's handling of differences in status between characters (in piece A) and cultural origin (in both pieces).

To satisfy all elements of the GDS statement, additional evidence would be needed of Blake's success in adapting language and grammatical forms appropriately, and this might be supplied, for example, in a newspaper report which quotes different speakers. In the case of a newspaper report or other text that includes quotations from witnesses, **dialogue and its functions** are not being fully represented, but the ability to vary register when including **speech** can be evidenced. Training Exercise 14 explores this aspect of register.

Reflection point: Are there any issues you have uncovered so far in this training? Any points that require clarification, or questions that have been raised? Record them here:



Activity 2b: Exploring dialogue that does not meet the statement at EXS

This activity explores the statement describing dialogue at EXS in relation to pieces where dialogue is more limited.

Read pieces A and B from Shion and consider:

- How well is dialogue integrated into each piece?
- How well does it convey character?
- How well does it advance the action?

You may wish to record your response by **annotating the text** or using the **table** below or within the corresponding activity in the response document. 

Shion – piece A: narrative

Context: the class had explored the story 'Rose Blanche' by Roberto Innocenti and Ian McEwan, as part of their history topic focused on the Second World War. The pupil wrote a section of the story in detail.

Transcript

Desperate to escape, citizens were yelling, wimpering and running, trying to escape from this ghost town. There was one lady who was not trying to escape but to find her daughter called Rose. Anna had light blue eyes that glistened just like her daughter's. Also she had dark brown hair which blew in the wind. "Sir, Sir do you know where my daughter is?" Rose's mother frantically stumbled, as the fog covered her terrified face.

"Calm down you crazy lady, I am trying to get people out of here. Now go." The soldier grunted as people crowded him. The crowd slipped into thin air as the town's joy vanished, wind gasped, fog smeared and the rain sobbed. Whilst the rusty, zealous army truck stood and protected the startled residents, the Russian army came closer and closer.

Shion – piece B: narrative

Context: the class had explored examples of stories that create suspense. The pupil planned and wrote their own story, drawing on this work.

Transcript

Anna was a coward-like girl with a bad attitude. Her mother would constantly tell her off and ground her.

One late evening Anna's friend Dave came over. Normally, she would be happy but this time the scene changed. The blue walls turned red and a mysterious figure appeared. Fog leaked through the window whilst he danced round in circles. Then all of it. All of it was gone. It just disappeared.

After that, Anna was shaken – both of them were silent. They didn't know what to say. Silence went on for hours until...

Anna's eyes went white and she fell back for a short while. Dave's nervous thoughts made everything worse. He began shaking her but that was a bad decision. Anna began dancing in a circle like the mysterious figure. At first, Dave thought it was all a prank.

All of a sudden, she stopped dancing but although she stopped that, she started mumbling. Louder, Louder, LOUDER Anna shouted from the top of her lungs.

"I will get you!" mumbled Anna as she charged at Dave.

"Anna please stop!" Dave pleaded as he tried to hide from her.

Minutes went by as suddenly it all happened again. Anna's eyes went white she fell back and...

	How well is dialogue integrated into the piece?	How well does dialogue convey character?	How well does dialogue advance the action?
Shion: piece A			
Shion: piece B			

The completed tables on the next pages summarise observations relating to dialogue in pieces A and B from Shion.

Key points relating to dialogue in Shion's writing

	How well is dialogue integrated into the piece?	How well does dialogue convey character?	How well does dialogue advance the action?
<p>Shion: piece A</p>	<p>Piece begins mid-action, with narration immediately introducing context and summarising relevant information about the first speaker (<i>There was one lady who was not trying to escape but to find her daughter</i>), with dialogue following on naturally from this. The inclusion of “<i>Sir, Sir</i>”, hints, before we are told, that she is speaking to someone in authority, providing exposition for the reader.</p> <p>Narration that follows on from the second speech maintains context, focusing on the soldier's preoccupation and the movement of people (<i>“I am trying to get people out of here...” The soldier grunted as people crowded him.</i>).</p>	<p>Vocabulary for each character reflects their status and power in relation to each other, with the mother's deference and desperation captured (“<i>Sir, Sir</i>”). The soldier's dismissive language (“<i>crazy lady</i>”) also reflects his position and outlook.</p> <p>Grammatical features also convey characters' concerns and perspective on events, through a question from the mother (“<i>do you know where my daughter is?</i>”) and the use of imperatives in commands from the soldier (“<i>Calm down... Now go.</i>”). The soldier also makes a straightforward statement of his situation (“<i>I am trying to get people out of here</i>”).</p> <p>The brief exchange provides a snapshot only and is not focused on expanding communication between the two or developing them as characters. As such, it offers limited evidence of this function of dialogue.</p>	<p>Brief dialogue captures situation of each character but does not advance the action in each case. The spoken words echo or illustrate what is provided in the narration (<i>There was one lady who was not trying to escape but to find her daughter. ... “Sir, Sir do you know where my daughter is?”</i>).</p> <p>The soldier's words and the events that follow indicate an implied action – that the mother moves on in response to his words (“<i>Now go.</i>”... <i>The crowd slipped into thin air.</i>).</p>

	How well is dialogue integrated into the piece?	How well does dialogue convey character?	How well does dialogue advance the action?
Shion: piece B	<p>Narration precedes events, setting up the very brief exchange between characters by providing context and specific description (<i>All of a sudden, she stopped dancing... Anna shouted</i>). Anna's words follow on directly from this.</p> <p>Following the dialogue, there is a break in time. The exchange is too brief to form a significant element in the piece, adding very little to plot or impact on the reader.</p>	<p>Spoken words are extremely brief and give basic indications of character situation, through grammatical features: an emphatic statement (<i>"I will get you!"</i>) and a request (<i>"Anna please stop!"</i>).</p> <p>Reporting clauses give a little support toward character perspective and feeling (<i>Dave pleaded</i>). There is some confusion and contradiction, however, in word choice (<i>Anna shouted from the top of her lungs. "I will get you!" mumbled Anna</i>).</p> <p>While the piece as a whole explores the relationship between characters in a little more detail, the dialogue conveys only immediate responses, rather than conveying character.</p>	<p>Dialogue announces action while reporting clauses support the reader's understanding of action (<i>"I will get you!" mumbled Anna as she charged at Dave. "Anna please stop!" Dave pleaded as he tried to hide from her.</i>). This moves the action along in a simple fashion, with the exchange tracking the movement from threat to action to response.</p> <p>The paragraph that immediately follows demonstrates that the episode is repeated (<i>Minutes went by as suddenly it all happened again</i>). The dialogue has served to capture an event that will happen again, rather than progressing the arc of the whole story.</p>

- As we have seen in the 2 pieces from Shion, narrative writing can include interaction between characters which fulfils elements of the 'pupil can' statement for dialogue at EXS, but which is **not substantial enough to meet it in full**.
- Shion uses punctuation and the conventions of reported speech with some accuracy. The brief exchanges between characters demonstrate some understanding of how speech can fit into a story, giving each character a voice and capturing what is happening in the moment.

- However, while such minor interactions, combined with the information in reporting clauses, can move the action along in a story (*“I will get you!” mumbled Anna as she charged at Dave*), **dialogue is *included* rather than utilised** to serve the plot.
- Similarly, while immediate feelings and motives such as fear or urgency are touched on, the qualities or distinctive features of characters are not brought out through such dialogue.
- Additional evidence would be needed to support a judgement that Shion was meeting the ‘pupil can’ statement for dialogue at EXS.
- There is no statement directly relating to dialogue at working towards EXS. Evidence that the pupil can ‘in narratives, describe settings and characters’ is required, which might or might not include dialogue. Shion goes beyond this, showing some awareness of how to use speech and dialogue within narratives but with only partial success.

You might find it useful to look at the [Teacher assessment exemplification: key stage 2 English writing](#), particularly the discussion of work by Morgan (EXS) and Leigh (EXS). While Morgan is working at the lower end of EXS and Leigh is consistently meeting all elements of the standard, dialogue is securely evidenced in both collections, across 2 pieces of writing.

Activity 3: Considering whether dialogue is adequately evidenced in a single piece

As we have seen, a collection of pupil writing which meets the statement for dialogue at EXS does not need to include a particular number of pieces that feature dialogue. The 2 pieces by Blake provided adequate evidence towards the statement. The 2 pieces by Shion, while providing some relevant evidence, did not adequately evidence the statement, so additional evidence would need to be considered, if available.

Where only one piece of writing features dialogue, it is still possible for the statement to be evidenced. Additionally, the KS2 teacher assessment guidance states:

- *a single, comprehensive example of writing may be sufficient to show that a pupil can ‘describe settings, characters and atmosphere and integrate dialogue to convey character and advance the action’.*

We will now explore what might serve as a single, comprehensive example of dialogue in (an example of) pupil work.

Activity 3a: Exploring dialogue in a single piece

Read piece A from Casey.

- How far does the writing fulfil the statement for dialogue at EXS?

You may wish to record your reflections by **annotating the text** or using the **table** below or within the corresponding activity in the response document. 

Casey – piece A: narrative

Context: the class were reading ‘Hitler’s Canary’ by Sandi Toksvig, as part of their history topic on the Second World War. They predicted how a chapter would end and explored examples of how the writer built suspense and tension elsewhere in the book. Following this, the pupil independently wrote their chapter ending.

The boys stopped. They poked their heads out of the clouds of smoke, searching for the soldier.
"I think we lost him, don't you?" Anton smirked.

"Who knows! I just hope we get home in one piece before our parents go mad."

"Oh do live a little, Bamse. C'mon, this is exciting!" He'd found this mission particularly thrilling.

Not only because they were directly informing the BBC, but because there was a chase. As they began to assume that they lost the soldier in the crowds, they realised they had been complacent when they felt a black dark figure peering over them.

"You guys are comin' with me!" boomed the green soldier.

"C'mon, run!" screamed Anton as the green one tried to snatch his jacket. This was it. Anton and Bamse sprinted through the train tracks, nudging others out the way. The soldier, who was too slow to catch them, had visibly red cheeks and was panting heavily. Seeing this, the two youngsters saw this as an opportunity and darted through platforms one to four, past the ticket counter and out of the station.

"Oi! Come back here!" yelled out the soldier, beads of sweat tracing his face and his voice echoing across the vast space.

"No!" called out Anton, "Not if we can help it!"

They raced into the streets and Bamse waved his arm to signal what direction they should head towards. Behind the heavy booted soldier could be heard cracking them; his arms and legs pumped down the road as he edged closer to the boys. Despite every cell in Bamse's body screaming at him to stop, he pushed on. Their ~~boots~~^{bodies} were ~~not~~^{not} getting fuelled on adrenaline now. As they distanced themselves from the soldier, who was growing more and more exhausted by the step, the houses seemed to blur as they ran through the dark streets.

Just ahead, Anton saw an abandoned factory beckoning them over. The sky was inky black and the street lights had dimmed; this was the perfect refuge. Without a moment's hesitation, Anton barked towards it, signalling for Bamse to follow. They darted into the door, hid behind the broken wall and sighed in relief.

"Do you think he's gone yet?" whispered Anton trying to suppress his excitement.

"Probably... ~~mean~~^{mean}, I don't know." replied Bamse, still out of breath. The boys sat there for a while, their chins tucked into their knees. They sat, waited and listened. Eventually, the green one's hoarse cries were no more and his steps went from a trudge to a halt. Nothing more could be heard.

	How well is dialogue integrated into the piece?	How well does dialogue convey character?	How well does dialogue advance the action?
Casey: piece A			

The completed table on the next page summarises observations relating to dialogue in piece A from Casey.

Key points relating to dialogue in Casey's writing

	How well is dialogue integrated into the piece?	How well does dialogue convey character?	How well does dialogue advance the action?
<p>Casey: piece A</p>	<p>Narrative begins mid-way as intended, based on a stimulus text. There is a brief set-up of the situation before dialogue takes up the context, providing exposition (<i>The boys stopped... searching for the soilder. / "I think we lost him..."</i>).</p> <p>Exchanges between the characters flow through the action, as they move from hiding to running to cycling and hiding once more. Exchanges are mainly brief and at points where the characters pause or shift (<i>"Not if we can help it!" / They raced...</i>), but create some continuity because the same pair are the focal point.</p>	<p>Vocabulary conveys the status of characters and their relationships. The soldier's curt, informal language reflecting the assumed position of authority, both in his spoken words and the reporting clauses (<i>"You guys are comin' with me!" boomed the green soilder</i>). Colloquial language is also included (<i>"Oi", "guys"</i>).</p> <p>Grammatical forms convey the informality of the friends' relationship, through question tags (<i>"I think we lost him, don't you?"</i>), exclamations and interjections particular to speech (<i>"Who knows!", "Oh", "I mean"</i>), as well as contracted forms (<i>"don't", "he's"</i>).</p> <p>Dialogue and reporting clauses reflect characters' experience of, and perspective on, events (<i>Anton smirked... "Oh do live a little, Banse. C'mon this is exciting!"... trying to suppress his excitement</i>). The 2 main characters are presented with clear traits of confidence (Anton) and anxiety (Banse).</p> <p>The narration also includes occasional internal monologue, with reflections expressed in a spoken style (<i>This was it. ... this was the perfect refuge.</i>), again capturing characters' perspectives.</p>	<p>Dialogue and narration jointly reveal and expand on characters' actions or intentions (<i>they felt a black dark figure peering over them. / "You guys are comin' with me!" boomed the green soilder. / "C'mon, run!"... "No... Not if we can help it!" / They raced into the streets</i>). This supports the progression of the narrative.</p> <p>Some dialogue specifically appears when characters are pausing and anticipating or discussing a following action (<i>"Do you think he's gone yet?"</i>). This moves the narrative along through its focus on developing the basis for imminent actions. In these cases, dialogue has a role in advancing the story.</p>

Piece A demonstrates the ways in which a single piece of work can include a substantial element of dialogue, enabling us to consider evidence for the 'pupil can' statement for dialogue.

- The integration of dialogue throughout the whole piece, the depiction of character and the advancement of action are evidenced in piece A. The pupil also shows an awareness of correct punctuation of direct speech (though the statement does not address punctuation).
- The 'chase' element of this narrative, building on an existing stimulus text, influences its structure and focus. Within these parameters, the piece still evidences the different elements of the statement at EXS. If no other dialogue were present in the pupil's work, this text could be used as one comprehensive example evidencing dialogue.

You might encounter a piece which has more dialogue than we have seen here, but a piece which has less dialogue is unlikely to be comprehensive for the purposes of assessment in relation to this 'pupil can' statement.

Summary

In Training Exercise 10, you have:

- explored the specific functions of speech and dialogue within writing, and the differences between the two
- explored, through examples, how pupils use speech and dialogue in writing
- considered the 'pupil can' statement for dialogue at EXS and what it addresses
- considered examples of pupil work which indicate that a pupil is meeting EXS (Blake) or do not evidence all aspects of the 'pupil can' statement (Shion)
- explored how one comprehensive example of dialogue in a single piece (piece A from Casey) can be sufficient to evidence the 'pupil can' statement at EXS