

KS2 WRITING ASSESSMENT AND MODERATION BRIEFING 2



Session Aims

Exploring evidence relating to the 'pupil can' statements for working at the expected standard

Gaining experience of distinguishing evidence for the 'pupil can' statements for the expected standard and the greater depth standard

Build confidence in building a picture of writing attainment for pupils 'working at greater depth' through the systematic review of evidence

Working Towards the Expected Standard



Working at the Expected Standard



Working at Greater Depth within the Expected Standard



Exploring evidence systematically expected standard

From Pupil A's writing, read Piece B (a narrative).

Approach the piece as a reader, considering how effectively the piece engages interest and how clearly meaning is communicated.

The pupil can:

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

The pupil adopts the first person to tell events from a single perspective.

The narrative tells of the father's last moments before leaving in search of a safer place to live.

The pupil's narrative gives insight into the situation and the father's feelings

The character's sadness and loneliness are emphasised through flashbacks

The character's thoughts and feelings towards his family are revealed through comments and gestures

Detailed observations emphasise the character's feelings and support the setting

Repeated references emphasise the emotion of the event

There is an underlying sense of threat and foreboding



Refer to the TA framework

What evidence does this piece give you towards demonstrating that the pupil is working at the expected standard?

Working at the expected standard

The pupil can:

- write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)
- in narratives, describe settings, characters and atmosphere
- integrate dialogue in narratives to convey character and advance the action
- select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)
- use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs
- use verb tenses consistently and correctly throughout their writing
- use the range of punctuation taught at key stage 2 mostly correctly[^] (e.g. inverted commas and other punctuation to indicate direct speech)
- spell correctly most words from the year 5 / year 6 spelling list,^{*} and use a dictionary to check the spelling of uncommon or more ambitious vocabulary
- maintain legibility in joined handwriting when writing at speed.²

Evidence of EXS

Language choices show good awareness of the reader

The setting, character and atmosphere are established and engaging

vocabulary and grammatical structures include a range of sentence types which reflect what the writing requires.

There are a few errors and repetitive structures, but these don't overly disrupt the effectiveness of the writing overall

Subordination and adverbial phrases vary sentence patterns along with consistent and correct movement between tenses; these support cohesion throughout the writing

The range of punctuation used mostly correctly includes commas to mark subordinate clauses, and adverbials, commas and dashes to indicate parenthesis



Which statements at the expected standard receive confirmation in this piece?

Are there any statements or parts of statements which still have no evidence?

From Pupil A's writing, read Piece D (a diary entry).

Evidence of EXS



Character, setting and atmosphere are created through language choices, the character's actions and internal monologue.

Varied sentence structures and verb tenses support the narrative, which moves between the current timeline and past events.

Overall, the writing is cohesive, though at times the chronology is difficult to follow.

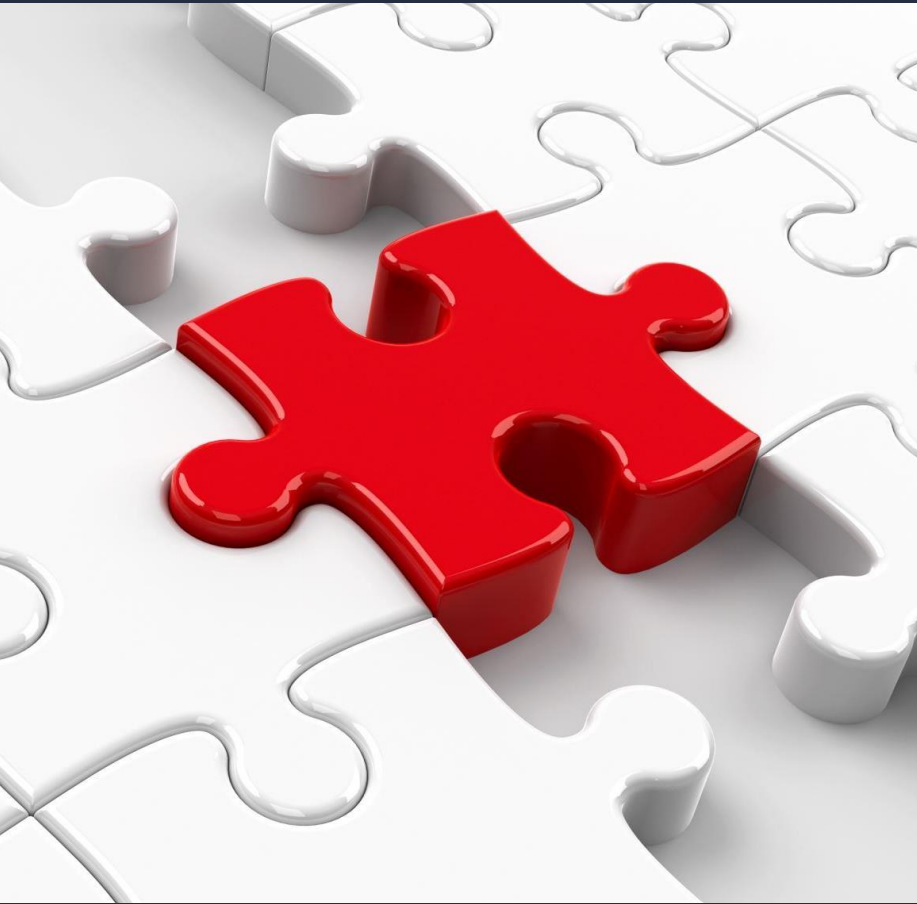
A range of punctuation is used mostly correctly.

Achievement across 'a range of purposes and audiences' still needs to be confirmed through further pieces.

Read Piece A (a leaflet) and Piece C (a formal persuasive letter).

Decide what evidence these add to your growing picture of the pupil's overall achievement.

- What is effective about these pieces?
- What is less effective about these pieces?
- Having considered the evidence in these four pieces, what would you do next?



What statements at the expected standard are confirmed?



Non-fiction writing is organised for the purpose and seeks to explain or persuade through language choices.

Content is largely appropriate although arguments and explanations would benefit from expansion or more careful sequencing.

A range of cohesive devices are used successfully.

Vocabulary, grammatical structures and verb tenses are varied and reflect what the writing requires.

Punctuation across the collection uses a range, mostly correctly.

PUPIL CAN STATEMENT
*'INTEGRATE DIALOGUE IN
NARRATIVES TO CONVEY
CHARACTER AND ADVANCE THE
ACTION'* IS NOT EVIDENCED IN
THESE PIECES.

What are the implications for your
planning and preparation for internal and
external moderation?



Greater Depth standard

Each of the greater depth statements is relevant in its own right, but they also work together to support the overall effectiveness of the writing.



Working at greater depth

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)
- distinguish between the language of speech and writing³ 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 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.[^]

[There are no additional statements for spelling or handwriting]

Pupils 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)

Allow for autonomy and creativity to enable this to happen naturally

Read Pupil B Piece E (a blog) to become familiar with its focus and to experience it as a reader.

Now refer to the pupil can statements for 'working at greater depth'.

- What information does this piece gives you towards evidencing that the pupil is working at the greater depth standard?
- Are there any statements which you feel are strongly evidenced? (Which ones?)
- Are any statements lacking evidence? (Which ones?)



Summary of evidence

The form of the blog provides the vehicle for the narrator to tell his story, artfully interweaving the world of online computer gaming and screen chat with a hi-tech version of Neverland to create a highly original narrative.

The writer consciously adopts a highly informal register, in keeping with its context. Language resonant of speech recreates the narrator's casual, chatty style when addressing his blog as a familiar old friend

Vague language and the humorous replication of his distorted speech add to the authenticity of the piece, whilst abbreviated forms and colloquial language encapsulate the distinctive voice of the "new Peter Pan".



Summary of evidence continued

The blog deliberately deploys informal vocabulary and grammatical constructions to create a highly assured and original narrative.

A conversational style is established through the use of second-person direct address, casual asides, elliptical sentence fragments and use of co-ordinating conjunctions to start a sentence.

Peter's distinctive voice is captured through the use of abbreviated forms and colloquial vocabulary in contrast with Emma's slightly more formal manner.

In the blog, a range of punctuation is used correctly.





Read Piece D (a fable)

How is the pupil's wider reading reflected in this piece?

How do the writer's choices of grammar and vocabulary reflect the level of formality for the form?

Key Evidence

Piece D is a third-person narrative in the form of a fable. It draws on the pupil's reading of Kipling's 'Just So' stories to create a new tale about the koala's shout.

Language choices evoke a convincing narrative voice whilst literary language and repetitive patterning contribute to the authentic style of the piece.

The apparent simplicity of the tale belies its sophistication – the modal 'would', used extensively at the start of the piece is reinforced by the past progressive and simple present to suggest the koala's habitual behaviour, whilst the perfect form suggests the changed state of affairs at the end.



More evidence

A semi-formal style is adopted in the fable through the avoidance of contracted verb forms and the deliberate repetition of modal verbs

The writer's conscious and assured use of syntax combines with judicious choices of vocabulary, including the use of 'for' as a conjunction to successfully recreate the solemn and slightly antiquated style of the original Kipling stories.





Read Piece B and Piece C

Decide what evidence these add to your growing picture of the pupil's overall achievement.

- How do the choices (including those over vocabulary, grammar, form and formality) reflect the writer's purpose, audience and context?
- When writing in more formal contexts, how does the pupil avoid the language they might otherwise use in speech?

Choices of vocabulary, grammar, form and formality



The writer draws not only on their reading of this novel, but also on their reading of formal letters to lodge an official complaint about Harry.

By choosing to write in role as the Basilisk, the writer is able to make oblique references that are likely to appeal to those familiar with the novel.

These cleverly reveal the overbearing and duplicitous nature of the giant snake through a combination of flattery and assertion

The use of 'it' as the subject of a clause has the effect of slightly distancing the writer from the views expressed, making the Basilisk's assertions seem more plausible than they actually are.

An appropriately formal register is adopted

Occasional lapses into a slightly less formal register are entirely appropriate as the ingratiating Basilisk's mask slips and his true nature is revealed.



Choices of vocabulary, grammar, form and formality

The writer deals with a potentially emotive topic in an authoritative and objective manner.

By providing detailed information about the impact of deforestation, the writer leaves the reader in no doubt about the seriousness of the issue.

Despite acknowledging the counter argument and the tentativeness of some of the facts the writer deftly secures their case.



The writer adopts and maintains a highly formal style appropriate to audience, purpose and subject matter.

An authoritative tone is achieved through precise and often subject-specific vocabulary whilst more informal choices invite the reader to draw familiar analogies



Agentless passives, including an impersonal 'it' construction (It is estimated that), support the writer's seemingly objective stance by attributing no blame.

Expanded noun phrases and precise use of nouns add weight and gravitas to the writing.

When writing in more formal contexts, how does the pupil avoid the language they might otherwise use in speech?

The letter to Professor Dumbledore (Piece B) deploys a level of formality befitting the character of the deceitful Basilisk in an attempt to dupe Dumbledore into expelling Harry from Hogwarts.

The somewhat pompous tone is achieved through assured vocabulary choices and manipulation of grammar, including agentless passives and the considered use of modal verbs.



When writing in more formal contexts, how does the pupil avoid the language they might otherwise use in speech?

The impersonal and objective tone adopted in the balanced argument (Piece C) is indicative of the highly formal register required.

Vocabulary choices are precise, as befitting the audience, form and purpose of the writing as well as its more serious subject matter.





Reflection

Having reviewed a collection of writing at the expected standard and at greater depth standard, write down some key points for you to consider, appropriate to your own practice in school.

Example marking comments- guiding next steps



How can you show how scared Jim was when he first set eyes on the workhouse?

Try to show the reader that the characters really dislike each other.

Check that you have written your leaflet for the parents of a young child. Think about your vocabulary choices. Re-read the paragraph where you describe the Amazon rain forest for the first time. Can the reader vividly imagine what it is like from your description?

Does the dialogue in your newspaper report show the interviewees personalities?

Thursday 6th March 9.00-12.30
Civic Centre CR5

Please bring examples of writing to the session.

WTS

EXS

Potential GDS (If you have any!)

**Please be prepared to share marking and
feedback comments as exemplars.**





Questions....