



# STA key stage 2 teacher assessment moderation training support materials

## Contents

Description of Powerpoint slides and relevant support materials	3
Suggested scenarios to illustrate 'particular weaknesses'	5
Suggested scenario to illustrate where discretion should not apply	9
Activity 1: EXS piece A - letter based on 'Goodnight Mister Tom' by Michelle Magorian	11
Activity 1: EXS piece B - short story	19
Activity 1: EXS piece C - letter based on 'Kensuke's Kingdom' by Michael Morpurgo	21
Activity 1: EXS piece D - diary extract based on 'The Diary of Anne Frank'	22
Activity 1: EXS piece E – broadcast transcript	23
Activity 1: EXS piece F – periscopes	24
Activity 2: EXS pupil X – training commentary	26
Activity 3: GDS - contextual information for scripts referenced in activity	35
Activity 3: GDS piece A - alternative ending to 'The Boy in the Striped Pyjamas' by John Boyne	37
Activity 3: GDS piece B - biography of Ronald Weasley	38
Activity 3: GDS - Unpicking the 'pupil can' statements	43
Activity 3: GDS piece C - letter from Juliet to her father	45
Activity 3: GDS piece D - letter from Juliet to her father	46
Activity 3: GDS - Unpicking the 'pupil can' statements	47
Activity 3: GDS piece E - letter and diary extract	49
Activity 3: GDS piece F - persuasive report	51
Activity 3: GDS piece G - report on the discovery of new species	52
Activity 3: GDS - Unpicking the 'pupil can' statements	55

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## Description of Powerpoint slides and relevant support materials

Description	Hand out required
<p><b><u>Overview of changes to the TA guidance</u></b></p> <p><i>The slide covers changes to the KS2 TA guidance.</i></p>	<p>Powerpoint slides 1-9</p> <p>No handouts required</p>
<p><b><u>Good Reason</u></b></p> <p><i>Scenarios to illustrate ‘A particular weakness’. Ebrahim and Lila, which can be read and discussed.</i></p>	<p>Powerpoint slide 10</p> <p>Handouts: pages 5-9 of the training pack:</p> <p>Suggested scenarios to illustrate ‘particular weaknesses’</p> <p>Suggested scenario to illustrate where discretion should not apply – ‘particular weakness’</p>
<p><b><u>Revisions made to ‘Pupil can statements’</u></b></p> <p><i>The slide unpicks the revisions made to the ‘pupil can’ statements for the ‘expected standard’, looks at the new exemplification for working at the ‘expected standard’ and applies them to a collection of one pupil’s writing.</i></p>	<p>Powerpoint slides 11-24</p> <p>No handouts required</p>
<p><b><u>Activity 1: Applying the ‘expected standard’ to a collection of work</u></b></p> <p><i>The collection of work presented can be considered, in particular, focussing on how the evidence meets the standard awarded. This collection was moderated as ‘working at the expected standard’</i></p> <p><i>Once the scripts have been read (in pairs or small groups), the evidence can be identified to support a judgement of working at the expected standard. Consider the professional discussion between moderator and class teacher, noting any points for discussion.</i></p>	<p>Powerpoint slide 25</p> <p>Handouts: pages 11-26</p> <p>KS 2 EXS pupil X- blank commentary</p> <p>KS2 EXS –contextual information for scripts referenced in activity</p> <p>KS2 EXS piece A- letter based on ‘Goodnight Minster Tom’ by Michelle Magorian</p> <p>KS2 EXS piece B – short story</p> <p>KS2 EXS Piece C- letter based on ‘Kensuke’s Kingdom’ by Michael Morpurgo</p> <p>KS2 EXS piece D - diary extract based on ‘The Diary of Anne Frank’</p> <p>KS2 EXS piece E – broadcast transcript</p> <p>KS2 EXS piece F – periscope</p>

Description	Hand out required
<p><b><u>Activity 2: Reviewing the commentary</u></b></p> <p><i>A discussion about evidence from the commentary.</i></p>	<p>Powerpoint slide 25</p> <p>Handout: page 27-33</p> <p>KS2 EXS pupil X – training commentary</p>
<p><b><u>Overview of greater depth within the expected standard</u></b></p> <p><i>The slides will cover ‘pupil can’ statements for greater depth within the expected standard.</i></p>	<p>Powerpoint slides 26-30</p> <p>No handouts required</p>
<p><b><u>Activity 3: Unpicking the statements for ‘working at greater depth within the expected standard’</u></b></p> <p><i>This activity requires looking at 7 single pieces of writing.</i></p> <p><i>Each piece contains some brief contextual information.</i></p> <p><i>You should not attempt to make a judgement on the standard of any of the pieces presented.</i></p> <p><i>Look for evidence of the specified greater depth statement linked to the relevant pieces of writing</i></p> <p><i>Look at Pieces A and B first</i></p> <p><i>Read through the commentaries and discuss the findings against those in the commentary.</i></p> <p><i>Repeat the process with pieces C and D</i></p> <p><i>Repeat the process with pieces E, F and G</i></p>	<p>Powerpoint slide 31</p> <p>Handouts: pages 35-59</p> <p>KS2 GDS – contextual information for scripts referenced in activity</p> <p>KS2 GDS piece A- alternative ending to ‘The Boy in the striped Pyjamas’ by John Boyne</p> <p>KS2 GDS piece B-biography of Ronald Weasley</p> <p>KS2 GDS piece C-letter from Juliet to her father</p> <p>KS2 GDS piece D-letter from Juliet to her father</p> <p>KS2 GDS piece E-letter and dairy extract</p> <p>KS2 GDS piece F-Persuasive report</p> <p>KS2 GDS piece G-report on the discovery of new species</p> <p>KS2 GDS Unpicking the ‘pupil can’ statements.</p> <p>GDS commentary: pieces A, B, C, D, E, F and G</p>
<p><b><u>Overview of timeline for standardisation</u></b></p>	<p>Powerpoint slides 32-37</p> <p>No handouts required</p>

# Suggested scenarios to illustrate ‘particular weaknesses’

## Working towards the expected standard

### Wesley

Wesley can ‘describe settings and characters’, although at a fairly simple level. He can write for a range of purposes, including non-narrative writing. Wesley struggles with organisation and finds planning day-to-day tasks difficult. This affects his writing since, although he has many ideas, he cannot always work out how to group them logically into sections or paragraphs. In non-narrative writing, his teacher encourages him to use headings, sub-headings, bullet points, numbering and diagrams to support his organisation of a text. These devices help him structure his writing and he understands how they help others to read what he has written, such as when following numbered steps in sequence. However, in narratives such as recounts, stories and biographies, Wesley often fails to use paragraphs as he finds it more difficult to recognise the boundaries between groups of connected ideas.

Wesley’s teacher is confident that his difficulty with paragraphing is a particular weakness in relation to the overall standard of his writing and should therefore not detract from the judgement that he is ‘working towards the expected standard’.

### Wendy

Wendy’s writing shows that she is ‘working towards the expected standard’ for key stage 2 (KS2) writing. This is shown across a range of writing for the statements relating to composition, punctuation and handwriting. Her independent writing also shows some evidence of the statements related to ‘working at the expected standard’, such as her awareness of purpose and audience, her correct and consistent use of verb tenses and her fluent joined handwriting.

Class tests show that she can spell ‘some’ – but not ‘most’ – words from the Year 3 & 4 list, especially those where she can apply her phonics knowledge and skills, as in *believe, caught, consider, difficult, heart, probably and straight*. She tackles some of the words from the year 5 & 6 list in a similar way: *bargain, identity, lightning, shoulder*. She rarely misspells these. She has also learnt mnemonics for spelling words such as *necessary* (Y5/6). However, there are many words on the 2 lists that she continues to spell incorrectly, both in tests and in her independent writing.

In her teacher’s opinion, Wendy’s difficulty in spelling many of the words on the word lists (especially the year 3 & 4 list) should be considered a particular weakness and should not detract from the overall judgement that she is ‘working towards the expected standard’.

## At the expected standard

### Ebrahim

Ebrahim has been assessed by his teacher as ‘working at the expected standard’ for KS2 writing.

His writing overall is grammatically accurate. He is able to spell words from the statutory word list correctly, helped by his willingness to use a dictionary independently to check the spelling of words he is unsure of. His punctuation is excellent: he uses the range of punctuation taught at key stage 2 almost always accurately.

The teacher believes that Ebrahim's writing provides evidence of all the 'pupil can' statements at the 'expected standard', except for his limited use of a 'range of devices to build cohesion'. In particular, in narratives, including in stretches of dialogue, Ebrahim often fails to identify where he might use a pronoun or other ways of referring to a character rather than repeating the character's name. The result is sometimes a staccato or stilted style. However, when his writing is read back to Ebrahim, he can usually identify where he needs to make changes to improve the cohesion. He has made progress with doing this during the year, although he still fails to make the necessary changes independently.

Taking into account that his writing securely evidences all the other statements at this standard, the judgement is that Ebrahim is 'working at the expected standard'.

### Emmie

In virtually all respects, Emmie's writing meets the requirements of the 'expected standard', except that, when she writes at speed, words are sometimes illegible, although she maintains a joined hand. Emmie is an enthusiastic writer and, particularly in story writing, once she has planned what she wants to say, her thought process has a tendency to overtake her physical ability to produce consistently legible handwriting. When asked to read back her work back, Emmie is able to interpret words which lack legibility and, when prompted, can decipher these for her teacher. For the most part, her written work shows that she is capable of producing well-formed, joined handwriting that is clear enough to read.

Emmie's teacher knows that, if it were not for her occasional difficulties with handwriting, she would meet all of the statements for the 'expected standard'. Her occasional lapses into illegibility are therefore considered to constitute a 'particular weakness'.

### **Working at greater depth within the expected standard**

#### Graham

Graham has a wide vocabulary and uses this to great effect in his writing. He can write in different forms and styles and whatever he writes is mature and convincing. His grammar, punctuation and spelling are of a high standard.

The only very minor weakness his teacher identifies is Graham's confusion about when to use a semi-colon and when using a colon might be more effective.<sup>1</sup> The confusion does not stem from

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<sup>1</sup> R L Trask's *Penguin guide to punctuation* provides excellent examples, if you needed to add similar examples here.

Graham's lack of understanding of main clauses but, rather, from his failure to identify where a colon (or a semi-colon) might be used to 'enhance meaning and avoid ambiguity'.

His teacher is in no doubt that Graham is working at 'working at greater depth within the expected standard' for KS2 writing and that his confusion about colons and semi-colons should be considered only as a 'particular weakness' in this respect.

### Gabriele

Gabriele speaks German as well as English; she speaks German at home. She reads widely in both languages and writes them both fluently. She draws extensively on this reading in her writing. Very occasionally, she translates a German expression into English, which does not quite work.

All the evidence from her writing indicates that she is 'working at greater depth within the expected standard' for KS2 writing. Her overall grasp of grammar in general, in German and English, contributes to her 'assured and conscious control over levels of formality', especially because she is able to 'manipulate' grammar to achieve it. Her understanding of clause structure supports her sentence punctuation, especially her use of commas to mark the boundaries between main and subordinate clauses.

Her teacher, however, says that Gabriele has a 'blind spot' about the possessive apostrophe. This is the only punctuation where Gabriele gets anything wrong. (She always uses the apostrophe for contraction correctly.) Her parents have explained that German generally does not use an apostrophe to signal possession, but that the influence of English on German is changing this.<sup>2</sup> Younger people in Germany sometimes use an apostrophe where their parents and grandparents would not. Gabriele's approach is to omit the possessive apostrophe altogether when writing English.

Her teacher considers the absence of the possessive apostrophe and the rare mis-judgements about vocabulary to be a 'particular weaknesses' that should not prevent her from making the judgement that Gabriele is 'working at greater depth within the expected standard'.

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<sup>2</sup> This link provides a useful insight into the usages of the possessive apostrophe in German and how it is changing: <https://german.stackexchange.com/questions/2550/does-german-language-have-possessive-apostrophe>

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## Suggested scenario to illustrate where discretion should not apply

**Judged at the 'working at the expected standard' (KS2) – but not confirmed**

### Lila

While Lila's teacher judges that she is 'working at the expected standard', the evidence clearly indicates more fundamental weaknesses in her writing overall which mean that it would be inappropriate to judge her at this standard.

It shows that Lila has written for a range of purposes and audiences during the year. Her narratives describe settings and atmosphere, as well as character, and she can use dialogue, albeit with limited impact, to 'convey character and advance the action'. The cohesion of her writing is achieved mainly through the way in which she uses nouns, pronouns and adverbials of time. Verb tenses are always consistent and correct, and the punctuation taught at KS2 is mostly correct, including her punctuation of direct speech. Her spelling of words from the year 5/ year 6 spelling list is mostly correct, as evidenced in class tests as well as in her independent writing (for example, *ancient*, *awkward*, *immediately*, *marvellous* and *recognise*). She uses a dictionary independently to check her spelling, although the vocabulary she uses in her writing is rarely 'uncommon' or 'ambitious'.

The weaknesses in Lila's writing relate mainly to vocabulary and grammar. They reflect her insufficient awareness of what a reader might require, particularly in texts such as instructions and explanations, but also elsewhere. Closely aligned to this are evident weaknesses in Lila's selection of appropriate 'vocabulary and grammatical structures that reflect what the writing requires'. For example, the contracted forms in her narrative writing are mostly used suitably for characters' dialogue but are also used elsewhere, for example in narrating events or describing settings, where they are much less appropriate. More formal texts, such as her science writing, show no evidence, for instance, of passive verbs, even when such verbs would be appropriate for the text and the context. These failures to select the appropriate grammar and vocabulary are considered more than weaknesses which the teacher might exercise a discretionary judgement about. They indicate that Lila should be judged to be 'working towards the expected standard' rather than 'working at the expected standard'.

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## Activity 1: EXS pupil X – blank commentary

This collection includes the following pieces:

- A) a persuasive letter based on 'Goodnight Mister Tom'
- B) a short story based on the tales of the Arabian Nights
- C) a letter to Gran based on 'Kensuke's Kingdom'
- D) a diary entry based on 'The Diary of Anne Frank'
- E) a live television broadcast transcript
- F) an explanation text on periscopes

**All of the statements for 'working towards the expected standard' and 'working at the expected standard' are met.**

**The collection consists of a sample of evidence (6 pieces) drawn from a wider range of the pupil's independent writing. These pieces are representative of a broader range of writing seen during the moderation visit.**

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 and direct address in instructions and persuasive writing).

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

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

The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (for example, using contracted forms in dialogues in narrative, using passive verbs to affect how information is presented and using modal verbs to suggest degrees of possibility).

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

The pupil can use verb tenses consistently and correctly throughout their writing.

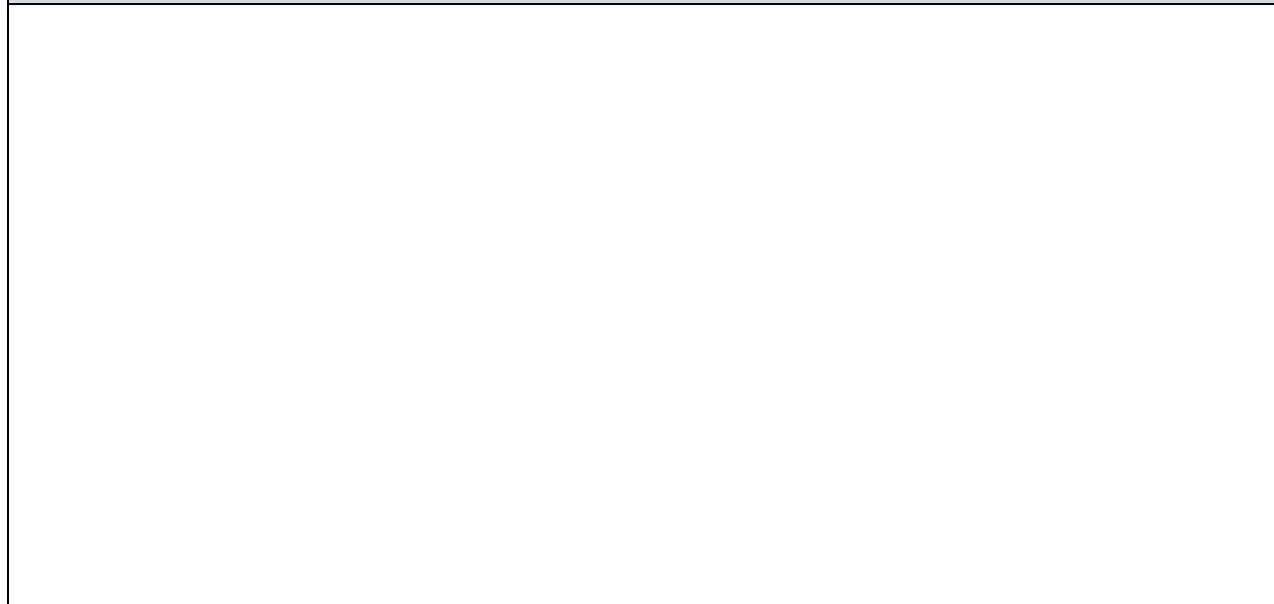
The pupil can use the range of punctuation taught at key stage 2 mostly correctly (for example, inverted commas and other punctuation to indicate direct speech).



The pupil can 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.



The pupil can maintain legibility in joined handwriting when writing at speed.



## **Activity 1: EXS - contextual information for scripts referenced in activity**

### **EXS piece A: persuasive letter**

As part of themed work on World War II, the class explored the novel, 'Goodnight Mister Tom', by Michelle Magorian. Pupils were asked to put themselves into role as the village doctor, and write a persuasive letter to the 'authorities' requesting that William should remain under Tom's care in Little Weirwold.

### **EXS piece B: short story**

Pupils read and explored some of the Arabian Nights folktales before being asked to write their own version, incorporating the characteristics and structure of these Middle Eastern stories.

### **EXS piece C: letter to a relative**

The children's book, 'Kensuke's Kingdom' was used as a stimulus for a range of writing. For this piece, pupils were asked to imagine they were Michael and write a letter to his grandmother, thinking about the mix of emotions he might be experiencing.

### **EXS piece D: diary entry**

As part of themed work on World War II, pupils explored how Anne Frank might have felt as her family were forced into hiding. They were asked to write a diary entry, drawing on the style of the author, recounting Anne's impressions of the move to her new, secretive home.

### **EXS piece E: broadcast transcript**

As part of a topic on world hunger, pupils watched footage of old news bulletins on the famine in Ethiopia, before writing their own transcript for a live broadcast from the region.

### **EXS piece F: explanation**

As part of their science work on light, pupils were asked to conduct their own research into the workings of the periscope, and to use their findings to produce an informative text about the device.

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## Activity 1: EXS piece A - letter based on 'Goodnight Mister Tom' by Michelle Magorian

Dear Sir,

I am writing to you to explain why William Beech should continue to be housed with Mr Oakley in Little Wierwald. Here are my reasons to support this.

To begin, Mr Oakley gives William the right diet for him to gain weight. Also, Mr Oakley has a dog for William to bond with, and he can become fond of animals and be a kind and caring boy. I think that the countryside is the perfect place for William Beech, he loves it.

William Beech has made some friends in Little Wierwald and if he moved back home, he would find it hard to make new ones as he is not a very social boy. With the help of Mr Oakley, I'm sure he will be able to read and write fluently by Christmas. Tom has provided William with a warm, loving home.

I hope you will think about this letter and take my views into consideration. You wouldn't want to make the poor boy unhappy surely?

Yours sincerely,

Dr. Little

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## Activity 1: EXS piece B - short story

### **The tale of three wives.**

"You're always sleeping in far too late! Do I always have to do everything around here?"

I open my mouth to speak.

"Actually, don't answer that!"

I spin round so my legs are on the floor.

"Well get up then you lazy toad! You never even complement me, even though I look so beautiful..."

She walks off and slams the door. This woman even nags and moans at me in her sleep! I get dressed in the cupboard because the woman in our room is nagging at me because she wants me to act as if I am rich at work so that I might get paid more.

My wife asks to come with me to work but I am very reluctant. She hoists herself up onto my donkey's back and, like usual, starts moaning again. Then I spot a well. I have an idea! I get off my donkey, and say to my wife, "There is treasure down that well, dear wife. If you secure me on a rope, I can go and show you."

"No, No, No, I shall go, I want to see it for myself," she says. So I tie a rope around her waist and lower her down the well. Then I drop her and leave her there so I never have to see her again. The fury in her eyes is welling up like a tiger in captivity.

A little while later, I go back to get my wife, and to my surprise, she is not there, so I pull up the rope and in the bucket there is a jinni. He grabs me and the next thing I am in China! "Whoa, what just happened?" I say. I breathe in the smell of cooking from the city below me. I can smell herbs, spices and raw, fresh fruit. Markets everywhere: pink, brown, green and more. A beautiful palace stands behind us, with glorious, shiny golden domes on each tower.

"I have freed you from that awful wife of yours," the jinni says to me, grinning proudly. I then get a glimpse of a Chinese princess

looking through her window, and I instantly fall in love with her. But suddenly, through the small palace window, I see her become very unwell, and fall to the ground. I instantly want to save her so the jinni magics me into the castle. I know it is terrible of me but I lie and say I am a doctor so I can make her better and marry her. Her father is extremely impressed and offers me a fortune to marry his daughter, and I instantly take the offer!

Running, I fetch the medical kit from a hut and, with some improvisation, cure my beautiful new wife! But suddenly I get a rush of guilt for my wife at the bottom of that well, probably dying.

"You need to save the Indian princess," say voices all in sync from behind me. Suddenly three Indian men throw themselves at my feet. "We hear you are a doctor, please save our princess!"

I travel to India. When I get there I see the problem at once.

"I would cure you if I could, princess, but I do not have the art. I am so sorry..."

I am sure that I will lose my head. But I try, and, once again with a bit of improvisation, I cure her! The jinni does not want to get out of the princesses body so he refuses to get out, but I have an idea. I trick the jinni into thinking that my old wife is coming to nag him forever and that I will release her. And with that, the jinni makes the princess do a flip in the air and he is gone. I have the princess all to myself so I decide to marry her. She is so beautiful and I love her so much.

So now I have three wives!

THE END...

## Activity 1: EXS piece C - letter based on 'Kensuke's Kingdom' by Michael Morpurgo

January 12<sup>th</sup> 1989

The Peggy Sue

Dear Gran,

It is wonderful to hear from you. I'm extremely sorry we yet have not written to you once again. We miss you loads and loads, but we have been so busy. Before I tell you all of that, I can reassure you that Stella is loving it here with all the fresh air but we understand that she is not a fish, which is why we will only be out here for a year or so. I am truly sorry that you have not been able to sleep, but keep in mind that we are safe and happy here. You do not have to worry about my education as I am thriving here - it is better than school.

We have visited so many spectacular places like: Southampton, Bay of Biscay, we saw Africa and we saw flying fish and sharks! We have seen Brazil and played football. We had Christmas day at sea. We visited Rio de Janeiro. In Africa on Table Mountain we saw elephants and lions which were awesome. I loved it!

Also, pirates have not captured us - yet. Just joking! I don't think we will be imprisoned any time soon.

Love Always  
Michael

xxx

## Activity 1: EXS piece D - diary extract based on 'The Diary of Anne Frank'

Dearest Kitty,

I have so much to tell you. I have just moved into the secret Annex. I have mixed emotions at this very moment. We were only allowed a small bag to take because we couldn't look suspicious. Luckily, it was a cold day because I was able to get away with wearing three cardigans, two pairs of tights, a hat and a scarf. Walking up those stairs was the most nerve-racking thing ever. Every time I heard a noise, I thought for a split-second that we had been caught, but most of the time it was Daddy's foot-steps.

When we got to the top of the stairs, I let out a sigh of relief. A bookcase stood in front of us. It had all types of different colours of books: red, white, blue, green... I was curious as to where we would be staying. Daddy then pushed the bookcase, causing it to turn and for Daddy to disappear, then Mommy, and then Margot, until only I was left. I pushed it to discover a small, hidden house. I knew that this would never feel like home, but for now, it would have to do...

## Activity 1: EXS piece E – broadcast transcript

Transcript.

Camerasman: Xxxx Xxxxxxx

Reporter: Miss Xxxxx Xxxxxx

Context: BBC Broadcast of Drought in Ethiopia 5<sup>th</sup> Jan 2017

STUDIO: We now go directly to Ethiopia, where Miss Xxxxx Xxxxxx is reporting live on the devastating drought which is hitting Ethiopia once again. Now, over to you.

XXXXX: Good evening. Once again, a drought has hit Ethiopia and is severely affecting them. If nothing is done this time, it is thought that the aid will soon deteriorate. Adults and children are suffering from malnutrition. The parched, dry, crisp earth is terrible and here is no place to be living. An estimated 430,000 children are expected to fall into malnutrition. Many <sup>countries</sup> still need to try and

contribute to the fund for helping these human beings who are desperate for aid that can be easily given. Save The Children is a fund that are raising money to try and help Syrian and Ethiopian children from falling into malnutrition. 90% of crops have withered away ~~and~~ <sup>which</sup> is starving many children who rely on them. An international appeal for more than £1 billion to replenish vast-depleting food rations is still raising £400 million. I wonder how many have met death today?

Aisha's toddler, Hawa, was diagnosed with severs, acute malnutrition last weekend, at a mobile health clinic in dusty scrublands near the town of Ezer, but a life saving pack of peanut paste was able to spare her. Now we will have a few words from our eye witness, Miss XXXXX XXXXX.

XXXXX: Hello there, being here right now really makes you really realise how traumatic this life is for innocent people and how lucky we are to be able to sit and relax in our homes with a dinner in front of us at in the evenings. Aisha, whose daughter was very ill, almost lost her dad.

Thank you XXXXXX, now back to you, XXXXXX.

XXXXX: Thank you BBC. By now, you must realise how serious this is. XXXXXX, who was kind enough to go out there for us, has found this very hard, so thank you to her. Here, right now is awful. The heat is scorching my skin as well as the earth and has turned it solid and crisp. The extremely needy have been marked on their foreheads. Famine has caused the death of millions of people. Thank you for reading and I hope you have realised the seriousness of these words. Thank you.



## Activity 1: EXS piece F – periscopes

What are periscopes?

Periscopes are tools used to look over things from a higher perspective. They were first discovered in 1860 and were then used for Captains and crew of sub-marines to look over the surface of the water. A few years later they were used for looking over trenches in World War One to spy on the enemy. Now soldiers still use them for battles and training.

How can you make one?

To make one, you simply need: A cereal box, tape, Scissors, a pencil and two mirrors, but to construct it may not be so easy. First cut the box in the <sup>in a cube shape</sup> and stick it back together in a rectangular shape with a sloping part remaining at the top and the bottom. Then apply the mirrors using a sticky substance on one side.

## How do they work?

When you look through a periscope, the way you see is the mirrors are placed at a 45 degree angle, so the light reflects from one mirror to another and then to your eyes, enabling you to see whatever is above you. If you go underneath the table you will be able to see anybody who is above/on the table.

## Who uses them?

Sometimes they can be used by spies (for secretly looking at people), undercover agents and by police forces training on cases, but they have not been using them for that sort of thing for long as they used to be used for sub-marines and looking over trenches in World War I.

## Conclusion

To conclude, I hope you have enjoyed being educated in the subject of periscopes and now you are very knowledgeable about them. In this explanation text, there is nearly everything that you need to know about periscopes so you <sup>should</sup> ~~are~~ now be an expert.

## Activity 2: EXS pupil X – training commentary

This collection includes the following pieces:

- A) a persuasive letter based on 'Goodnight Mister Tom'
- B) a short story based on the tales of the Arabian Nights
- C) a letter to Gran based on 'Kensuke's Kingdom'
- D) a diary entry based on 'The Diary of Anne Frank'
- E) a live television broadcast transcript
- F) an explanation text on periscopes

**All of the statements for 'working towards the expected standard' and 'working at the expected standard' are met.**

**The collection consists of a sample of evidence (6 pieces) drawn from a wider range of the pupil's independent writing. These pieces are representative of a broader range of writing seen during the moderation visit.**

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 and direct address in instructions and persuasive writing).

The pupil demonstrates a clear sense of purpose and audience across a range of writing opportunities. A number of pieces are influenced by whole-class exploration of quality texts, which have provided a stimulus for writing.

**EXS piece A** (persuasive letter): This letter presents the perceived kindness of Mr Oakley, and the emotional frailty of William, as the basis of a persuasive argument for him to remain in Little Weirwold (*Mr Oakly gives William the right diet...has provided William with a warm, loving home ...he can become fond of animals and be a kind and caring boy...not a very social boy*). There is a clear awareness of the recipient who is addressed firmly, but politely, throughout.

**EXS piece B** (short story): This short story, based on the tales of the Arabian Nights, and told from the perspective of the main character, seeks to entertain its audience as they follow the exploits of the narrator. There is some attempt at literary language, for example repetition for effect (*"No, No, No..."*), and use of simile (*welling up like a tiger in captivity*).

**EXS piece C** (letter to Gran): This letter clearly conveys Michael's warm and caring relationship with his grandmother as he apologises for his lack of communication, and attempts to reassure her that all is well (*I'm extremely sorry... You do not have to worry...I am thriving here*). There is some loss of purpose in the second paragraph which lapses into a simplistic list of recent visits and events; however, the humorous conclusion captures the adventurous spirit of the young writer.

**EXS piece D** (diary extract): This first-person recount maintains its form throughout, depicting the thoughts and insecurities of a young girl forced into hiding. Drawing on the style of the stimulus text, the authentic opening (*Dearest Kitty...I have so much to tell you*) captures the intimacy of a personal diary, as though written for a friend and confidant.

**EXS piece E** (broadcast transcript): This transcript links the team in the BBC studio to the correspondent, reporting live from the scene in Ethiopia. The conventional language of the newsroom (*We now go directly to Ethiopia*) contrasts with the more serious tone of the reporter, increasing the reader's awareness of the severity of the situation (*Good evening. Once again, a drought has hit Ethiopia...*). There is some loss of focus in the final paragraph which fails to address the intended audience (*Thank you for reading*).

**EXS piece F** (periscopes): The series of facts conveyed in the opening section clearly indicates the explanatory purpose of this text, with appropriate use of the third person to convey information (*Periscopes are tools used to look over things from a higher perspective*). The attempt to engage and educate the intended audience leads to a slight loss of control over the form of the writing, for example, through the insertion of a brief set of instructions, the use of the second person (*When you look through a periscope*), and the concluding personal address to the reader (*I hope you have enjoyed*).

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

**EXS piece B** (short story): Description of settings, characters and atmosphere is depicted in various ways, e.g. the narrator unwittingly reveals a less amiable and scheming side to his nature, through the portrayal of his actions (*Then I drop her and leave her there so I never have to see her again...I lie and say I am a doctor*), whilst the vivid description of his arrival in China paints an evocative picture of oriental culture (*herbs, spices and raw, fresh fruit...Markets everywhere...golden domes on each tower*), hinting at the bustling atmosphere of the city below.

**EXS piece D** (diary extract): The narrator communicates the atmosphere of fear and repression, affecting the whole family (*We were only allowed a small bag...couldn't look suspicious...the most nerve-racking thing ever...thought for a split-second that we had been caught*), whilst juxtaposing this with her own inquisitive nature and stubborn resilience (*all types of different colours of books...I was curious...for now, it would have to do*).

**EXS piece E** (broadcast transcript): In keeping with the factual content of a news broadcast, description is limited, but informative, enabling listeners to visualise the impact of the drought on both landscape and inhabitants (*parched, dry, crisp earth...human beings who are desperate...fast-depleting food rations...scorching*).

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

**EXS piece B** (short story): The one-sided opening dialogue of this short story conveys something of the first wife's domineering nature (*“Actually, don't answer that!”*), whilst delivering an additional perspective, revealing possible flaws in her seemingly 'henpecked' husband (*“You're always sleeping in far too late! Do I always have to do everything around here?”*). At key points in the narrative, dialogue is used to advance the action, for example, in procuring a reaction from the avaricious wife (*“There is treasure...If you secure me on a rope, I can go and show you”*); in the implied debt to the jinni (*“I have freed you...”*); and in the plea from the unknown voices (*“You need to save the Indian princess”*).

The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (for example, using contracted forms in dialogues in narrative, using passive verbs to affect how information is presented and using modal verbs to suggest degrees of possibility).

**EXS piece A** (persuasive letter): This succinct letter sets out a clear case for William to remain in Little Weirwold. Simple persuasive language techniques attempt to influence the recipient's decision, e.g. statements conveying fact and opinion (*Mr Oakly gives William the right diet...I think the countryside is the perfect place*); modal verbs to convey necessity, ability and prediction (*William Beach should continue to be housed...he can become fond of animals...he will be able to read and write*); and the closing direct address to secure the argument (*You wouldn't want to make the poor boy unhappy surely?*). The fronted subordinator 'if' juxtaposes the threatened move back home with the potential consequences for William (*if he moved back home, he would find it hard*). An appropriately formal tone is mostly maintained (*I am writing to you to explain...I hope you will think about this letter and take my views into consideration*), with just occasional slippage (*he loves it...I'm sure...Tom*).

**EXS piece C** (letter to Gran): This letter, written from the perspective of Michael, captures the enthusiasm of a young boy travelling around the world, and his close relationship with his grandmother. More formal choices of vocabulary and grammatical structures suggest some awareness of the recipient's seniority (*I can reassure you...keep in mind that we are safe*), but his childish exuberance spills over in the more informal and colloquial language (*loads and loads...awesome...Just joking!*). Co-ordination and subordination are used to good effect, for example to proffer excuses and reassurance (*...but we have been so busy...but keep in mind that we are safe...as I am thriving here*), and a relative clause provides explanation (*...which is why we will only be out here for a year or so*).

**EXS piece E** (broadcast transcript): Multiple voices contribute to this factual broadcast, which shifts between the relaxed atmosphere of the studio, the more sombre tone of the correspondent, and the impassioned comments of an eye witness. Grammatical structures support the genre, e.g. the use of passives to convey formality (*it is thought...Hawa, was diagnosed...The extremely needy have been marked...*); and relative clauses to compress detail, accentuating the enormity of human suffering (*these human beings who are desperate... children who rely on them...Aisha, whose daughter was very ill*). Vocabulary choices, including subject-specific terminology, are appropriate and often precise (*devastating, estimated, malnutrition, parched, withered, replenish, diagnosed*).

**EXS piece F** (periscopes): Passive constructions in the opening paragraph support an appropriately formal tone (*They were first discovered...and were then used*). As befitting an explanation, writing predominantly consists of statements; however, there is appropriate variation, e.g. in the use of questions as subheadings and the use of imperative verbs in the instructions (*First cut the box...Then apply the mirrors*). Although multi-clause sentences are used to expand information, they tend to be overly long, resulting in some loss of clarity (*When you look through a periscope...so the light reflects...and then...enabling you to see...*). Vocabulary choices are mostly appropriate with some use of subject-specific terms (*tools...perspective...angle...reflects*).

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

**EXS piece A** (persuasive letter): The writing is organised into 4, short paragraphs in which persuasive points are linked through the use of adverbials (*Here are my reasons...Also...With the help of*) and reference chains (*right diet...gain weight; a dog...animals...countryside...perfect place...warm, loving home*). Pronouns and synonymous noun phrases (*William...him...a kind and caring boy...he...not a very social boy...the poor boy*) help build cohesion across the piece.

**EXS piece B** (short story): The opening dialogue withholds the identity of the speaker, which is skilfully revealed through a series of synonymous references (*She...This woman...the woman in our room...My wife*). Chronologically ordered paragraphs support the sequence of events and cohesion is achieved through a range of devices, for example adverbials (*Then...A little while later...But suddenly...When I get there...So now*); pronouns (*I want to see it for myself...He grabs me...And with that*); repetition (*with some improvisation...a bit of improvisation*); and conjunctions (*If you secure me...so I can make her better...but I have an idea*).

**EXS piece E** (broadcast transcript): Thematic linkage is achieved through the shared contributions of the team of broadcasters responsible for the live news report. Pronouns and adverbs work in tandem to link between studio and correspondent (*We now go directly...where Miss... Now, over to you*) and between correspondent and eye witness (*Now we will...being here right now...now back to you*). Cohesion is further strengthened across the text, for example through historical reference (*Once again...If nothing is done this time...Many countries still need...is still missing*); synonymous vocabulary (*malnutrition...starving...fast-depleting food rations*); and repetition (*here is no place to be...being here right now...Here right now is awful*).

**EXS piece F** (periscopes): Subheadings help signpost the reader to different aspects of the periscope: for greater cohesion, the instructions might be better placed immediately before the conclusion to avoid breaking the flow of factual information. Adverbials of time indicate chronology and frequency (*A few years later...Now...When...Sometimes*) and sequence tasks (*First...Then*), whilst pronouns avoid repetition and support cohesion across the text (*They were first discovered...How do they work? Who uses them?*).

The pupil can use verb tenses consistently and correctly throughout their writing.

**EXS piece B** (short story): A striking feature of this first-person narrative is the consistent use of the present tense to create a sense of immediacy and pace. A range of verb forms is correctly used, e.g. the simple present (*She walks off... This woman even nags and moans*); the present progressive (*You're always sleeping... my old wife is coming*); and the present perfect (*I have freed you*).

**EXS piece C** (letter to Gran): Verb tenses are well managed throughout the piece: predominant use of the present tense conveys Michael's thoughts at the point of writing (*It is wonderful to hear from you... We miss you... Stella is loving it here*). The shift to the past tense in the second paragraph is entirely appropriate as he relays recent visits and events (*We saw Africa... We had Christmas day at sea*).

**EXS piece D** (diary extract): Shifts in tense are appropriate and well-handled throughout. The opening sentence, with its use of the simple present, directly addresses the imaginary friend in whom the reader is confiding, whereas the present perfect conveys the recent move (*I have just moved*). The shift to past tense forms the recount of the memories of the day, with appropriate use of the simple past and the agentless past perfect passive to convey the tension of climbing the stairs (*I thought for a split-second that we had been caught*).

**EXS piece E** (broadcast transcript): As befitting a live broadcast, the use of the present tense is predominant: the simple present and present progressive immerse the listener in the moment, inviting them to experience the devastating situation in Ethiopia at first hand (*We now go directly... is severely affecting them... The parched, dry, crisp earth is terrible*). The appropriate shift to the past tense adds an element of drama, reporting on the illness and subsequent recovery of a local child. Occasional use of the present perfect, including a present perfect passive, reminds the listener of the ongoing impact of recent events (*a drought has hit... crops have withered away... The extremely needy have been marked*).



The pupil can use the range of punctuation taught at key stage 2 mostly correctly (for example, inverted commas and other punctuation to indicate direct speech).

A range of punctuation is used mostly correctly.

Commas mark fronted adverbials and clauses:

- *A little while later, I go back...* [EXS piece B]
- *...if he moved back home, he would find it hard* [piece A]

Commas and brackets for parenthesis:

- *Aisha, whose daughter was very ill, almost lost her dad...* [EXS piece E]
- *(for secretly looking at people)* [EXS piece F]

Dashes to mark independent clauses:

- *I am thriving here – it is better than school* [EXS piece C]

Colons to separate independent clauses and to introduce items in a list:

- *I have just moved into the secret annexe: I have mixed emotions...It had all types of different colours of books: red, white, blue, green* [EXS piece D]

Speech punctuation:

- *“Actually, don’t answer that!”* [EXS piece B]

Hyphens:

- *fast-depleting* [EXS piece E]
- *nerve-racking* [EXS piece D]

The pupil can 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.

Words from the statutory year 5/6 spelling list are correct (*soldiers, desperate*).

The spelling of more ambitious vocabulary is mostly correct (*suspicious, traumatic, spectacular, glimpse, improvisation*), suggesting possible use of a dictionary.

Further examples of correct spelling of words from the year 5/6 spelling list were evidenced in spelling tests and in additional pieces of the pupil’s writing.

The pupil can maintain legibility in joined handwriting when writing at speed.

Handwriting is joined and legible.

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## **Activity 3: GDS - contextual information for scripts referenced in activity**

### **Piece A: chapter 16 based on 'The Boy in the Striped Pyjamas' by John Boyne**

This novel was read to the class as part of themed work on World War II. As the class reached the penultimate chapter of the novel, they were asked to write their own ending.

### **Piece B: biography of Ronald Weasley**

Having revisited the features of biographical writing, pupils were asked to create a biography based on a fictitious character of their choice. The pupil chose to write about one of the characters in the 'Harry Potter' stories by JK Rowling.

### **Pieces C and D: letters from Juliet to her father, Lord Montague written by 2 different pupils**

Having explored Shakespeare's play 'Romeo and Juliet', pupils were asked to write a letter from Juliet to her father, begging him to reconsider his decision to force her to marry Paris.

### **Piece E: Letter with embedded diary extract**

Having explored the film narrative of 'The Piano' by Aidan Gibbons, as part of a topic on World War I, pupils were asked to imagine they had discovered a long-lost diary. Their task was to write a brief letter to someone who might find the diary of interest, and to write a diary extract based on the theme of the film.

### **Piece F: Report to school governors and parents**

Due to budgetary constraints, the school has had to consider whether residential visits for year 6 pupils are sustainable. Pupils debated the issues in class and produced their own reports, aimed at persuading parents and governors of the value of these visits.

### **Piece G: Report on the discovery of a new species of bird**

Pupils explored articles in 'National Geographic' magazine and watched video clips from the television series, 'Planet Earth', before planning and drafting their own report of a recently discovered creature.

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## Activity 3: GDS piece A - alternative ending to 'The Boy in the Striped Pyjamas' by John Boyne

### Chapter 16

#### The End

The buttons were small and fiddly. How did Shmuel fit this on so perfectly? It had been 2 weeks since the incident with Shmuel in the kitchen and Bruno was dying inside. Probably of heart disease, he thought, as his great-grandfather had passed away from it. Bruno had the same symptoms as him: loneliness, sadness, and anything else that sounded upsetting and ended in 'ness'. Bruno finally started to struggle into the trousers instead of his shirt.

Through the gate, through the window and out into the fresh air. The knight looked around nervously: was anybody here to witness his next actions?

"Look at you! Scanning the area like a secret agent!" Bruno thought this was quite ironic, as he was pretending to be a secret agent. Agent Bruno Shweinsteiger. He smiled at the thought of crawling around all the time, as Gretel had said most boys do. The voice came closer to Bruno. He held his breath. Was his own mother going to come between himself and his happiness? No, he wasn't going to let it happen. Click. Bruno locked his mother in the warm but desolate house. She knocked on the door with a deafening scream. He ran. The dark sky was starting to put doubts in Bruno's mind as the tips of the crooked wire became clearer. He'd come so far and there was no turning back. The run was exhausting and Bruno was starting to lose faith in his mission.

"Bruno! Come!" Shmuel's voice was quiet, but firm. He stumbled through the dull flowers that towered over the small, yellow grass. Bruno sat down in his usual position, then stood up and turned back.

"What's wrong?" Shmuel was now trembling with fear and worry of his friend leaving. Tears formed in the corners of his caramel eyes.

"Shmuel, don't cry!" And as Bruno uttered these words, he found himself on the floor, creeping under the fence.

Within ten minutes, Bruno became familiar with all the terms and conditions of the camp. His head was bare but his mind was exploding like a volcano. Shmuel had mentioned something about Bruno having to look upset but clearly he hadn't been listening because it was his wide grin that had got him kicked out of the area by a familiar Lieutenant.

"Bruno!" His voice sounded as if he had just seen Gretel die in his arms. "How dare you personate a \_\_\_\_\_!" yelled the Hopeless Case's true love. There was a particular word he said quite often that mystified Bruno. It was the same word he had used to describe Pavel

and Shmuel. So there Bruno sat -outside the fence- planning his next step. A bag of clothes and a wig was all he needed. But where would he get a wig from? Suddenly, an idea popped into his head. Pavel had always worn a wig; Bruno had realised it when it fell off his head in the dining room when Lieutenant Bully came over for 'a perfect dining experience'.

"Put it on Shmuel." Bruno looked around cautiously as his friend slid into the clothes. They were quite baggy for him. The wig kept falling, but it was worth it. As long as nobody saw his friend as an outsider, Bruno thought, his plan was going to run smoothly.

"Bruno," Shmuel spoke softly, "why are we doing this? I mean, why are we leaving?"

But Bruno had already turned his back, ready to start step 2. His hands were cold and his feet were starting to ache. His mother had been so worried, and Lieutenant Kotler had seen him. How could Bruno trust a big bully? But all these thoughts were too much and soon enough his eyes began to water and his head started to whirl.

"Bruno, are you sure this is the right decision? Although, I do want to leave. Let's go Bruno! I'd love to see the outside world again!"

The next thing they knew, they were in a train station and were about to board a train when the rush started. Bruno was bald, but nobody thought anything of it; they knew he was perfectly normal as he looked like his great father. Women and men with red, white and black armbands -just like Father's- pushed through and knocked people over, including Shmuel. And as he fell, the rush stopped: his wig and clothes slipped off, revealing his blue-striped pyjamas. Everyone stared. A police officer came forwards with a gun. He aimed at Shmuel, pushing Bruno aside.

BANG!

Bruno looked as if he had seen a ghost: he was as white as a sheet. He had taken it too far, and Shmuel was gone.

Berlin was busy. Busier than it had been eight years ago. When you walked towards the centre of town there were always people strolling along and stopping to chat; you couldn't walk in town any day without getting pushed from pillar to post. In the corner of town stood a house. And out of that house marched a 19-year-old boy. He had nothing. He had no family. He was alone with only bad memories. In the market, he bumped into someone. A pretty girl. Lovingly, he stared into her beautiful, green eyes. He made the first move by holding out his hand and speaking.

"Hello, my name is Bruno."

### Activity 3: GDS piece B - biography of Ronald Weasley

Ronald Weasley is rather a famous name in English literature. He was one third of possibly England's most famous book ever - Harry Potter. Throughout the eight books him and the gang battle danger and evil, in the form of their arch-enemy Lord Voldemort. Ron and the gang go through many life and death situations but, between all of that, he finds love with one of his best friends.

Ronald Bilius Weasley was born on the 1 March, 1980 in Ottery St Catchpole, Devon, England. He was the sixth son of Arthur and Molly Weasley and the elder brother of Ginny Weasley. His early life saw him and his family live in Burrow - the house Harry Potter stayed in a few years later. He was born a pure blood wizard and came from a wizarding family. Before the age of five, his family and the whole wizarding world were at war with Lord Voldemort, which resulted in Harry Potter's parents being killed, and luckily Harry's magic was so strong he sent Voldemort away for years with only a scar left on his forehead.

On the 1<sup>st</sup> of September 1991, Ron and his five brothers were at

Waterloo Station at block 9½ getting ready to go to Hogwarts; that was when Ron met Harry for the first time. They have been friends since then, <sup>and</sup> that was when his adventure began.

Upon their arrival Ron was drafted into Gryffindor house with Harry and Hermione. Throughout the five years in Hogwarts many things and adventures happened such as: he became Quidditch team keeper, Gryffindor house prefect and Gryffindor house legend. He also had many challenges such as saving the philosopher's stone, saving Ginny from the chambers of secrets and forming Dumbledore's army in the battle of the seven potters. His last year saw Ron abandon it to accompany Harry and Hermione to destroy Voldemort's Horcruxes, during which resulted in Ron losing his brother Fred - it devastated him and his family.

After the war, Ron became an Auror and revolutionised the ministries of magic. After two years of work for the wizarding world he went to work at Weasley's Wizard Wheezes with his brother George. Him and Hermione eventually married and had two children, Rose and



Hugo Granger-Weasley. Ron was also named  
the Godfather of James Sirius Potter, his  
sister Ginny and Harry's eldest child. The  
whole wizarding world would agree  
RON and his friends left a mark on  
the wizarding world.

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## Activity 3: GDS - Unpicking the 'pupil can' statements

### GDS commentary: pieces A and B

#### 'Pupil can' statement for GDS pieces A and B

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

### GDS Piece A

Chapter 16 – The End: an alternative ending to 'The Boy in the Striped Pyjamas' by John Boyne

Context: as the class reached the penultimate chapter of the novel, they were asked to write their own ending.

#### Commentary

This alternative final chapter to John Boyne's novel meets the GDS statement.

The pupil independently draws on the source stimulus, skilfully adopting the style of the writer to bring the poignant story of friendship and loss to a new and befitting conclusion. The use of a third person 'limited' narrator presents events solely through the perspective of the eight-year old Bruno, emphasising his child-like innocence with all his uncertainties and misapprehensions of the world (*Probably of heart disease...a particular word he said quite often that mystified Bruno*).

There is an acute awareness of the reader: as he embarks on his ambitious plan, Bruno's anxieties and emotions are captured succinctly (*the same symptoms as him: loneliness, sadness, and anything else that sounded upsetting and ending in 'ness'... The knight looked around nervously...starting to lose faith*), with internal questions signalling his innermost thoughts (*How did Shmuel fit this on so perfectly? Was his own mother going to come between himself and his happiness? But where would he get a wig from?*).

Literary language is employed for effect, for example structural patterning (*Through the gate, through the window, and out into the fresh air*), and figurative language (*The dark sky was starting to put doubts in Bruno's mind...his mind was exploding like a volcano...he was as white as a sheet*), whilst short, staccato-like sentences and fragments serve to create tension and elicit shock (*He held his breath...Click...He ran...Everyone stared...BANG!*).

The temporary shift to the second person in the final paragraph communicates the contrast in mood directly to the reader, placing them in the midst of the action (*When you walked...you couldn't walk*), and foregrounding the almost cinematic quality of the simple, but touching ending.

## GDS Piece B

### Biography of Ronald Weasley

Context: having revisited the features of biographical writing, pupils were asked to create a biography based on a fictitious character of their choice.

### Commentary

The subject of this biography (Ronald Weasley) is based on the pupil's own reading; however, the attempt to draw on the features of biographical writing as a model for their own writing is not wholly successful, and the GDS statement is not met.

This fictional biography draws on the writer's knowledge of a character from a well-known children's novel. The pupil's writing demonstrates an understanding of the features of a biography, based on similar texts shared as a class. For example, selection of the third person, the predominance of past tense verb forms, the presentation of facts in chronological order, and reference to places and dates.

The opening paragraph provides the reader with background information, clarifying that this somewhat unconventional biography is based on a fictional character (*rather a famous name in English literature*). The somewhat familiar and relaxed style of writing suggests that the piece is aimed at a younger audience, conversant with the Harry Potter novels. A more factual style is adopted in the second paragraph, informing the reader of key dates, places and family details. Occasional asides help engage the reader through their appeal to the target audience (*the house Harry Potter stayed in... which resulted in Harry Potter's parents being killed*).

Across the piece there is some loss of purpose, for example the shift to the present tense in the first paragraph which is more characteristic of a book review (*the gang go through many life and death situations... finds love with one of his best friends*); and the lapse into narrative in the second, third and fourth paragraphs, evidencing some lack of control over the form of the writing (*Before the age of five, his family and the whole wizarding world were at war with Lord Voldermort, which resulted in Harry Potter's parents being killed, and luckily Harry's magic was so strong he sent Voldermort away for years with only a scar left on his forehead... Upon their arrival Ron was drafted into Gryffindor house with Harry and Hermione...*).

## Activity 3: GDS piece C - letter from Juliet to her father

Thursday 2<sup>nd</sup> February 1584

Dear Father,

My best interests are at hand as I am writing this letter. Overall, I respect you and I know you really understand a lot about life but I don't think it is right to marry when I'm only thirteen. I am sure Paris is an amazing man - it is an excellent idea you had - but I think I should meet him before I decide to marry him. I will come to the ball tomorrow night and see what he is like before making up my mind. I do not want to disrespect the family as we will have to live it down with those low life Montagues - they are always causing us trouble.

Even if I decide I like him, he might not like me. What if it's the wrong decision and my life is ruined forever? My regret could put me off men forever. I know you want the best for me and I appreciate you considering me, but I am thirteen and I can be trusted to look for a husband on my own. I am responsible: remember when you took Mother out and got lost and didn't return for hours? I was responsible then, wasn't I?

I know I can be irresponsible at times but that's why I have a nurse because I have not learnt to do the things that other girls my age do and I know I am not old enough to get married to an eighteen-year old man! I do not want to be rude and I sincerely apologise for what happened earlier today - I didn't really mean the things I said to you.

Please, please Father, don't make me marry him. Please show me some respect about this.

Your favourite daughter,

Juliet

## Activity 3: GDS piece D - letter from Juliet to her father

2<sup>nd</sup> February 1584

*Dearest Father,*

*It is with great grief that I ask this of you: I beg of you, do not force me to marry Paris. I love you with all my heart, Father, and your decisions are wise and just, but I ask you to hear my reasoning. I truly feel guilt for my behaviour, and I hope you will forgive my foolishness, but I would so dearly like to make my own decisions, Father. I am rising fourteen and I hope that I am responsible and trusted by you and Mother.*

*If my thoughts are true, you believe Paris to be a handsome and wealthy young man who would add to the family's power and status. But what if I do not enjoy his company? I might be forced to live in misery for the rest of my days. Surely, you would not wish that for your daughter, Father? He is four years older than me, and though your decisions have always been fair, I worry that I am still too young to marry.*

*I do not feel ready to marry and would very much wish to wait a few years. I would hope to meet someone younger, someone of my own age. I have agreed to attend the ball tomorrow night, so I promise that I will consider Paris, yet I would ask you to let me choose my own husband. I have noted that, traditionally, I must marry who my parents choose for me, but I am different to other girls as, you know. If you would consider the matter carefully, it may advantage you; the Montagues may take this opportunity to mock us: your daughter marrying a boy, four years older than herself. I see reason in your choice, but they will see it as senseless.*

*So I ask you Father to reconsider your decision. Perhaps wait a while, until someone of my own age comes to pass. I promise that you will not regret the waiting.*

*Your loving daughter,*

*Juliet*

## Activity 3: GDS - Unpicking the 'pupil can' statements

### GDS commentary: pieces C and D

#### 'Pupil can' statement for GDS pieces C and D

The pupil can distinguish between the language of speech and writing and choose the appropriate register.

### GDS Piece C

Letter from Juliet to her father (based on Shakespeare's Romeo and Juliet)

Context: pupils were asked to write a letter from Juliet to her father, after being told she would be expected to marry Paris.

#### Commentary

There is a clear attempt to choose the appropriate register for this letter from Juliet to her father; however, it is not wholly successful and the GDS statement is not met.

The pupil is not yet secure in distinguishing between the language of speech and writing befitting the era and Juliet's place in the society of the time. The language is, at times, aptly subservient (*I respect you...I appreciate you considering me...I do not want to be rude*), but this is juxtaposed with occasional overt confrontation, showing some lack of understanding of the etiquette of the day (*What if it's the wrong decision and my life is ruined forever? I was responsible then, wasn't I?*). Inappropriate lapses into contemporary colloquialism, (*have to live it down...put me off*); the use of contracted forms and exclamation marks (*I don't think...wasn't I!*); and less precise choices of vocabulary (*a lot about life...see what he is like...*) are more reminiscent of the language of speech.

## GDS Piece D

Letter from Juliet to her father (based on Shakespeare's *Romeo and Juliet*)

Context: pupils were asked to write a letter from Juliet to her father, after being told she would be expected to marry Paris.

### Commentary

This subtly persuasive letter provides clear evidence for the GDS statement.

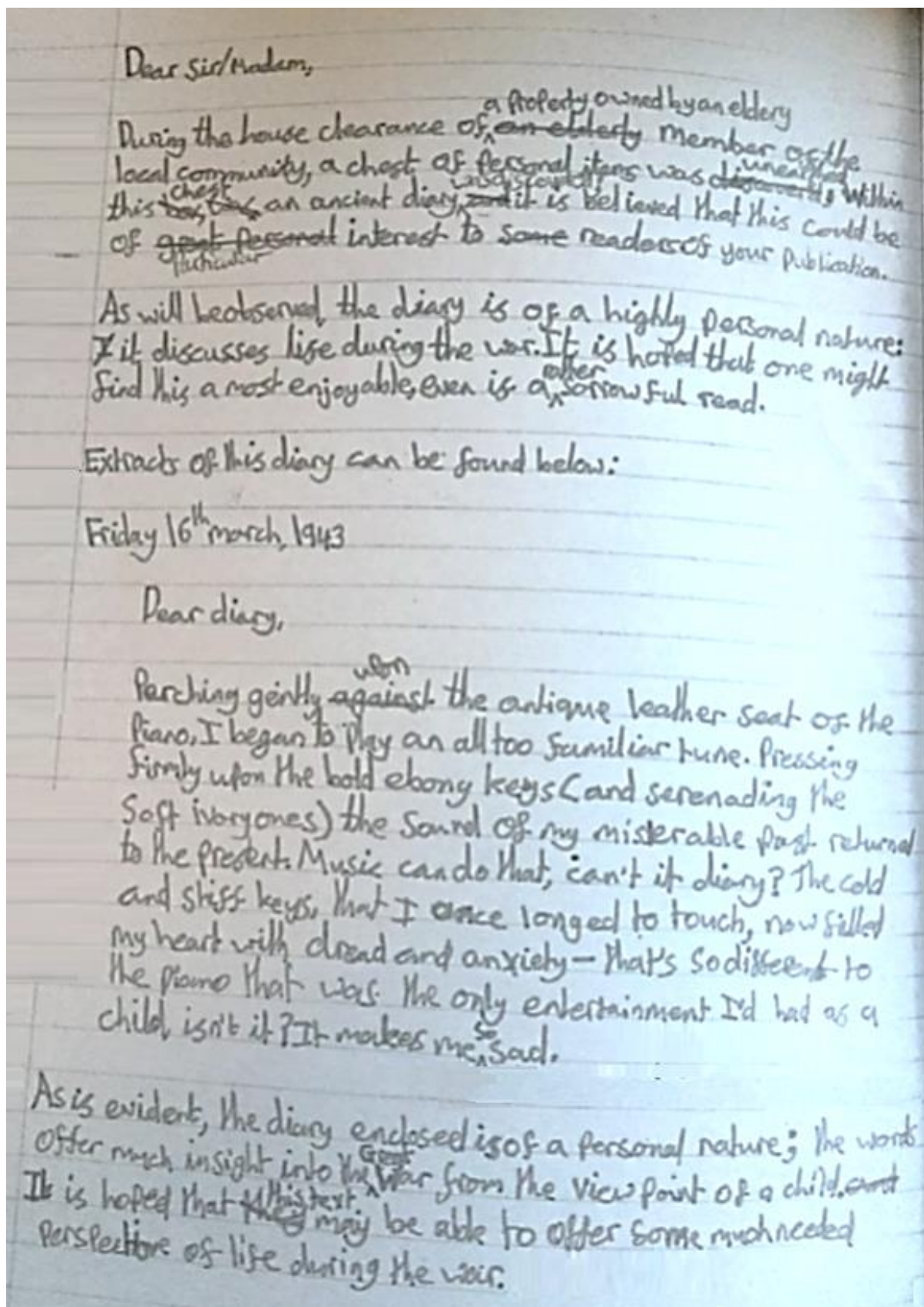
The writer demonstrates a clear understanding of the appropriate register, reflecting the language of the period, and the position of a daughter born into a powerful, 14<sup>th</sup> century Veronese family. There is an underlying appreciation that Lord Capulet's status, as patriarch of this influential family, and his belief that he has the right to dictate the choice of his daughter's husband, demands a sensitive and cautious approach. Juliet's ingratiating pleas, prolific in her opening discourse, draw on the language of the play (*It is with great grief...I beg of you...I truly feel guilt...I hope you will forgive my foolishness*).

The shift from flattery to understated interrogation reveals Juliet's self-will and quiet determination, as she attempts to manipulate her father's feelings, (*But what if I do not enjoy his company? Surely, you would not wish that for your daughter, Father?*). As her confidence grows, her use of language becomes bolder, portraying a heightened sense of injustice as she summons the courage to respectfully state her views (*I do not feel ready to marry...I would hope to meet someone younger...I am different to other girls*).

Choices of vocabulary are apt (*wise and just...my reasoning...rising fourteen...power and status...traditionally...mock*), and grammatical structures help denote the archaically formal tone of the writer's voice, for example, through impersonal constructions (*It is with great grief that I ask this of you*); the agentless passive (*I might be forced*); and the choice of modals (*it may advantage you...you will not regret*).



### Activity 3: GDS piece E - letter and diary extract



Do you remember, dear diary, how much of a struggle it was growing up during the war? During this difficult time, dad worked away from home and our family struggled to make ends meet. My brothers and I slept in the same room - all five of us together! - The piano was in the living room and that's where mum always used to sleep. Warner, she said... Snuggle up by the heat from the stove, she said. Funny that, isn't it? The strongest memory of mum that I have is of her crying herself to sleep. One particular night sticks in my mind especially... the night before Christmas.

Money was tight and with the festivities looming, I could tell that mum was upset. It was heartbreaking to see. She'd ~~try~~ tried to make the house look 'christmasy' with our few decorations and some much ~~cherished~~ cherished candles. I would have been around fifteen at the time, but I was far more aware than my brothers, who were all younger than me; they just complained that their friends had more than us. Small children just don't understand, do they diary?

Many memories are shared within <sup>the</sup> ~~its~~ <sup>of the diary</sup> pages, an emotional yet thought-provoking example is included below:

I remember one particular moment, almost as clearly as if it were yesterday. The doorway was filled by the outline of a man; it was clutching a battered box. Gradually, this shadow turned into a reality and there he stood, in the hall - my dad! Tied with a gold red ribbon, the box was long, slender and mysterious. I still remember the pride in my dad's eyes as he handed the gift over to my brothers and I.

Oh diary, do you recall how happy mum looked when he arrived? With intrigue, I opened the gift and I knew (even at that young age) that he had more than likely neglected his own needs for the benefit of ours. Peering into the box, I realised what it was: a hobby horse. But, at that moment, it became much more than that...

## Activity 3: GDS piece F - persuasive report

Writing a persuasive text to Governors  
and parents to carry on with residential visits.

It has long been considered that residential outdoor experiences are beneficial for the development of teamwork and friendship, as they will be useful in later life. All of the children who visited the residential last week found the visit ~~useful~~ a muddy, once-in-a-lifetime experience. Although it was cold and wet, they still thought it was a pleasurable experience they could treasure forever. Therefore you must carry on these outstanding and memorable visits because we think they are important to children's life.

Friendship is a value all of these children will have after staying at the residential. They may get this by helping others, staying in a lodge with friends and getting to know things about peers which is a very valuable skill as it will make children learn how to make friends very quickly in ~~the~~ the future.

Trust is another valuable thing children will develop as you have to trust your peers on activities such as the abseiling/climbing. You have to trust them not to let go of the rope when doing climbing. This helps the children to trust more people in future.

The next value is independence. Independence is another valuable skill because it allows you to pack your own bag and keep your own things together. This will help children when they are grown-up - they will do things on their own.

Teamwork is also important because at residential you have to work as a team, like in the underground maze you have to ~~work~~ help each other get through and guide your friends to the way out. This may be useful in the future with navigation skills.

These visits, as you have read, are memorable and have lots of value.

If these visits don't carry on, children won't have memories of these valuable experiences.

## Activity 3: GDS piece G - report on the discovery of new species

In the past month, scientists have made a fascinating discovery deep in the heart of the Amazon rainforest. What is thought to be a new species of bird has been discovered nesting on the forest floor: it has been named the Ju-Ju bird, after the Japanese scientist who <sup>first spotted</sup> discovered it.

It is thought that this fascinating creature had not been previously seen due to its unusual transparent feathers which camouflage it against the colours of the rainforest. Using a special, infra-red camera, the Ju-Ju bird can now be photographed for the first time, which is an exciting breakthrough for scientists who are now studying it carefully.

Although its feathers are transparent, the Ju-Ju bird has a bright, emerald-green beak which also ~~is~~ blends in with the exotic plants of the rainforest. It uses its beak to catch small insects, such as moths and caterpillars which live on tree creepers; when it hunts it stands like a statue and rests its beak on the surface of a plant until a ~~cross~~ unsuspecting insect ~~with~~ scuttles across. Scientists believe that the stealth and speed of its strike could help develop new weapons in the fight against terrorists.

When it is ready to nest, the Ju-Ju digs out a small ~~hole~~ crater under the dark, moist earth. It lines the crater with moss, ferns and decayed fungi to help protect it from predators such as wild

pigs and armadillos. It lays eggs once a year and its chicks take two months to hatch. When the chicks are born, they are covered in tiny white feathers which turn transparent after three months. They can then safely leave the nest but up to that time they are vulnerable as they are often eaten by reptiles.

At dusk, the Ju-ju bird likes to fly up into the forest canopy, so that it can socialise with other birds. As it flies its feathers reflect the vivid colours of the plants and flowers and it looks like a shooting rainbow. It is thought that its unique feathers could be sold for large amounts of money to the fashion industry and scientists are hoping it will be granted protected status.

The Ju-ju bird is a unique bird and, in the future, the world may be a better place because of it.

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## Activity 3: GDS - Unpicking the 'pupil can' statements

### GDS commentary: pieces E, F and G

#### 'Pupil can' statement for GDS pieces E, F and G

The pupil can exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this.

### GDS Piece E

Diary entry embedded in letter

Context: having explored the film narrative of 'The Piano' by Aidan Gibbons, as part of a topic on World War 1, pupils were asked to imagine they had discovered a long-lost diary. Their task was to write a brief letter to someone who might find the diary of interest, and to write a diary extract based on the theme of the film.

### Commentary

Throughout this body of writing, the pupil demonstrates an assured and conscious control over levels of formality which meet the GDS statement.

The anonymity afforded to the diarist, in the opening passages of the letter, creates a sense of anticipation that this find might be of some importance. This supposition is amplified through assured deployment of grammatical structures that conveys a level of formality appropriate to the impersonal nature of an official letter, for example, agentless passive constructions, (*a chest of personal items was unearthed...it is believed...As will be observed...It is hoped that*); modal verbs (*that one might... may be able to offer*); and the use of some relatively complex expanded noun phrases, including those post-modified by a relative clause, to convey informative detail concisely (*the house clearance of a property owned by an elderly member of the local community*). These structures are further supported through well-judged choices of vocabulary (*a property...unearthed ...highly personal nature...evident...insight... perspective*).

In contrast, extracts from the diary exude a mantle of familiarity, in which the memoir is personified as a friend and confidant (*Music can do that, can't it diary? Do you remember, dear diary...?*). A level of formality, conducive with a bygone age is established and maintained, occasionally interspersed with the more formal voice of the diary's current caretaker.

The manipulation of clause structures is assured and controlled, for example, judicious use of the -ing verb to foreground the actions of the protagonist, transporting the reader back in time (*Perching gently upon the antique leather seat...Pressing firmly upon the bold ebony keys*); adverbials and preposition phrases to add emphasis and detail (*During this difficult time...in the same room...the night before Christmas*); controlled use of multi-clause sentences (*I would have been around fifteen at the time but I was far more aware than my brothers, who were all younger than me; they just complained that their friends had more than us*).

Vocabulary choices are apt, reflecting the hardships of wartime, and occasional fleeting moments of joy (*struggled...Snuggle up...Money was tight...festivities looming... heartbreaking...cherished...reality...slender and mysterious...pride... neglected*).

## GDS Piece F

Persuasive report to school governors and parents

Context: due to budgetary restraints, the school has had to consider whether residential visits for year 6 pupils are sustainable. Pupils debated the issues in class and produced their own reports, aimed at persuading parents and governors of the value of these visits.

### Commentary

The tone of the opening sentence, with its use of the present perfect passive (*It has long been considered...*) is appropriately formal; however, the writing does not maintain a level of formality befitting its purpose and intended audience. This loss of control is not indicative of assured and conscious control over levels of formality, and the piece as a whole does not meet the GDS statement.

The report slips swiftly and inappropriately into the use of the first and second person (*Therefore you must...because we think...because it allows you to pack*) in tandem with informal grammatical structures (*carry on these outstanding and memorable visits...getting to know things...you have to trust your peers on activities*) and imprecise vocabulary (*lots of value...may get this...like in the underground maze*), resulting in the loss of an appropriate level of formality.

There is some variation of sentence structure, for example, through the use of relative clauses (*All the children who visited the residential last week*), and subordination (*Although it was cold and wet...as you have read.*); however, more ambitious structures tend to result in a loss of control (*They may get this by helping others, staying in a lodge with friends and getting to know things about peers which is a very valuable skill as it will make children learn how to make friends very quickly in the future*).

The persuasive purpose of the report is clear, and this is supported by some appropriate grammatical choices, for example, use of modal verbs (*you must carry on...children will develop...This will help...This may be useful*); the conditional (*If these visits don't carry on...*); considered opinion (*Friendship is a value*); and emphatic statements (*You have to trust them*). Vocabulary is mostly appropriate (*considered...development of teamwork... treasure... peers... future...navigation*), although at times repetitive (*valuable...skill...children*).



## GDS Piece G

Report on the discovery of a new species

Context: having read various articles from 'National Geographic' magazine and watched video clips of David Attenborough nature programmes, pupils were asked to imagine the discovery of a new species and write a report about it.

### Commentary

This engaging report, documenting the discovery of a new species of bird, meets the GDS statement.

The report adopts an appropriate level of formality throughout, interlacing the authoritative tone of the expert with an animated and detailed account of this newfound species. More formal structures support factual information relating to the discovery and its wider implications. These include impersonal 'it' constructions with the passive voice (*It is thought...*), the use of the present and past perfect (*scientists have made...this fascinating creature had not been previously seen*), and the choice of modal verbs (*could help develop...the world may be*). Agentless passives are used to good effect throughout, prioritising facts considered to be of interest to the reader (*a new species of bird has been discovered...the Ju-Ju bird can now be photographed*), whilst the active voice engages its audience with lively details of the bird's actions (*It uses its beak to catch small insects...when it hunts it stands like a statue...As it flies its feathers reflect the vivid colours of the plants and flowers*).

A rich layering of information is achieved on several fronts: a variety of clause structures, including controlled multi-clause sentences which combine fronted subordination and relative clauses, support the concise presentation of facts (*Although its feathers are transparent, the Ju-Ju bird has a bright, emerald-green beak which also blends in with the exotic plants of the rainforest*), whilst expanded noun phrases, including post-modification by relative clauses, add weight and density to the writing (*unusual transparent feathers which camouflage it against the colours of the rainforest...the stealth and speed of its strike*).

Assured choices of vocabulary convey the knowledgeable stance of the writer (*infra-red camera...new weapons in the fight against terrorists...granted protected status*), and create a vivid description for the reader who is not able to witness this marvel at first hand (*deep in the heart of...transparent...exotic...stands like a statue... unsuspecting insect scuttles...vivid...a shooting rainbow*).