



Standards
& Testing
Agency

Key stage 2 English writing teacher assessment moderation

Self-led training resources: Exercise 2

2021

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Introduction

This set of activities is designed for completion by local authority (LA) moderators and moderation managers. It addresses knowledge and skills needed to support the moderation of key stage 2 (KS2) writing, as part of LA moderation visits.

The activities are designed for self-led learning, and for completion independently as part of moderators' training. They can also be used within group and trainer-led moderation sessions. Discussion and reflection with colleagues are central to the moderation process and opportunities to do this when using these materials will support effective training.

Training exercise 2: Distinguishing between standards (expected and greater depth) and using exemplification material

- Gaining experience of distinguishing evidence for the ‘pupil can’ statements for the expected standard and the greater depth standard
- Building confidence in developing a picture of writing attainment through the systematic review of evidence, including national exemplification material

This exercise should be completed after KS2 training exercise 1. It builds on the processes begun in exercise 1.

It should take approximately 75-90 minutes to complete the activities.

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

- [Key stage 2 \(KS2\) English writing teacher assessment \(TA\) framework.](#)

You may also wish to have the following materials available:

- the writing of Pupil A and associated commentaries (Pupil C in Exercise 3 2019-20)
- National Exemplification for greater depth standard (GDS) (Frankie).

You can work through the activities and record your responses on a **hard copy** of this Exercise document.

If working **on screen**, you can use the accompanying Response document. This is editable and allows you to type and save your responses to some activities. To complete annotation activities, you will need to print out pieces A, C and D, from the work of Pupil A. Also, pieces B and C, from the national exemplification for GDS (Frankie).

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

Overview

This exercise consists of **three sets of Activities** focusing on pupil work presented by a teacher as being at the **expected standard**. Each activity supports the process of considering evidence in relation to this judgement.

After completing this exercise, you will have:

- a stronger knowledge and understanding of assessment criteria for writing (the national standards and the ‘pupil can’ statements)
- an increased awareness of the distinctions between the writing of pupils working ‘at the expected standard’ and ‘at greater depth’
- greater confidence in building a picture of writing attainment through the systematic review of evidence
- become familiar with how the national exemplification materials can support discussion of a standard.

Your role

Your job is to build a picture of what a pupil can do from the evidence that the teacher presents, benchmarked against your standardised knowledge of the framework. This is in order to validate, or challenge, a teacher’s assessment judgement. Moderation by LA moderators supports the broader aim of quality assuring standards at a national level.

Activity 1: Looking at a second piece of writing to follow up Lines of inquiry arising from consideration of a first piece of writing

In Exercise 1, you:

- considered work by Pupil A (Piece B), exploring it as a reader and forming a judgement about how effective the piece is for its audience and purpose, and also considering the pupil's success in using language, grammar and punctuation to achieve appropriate effects
- looked more closely at the piece of writing in relation to the teacher's presentation of it being at the expected standard, noting evidence in support of the 'pupil can' statements at the expected standard
- identified areas needing confirmation through further evidence, and questions or Lines of inquiry to be explored when looking at additional pieces of writing by the pupil.

The Lines of inquiry identified through this process are shown in the table.

<p>A. Which judgements do you need to confirm by looking for further evidence in additional pieces of writing?</p> <p>B. Which other areas or 'pupil can' statements do you need to explore when looking at additional pieces of writing by this pupil?</p>	<p>What Questions or Lines of inquiry does this raise for you to follow up?</p>
<p>A. The features noted in Piece B provide good evidence toward the expected standard, but these achievements will need to be confirmed by other pieces of writing.</p>	<p>What further evidence is there toward the expected standard in other pieces of work?</p>
<p>B. There is no evidence yet towards the third 'pupil can' statement (The pupil can integrate dialogue in narratives to convey character and advance the action).</p>	<p>What evidence of 'pupil can' statement 3 is available in further pieces of work, to confirm the standard?</p>

<p>B. There are clear strengths in this writing; for example, the narration, characterisation and setting details are vivid and engaging for the audience and purpose. This might suggest evidence towards the pupil 'drawing independently on what they have read as models for their own writing, for example, literary language, characterisation, structure.' This is the criteria for the first pupil can statement at greater depth.</p>	<p>What evidence of greater depth 'pupil can' statement 1 is available in further pieces of work (if there is evidence for all of the 'pupil can' statements at the expected standard)?</p>
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The next step is to look at a second piece of writing evidence in the collection. Piece D is a diary entry. We need to look at this piece with the Lines of inquiry in mind.

Activity 1a

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

Following the Lines of inquiry, decide what evidence the second piece of writing adds to our growing picture of this pupil's achievement.

Consider the following questions.

1. Which statements at the expected standard receive confirmation in this piece?
2. Are there any statements or parts of statements which still have no evidence (particularly, expected standard 'pupil can' statement 3)?
3. Is there any new evidence that suggests you should check either the working towards standard (WTS) or the GDS standard (particularly, is there further evidence of greater depth 'pupil can' statement 1)?

Record your response by **annotating the text** or using the **Notepad**.

Pupil A – Piece D: a diary

Context: pupils used drama to explore the characters and issues raised in the novel 'The Island' (Armin Greder). They then chose a key event from the story and wrote a diary entry as their chosen character. This pupil chose to write as the stranger who arrived suddenly on the island.

Dear Diary, I do not know what is going to happen to me. I have now left myself fearing for my life. I must tell you what happened yesterday.....

I felt like I had been fighting the vicious sea for months and even years, even though I ~~have~~ had only been on the rough water for a few days. The raging ocean was a ferocious monster ripping apart the corners of my poorly hand-crafted raft. Waves were crashing furiously into the jagged rocks. Am I ever going going to see my family again? I was unsure when I would get to dry land.

As I uncurled my body and dragged apart my drowsy eyes, I found that I was somewhere I ~~don't~~ ^{didn't} know. How did I get here? Where was I? I came to a conclusion that I was sat on some kind of island. Fear shot through my bones. I looked down and saw I was naked. However, I remember being fully clothed when I got on the raft. Why am I naked? I was shivering with cold as I had been on the raft for days. My limbs were aching because the journey out at sea was turbulent. I thought I was going to die. The raft kept swinging back and forth while the wild waves were biting away at the rigid edges of ~~my raft~~ ^{it}. I am extremely grateful to still be alive. I hope that I can see my precious family again. To be honest, I was relieved to be on firm land.

Trying to cover myself up from all the elements, I quickly snapped out of my thought when an angry gang of men appeared marching towards me. I thought to myself, are they nice? How many of them are there? How long will I be stuck here? I stood up, struggling. I tried to pull myself up because they had pitch forks in their hands. Will I actually get fed here? They took one look at me and turned back to the mob, disgusted; They made me feel unwelcome.

After a few moments of stunned silence, they seized me and tied my hands together. A shiver went down my spine. After, they led me to some kind of

uninhabited goat pen. Will I get food again? Will I be stuck in here forever? Unfortunately, they forced me to go in even though I really didn't want to go in. Next, they showed me where I could sleep on some straw. I huddled into a little, cramped space in the corner of this goat pen, because I was freezing. While I was trying to keep warm in this tight space, the gate banged shut. They locked me out from the outside world. Questions started to race in my mind. Will I be able to escape? Where had they gone? I feel alone, isolated. A feeling I have felt many times before.

Activity 1b

Based on your reading of Piece D in relation to the Lines of inquiry, answer the **True or False** statements.

Read each statement and circle **True** or **False**.



1. Piece D provides additional evidence towards one or more of the pupil can statements at the expected standard True / False
2. Piece D does not provide any evidence to support pupil can statement 3 (The pupil can integrate dialogue in narratives to convey character and advance the action) True / False
3. Piece D provides some evidence that would make me want to check the statements for GDS True / False
4. Piece D provides some evidence that would make me want to check the statements at WTS True / False

Each statement now has an explanation beneath it. This helps to show the developing picture we have of Pupil A's writing.

1. Piece D provides additional evidence towards one or more of the pupil can statements at the expected standard

TRUE This addresses Line of inquiry 1: Which statements at the expected standard are confirmed?

Piece D is another first-person narrative. This time it takes the form of a diary. 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.

2. Piece D does not provide any evidence to support pupil can statement 3 (The pupil can integrate dialogue in narratives to convey character and advance the action)

TRUE This addresses Line of inquiry 2: Are there any statements or parts of statements which still have no evidence?

This piece doesn't include any dialogue. Statement 3 is still not evidenced.

3. Piece D provides some evidence that would make me want to check the statements for GDS

FALSE This addresses Line of inquiry 3: Does the evidence suggest you should check either the WTS or the GDS standard?

This piece doesn't offer compelling evidence towards statements at GDS. As the evidence supports statements at the expected standard, there is no need to look at the GDS standard at this stage.

4. Piece D provides some evidence that would make me want to check the statements at WTS

FALSE This addresses Line of inquiry 3: Does the evidence suggest you should check either the WTS or the GDS standard?

As the evidence supports statements at the expected standard, there is no need to look at the WTS standard at this stage.

A detailed summary of this piece can be found within the commentary for this collection of work (Pupil C Exercise 3 2019-20).

Summary

- You have considered a second piece of work from Pupil A, focusing on the identified Lines of inquiry.
- This has helped to suggest next steps and where further evidence is needed.

Activity 2: Looking at two additional pieces of writing to add to the picture of a pupil's overall achievement

The two pieces so far have included narrative fiction writing. They have provided evidence towards most of the 'pupil can' statements at the expected standard. We have also kept in mind the 'pupil can' statements for the standards above and below.

The next two pieces in the collection are non-fiction forms.

Activity 2

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?

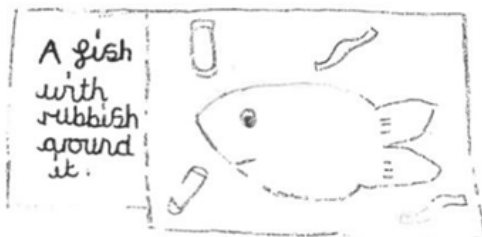
Annotate the pieces and make notes using the **table**. Two observations about the pieces have been added to start off this process.

Pupil A – Piece A: a leaflet

Context: after studying the effects of plastic pollution using information texts, a range of websites, newspaper reports and David Attenborough's 'Blue Planet', the pupils were asked to collect information, statistics and facts to construct a piece of writing. The purpose could be to persuade, inform, discuss or a combination of these. They were also asked to choose the audience for the writing from a list drawn up by the class. This pupil chose to target families.

Plastic - Friend or Foe?

Can you imagine a world without plastic? Plastic has been in use for over seventy years. It is used in our every-day lives. Our wonder material, plastic, can be used to make almost any thing. However, this is killing animals and harming the environment. Every minute, a truck load of plastic enters the ocean. Take a minute to think... is plastic our friend or our foe?



The wonder material:

Since this material is versatile and easy to manufacture, it is used regularly. If we took all the plastic we use away we would struggle to live our daily lives. Just think... how many things do you use that contain plastic? A lot isn't it? How many plastic toys do you have at your house? This material can be reused and constructed to make more objects. Plastic saves lives in many medicines and machines.

What are the down sides?:

Plastic takes a long time to decompose. Surprisingly, plastic

does not actually decompose fully, it only breaks down into little particles called micro-plastics. How do you think this affects the sealife and its habitat? Firstly, birds are mistaking plastic for food and then they are feeding their young plastic. Secondly, ~~there~~ ^{their} young are dying as this is going into their blood stream. Think about a world with no birds. I bet you can't, can you? Did you know, over sixteen million single-use plastic bottles are used every day alone in the UK? That is lots isn't it! Plastic can be found in some unexpected places: in your food, in your clothes and in hospitals. Enjoy chewing gum? Some chewing gums contain plastic! Would you believe, over 90% of a beach is plastic, however only 10% is sand, rocks and pebbles. We need to stop this.

How can we combat this huge problem?

How can we help prevent this problematic material from ruining our planet? How about encouraging other people to use less plastic? I think that would be a great idea. We would write like a team and try to combat this from happening. There are lots of ways we can help: recycle; put paper, card and clean plastics in a recycling bin;

try to put produce in paper, canvas and other healthy-fibre bags, use pens that refill and attempt to not put your rubbish in the gutter.

Could you imagine a world without sea creatures? I bet you *can't*. If we continue at this rate all of our sea life will die then there will be no beautiful creatures left. If we can all make an effort to make a difference we could save our sea creatures.

Pupil A – Piece C: a formal persuasive letter

Context: after reading a newspaper report about the use of macaque monkeys for the purpose of 'entertainment' in Indonesia, pupils researched the topic. They then wrote a formal letter with the purpose of persuading the Governor of Indonesia to stop the practice.

R _____ school _____

R _____

H _____

L _____

ENGLAND

Dear Mr Widodo,

I would be extremely grateful if you took the time to read this letter, as I know you are a very busy man. During a lesson, our class came across a newspaper report about the baby macaques, which shocked us. I would like to inform you that I am a year six student at a school in H. _____ . ~~The monkeys are being badly~~

Could I tell you a little bit about monkeys and their natural habitat? Monkeys are beautiful, intelligent creatures. They are sociable animals and like being around other monkeys. Their ~~own~~ ^{spacious} home is in the beautiful forests of Sumatra. They enjoy the freedom and space around them. ~~Within the forest, these monkeys enjoy~~ ^{exploring} ~~love~~ ^{to climb} the leafy, green trees and ~~play~~ ^{play} with each other. However, this is not the life they are experiencing in your country. Monkeys are living a life of hell. Do you want your monkeys to be in a barbaric environment? Is this ~~too~~ ^{would like} what you ~~would like~~ ^{got} these cheeky ^{animals?}

This ~~long~~ ^{horrible} process starts in the ^{emerald} forests of Sumatra. Teams of poachers use ~~appalling~~ ^{appalling} ways to trap them. The most popular method is to shoot the mother and prise the clinging baby from her. These adventurous creatures are being taken away from their forest home then unfortunately sold to 'entertainers'. These innocent baby macaques are now endangered. Baby macaques are ~~prized~~ ^{prized} as they have a longer life. ^{as performers} The poachers are paid two pounds for each monkey by dealers who sell them onto street 'entertainers' in Jakarta for five pounds each. Do you think this is acceptable, Mr Widodo? Five pounds for a life?

Furthermore, these innocent creatures are hung upside down so they ~~learn~~ ^{learn} how to walk upright. I ~~get~~ ^{feel} shocked and disgusted by what your citizens are doing to these animals. This practise is sickening. Is that was not enough,

they ^{next} put ^{piercing} metal chains around their neck as the chain bites in. This is unacceptable. If they do not obey their ^{master's} master they are punished. Mr Widodo, how is this fair on the baby macaques? ~~***~~ This terrible practice is killing more and more monkeys and if nothing happens they could become extinct. With all due respect, if you are letting this happen in your country you are as bad as the poachers. The monkeys are then trapped in isolation as they are forced to ^{it} live inside little, cramped boxes. This is a life of hell for the baby macaques. This is ^{an} ^{process} un-natural. Do you want this for the monkeys in your country? I am really ^{horrified} ~~horrified~~! Unfortunately, these animals are starved and only fed when they obey their masters orders. I have been deeply affected by this.

May I share some of my ideas to combat this horrifying problem? Firstly, I think ~~we~~ ^{you} should create jobs and pay people to protect them in their natural habitat. If you put ^{your} people in these jobs ^{poachers} they would not have any ~~access~~ access to these special creatures. Just to remind you this behaviour is illegal. Why are these evil people still torturing them if it is illegal? If the poachers are caught hunting for these fragile animals, they should be ^{highly} fined and ~~pay~~ ^{pay} highly. As for the entertainers, ~~they should~~ if they are caught they should have ^a long prison sentence. I think this will make the poachers and entertainers stop if they know the harsh ^{and} punishment. Secondly, I think you should set up a ^{sanctuary} for the monkeys to be rescued and then rehabilitated. These ^{trapped} monkeys will not act like a normal monkey if they have been through this ^{process}. I think they can hopefully come back to their natural habitat after this ~~treatment~~ ^{process}. ~~People of your own country can be paid highly if they do this.~~ ~~we I want~~

Thank you for reading this letter, Mr Widodo, I will ^{be} looking forward to hearing your reply. I know you are a decent man so ~~you~~ I look forward to ~~hearing~~ seeing what you will do to help these helpless creatures.

Yours sincerely,

T _____



	Piece A (a leaflet)	Piece C (a formal persuasive letter)
What is effective about these pieces?		emotive language used to highlight issue <i>(praise the clinging baby)</i>
What is less effective about these pieces?	rhetorical questions over-used	
Having considered the evidence in these four pieces , what would you do next?		

Having explored four pieces of writing, we are going to reflect on the Lines of inquiry. The aim is to determine whether we are able to confirm the teacher assessment judgement.

The following brief summary does not provide a full analysis of the pupil's writing. It focuses on how the processes we have followed so far will help to determine next steps for this moderation.

Key points summarising the process of moderation so far

Line of inquiry 1: What statements at the expected standard are confirmed?

Across the four pieces we have seen the pupil address a range of purposes and audiences. The narrative pieces engage readers with cohesive accounts from clearly framed perspectives. Language choices, characterisation, setting and atmosphere meet the needs of the reader who is able to imagine events and identify with characters. 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.

Line of inquiry 2: Are there any statements or parts of statements which still have no evidence?

'Pupil can' statement 3 is not evidenced in these pieces.

Line of inquiry 3: Does the evidence suggest you should check either the WTS or the GDS standard?

This Line of inquiry was set aside when considering earlier pieces for this pupil. It remains the case that the non-fiction pieces do not provide consistent evidence toward the GDS standard; for example, while writing is clearly structured and relevant, points tend to be underdeveloped. There are also lapses in register and occasions where writing lacks the rich and diverse vocabulary gained from wider reading.

Next steps in the moderation process

The third 'pupil can' statement has not been evidenced in the writing reviewed so far. All of the other statements at the expected standard have been evidenced. To secure the judgement of 'working at the expected standard' we would need to be satisfied that the pupil can 'integrate dialogue in narratives to convey character and advance the action.' In this scenario, we would seek additional evidence for this statement by looking at a wider sample of writing. Alternatively, if this was not available, we might arrange re-moderation. (See section 8.6 of the KS2 Teacher Assessment guidance.)

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



Activity 3: Resolving remaining questions about which standard a pupil is achieving by considering exemplification material

As we have seen, a review of writing evidence may raise questions about whether a pupil is potentially achieving at a higher (or lower) standard than the standard proposed. As we read more of the pupil's written evidence, we are looking to resolve these questions. Sometimes it may be necessary to refer to national exemplification in order to help to resolve these questions.

The two narrative pieces that we have reviewed so far for Pupil A (see also Exercise 1) draw upon texts that have been read in class (Shaun Tan's 'The Arrival' and Armin Greder's 'The Island'). These texts have inspired and influenced the writing and, having provided evidence towards the first 'pupil can' statement at the expected standard, it may also be relevant to consider the first 'pupil can' statement 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** (for example, literary language, characterisation, structure).

To explore this aspect of the statement, we are going to consider the teacher assessment exemplification for the end of key stage 2: working at greater depth (Frankie).

Activity 3

Look at Piece B (a description) and Piece C (an explanation) from Frankie.

How does each piece show evidence for this element of the greater depth statement:

...drawing independently on what they have read as models for their own writing
(for example, literary language, characterisation, structure)?

Read each piece and **select evidence from the given list.**

National exemplification for GDS (Frankie) Pieces B and C

Piece B: Description	Key
As part of a focus on autobiography, pupils researched accounts of key moments in the lives of performers such as Olympic athletes and musicians. They then selected a particular performance or competition and described in detail the opening moments of their chosen event.	[C] composition [GP] grammar and punctuation [T] transcription

This first-person narrative captures the tension and drama of the moments immediately before the dancer goes on stage.

The present tense, including the progressive, in the first two paragraphs conveys the immediacy of the situation.

Frankie's stylistic choices in this piece appear to draw on the language used in many high-quality children's novels written as first-person narratives. The tense, but excited atmosphere and the dancer's feelings are shared across the 3 paragraphs through the minute recording of physical sensations (*an unexpected flutter*); the inclusion of vivid backstage description (*tall skinny girls chattering and giggling*); and the relief in the final sentence that, at last, the wait is over.

Repetition (*My racing heart; My name; My stomach; my fingertips*) and thematically-linked vocabulary choices (*applause, crowd, erupted*) support cohesion.

[C]

The Applause

I am in the dressing room with the music ringing in my ears; the small room is bustling with tall skinny girls chattering and giggling ~~But~~ but all I can think of is the stage and the applause. My racing heart thuds underneath my silky tutu. Thud. Thud. Thud.

Then suddenly the stage director is at the door, calling my name. My name. My stomach gives an unexpected flutter and I take a deep breath. As the stage door swings open, I tell myself everything will be ok – nothing could possible go wrong – I have been training for this since the age of three. ~~Fall~~ Bulky men with headsets and clipboards keep ushering me into the right direction. Half of me wants to run onto stage and dance my heart out but there is also apart of me that wants to go and hide away. Adreneline ~~was~~ is circling its way around my body and rushing into my fingertips.

Controlled multi-clause sentence consists of 3 co-ordinated clauses, separated by a semi-colon and a dash, to introduce and orchestrate all the elements of the crowded scene.

[GP]

Single-word sentences help to build tension. This is followed by 'then suddenly', interrupting the thoughts of the reader and quickly moving the action on.

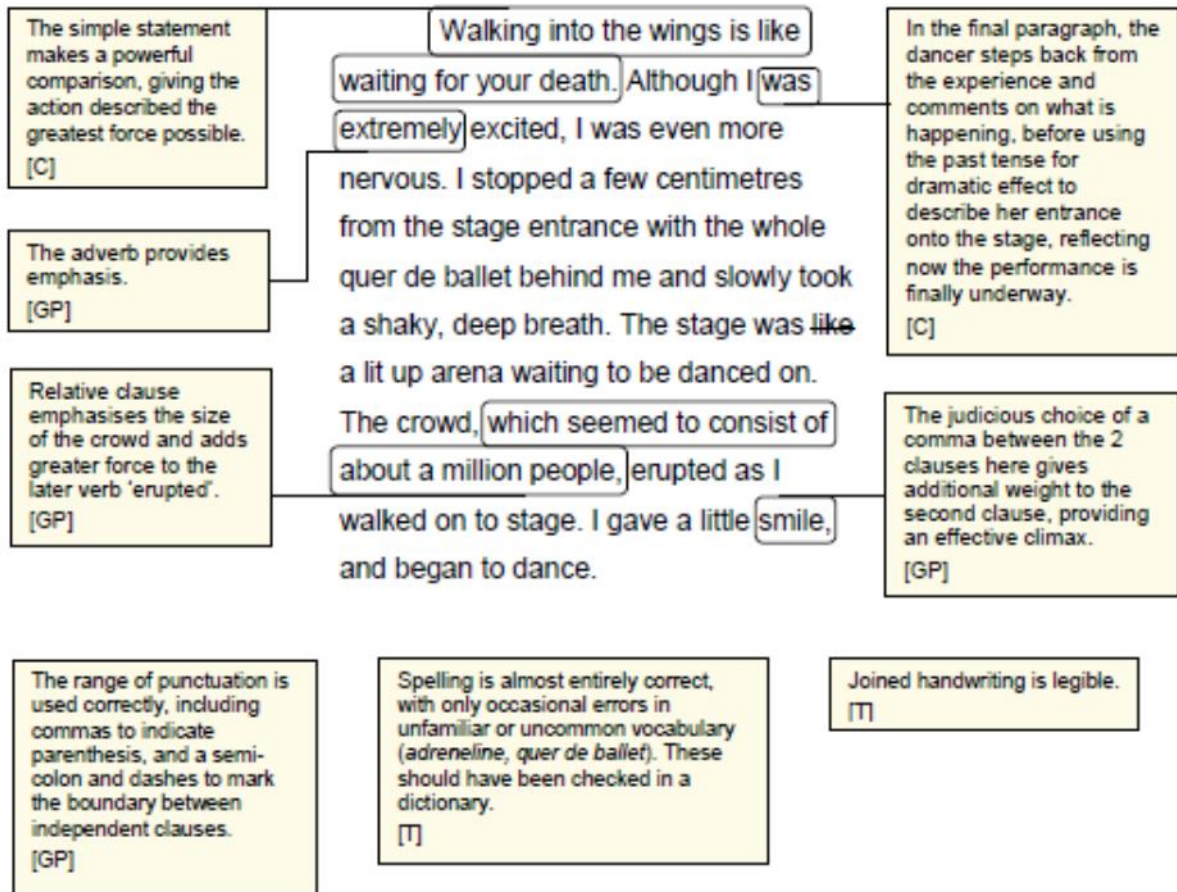
[C]

Single-clause sentence and repetition of vocabulary build tension and underline the importance of the dancer being called to the stage.

[GP]

Expanded noun phrases (*my racing heart, bulky men with headsets and clipboards*) and precise choice of verbs (*bustling, ushering, circling, rushing*) create effective compressed description and convey detail economically.

[GP]



Piece C: Explanation

Key

Following a science topic on health, during which pupils had written an explanation of how the heart works, they selected a topic about which they had both knowledge and personal experience in order to write their own explanatory text.

[C] composition
[GP] grammar and punctuation
[T] transcription

This piece, tracing the development of pointe ballet shoes, draws upon independent research and personal experience. The title suggests an explanation, drawing on the language of one of Kipling's 'Just So' stories. The text itself, however, is written in the style of a non-fiction book. The touches of personal comment within it convey a sense of enthusiasm for the topic.

Historical and technical information has been précised to provide a formal explanation of how ballet shoes developed, are made and used.

The ideas are organised into well-developed paragraphs, each with a clear topic. A labelled diagram supports the explanation further. The more informal second person address to the reader and the first person commentary effectively link the opening and concluding paragraphs.

Throughout the piece, shifts between the more formal explanation and informal asides to the reader, which draw on the writer's personal experience, are well managed.

Cohesion is achieved through the use of adverbials (*Meanwhile; consequently; Occasionally; Now*) to signpost the route through the detailed information; appropriate use of past or present tense to signal the shifts between historical account and present-day information; and pronoun links (*Pointe shoes...these shoes...They; This exact thing*) also avoid repetition.

[C]

How Pointe Shoes Came To Be

Have you every wondered why ballerinas look so beautiful and graceful on stage? Keep on reading to find out about what makes the Nutcracker you saw at Christmas the magical story it is.

Pointe shoes are what makes dancers different and beautiful. With their pink satin and silky ribbons, these shoes have been around since 1795. They were invented to make ballerinas look weightless when dancing, so they then started spinning, balancing and jumping en pointe (on the tips of their toes). They are traditionally worn by women for a beautiful *pad de duex* (a solo dance with one man and one woman) but in some ballets men go on pointe too. There is an all male ballet company called Les Ballet Trockadero that had a very famous production of Swan Lake featuring men dancing en pointe as the female swans.

Opening with a rhetorical question helps to draw the reader into the text, setting a question that will be answered through later reading. An appropriate level of informality is achieved by direct address to the reader through the use of the second person (*you*) followed by a command (*keep on reading*), common features of interactive non-fiction texts published for children.

[C]

The fronted adverbial emphasises the prettiness of the shoes. By delaying the subject of this sentence, Frankie avoids repetition of the 'shoes' at the start of each sentence.

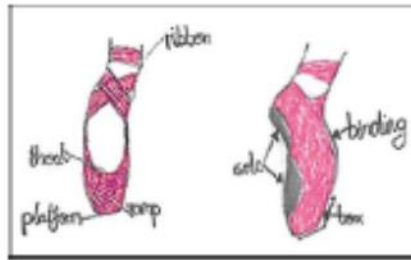
[GP]

The use of the passive form and impersonal constructions (*were invented, are traditionally worn, there is an all male ballet company*) show an assured and conscious control over the level of formality that is appropriate for this type of writing. A hyphen should be inserted in 'all-male'.

[GP]

Appropriate use of technical vocabulary gives a reader confidence in the writer's authority. An explanation in brackets shows Frankie's awareness of the reader.

[C]



A diagram showing all the technical parts of a modern pointe shoe.

Diagram, caption and labelling show familiarity with the conventions of non-narrative, information writing and an awareness of the need to provide it in a concise way.

[C]

Most people might think ask 'why hurt your feet like that?' But as soon as you get into the ballet world your life ambition is to start pointe work. This exact thing happened to me. Pointe shoes are very desirable to young dancers too. Pointe work is meant for dancers ~~at least~~ over the age of 11 as it is ideal once your feet have stopped growing. Meanwhile, at the Royal Ballet Lower School (White Lodge, Richmond Park, London) the pupils start at the age of 13. It was also thought (until very recently) that the London royal Ballet School was the only way to go if you wanted a career in dance but now there are many options for non-boarders.

The multi-clause sentence incorporating co-ordination and subordination, including a passive construction (*It was also thought*), clarifies and explains the relationship between different ideas about the London Royal Ballet School in a formal and detached way.

[GP]

Every dancer has unique feet with a varying length, shape, arch, flexibility, extension and strength; consequently, most pointe shoe companies make more than one model of a shoe. Sometimes they are custom tailored for the best shoes. Occasionally

Frankie makes a deliberate decision to use a more informal tone to represent the imagined reader using the inclusive second person (*might ask 'why hurt your feet...'*), before answering this question with authority (*your life ambition*). Personal comment (*this exact thing happened to me*) helps the reader to imagine the situation from the writer's perspective.

[C]

Precise selection of nouns conveys the uniqueness of the dancer's feet precisely and concisely, matching the required level of formality.

[C]

ballerinas can go through more than one pair in one performance. There are two main parts of a pointe shoe:

- The box – the front end of the shoe that supports the dancer's toes.
- The shank – rigid material to stiffen the sole to support the arch for going en pointe.

Now pointe shoes are beautiful and (for me) the best part of ballet! They need a lot of care, e.g. rosin for non-slip; extra elastic; complex ribbon tying; box breaking etc. but become totally worth it when you are en pointe. The conclusion for me is that pointe work is awesome and you should love it! I hope you liked my text and that you now are a pointe shoe fan!

The tone of the final paragraph shifts to an informal, personal testimony about the merits of pointe shoes, capturing the writer's excitement. This is achieved through two sentences ending with exclamation marks, informal vocabulary (totally worth it, awesome) and references to personal opinion (for me, my text).
[C]

A range of punctuation is used correctly, including brackets for parenthesis, commas to avoid ambiguity (including after fronted adverbials), dashes, hyphens, a colon to introduce a list, semi-colons to separate items in a list and a semi-colon to mark the boundary between two independent clauses.
[GP]

Spelling is mostly correct with only one error in technical vocabulary (*pad de duex*).
[T]

Joined handwriting is legible.
[T]



Notepad

Evidence that the writer is...drawing independently on what they have read as models for their own writing (for example, literary language, characterisation, structure)

Find examples of evidence for the points below.

Piece B

Tension, drama and excitement built across three paragraphs through

- close recording of physical sensations:

- judicious use of repetition:

Piece C

- researched information presented with precision:

- writing adapted to the audience through more personal comment:

Piece B describes the first-person account of a young dancer. The tension, drama and excitement of the events described are built across three paragraphs through techniques such as the minute recording of physical sensations (an unexpected flutter); the inclusion of vivid backstage description (tall skinny girls chattering and giggling); judicious use of repetition (My racing heart; My name; my stomach; my fingertips). The combination and overall effectiveness of these techniques suggests that *the pupil is drawing on knowledge of writer's craft, gained from wide reading.*

Piece C is an explanation. Frankie draws on her experience of reading to compose a text which delivers researched information with precision (With their pink satin and silky ribbons, these shoes have been around since 1795) but also adapts to her audience through more personal comment, adding to the scope of the explanation (Now pointe shoes are beautiful and (for me) the best part of ballet!). The decisions the writer has made are controlled and well managed over the whole piece. The success with which Frankie adapts the form and register to shape this piece, shows flexibility and confidence likely to stem from a wide experience of reading.

These pieces demonstrate evidence of work that meets the greater depth standard, specifically, ‘...drawing independently on what they have read as models for their own writing (for example, literary language, characterisation, structure)’. They help to support the judgements made about Pupil A’s work meeting the expected standard and could be used as part of professional discussion about this pupil’s writing.

You might wish to look back now at Pupil A’s work and consider any evidence of greater depth statement 1, to support your understanding of this statement.

Moderators should not expect or require teachers to provide specific evidence similar to the examples in the exemplification documents. Rather, discussion using exemplification materials can be used to support a common understanding of national standards.

Summary

In Exercise 2, you have:

- revisited knowledge and understanding of assessment criteria for writing through a review of evidence at the expected standard
- built a picture of writing attainment through a systematic review of evidence
- become familiar with how the national exemplification materials can support discussion of a standard.

Next

Please move on to **KS2 Training Exercise 3** to focus in on considering evidence of work at the greater depth standard, in relation to the expected standard.