



Standards
& Testing
Agency

Key stage 2 English writing teacher assessment moderation

Self-led training resources: Exercise 3

2021

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Introduction

This set of activities is designed for completion by local authority moderators and moderation managers. It addresses knowledge and skills needed to support the moderation of key stage 2 (KS2) writing, as part of local authority (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 3: Exploring evidence systematically (greater depth standard)

- Developing experience in considering evidence for work at the greater depth standard, looking across several pieces of writing
- Building confidence in developing a picture of writing attainment through the systematic review of evidence

This exercise should be completed after KS2 exercises 1 and 2. It builds on the processes begun in those exercises.

It should take approximately 60-75 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 B and associated commentaries (Pupil A in Exercise 2, 2018-19)

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 B, C, D and E, from the work of Pupil B.

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

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

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: Distinguishing between ‘working at the expected standard’ and ‘working at greater depth’ by considering how writing evidence validates a teacher assessment judgement

In order to validate a judgement, we need to be assured that a pupil is consistently meeting all of the statements in the standard when judged across a whole collection of the pupil’s writing. Moderators’ knowledge of a pupil’s attainment builds as pieces of writing are presented and read. Each piece adds to the overall picture.

The move between ‘working at the expected standard’ and ‘working at greater depth’ is often determined by the pupil’s ability to make careful and deliberate choices about the purpose of their writing, their intended audience and how the composition of their writing – reflecting upon the vocabulary, grammar and form – will ultimately impact on the reader. **Each of the greater depth statements is relevant in its own right, but they also work together to support the overall effectiveness of the writing.**

Activity 1

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

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

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

Record what you notice by **annotating the text** or using the **Notepad**.

Pupil B - Piece E: a blog

Context: as part of their independent projects inspired by the school's production of Peter Pan, pupils were asked to create their own Neverland. One of the tasks was to write a diary, but the pupil chose to embed a story within a blog instead, presenting their very different version of Neverland.

Hello blog.

I haven't seen you in a while. I know, I've been neglecting you, but a lot of things have happened, most of these involving me almost being killed.

I have:

- Been shot at
- Stabbed
- Burned
- Scarred
- Had to get a robotic arm

You get the idea.

Okay, let me explain. You know all those books and movies about Peter Pan and Neverland and stuff? The way they describe Neverland is not how it is. Or at least not anymore. It all started when I was playing this game called Battle Mechs. You know, where you start off with a completely useless mech and you upgrade them and get better? Anyway, I was on the clan chat when it just came up with this:

Anonymous: you dream of this stuff, don't you?

So I said:

Destroyer Bot: Yeah. So?

Anonymous: I can take you somewhere like this.

Destroyer Bot: When?

Anonymous: Now.

Then there was a blinding flash of light and, after that, things were very weird. I woke up on this sort of landing pad. Except it was too small, and no one was paying any attention to it. Surrounding me was just like that Anonymous guy said: it was nothing like home. Metal buildings dotted everywhere, robots clunking about. To be fair, I can understand why no one was paying any attention to me. I had spawned just next to this big generator sort of thing. Everything is not trees and forests and the best dens in the world. No. It's so weird; everything is just so...technological. Once I had confirmed that I was *not* dreaming (my face hurt for a while after that), I scrambled behind the generator, and at that moment I realised my tablet was still in my hands. "A portal?" I thought. It had taken me here; maybe it could take me back. I hunched up against a wall with peeling red and yellow paint and faded letters reading: DANGER. DO NOT ENTER. I turned it on, expecting to see my usual lock page with the usual keypad for me to unlock my tablet, but instead I was thrown straight into the game. Battle Mechs. With all of my previous gaming score gone. All of the game data erased. And I was only about 2,000 XP away from getting to level 78! From what I could see, it was beginning to get dark, so I tried my best to get comfortable and go to sleep.

I was woken up the next day by a gigantic CRASH. I jumped up and saw a massive wreckage. A guy on a stretcher. Random bits of plane everywhere. So I figured the crash must have been an out-of-control craft. And, in a random spurt of utter STUPIDITY, I walked out from my hiding spot. Dumbest thing I could have ever done. One of the repair bots looked around and saw me. The others followed. Then one of them tried to shoot me.

The laser whizzed over my head, and soon the air was filled with laser bolts. I dashed back to the generator, where I saw another boy. Before I had time to register this, he ran in front of me and smacked a blue chip down on the floor, and a circular, translucent blue wall popped up out of nowhere and encased us.

"Who are you?" I said.

"The new Peter Pan," he said. Then he grabbed my face and forced my mouth open.

"EY! OT OO OO IN OOR OOIN!" (translation: HEY! WHAT DO YOU THINK YOU'RE DOING?) He held up a small pill and dropped it into my mouth, "OT OS AAT!" I yelled (translation: WHAT WAS THAT!)

"A sleeping pill," he answered calmly. After that I dropped off completely.

I woke up some time later with lots of boys and girls crowded around me. They all looked burned, bruised and scarred.

"So, the dead boy lives," said a familiar voice. The other kids moved back. A boy with brown hair and a scar down his shoulder walked in front of me and sat on a wall.

"Sorry about all that. That's what you gotta do with the newbies. But this is the first time I've seen one walk right out. That was dumb. Also, we had to patch your arm a bit. We're not the best doctors 'round here, 'cos the trained ones work for them." He gestured outside. "Anyway, we just gave you a new one. Avoid all the hassle. I've got one too." He held up his left arm. Except it wasn't a human arm. It was clearly robotic. "We managed to nick some of these from the medical room down over there" – he pointed to a building next to the big signal tower thing – "and Luke here worked a couple of days to give 'em some upgrades. Check this out." As he said this, he tapped a button on his arm. A small hatch opened and a plasma gun shot out (I play Battle Mechs too much). A fizzing ball of energy slowly expanded with four metal claws, which then released it.

"Don't! We'll be caught!" I said.

"Nah, it's fine." Peter said. "This wall is temporarily impenetrable."

"But they can still hear us."

"*Which includes sound.* The light, however, should pass straight through you, provided you're wearing these." He held up a black T-shirt and black jeans.

"Which he is not," another girl said. "I'm Emma by the way."

Suddenly, I heard an alarm.

"Alright folks, you know the drill. To your battle stations QUICK!" Peter yelled, while tossing everyone a gun. I caught mine and realised it was just a pistol. So they get fancy guns and I get the pistol. I ran over to Emma.

"What the flipping hell am I supposed to do?" I said.

"Stay with me and get ready to shoot at any moment," she replied, not taking her eyes out from the aiming piece. The wall around us flickered and disappeared, and thundering footsteps shook the ground; before we knew it, we were surrounded by robots. I heard Peter whisper behind me, "Everyone, shoot on my command. 1, 2, 3, SHOOOT!!!" Once again the air was filled with yells and laser beams and plasma balls. I looked around for Emma, but I couldn't see her anywhere. Then it began.

It's strange, fighting a robot. They're a lot smarter than you think. I got out my pistol, but it was no use. I was instantly hit in the face by a laser. Blood was trickling down my mouth and instincts kicked in. I grabbed the pistol and feinted an attack, then ran around the other side and ripped out a wire. I looked around. Again, no sign of Emma or Peter. One boy was wrestling against another robot and was pinned against a wall. I ran and wildly shot it. Then I was grabbed from behind.

Something whacked me on the back, and then I felt a dagger slice through my left arm. Then I remembered what Peter had done with his arm and desperately searched for that button. I found it and punched down. A small hatch opened and the gun shot out. It released. The ball whacked into the nearest drone and went steamrolling through the crowd. I stared, but I couldn't stay put for too long.

A lot of things happened. I would tell you, but it seems as if we're evacuating or something. Everyone's gathering up all the equipment, guns, everything. I don't know what, but something big is happening. I have to go now. I'm really starting to hate that Anonymous guy.

_____ Over and Out _____

The summary below is adapted from the commentary for Piece E. You may wish to highlight key points in the summary and also look back at your own notes on Piece E.

Summary of evidence

Piece E provides evidence towards all of the pupil can statements at the greater depth standard. It is indicative of a writer sufficiently assured to draw on and adapt their chosen genre to engage the reader.

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

The writer consciously adopts a highly informal register, in keeping with its context. Language resonant of speech recreates the narrator's casual, chatty style when addressing his blog as a familiar old friend (Okay, let me explain. You know all those books and movies about... You know, where you start off with). Vague language (dream of this stuff... this sort of landing pad... evacuating or something) and the humorous replication of his distorted speech (EY! OT OO OO IN' OOR OOIN!) add to the authenticity of the piece, whilst abbreviated forms and colloquial language (gotta... newbies... 'round here... 'cos... nick... 'em... Nah, it's fine) encapsulate the distinctive voice of the "new Peter Pan".

The blog deliberately deploys informal vocabulary and grammatical constructions to create a highly assured and original narrative. A conversational style is established through the use of second-person direct address (I haven't seen you in a while... You get the idea), casual asides (my face hurt for a while after that... I play Battle Mechs too much), elliptical sentence fragments (Or at least not anymore... Again, no sign of Emma or Peter) and use of co-ordinating conjunctions to start a sentence (And I was only about... But this is the first time). Peter's distinctive voice is captured through the use of abbreviated forms (gotta... 'round here... give 'em) and colloquial vocabulary (newbies... nick) in contrast with Emma's slightly more formal manner (Which he is not... Stay with me and get ready to shoot at any moment).

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

Next steps in the moderation process

The features identified in Piece E provide good evidence towards the greater depth standard. In order to confirm this standard, additional pieces of writing need to be explored.

This is the **main Line of inquiry** to inform the next steps in the moderation process.

Line of inquiry 1: Do additional pieces of writing provide evidence to confirm 'pupil can' statements at the greater depth standard?

When looking at additional writing, the following need to be considered:

- The choices the pupil has made to suit their audience and purpose
- How their choices reflect their wider reading
- Whether when writing in more formal contexts, the pupil avoids the language they might otherwise use in speech
- Whether the pupil writes confidently for a range of formal and informal contexts and makes deliberate and considered choices in manipulating grammar and vocabulary to suit their intended purpose and audience
- Whether across their writing, the pupil uses punctuation effectively to enhance meaning and avoid ambiguity

When exploring additional writing, it is also important to consider whether new evidence is more indicative of the expected standard (rather than the greater depth standard). This becomes a second Line of inquiry.

Line of inquiry 2: Does the evidence suggest you should check the 'pupil can' statements for the expected standard?

Summary

So far, you have:

- considered a piece of writing in relation to the teacher's presentation of it being at the greater depth standard, noting evidence in support of the 'pupil can' statements for this 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.

Activity 2: Looking at a second piece of writing to follow up Lines of inquiry arising from consideration of a first piece of writing

Now read Piece D (a fable). Following the Lines of inquiry, and with reference to the 'pupil can' statements, decide what evidence this second piece of writing contributes to your growing knowledge of the pupil's achievement.

Activity 2

Read Piece D (a fable) and consider the following questions, drawing on statements at the greater depth standard.

- How is the pupil's wider reading reflected in this piece?
- How do the writer's choices of grammar and vocabulary reflect the level of formality for the form?

Record what you notice by **annotating the text** or using the **Notepad**.

Pupil B - Piece D: a fable

Context: after reading and exploring Rudyard Kipling's *Just So* stories, pupils were asked to write a fable in the style of Kipling. The pupil chose to write about how the koala got its shout.

How the koala got its shout

In the beginning, oh best beloved, the koala was silent. He would sit on a branch and watch the tallest trees tower over the dense Australian jungle. He would look up at the cascading waterfall crashing down on the unfortunate rocks that lay below. And he would remain silent.

The koala was errant and idle. Every day he would sit on a branch while the animals would shout up at him:

"Koala, koala, why must you remain silent? Come down from your treetop perch and help us work!" and the koala would answer in no more than a whisper,

"I am silent, and you are all silent to me." and the other animals would go away.

The next day the animals would come and find the koala on his same treetop perch, and would shout up at him, "Koala, koala, why must you remain silent? Come down from your treetop perch and work like the rest of us!" And the koala would answer in no more than a whisper, "I am silent, and you are all silent to me." and the animals would go away.

One Monday, the kangaroo hopped up to the koala, who was sitting in his treetop perch, and cried, "Koala, koala, why must you remain silent? Come down from your treetop perch and work like the rest of us!" And the koala said in no more than a whisper, "I am silent, and you are all silent to me." And the kangaroo hopped away.

On Tuesday, the alligator crawled up to the koala, his tail swishing like a turbine, and shouted up at the top of his croaky old voice,

"Koala, Koala, why must you remain silent? Come down from your treetop perch and work like the rest of us!" And the koala said in no more than a whisper, "I am silent, and you are all silent to me." And the alligator crawled away, tail still swishing like a turbine.

On Wednesday, the dingo came running up to the koala, great big eyes drooping, for the dingo prefers working at night and resting during day, and shouted,

"Koala, Koala, why must you remain silent? Come down from your treetop perch and work like the rest of us!" And the koala said in no more than a whisper,

"I am silent, and you are all silent to me." And the dingo ran away and curled up in his resting place to sleep.

At midnight, which is the most magical time oh Best Beloved, the kangaroo and the alligator, their eyes drooping, for this was not their working time, and the now wide-awake dingo, gathered around a thick birch tree. They looked up to the starry, midnight-blue sky and all cried:

"Why, oh why? Why must you have created such an idle burden and placed it within our midst? Please help us!" and they went away to sleep, or else carry on their work, all the while hoping that their begging would have effect.

The trees heard their pleas and decided to help them. A leaf blew off the birch tree. It slowly floated towards the koala, who was sleeping on his treetop perch, and landed on his head.

And then... magical things began to happen.

The next morning, the kangaroo once again hopped up to the koala and said, "Koala, koala, why must you remain so silent? Come down from your treetop perch and work like the rest of us!" And the koala replied in the most deep, loud bellow, "I am silent, and you are all silent to me." However, he was not silent, indeed, he had developed the loudest voice in all of the jungle!

And after this incident, oh Best Beloved, the koala has been the loudest animal in the Australian jungle, but has to this day not made up for his many missed days of work. And this, oh Best Beloved, is how the koala got its shout.



Notepad

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

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

Key points

Here are some key points to note about **Piece D**. Read these and also bear in mind your own notes.

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

Language choices evoke a convincing narrative voice (In the beginning... indeed, he had developed... oh Best Beloved), whilst literary language (the unfortunate rocks... tail swishing like a turbine) and repetitive patterning (On Tuesday... and shouted... And the koala said) contribute to the authentic style of the piece.

The apparent simplicity of the tale belies its sophistication – the modal 'would', used extensively at the start of the piece (would sit... would look up... would remain silent), is reinforced by the past progressive (was sitting... was sleeping) and simple present (I am... you are) to suggest the koala's habitual behaviour, whilst the perfect form (had developed... has been... has [...] not made up for) suggests the changed state of affairs at the end.

A semi-formal style is adopted in the fable through the avoidance of contracted verb forms (He would sit... I am silent... he had developed) and the deliberate repetition of modal verbs (the koala would answer... why must you...?).

The writer's conscious and assured use of syntax combines with judicious choices of vocabulary (errant and idle... oh Best Beloved... idle burden... heard their pleas), including the use of 'for' as a conjunction (for this was not their working time), to successfully recreate the solemn and slightly antiquated style of the original Kipling stories.

The pupil's overall achievements in Piece D provide more evidence towards each of the pupil can statements at the greater depth standard. However, consistent achievement across writing for a wider range of purposes and audiences, and in particular, within more formal forms will still need to be confirmed.

There is no evidence that the pupil can statements for working at the expected standard need to be considered.

Summary

So far, you have considered two pieces of writing by Pupil B (a blog and a fable) and identified evidence towards all the pupil can statements at the greater depth standard. These pieces are both examples of narrative fiction writing.

The next step is to consider writing by this pupil in non-fiction forms.

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: Considering additional writing to add to existing evidence relating to the greater depth standard

The next two pieces in the collection, Piece B (letter of complaint) and Piece C (balanced argument) are non-fiction forms.

Activity 3a

Read Piece B and Piece C and decide what evidence these add to your growing picture of the pupil's overall achievement.

After this initial reading and reflection, consider the following questions, drawing on the statements at the greater depth standard:

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

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

Pupil B - Piece B: a letter of complaint

Context: after exploring examples of fairy tales with a twist, pupils were asked to write a letter of complaint from the point of view of a fairy tale character of their choice. The pupil asked to use a character from one of the *Harry Potter* novels and chose to write from the point of view of the Basilisk, complaining about Harry Potter and making the case for his expulsion from Hogwarts.

Professor A. B. Dumbledore
Room 9
Floor 3
Hogwarts Castle
Scotland

The Basilisk
The Chamber of Secrets
Hogwarts Castle
Scotland

Hissssss translation:

Dear Professor Dumbledore,

I am writing to you to discuss a matter of utmost importance. I feel it is my duty to inform you that a young criminal is roaming the castle. Being the great and wise man you are, after reading these numerous reasons, you will expel Harry Potter from this school forever.

Firstly, the boy has no respect for school rules. For instance, both last year and this year, he has been caught many times roaming the castle by night. In addition to this, he has been seen in the restricted section of the library, simply for his own gain. And, as if this was not enough, when the dim-witted half-giant, Rubeus Hagrid, bought a dragon egg, which is strictly forbidden, Harry helped the great oaf to keep the dragon a secret until it was ready to be taken away. Undoubtedly this is unacceptable behaviour.

Furthermore, he has a non-explanatory grudge against He-Who-Must-Not-Be-Named. It is an atrocious thing to harbour grudges and this may lead to outbursts of rage within lessons. He also tries to attract attention by claiming to have seen and fought against He-Who-Must-Not-Be-Named. He is an arrogant, lying rule-breaker with no respect for school rules or others.

My last and most important point: he is a murderer. Only last year he killed one of your fellow teachers, Professor Quirrel, ~~and~~ ~~only~~ because he was about to report him for being out of bed by night. I am sure you will agree that this is a terrible act.

Having read these points, I hope you now believe that Harry Potter should be expelled from Hogwarts School of Witchcraft and Wizardry.

Yours sincerely,
The Basilisk

Pupil B - Piece C: a balanced argument

Context: after studying the Amazon rainforest in geography, the pupil chose to write a balanced argument about deforestation.

One of the most debated and problematic issues of this century, deforestation is the process of clearing away huge amounts of rainforest at a time. It is estimated that, per minute, a patch of rainforest equivalent to that of 60 full-sized football pitches or, in other words, a chunk of rainforest the size of Switzerland is being demolished every year, and experts predict that, in 30-50 years time, all rainforests will be gone.

For the less economically developed countries, the citizens see deforestation not as a hazard to our planet, but as an opportunity to earn money and make a living. Stopping the deforestation business would prevent them from making any money. People also argue that it would be extremely difficult to extract the coffee beans, cocoa beans and the plants we need for medicines without cutting down forest.

However, deforestation can also cause a number of disastrous consequences, perhaps the most detrimental of them being its contribution to global warming. All the machinery used to cut down and transport the wood releases huge amounts of carbon dioxide into the atmosphere, making the air we breathe lethal for humans and animals. As trees take in carbon dioxide and give out oxygen, less gas can be taken in and less oxygen is being given. Animals that are arboreal (live in trees) and other animals may lose their food source. To make it easier to get through the rainforest, the workers build roads which could crush ground-dwelling animals.

After much consideration, it has been deemed that the process of deforestation should be reduced to the minimum, or that the effects must be contradicted by planting more trees: some people still believe though that the destruction of the rainforest is good practice. Local farmers say they have no land to grow crops and that they do not cut down the trees on purpose - they have no choice. However, most people believe that planting more trees is the right thing to do.



Notepad

- How do the choices (including those over vocabulary, grammar, form and formality) reflect the writer's purpose, audience and context?

Piece B

Piece C

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

Piece B

Key points

Here are some key points to note about Pieces B and C. You may wish to highlight these and look back at your own notes. The text has been adapted from the full commentary for Pupil B.

- How do the choices (including those over vocabulary, grammar, form and formality) reflect the writer's purpose, audience and context?

Although 'Harry Potter and the Chamber of Secrets' provides the stimulus for the letter of complaint (Piece B) the writer draws not only on their reading of this novel, but also on their reading of formal letters to lodge an official complaint about Harry. By choosing to write in role as the Basilisk, the writer is able to make oblique references (*Hissssss translation... dim-witted half-giant, Reubeus Hagrid... a non-explanatory grudge against He-Who-Must-Not-Be-Named*) that are likely to appeal to those familiar with the novel. These cleverly reveal the overbearing and duplicitous nature of the giant snake through a combination of flattery (*Being the great and wise man you are*) and assertion (*It is an atrocious thing to harbour grudges... you will agree that this is a terrible act*) in a cynical attempt to have Harry expelled from Hogwarts. Furthermore, the use of 'it' as the subject of a clause (*it is my duty to inform you... It is an atrocious thing to harbour grudges*) has the effect of slightly distancing the writer from the views expressed, making the Basilisk's assertions seem more plausible than they actually are.

An appropriately formal register is adopted (*a matter of utmost importance... my duty to inform you... which is strictly forbidden... Undoubtedly this is unacceptable behaviour*). Occasional lapses into a slightly less formal register (*the dim-witted half-giant... the great oaf... an arrogant, lieing rule-breaker*) are entirely appropriate as the ingratiating Basilisk's mask slips and his true nature is revealed.

In the balanced argument (Piece C), the writer deals with a potentially emotive topic in an authoritative and objective manner. By providing detailed information about the impact of deforestation, the writer leaves the reader in no doubt about the seriousness of the issue. Despite acknowledging the counter argument (*an opportunity to earn money and make a living... they have no choice*) and the tentativeness of some of the facts (*It is estimated that... perhaps the most detrimental of them being... may lose... could crush*), the writer deftly secures their case (*However, most people believe that [...] is the right thing to do*).

The writer adopts and maintains a highly formal style appropriate to audience, purpose and subject matter. An authoritative tone is achieved through precise and often subject-specific vocabulary (*deforestation... rainforest... economically developed... citizens... hazard... detrimental... arboreal... ground-dwelling*), whilst more informal choices (*a patch of rainforest... a chunk of rainforest*) invite the reader to draw familiar analogies (*60 full-sized football pitches... the size of Switzerland*).

Agentless passives (*is being demolished... it has been deemed that... should be reduced*), including an impersonal 'it' construction (*It is estimated that*), support the writer's seemingly objective stance by attributing no blame. Expanded noun phrases (*One of the most debated and problematic issues of this century, deforestation... the less economically developed countries... a number of disastrous consequences*) and precise use of nouns (*opportunity... consequences... contribution... consideration... destruction*) add weight and gravitas to the writing.

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

The letter to Professor Dumbledore (Piece B) deploys a level of formality befitting the character of the deceitful Basilisk in an attempt to dupe Dumbledore into expelling Harry from Hogwarts. The somewhat pompous tone is achieved through assured vocabulary choices (*a matter of utmost importance... my duty to inform you... restricted section... strictly forbidden... Undoubtedly... unacceptable behaviour*) and manipulation of grammar, including agentless passives (*he has been caught many times... he has been seen in... should be expelled from*) and the considered use of modal verbs (*you will expel... this may lead... you will agree... should be expelled*).

The impersonal and objective tone adopted in the balanced argument (Piece C) is indicative of the highly formal register required (*It is estimated that... experts predict that... perhaps the most detrimental of them being... After much consideration*). Vocabulary choices are precise (*deforestation... demolished... economically developed... hazard... detrimental*), as befitting the audience, form and purpose of the writing as well as its more serious subject matter.

Activity 3b

Based on your consideration of Pieces B and C, (and your earlier insights from pieces E and D) answer the **True or False** statements.

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



1. The pupil has provided evidence to demonstrate that they are consistently meeting all of the pupil can statements for greater depth True / False

2. Further evidence is needed to secure the standard

True / False

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

1. The pupil has provided evidence to demonstrate that they are consistently meeting all of the pupil can statements for greater depth.

True: The pupil's achievements across these four pieces provide consistent evidence towards the greater depth standard.

Across the pieces we have considered during this session, writing is effectively tailored for a variety of purposes and audiences, selecting, maintaining and adapting both form and authorial voice throughout. The pupil's knowledge of language, gained from wide reading of fiction and non-fiction texts, is evident - for example, from the formal balanced argument to the skilful adaptations of the fable.

The pupil consistently demonstrates the ability to distinguish between the language of speech and writing, choosing the appropriate register according to context. Features of language more resonant of speech are deliberately deployed to create a level of informality when necessary – for example, to recreate the quirky, conversational style in the blog. However, when writing for more formal contexts, an appropriately formal register is adopted, avoiding the language that might otherwise be used in speech.

Levels of formality are consciously controlled according to context, audience and purpose. Grammatical structures and vocabulary are manipulated to convey differing levels of formality – from the highly formal argument on deforestation to the conversational style of the blog and the somewhat archaic formality of the fable.

A range of punctuation is used correctly and when necessary, is used precisely to enhance meaning and avoid ambiguity.

2. Further evidence is needed to secure the standard.

FALSE: As highlighted in the discussion of the first statement, the four pieces for Pupil B provide consistent evidence toward the greater depth standard.

You might wish to confirm if there is any contradictory evidence to what has been seen or whether the 'range of purpose and audience' in the 'pupil can' statement has been achieved.

To be able to validate the greater depth standard, you would also need to confirm that the fourth 'pupil can' statement had been met:

The pupil can use the range of punctuation taught at key stage 2 correctly (for example, semi-colons, dashes, hyphens) and, when necessary, use such punctuation to enhance meaning and avoid ambiguity.

Reflecting on the evidence seen across the four pieces, you might feel that you would like to review the fifth piece available for this pupil (Piece A, a myth).

This further piece also reflects the pupil's GDS achievement.

A detailed summary of all of the pieces for Pupil B can be found within the commentary for this collection.

Summary

In Exercise 3, you have:

- refreshed your understanding of the assessment criteria for writing at the greater depth standard at KS2
- built a picture of writing attainment through a systematic review of evidence
- become familiar with a process for moderation which can be applied across different contexts.

