



Facilitator script and timings

Table activity 1: establishing the ‘expected standard’

Each delegate will need a copy of the following materials:

- Key stage 2 (KS2) 2018/19 Teacher Assessment Framework (from session 1)
- KS2 training exercise 1: working at the expected standard collection
- KS2 training exercise 1: working at the expected standard commentary

The commentary should not be distributed until the end of the session.

Distribute the ‘KS2 training exercise 1: working at the expected standard’ collection and a copy of the KS2 TA framework (one per delegate).

Facilitator script:

This collection meets all of the requirements for ‘working at the expected standard’. It was used during the 2017/18 standardisation cycle, so some of you may have seen it before.

It consists of 5 pieces of writing – a personal diary conveying the writer’s thoughts and feelings during a WW2 air raid, a letter home written in role as a young evacuee, an additional scene that imaginatively reconstructs events based on the reading of a class novel, a first-person fictional recount of life in the trenches during WW1 and a promotional leaflet for an imaginary hotel.

During this first session, we’ll unpick this collection in relation to several of the ‘pupil can’ statements that proved difficult to interpret last year.

Take 5 minutes to read the collection.

Learning point 1: spelling

Facilitator script:

The collection meets the ‘pupil can’ statement for spelling. The pupil uses 3 words from the statutory year 5/year 6 spelling list (for example, apparently...unconsciously...restaurant) and spells them correctly. No words from the word list are misspelt. The spelling of more ambitious vocabulary is mostly correct (for example, wretched...precious...exhilarating), suggesting possible use of a dictionary. This should, of course, be clarified during the professional discussion with the teacher.

Evidence of consistently correct spelling alone would not meet the statement and moderators must satisfy themselves that there is evidence of correct spelling of words from the statutory lists. Should there be no evidence of correct spelling of words from the year 5/year 6 statutory word list in the pupil's independent writing, the teacher may provide evidence in the form of spelling tests or exercises, or from other areas of the curriculum.

Learning point 2: integration of dialogue in narratives to convey character and advance the action

Facilitator script:

Feedback from the 2018 moderation cycle revealed some inconsistency in the way moderators approached the 'pupil can' statement 'the pupil can integrate dialogue in narratives to convey character and advance the action', with some moderators agreeing that the statement had been met on the basis of correctly punctuated dialogue or integrated dialogue, rather than dialogue to convey character and advance the action.

Let's consider the term 'narrative'. The definition of 'narrative' writing is wider than just story-writing and can feature in many types of text. 'Narrative' is defined as an account of connected events, real or imagined, which can include stories, plays, poetry, recounts, reports, biographies, autobiographies, memoirs, letters, diaries, news broadcasts, etc. This was clarified during last year's national moderator training.

In this collection, the first 4 pieces (the diary, the letter, the additional scene and the narrative flashback) are fictional narratives, in which settings, characters and atmosphere are plausibly described.

Take 5 minutes to look again at the additional scene on page 4 of the collection and discuss in pairs how the pupil integrates dialogue to convey character and advance the action.

Take brief feedback, and then read the following, taken from the commentary.

Facilitator script:

Dialogue is used in the additional scene for a range of purposes. Molly's words (accentuated by the exclamative 'Uh!') hint at her contempt for Mr Munnings, whilst her condemnation of Grandma Wolf portrays a feisty attitude of defiance (Your going to go to hell you wicked lady.).

By contrast, Charlie's protective stance towards Big Joe is captured through his perception that all is not well (Something's wrong), and this, along with Tommo's response (Yeah, you're right. There's something twitchy going on around here), neatly alerts the reader to the impending situation – played out by Grandma Wolf's typically aggressive outburst (Who let that disgusting mut in my house!).

In addition to conveying character, these timely interjections support the development of the narrative, and help to advance the action.

Sometimes a single comprehensive example of writing may be sufficient to show that a 'pupil can' statement has been met. In this case, the additional scene provides sufficient evidence for this statement.

Learning point 3: writing effectively for purpose and audience, selecting appropriate vocabulary and grammatical structures

Facilitator script:

Now let's look at 2 further 'pupil can' statements:

- *The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (for example, the use of the first person in a diary, direct address in instructions and persuasive writing).*
- *The pupil 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, using modal verbs to suggest degrees of possibility).*

The examples in brackets are just that – examples. Feedback from the 2018 moderation cycle indicated that some moderators were looking for evidence of the given examples rather than applying the statement as a whole. This tended to lead to a 'feature-spotting' approach, simply identifying the passive, modal verbs, or contracted forms without considering their appropriateness or effectiveness.

This also tended to limit the professional discussion, because, there are many other grammatical structures which could influence the effectiveness of the writing – for example, use of the perfect form to clarify time frames, the progressive form to convey actions in progress, the use of '-ing' or '-ed' verbs to introduce fronted clauses, expressing immediacy or emphasising an action, or expanded noun phrases to provide succinct detail.

Piece E in the collection is a promotional leaflet. Having revisited the features of persuasive writing, pupils explored holiday brochures before producing a leaflet to promote their own imaginary hotel.

Without re-reading the piece, focus on the statement 'the pupil can write effectively for a range of purposes and audiences, selecting language that shows a good awareness of the reader' and take 5 minutes to agree the following:

- *What is the purpose of this piece of writing?*
- *Who might be the intended audience/reader?*
- *What sort of language might be appropriate in this type of writing?*

Take brief feedback from 2 or 3 delegates.

Facilitator script:

Now focus on the statement 'the pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately' and take a further 5 minutes to agree the following:

- What sort of vocabulary might be appropriate in this type of writing?
- What sort of grammatical structures might be appropriate in this type of writing?

Take brief feedback from 2 or 3 different delegates, teasing out:

- the second person's direct address to the reader
- imperatives
- rhetorical questions
- expanded noun phrases
- emotive vocabulary

Facilitator script:

Now take a further 5 minutes to find examples of some of these features in the promotional leaflet, considering how they might support the professional discussion with the teacher.

After 5 minutes, walk delegates through the promotional leaflet, commenting on specific features and their appropriateness for the leaflet's purpose and audience.

Facilitator script:

We'll give you a detailed commentary to take away, explaining the evidence for each 'pupil can' statement across the collection. It's been slightly reworked since last year to encourage application of the statements to the collection as a whole.

Before we conclude this session, take 5 minutes to discuss in pairs why this collection does not meet 'working at greater depth'.

Take brief feedback from any delegates who have not yet had the opportunity to respond, and then read the following, taken from the commentary.

Facilitator script:

The collection cannot be awarded 'working at greater depth within the expected standard' because the pupil does not exercise an assured and conscious control over levels of formality through manipulating grammar and vocabulary. Whilst most of the pieces in the collection are appropriately informal, there is no evidence that the pupil can manipulate the grammar and vocabulary required in more formal writing.

Vocabulary is sometimes overly repetitive and lacking in variety (It's lovely. I wish they're lovely...cold...mud...muddy...brown) whilst some less precise choices also weaken the overall effect of the writing (really smells...really scared...get bombed).

Clause structure is mostly appropriate, but subordination is limited and the pupil sometimes loses control of multi-clause sentences (You know when you're squashed...Churchill?). Single clause sentences and fragments are sometimes used to good effect, but, at times, they result in a slightly disjointed narrative (Then, we instantly became best friends...At least, it's a home. For now...The smell though, puey!).

Literary language is deployed (snaked over to us...closer and closer...nearer and nearer...a beast of silence...As deadly as a viper...The devils daughter), however, the overall effect is weakened through less appropriate choices of vocabulary and imagery (a blue face...as if somebody had thrown paint over him).

After lunch we'll be looking in depth at a collection that does meet 'working at greater depth within the expected standard'.

Distribute the complete commentary (one per delegate).