

KS2 Assessment Update - EXS

The following materials were used in the recent STA Moderator training to support further understanding of the expected standard.



Standards
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Agency

Your pack contains 5 pieces of writing from one pupil's collection, which was moderated as 'working at the expected standard'. These pieces are representative of a broader range of writing seen during the moderation visit.

- an information leaflet
- a letter
- a short story
- a recount
- a newspaper report.

Context of selected pieces:

Information leaflet

To support work on World War 2, the class explored a number of artefacts from the local museum resource center. They investigated the workings of a gas mask and researched when and how it was used, before producing their own information leaflet.

Persuasive letter

After reading the novel 'Street Child' by Berlie Doherty, the class used drama and role play to explore the emotions of Jim, following his escape from the workhouse. Assuming the character of Jim, the pupil wrote a letter to his friend, Tip, in an attempt to persuade him to take similar action and join him.

Short story

Pupils learnt about and explored the game of Cluedo before adapting its murder mystery theme to write their own short story.

Recount

Following a class visit to a local village, pupils were asked to write a recount of their day.

Newspaper report

After reading the novel 'Street Child' by Berlie Doherty, the class discussed the events of Jim's escape from the workhouse, and how a local newspaper might have reported the story. Pupils then produced their own article for a newspaper of their choice.

Each piece is accompanied by a detailed STA commentary: ***there is no expectation that schools will create such commentaries***

The expected standard statements have been colour coded for ease of reference:

▪ creating atmosphere, and integrating dialogue to convey character and advance the action:
▪ selecting vocabulary and grammatical structures that reflect the level of formality required mostly correctly:
▪ using a range of cohesive devices*, including adverbials, within and across sentences and paragraphs:
▪ using passive and modal verbs mostly appropriately:
▪ using a wide range of clause structures, sometimes varying their position within the sentence:
▪ using adverbs, preposition phrases and expanded noun phrases effectively to add detail, qualification and precision:
▪ using inverted commas, commas for clarity, and punctuation for parenthesis mostly correctly, and making some correct use of semi-colons, dashes, colons and hyphens:
▪ spelling most words correctly* (years 5 and 6): Most words are spelt correctly: despite some errors, particularly in a few <i>-ly</i> adverbs (<i>extremly, immediatly</i>), there is sufficient evidence of correct spelling and application of the <i>-ly</i> suffix, to meet the expected standard. The words below are in the NC year 5 and 6 word list, contain year 5 and 6 spelling rules and patterns, or are more complex homophones. <ul style="list-style-type: none">○ <i>though, bomb</i> [A]○ <i>rough, trough, Although</i> [B]○ <i>received, specialising, guest, through, awkwardly, Whose, irresponsible, shoulder,</i> [C]○ <i>ghost</i> [D]○ <i>apparently, sources</i> [E]
▪ maintaining legibility, fluency and speed in handwriting through choosing whether or not to join specific letters: Across the collection, handwriting is fluent, legible and appropriately joined.



Information leaflet

The semi-formal style of this leaflet is mostly maintained. The somewhat peremptory direct address to the reader (*you need to know... You need one of these... you must know how*); statements that give factual information or advice (*Gas masks protect you from poison... You have to carry it everywhere...*); and some subject-specific vocabulary (*black rubber, vacuum, filter, empty compartment*) support its educational purpose, albeit with occasional slippage (*really hot and sweaty*).

How a gas mask works

Before you wear your gas mask you need to know how to use it. In this leaflet you will find out about gas masks.

In this leaflet you will find out about gas masks (modal conveys certainty)

What is a gas mask?

Gas masks protect you from poison. They are made from black rubber and metal which makes it very hot when you wear it. You have to carry it everywhere by putting it in a cardboard box. Even though it keeps you safe it is really hot and sweaty.

*Inside the gas mask is a voice changer – just in case you stumble across an enemy you can...

You use the voice changer (V.C.)...*

Preposition phrases qualify and add detail (from black rubber... in a cardboard box... Inside the gas mask).

Features

The main features on this gas mask are holes where it opens and closes so you can drink. Also, there is a vacuum in the side of the mask to suck in the gas and store it safely away. Here is a list of other features:

- **A strap**
- **A filter**
- **A voice changer**
- **An air tank**
- **Eye holes**
- **Fresh air pump**

Sub-headings guide the reader to specific sections of information, whilst pronouns (They are made...it keeps you safe...they don't shoot) and adverbials (before you pull it on...Also...Here...Inside the gas mask) help create cohesion between sentences and paragraphs

Inside the gas mask is a voice changer - just in case you stumble across an enemy you can change your voice so they don't shoot you. You use the voice changer (V.C.) by putting in a country before you pull it on, but the only options are: German, British, American or Scottish.

...you can change your voice (modal conveys possibility)

Operation

It works by sucking the poison in and storing it in an empty compartment and when it is full, it moves the gas somewhere else (rather than inside the gas mask).

When it comes in use

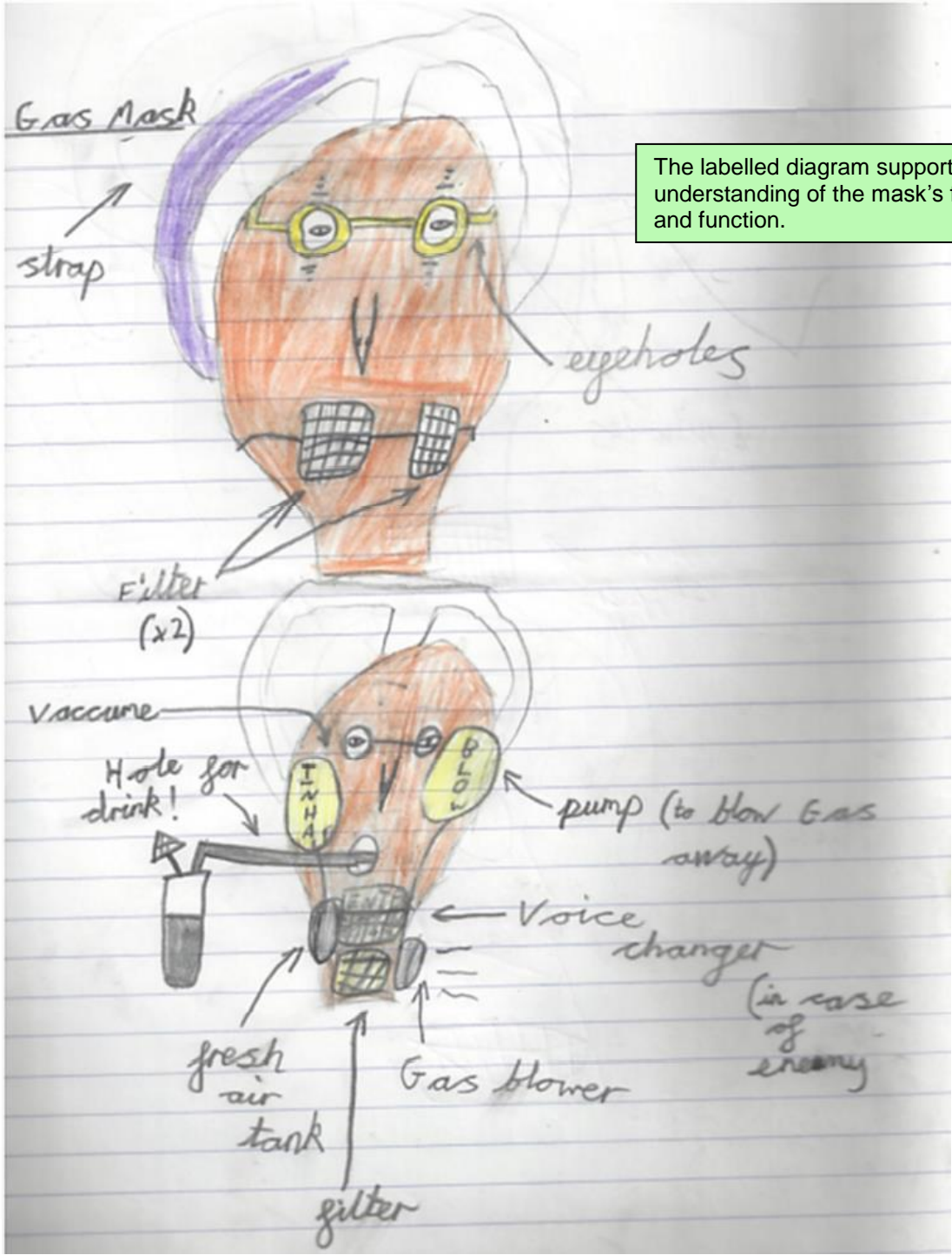
You need one of these gas masks when the enemy is coming to bomb your city / village so that you can get rid of the dangerous gas. As it gets rid of the gas it enables you to breath. This abnormal event may occur at night so you need to be prepared to suddenly put it on. If a bombing plane comes over then you must know how to put the gas mask on quickly.

I hope you have now learnt how to use it.

Adverbs help qualify information (carry it everywhere...store it safely away... moves the gas somewhere else); expanded noun phrases specify (The main features on this gas mask...a vacuum in the side of the mask);

A range of clause structures supports the combination of instruction and explanation in the piece, for example subordination (Before you wear your gas mask.....Even though it keeps you safe...If a bombing plane comes over...); co-ordination (and store it safely away...but the only options are); relative clause (holes where it opens and closes); fronted adverbials (In this leaflet...Also...Inside the gas mask); multi-clause sentence, including relative clause (They are made from black rubber and metal which makes it very hot when you wear it).





The labelled diagram supports understanding of the mask's features and function.

Persuasive letter

An informal style, maintained throughout, reflects Jim's 'street child' status and supports his passionate plea to persuade Tip to join him. The grammatical structures and vocabulary of everyday speech are convincingly deployed, for example use of idiom (*in the rough*); contracted forms (*it's...don't...gonna...you'll*); rhetorical questions (*Do you want me to be all alone?*); colloquialism (*legit*); simile (*as bad as dirt*); abbreviation (*BFF*); and the use of exclamation marks which are rarely found in very formal writing. Bracketed asides (*at night mostly...if you stay...my nickname*) and the inoffensive comment (*you might find it quite darn tricky*) add to the conversational tone of the piece.

Dear Tip,

Out here in the rough, it's actually really great! Despite it getting cold out here (at night mostly) the day is work-free. Please come. I planned out everything, which took quite a while. They don't treat you - I mean everyone well - they make you eat out of a trough. The reason I am writing is because I want you to escape because: they treat you as bad as dirt, they beat you.

You must join me or you might die!

You must join me or you might die! (modals convey necessity and possibility)

Cohesion is primarily achieved through the interweaving of Jim's justification as to why Tip should join him (...it's actually really great! ...They don't treat you...), direct appeal to his friend (Please come... You must join me...), questions (Do you want me roaming...?), and advice (so here is what you are gonna do).

Do you want me to be all alone? Although I found it easy, you might find it quite darn tricky so here is what you are gonna do; Every day the mail-man goes by and into the gritty old workhouse. As it slowly rolls into the workhouse, you need to sneak behind the cart and legit!

Expanded noun phrases add detail (the gritty old workhouse...)

I would be so lonely... (modal conveys prediction)

In-maybe ten years (if you stay) you'll die. Do you want me roaming free while stuck all alone? I might as well kill myself because I would be so lonely and scared without my BFF!
From Jimmy boy (my nickname)

Preposition phrases add detail (Despite it getting cold...into the workhouse...behind the cart...without my BFF);

A range of clause structures supports the emotive and persuasive purpose of the piece, for example subordination (...which took quite a while...because I want you to escape...Although I found it easy...As it slowly rolls...while you are stuck all alone); co-ordination (or you might die...and legit); imperative (Please come); interrogatives (Do you want me...?).

Adverbials link time and place (Out here...Every day...As it slowly rolls into the workhouse... behind the cart...In-maybe ten years), whilst pronouns convey the shared knowledge between Jim and Tip, which the reader has to infer (They don't treat you...I planned out everything...I mean everyone...).

Jimmy boy (my nickname)
work-free



Short Story

The atmospheric opening (*It all began on a misty winters day...*) conveys an immediate sense of mystery which threads through the narrative (*The moon flickered like a torch...A seat was empty...a muffling sound...Darkness was being whispered in*).

The tale of the missing Trophy!

It all began on a misty winters day, when ~~four~~^{three} locals received an invitation to go to a greedy man's house. Mustard was one of the people he invited; he is currently specialising in martial arts. The greedy man, whose name is Lord Branston Pickle, met Mustard by taking notice of his towering ods. The second guest was known ~~as~~^{as a} White - she is a manipulative politician and people fear her. The third guest, who has the name of Green, is charismatic and ~~a~~^{has a} good way of making money but terrible mistakes...

The next day the people slowly trudged towards Lord Pickle's mansion, which was lined with bars of solid gold; ~~and~~ it shone in the moonlight. The moon flickered like a torch as Green, Mustard and White were now running through ~~the~~^{the} forest. Finally they reached the house of Pickle, which was a rainbow of colour. They all should of arrived earlier, ~~but~~ (since they chose the long road). If they were super fast ~~they~~ then it wouldn't matter if they took the long road. As they quickly trotted in to the banquet, Lord Pickle, who was staring at them awkwardly, suddenly sat down on a glittering chair; it shone in the light.

"Welcome to my glorious banquet, for this is my first!" explained Pickle with great enthusiasm,

The visitors, introduced one by one, are identified only by key snippets of information (*specialising in martial arts; a manipulative politician... people fear her; charismatic...a good way of making money...terrible mistakes*), leaving the reader intrigued as to why they might have been invited

The second guest was known as White... (*agent withheld - creates an air of mystery*)

"Welcome to my glorious banquet, for this is my first!"

A range of clause structures is deployed, according to purpose and effect: for example subordination (*If they were super fast...while pulling up a smug grin...As they ate...until she heard a muffling sound...*); relative clauses (*Lord Pickle's mansion, which was lined with bars of solid gold...Lord Pickle, who was staring at them awkwardly...an empty glass case, which towered over the bookcases*); co-ordination (*and people fear her*); interrogatives (*"What seems to be the problem?"*); passives (*words were shot out...Green was caught...*).



while pulling a smug ~~grin~~ grin - he was a jolly chap. The guests were simply tongue-tied. ^{What seems to be the problem?} carried on Lord Pickle. They ignored ^{him}. There was lamb, the poshest food; bread, which had been mauled with butter; cutlery, lined with solid gold; plates, with pieces of the finest iron engraved in and a one big chopping knife. As they ate they noticed the walls were looking ~~at~~ at them. The walls were very neat brick, layered in cement and the roof was so shiny it reflected them. A seat was empty. Whose was it?

'May I just nip to the ~~loo~~ lavatory?' ^{asked} White to Lord Pickle. He slowly nodded due to scoffing his greedy face with lamb. White trudged through the hallway, until she heard a muffled sound... White chose to ignore it - that was an extremely stupid mistake. Later that evening White noticed Green was sweating like ^a dog after a run. 'Is everything ok, Green? It's just you seem to be sweating: A LOT!' explained White getting the slightest bit suspicious; 'was it Green who made the muffled sound earlier?' ~~she~~ she thought.

Darkness was being whispered in as Pickle stood up silently. He ripped the table cloth off the table - that cloth was patterned with golden beads - then horrific words were shot out like ~~most~~ bullets and hit the guests!

Dialogue is used for a range of purposes: as the guests assemble for dinner, it contrasts the enthusiasm of the host ("Welcome to my glorious banquet...") with the unresponsiveness of the invitees, whilst in subsequent paragraphs it advances the action, conveying White's movements and prying nature ("May I just nip to the lavatory?"... "Is everything ok, Green?"); revealing the theft ("Which... idiot would steal..."); and identifying the culprit ("We know who did it..."). Its use to convey character is also evidenced in Lord Pickle's flippant attitude towards his guests, humorously captured in his final words: "Anyone fancy cake?"

"...It's just you seem to be sweating: A LOT!"

Darkness was being whispered in... (agent withheld - creates atmosphere)

Well organised paragraphs with adverbials support the chronology of events (The next day... Finally they reached... As they quickly... Later that evening... earlier). Chains of reference build cohesion across the whole text (greedy man... Lord Branston Pickle... the house of Pickle / a misty winters day... the moonlight... The moon... Darkness), whilst in the latter part of the story, links between characters and plot are established through dialogue ("Is everything ok, Green? ... "Which stupid... idiot would steal my most prized possession?"... "We know who did it...").



"Which stupid, no-good, irresponsible idiot would steal my most prized possession, which in fact was in my library!!!" boomed Pickle with a face so angry it boiled like a volcano; not a pretty ~~look~~ look. Sweat covered Green's face as he saw the door swing open by a detective - Inspector Gogglebox! He slowly strutted in, barged past the guests and entered the crime scene..

"Which...idiot would steal my most prized possession..." (modal emphasises disbelief)

The floor was lined with bars of solid gold; there was an empty glass case, which towered over the ^{hand} bookcases; a snigger was then heard... A ~~had~~ hand was placed on Green's shoulder - it was the police.

A hand was placed on Green's shoulder - it was the police (initial withholding of the agent for effect) of formality

"We know who did it; Green was caught on our CCTV camera and is hereby placed under arrest," explained the police who dragged Green away (Green was ~~dragging her away~~ being silent).

received, specialising, guest, through, awkwardly, whose, irresponsible, shoulder

"Anyone fancy cake?" ~~was~~ asked Pickle.

An appropriate level of formality is mostly maintained throughout this entertaining narrative: the impersonal opening (*It all began...*) establishes the genre, creating an air of uncertainty from the start. Multi-clause sentences and choice of grammatical structures, including the passive form, convey a semi-formal, slightly dated ambience in keeping with the murder mystery game on which the piece is based: (*when three locals received an invitation...The second guest was known as White...Finally they reached the house of Pickle*). The authentic dialogue is appropriate and convincing ("May I just nip to the lavatory?"), and vocabulary choice is often precise (*specialising ... manipulative ... charismatic ... awkwardly ... lavatory ... suspicious*).

Adverbs qualify information and actions (*currently specialising...slowly trudged ... simply tongue-tied...very neat...It's just...is hereby placed*); preposition phrases add detail (*towards Lord Pickles mansion...with bars of solid gold...like a torch...on a glittering chair...through the hallway...after a run*); expanded noun phrases add detail and precision (*a misty winters day...a greedy man's house...plates, with pieces of the finest iron engraved in...the slightest bit suspicious*).



Recount

This informal first person narrative focuses on a personal account of the events of the day, combining factual recount with occasional writer comment (*The bus was very grotty and it smelt like smoke...he was startled, which made him extremely slow...Millie and Isobel could of helped...*). The inclusion of the passive (*The nettles had been squashed...*) effectively concludes the brief episode of Fred's mishap, foregrounding the fate of the nettles with no loss of informality. Vocabulary is appropriate and sometimes subject specific (*massive satellites...guide...pond dipping...rare water scorpion...scanning...summons*).

My trip to XXXXXXXX

Firstly we (me and XXXX) slowly walked to ~~school~~^{school} in our own clothes, I was wearing a black hoodie and some cool shoes.

When we arrived at school we immediately filed onto the bus. The bus was very grotty and it smelt like smoke.

When we arrived at XXXXXXXX, we saw: loads of grass, which was extremely green; massive satellites and tall trees.

After we met our guide called Louise, we went pond dipping (we had a tray and loads of nets). Alex was in fact the first one, so he was tongue-tied^{startled}, which made him extremely slow at getting it in the water. We also found the really rare water scorpion, who I named Gareth. Later I saw Fred fall. I saw him squel. Fred had squashed ~~the~~^{the} nettles. The nettles had been squashed by Fred. Millie and Isobel could of helped but instead they laughed.

After ~~they~~^{we} had lunch we had a quick run around yet it was slightly raining.

Adverbs emphasise and qualify (*slowly walked...extremely green...really rare...slightly raining...mildly lost*); preposition phrases qualify and add detail (*onto the bus...like smoke...into the deep, dark woods...with Alex*); expanded noun phrases add detail (*some cool shoes...the really rare water scorpion...an extraordinary mud model*).

Millie and Isobel could of helped (modal conveys possibility: incorrect use of preposition)

A logical sequence of the day is established through the use of fronted adverbials (*Firstly...After...Later...Finally...After all that effort*), whilst subject reference chains, including pronouns, support cohesion within and across sentences (*Alex...the first one...he...him; pond dipping...nets...it... water*).



Finally we wandered into the deep, dark woods while scanning for different hoops with different numbers on: we had to write the types of stories it could be. I had worked with Alex and we got mildly lost! After all that effort we I picked back with Adam making an extraordinary mud model; ours was a ghost sorcerer who summons ghosts.

ghost

Although the piece consists entirely of statements, the variety of clause structure serves to sustain the reader's attention, for example subordination (*When we arrived...After we met our guide...which made him...while scanning*); co-ordination (*and it smelt like smoke...but instead they laughed*); fronted adverbials (*After all that effort*); relative clauses (*grass, which was extremely green... sorcerer, who summons ghosts*); passive (*had been squashed...*).

When we arrived at Xxxxxxxx, we saw...

...the really rare water scorpion, who I named Gareth

Firstly we (me and Xxxx) slowly walked to school...

...we...walked to school in our own clothes; I was wearing a black hoodie...

...we wandered into the deep, dark woods while scanning for different hoops with different numbers on: we had to write the types of stories...



Newspaper report

Quotations from eye witnesses help to convey character: the woman, clearly disgruntled, is quick to point out that she had not been lacking in her duty ("I swear that my beady eyes were watching him like a hawk"), whereas the 'head' vents his anger ("I was furious!.."), determined that the blame should not rest with him alone ("...our attempts...we failed").

Adverbials support the opening summary of events, informing the reader of time and place (*Early on the morning of Tuesday 25th - in John Street*).

DAILY PENNY

1d

Adverbs qualify (*he apparently...heavily guarded...almost just let him...now he is free*)

Across sentences and paragraphs, cohesion is achieved through the use of subject references (*Our sources...Mr Sissons...one of the women ...a local cart-driver...People around here...Witnesses...Mrs Harris*), pronouns (*his...he...We...I...this*), and conjunctions (*because...Even though...when...until*).

THE GREAT ESCAPE!

Expanded noun phrases add detail (*a boy from a local workhouse...this disgraceful event...a local cart-driver*).

Early on the morning of Tuesday 25th – in John Street – a boy from a local workhouse made his ruthless escape.

People around say that this was a peculiar event. Here is what the head said: "When I heard I was furious! Despite our attempts to keep the workhouse heavily guarded, we failed."

...he was apparently badly treated (agent withheld – raises the issue of responsibility)

A boy (named Jim Jarvis) made his escape because he apparently was badly treated. Our sources tell us there was a guard close by but the boy was as fast as a fox. Despite the boy being ten, he found a way out of the guarded workhouse. Mr Sissons – who gave us his file – said that he tripped over the curb and hurt his kncc.

Witnesses told us that during the event Mrs Harris (the woman there) almost just let him run away. Jim, who was the runaway, made it to the farm, until we failed to maintain visual contact. Jim worked hard to get out of the workhouse and now he is free and on the run.

Preposition phrases qualify and add detail (*Despite the boy being ten...over the curb...like a hawk...round the back of the workhouse...during the event*);

We found out that one of the women witnessed this disgraceful event. "I swear that my beady eyes were watching him like a hawk."



Jim Jarvis

Overall cohesion is strengthened by the gradual shift from the general to the specific, as Jim is gradually provided with a more personal identity (*a boy from a local workhouse...A boy (named Jim Jarvis)...the boy...Jim, who was the runaway...Jim*).

We are now putting up wanted posters (the reward is £200).

Grammatical structures, including an agentless passive, support a level of formality appropriate to the reporting style of a daily newspaper (*was badly treated... Despite the boy being ten*), whilst use of the first person further promotes the paper as a confidant of the people (*We found out...We are now putting up wanted posters*).

Even though we didn't witness this event we found out from a local cart-driver that when he was leaving, the boy sneaked round the back of the workhouse and made his escape.

Vocabulary is appropriate and occasionally precise, with some use of the emotive language of newspaper populism (*ruthless...apparently...sources ...file ...witnessed...disgraceful...beady...attempts...fail ed to maintain visual contact*).

A range of clause structures provides additional information and supports cohesion whilst keeping attention focused on key points of the report, for example subordination (*because he was apparently very badly treated...Even though we didn't witness this event...when he was leaving...until we failed...*); relative clauses (*Mr Sissons - who gave us his file...Jim, who was the runaway*); co-ordination (*but the boy was as fast as a fox...and hurt his knee*); fronted adverbial (*Early on the morning of Tuesday...*).

Mrs Harris (the woman there) almost just let him run away. Jim, who was the runaway, made it to the farm...



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