2016 teacher assessment exemplification: end of key stage 2

English writing

Working at the expected standard: Morgan

Annotated version

February 2016
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2016 teacher assessment exemplification: end of key stage 2

End of key stage 2 (KS2) writing teacher assessment (TA), using the interim TA frameworks, is statutory for 2016.

This document is part of a suite of materials that exemplifies the national standards for KS2 writing TA. The full suite, including the interim TA framework, pupil scripts and unannotated versions available at https://www.gov.uk/STA.

Each collection exemplifies one pupil’s writing that meets the requirements for all of the statements within the interim TA framework for one of the following standards:

- working towards the expected standard
- working at the expected standard
- working at greater depth within the expected standard.

Purpose of the exemplification materials

- Schools must use the interim TA frameworks and exemplification materials to ensure that their TA judgements are accurate.
- Schools must use the exemplification materials to ensure a secure understanding of national standards, as a point of reference for teachers when making their own TA judgements and to validate judgements across the school.
- Local authorities (LAs) must use the exemplification materials to ensure their moderation team has a secure understanding of national standards, and as a point of reference when validating a school’s TA judgements.
How to use the exemplification materials

To meet a particular standard within the interim TA framework, a pupil must demonstrate attainment of all of the statements within that standard and all the statements in the preceding standard(s). The judgement as to whether a pupil meets a statement is made across a collection of evidence and not on individual pieces. However, there needs to be sufficient evidence of consistent performance across several pieces to demonstrate the pupil’s understanding and application of the statement.

The annotations in the exemplification materials are designed to help teachers interpret the statements of the interim TA frameworks accurately, and to apply them consistently, through use of the terminology required by the national curriculum ‘English programmes of study: key stages 1 and 2’. Each annotated collection should be read in conjunction with its overall commentary and completed table.

How the annotation is set out

2016 KS2 English writing exemplification

Background and context to the piece, including stimulus, purpose and intended audience

Commentary on the piece as a whole, its overall composition in terms of appropriateness to purpose and audience, its organisation and cohesion and any edits made during the writing process

Summative comments on spelling and handwriting (please refer to the unannotated versions to view the handwriting of the pupil)

Explanation of coding for coloured boxes

Individual comments on grammar or punctuation, including the specific features used and their application in the writing

Summative comments on punctuation

Piece A: Short story

Pupils explored and acted out the five stages of a journey through a rainforest, in which weather was used to suggest a change in atmosphere or fortune. They then wrote their own five-stage story set in a different location, introducing a clue, which would be used later in the story, to help the narrator reach their destination.

How the annotation is set out

Chronologically ordered paragraphs are the narrative format, from the place coll and that initiates the event to the final challenge, to the change in atmosphere. The annotations in the exemplification materials are designed to help teachers interpret the statements in the interim TA frameworks accurately, and to apply them consistently, through use of the terminology required by the national curriculum ‘English programmes of study: key stages 1 and 2’. Each annotated collection should be read in conjunction with its overall commentary and completed table.

Within a few minutes, Lauren carried on with the journey when a bundle of hail stones constantly crashed down onto her head as a blizzard slowly occurred, right in front of her. There was no way of escaping the disastrous snow storm because it would only plough what was in front of it (which was Lauren).

Menacingly, a snow-lepadord approached her, as if from nowhere, as with an angry mind — ready to attack.

Lauren was stuck between a fierce snow-lepadord powerful blizzard, knowing there was no-one to help her and no way to escape.

Fortunately, Lauren realised she had her super strong winter boots on and immediately took one of them off. Determined to escape, she flung one of the boots onto the snow-lepadord, causing it to limp away in agony.

Relieved, she cried with happiness and leaped with joy that she was finally free from that vicious lepadord.

In time the blizzard dissapeared, the hailstones had stopped and everything was calm again. Lauren arrived at the winter hut and ran for the lift.

Spelling is really carried. There is some inconsistency when editing the -ly suffix to words ending in 'e' (please refer to the annotated version). Handwriting maintains legibility and fluency with spacing appropriately joined.

Inverted commas: commas for clarity including after direct address, a dash to mark a strong parenthetical and brackets for parenthesis are used correctly. The use of the semi-colon in the fourth paragraph is inappropriate as it does not mark the boundary between two independent clauses.
Each collection is available in unannotated and annotated versions. Tables at the end of this annotated version provide a check-list to demonstrate which statements have been met for each piece of work.

Each collection consists of a sample of evidence (typically 6 pieces) drawn from a wider range of one pupil’s writing. However, teachers will have a considerably broader body of evidence from across the curriculum on which to base their judgements.

The frequency of evidence for the statements may vary across individual pieces within a collection, e.g. evidence of a range of cohesive devices would be expected in every piece, whereas evidence of integration of dialogue to convey character and advance the action is unlikely to be appropriate in every piece (KS2 expected standard). The exemplification materials illustrate how the statements containing qualifiers (‘some’, ‘most’) may be applied to a particular collection of work.

When making their TA judgements, teachers must:

- be familiar with the interim TA frameworks and exemplification materials
- ensure a broad range of evidence from across the curriculum is available for review
- for each pupil, check and record whether there is sufficient evidence for each of the statements, starting with those for ‘working towards the expected standard’ and, where appropriate, moving on to the ‘working at the expected standard’ and ‘working at greater depth within the expected standard’.
Interim teacher assessment framework at the end of key stage 2 – writing

Key principles

- This statutory interim framework is to be used only to make a teacher assessment judgement at the end of the key stage following the completion of the key stage 2 curriculum. It is not intended to be used to track progress throughout the key stage.
- The interim framework does not include full coverage of the content of the national curriculum and focuses on key aspects for assessment. Pupils achieving the different standards within this interim framework will be able to demonstrate a broader range of skills than those being assessed.
- This interim framework is not intended to guide individual programmes of study, classroom practice or methodology.
- Teachers must base their teacher assessment judgement on a broad range of evidence from across the curriculum for each pupil.
- Individual pieces of work should be assessed according to a school’s assessment policy and not against this interim framework.

Each of the three standards within the interim framework contains a number of ‘pupil can’ statements. To demonstrate that pupils have met a standard within this interim framework, teachers will need to have evidence that a pupil demonstrates attainment of all of the statements within that standard and all the statements in the preceding standard(s).

Some of the statements contain qualifiers (‘some’, ‘most’) to indicate that pupils will not always consistently demonstrate the skill required. However, where they have been used, they have consistent meaning with ‘most’ indicating that the statement is generally met with only occasional errors and ‘some’ indicating that the skill/knowledge is starting to be acquired, and is demonstrated correctly on occasion, but is not consistent or frequent.

Teachers should refer to the national curriculum programmes of study for items marked * (e.g. to exemplify the words that pupils should be able to spell). Where pupils have a physical disability that prevents them from being able to write, the statements relating to handwriting can be excluded from the teacher assessment. Where pupils are physically able to write and meet all of the statements except for being able to produce legible handwriting, they may be awarded the ‘expected standard’ but cannot be awarded the ‘greater depth’ standard. This refers to the final statements within ‘Working towards’ and ‘Working at the expected standard’.

This framework is interim for the academic year 2015 to 2016 only.
Interim teacher assessment framework at the end of key stage 2 – writing

Working towards the expected standard

The pupil can write for a range of purposes and audiences:

- using paragraphs to organise ideas
- describing settings and characters
- using some cohesive devices* within and across sentences and paragraphs
- using different verb forms mostly accurately
- using co-ordinating and subordinating conjunctions
- using capital letters, full stops, question marks, exclamation marks, commas for lists and apostrophes for contraction mostly correctly
- spelling most words correctly* (years 3 and 4)
- spelling some words correctly* (years 5 and 6)
- producing legible joined handwriting.

Working at the expected standard

The pupil can write for a range of purposes and audiences (including writing a short story):

- 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)
- maintaining legibility, fluency and speed in handwriting through choosing whether or not to join specific letters.

Working at greater depth within the expected standard

The pupil can write for a range of purposes and audiences:

- managing shifts between levels of formality through selecting vocabulary precisely and by manipulating grammatical structures
- selecting verb forms for meaning and effect
- using the full range of punctuation taught at key stage 2, including colons and semi-colons to mark the boundary between independent clauses, mostly correctly.

[No additional requirements for spelling or handwriting.]
Working at the expected standard: Morgan

This collection demonstrates evidence that the pupil is able to produce writing that just meets all the statements for ‘working at the expected standard’ across a range of tasks, each of which is adapted for purpose and audience.

The collection includes 2 short stories, one of which involves a creative retelling of the plot of ‘Macbeth’. Writing draws on a range of curriculum experiences, including class reading and research, oral storytelling and role play, first-hand experience of a school ‘Viking Day’ and work resulting from a practical science investigation. Most pieces have been discussed, planned and drafted over several sessions. Some edits have been made at the point of writing to improve clarity and accuracy, and to improve vocabulary choices. All writing is completely independent.

Purposeful tasks enable the pupil to demonstrate an awareness of the intended audience, and there is a clear attempt to adopt vocabulary and grammatical structures that reflect the level of formality required, e.g. the polite recommendation in the letter of thanks, the impersonal constructions in the graffiti argument, and the use of technical vocabulary in the science piece. However, formality is not always maintained and there is an over-reliance on the structures of spoken language in some pieces, e.g. inappropriate colloquialism in the Viking recount (people had completely got them wrong) and in the letter (otherwise we would have blown the roof off).

Across the collection, the writing demonstrates consistent attainment of all of the statements within ‘working at the expected standard’, and all of the statements in the preceding standard. Some writing is particularly ambitious, e.g. the 2 narratives which use repetition and patterning effectively to support cohesion in these longer pieces, and expanded noun phrases to create atmosphere and add telling detail. Commas are used, mostly correctly, to clarify meaning. There is also some correct use of semi-colons, dashes, colons and hyphens, although this usage is not consistent or frequent. Despite occasional errors and inconsistencies, spelling is mostly correct.

This collection meets the requirements for ‘working at the expected standard’.
Exemplification

Working at the expected standard: Morgan

A  Short story
B  Recount
C  Letter
D  Narrative
E  Balanced argument
F  Science investigation
Piece A: Short story

Following a class reading of 'Tom’s Midnight Garden', pupils were asked to write a story, incorporating a time slip between the present and the past, which links the main characters. The pupil uses a significant birthday gift of a photograph as the means by which her character, Anabeth, goes back in time, just as Tom used the clock in the novel.

C = Composition  GP = Grammar and Punctuation  T = Transcription

This ambitious narrative centres upon a significant birthday gift and its apparent link to a mysterious figure, who may or may not be Anabeth’s father, creating an element of uncertainty in the reader’s mind as to whether he is alive or dead.

Material is structured in 3 sections, the central one being a dream-like sequence set in a different time and place.

The opening, set in the present time in Ana’s home, largely comprises dialogue between mother and daughter, which both conveys character and advances the action.

A sudden transition sees Ana transported to a battlefield scene and an encounter with an injured soldier whom she recognises as her father. Detail and atmosphere are effectively conveyed through repetition of both vocabulary (a figure; a tall figure the way back; back to home; back to her mother) and of grammatical structures (confusion in her head, and fear in her eyes).

A further transition returns the narrative to Ana’s home for a brief final section, again told through dialogue between Ana and her mother, which leaves the reader guessing as to what Ana has experienced and what she will find when she goes upstairs.

“Happy 13th Birthday Ana!” Anabeth’s mother exclaimed loudly, while handing Anabeth her birthday present.

“Thanks mum,” she grimaced, “but you really didn’t have to get me anything!”

“Ahh, come on, I didn’t!”

Suddenly, Ana tore off the blue and pink polka dot wrapping paper, and laughed.

“Wow! Thankyou so much! It’s just what I wanted needed!”

She smiled at the Neon blue pumps.

“OK… I’m going to go and try them on!” She got up and walked out of the room to the couch.

“Oh… Wait dear, there’s another present!” The excited mother was holding a rectangular box wrapped in brown, crusty paper. Ana stared at the present with sadness. She knew what it was. She knew that as soon as she opened it, she would weep.
“Umm…oh,” she cried, “I always tried to forget about that!”

Her mother, now wimpering, placed it gently in Anabeth’s cold peach hands.

“It’s ok,” she said sighing, “you don’t have to open it.”

Ana’s mother stroked her daughter on the back.

“No,” Ana murmured, while letting her tears fall like raindrops. “I’ll open it.”

She tore off the mud coulored wrapping paper and fell to her knees.

“Dad…” Anabeth cried.

Suddenly, everything started to shake, everything started to disappear, everything was gone. Soon, it was just Anabeth and the photograph of her family; darkness…

“Mum?” She asked with bewilderment, “Mum? Where am I?”

All of a sudden, Ana fell, and fell, and fell. Then, landed on a mossy surface. The light found itself again. But she was not in her stark living room, like she was seconds ago. Anabeth found herself lying on a battlefield…
Slowly, she got up with bafflement confusion in her eyes head, and fear in her eyes. She looked around, and noticed a figure; a tall figure; with dark hair and ocean blue eyes, just like hers. Soon after, there were 5 more figures, 10, 11- thousands… She turned around with fear and legs ready to run; but she couldn’t run, she was planted in sinking squelching mud: mixed with scarlet blood. Before she knew it, there were millions of injured and bloodied soldiers lying on the muddy floor ground…

“Ahhhhahh!” She screamed with fright and tried while trying to move her feet, but they wouldn’t budge! She needed to get out, she needed to go! But how? Suddenly, she remembered the photo, maybe that was the way back; back to home; back to my mother. She started to search around her, but she could just not find the picture, it was gone. She Anabeth, allowed her clear tears fall freely down her cheeks. Ana knew it, this was the end…

“He…hello?” She heard a voice, a voice familiar.

“Hello?” she cried, “is anyone there?”
Ana looked around with hope.

“err... look down,” the voice whispered.

She peered down at the young solder, with bafflement.

The man had brown hair and ocean blue eyes...

“Dad?”

“Umm?” He questioned, “Do I know you?”

“Yes. Umm... Come on, we need to get you to a hospital.”

“Please?”

Anabeth stared and picked while helping him up.

“Only one problem...” she mumbled, “I’m stuck.”

“oh.”

With all his power, he pulled; and pulled and finally...POP!

“Thank you. Now come on.”

They hobbled and limped to the nearby hospital.

Anabeth sat next to her injured father, thinking about the picture and where it would be. All of a sudden, her knees buckled and she felt like she was leaning forward.
She blacked out...

“Dear? Dear?”

Ana noticed that voice, and to her it was a relief.

“Mum?” She managed to open her eyes, “Mum?”

She threw herself at her mother.

“You’ve been asleep for hours!”

“I had the most crazyest dream!” She noticed that she was back in the same old living room; and broth a huge sigh of relief.

“Your father and I have been worried sick!”

She peered at her mother.

“Wait what?” she asked, puzzled, “dad’s dead, dad’s gone!”

“Oh, don’t be so silly!” her mother laughed. “Your father’s upstairs!”

She had to see this for herself; she crept upstairs and opened the creem cream wooden door...

“Dad!

Spelling is mostly correct, with occasional errors and inconsistencies (e.g. exclaimed; screamed; crazyest; opened).

Handwriting maintains legibility and fluency with letters appropriately joined. (T)

Adverb emphasises change from concern (worried sick) to amusement. (GP)

Expanded noun phrase adds detail and precision. (GP)

Inverted commas and commas for clarity, including after fronted adverbials, are used mostly correctly. Whilst there is correct use of a semi-colon at the end of the piece, other usage of the colon and semi-colon is incorrect. A hyphen is used inappropriately (shot-gun) and omitted where it would have been useful to avoid ambiguity (ocean blue). (GP)
Viking Day

When I walked into the hall, I turned my head a and saw the most peculiar sight. It was a man, dressed in linen, who had very long hair. He was very welcome welcoming, of course course, but had a lot of weapons are surrounded surrounding him. The first words he said were GO AR! I didn’t know what he meant but I repeated the words back. No one knew what he meant but he explained that they meant, good day. It was Viking language. I knew this by the weapons, fur, runes and by the fact that it was Viking day.

Firstly, he told us to turn around. We saw some tunics, ropes, head scarves and hats. We had the to put these on, starting with a tunic. Then we sat down again, and he told us about the Vikings and that people had completely got them wrong. The man’s name was Gary, and he was really, really funny. Suddenly DONG!! The bell rang for playtime. During break everyone was looking at us, obviously, because we were wearing head scarves, tunics and ropes.

This informal first person recount of a school ‘Viking Day’ provides a straightforward chronological account of the visit, interspersed with simple personal comment and observation (It was really fun; this really loud horn that I’m pretty much certain the whole school heard).

An appropriate level of detail provides the reader with a clear picture of the day’s events: the description of the ‘Viking’, the Viking words and clothing, and the activities in which the writer participated.

Material is organised chronologically over four paragraphs.

The opening paragraph successfully engages the reader and creates a sense of intrigue (When I walked into the hall, I turned my head and saw the most peculiar sight). However, the final paragraph dispatches events a little more abruptly.

Straightforward adverbials effectively steer the reader through the day’s events (When I walked into the hall; Firstly; During break; After break; After lunch; At the very, very end). Cohesion is achieved through the use of pronouns that refer back to a preceding clause (it was Viking language. I knew this by...; He also told us... It was really fun.).
After break the man told us more about the Vikings and their lands and family. He also told us some Viking legends and stories, in which he included the fur skins of animals. It was really fun. After lunch we did a load of activities including making oil lamps out of clay, learning to fight with a spear and making drawing a board game on a piece of cloth with charcoal (which was really hard). and the Gary kept on blowing this really loud horn that I’m pretty much certain that the whole school heard. But then the day came to an end and we had to give Gary back our tunics and pack away. Then Gary let us answer some ask a few questions, some of which were had very interesting answers.

At the very, very end Gary told us how to remember all the things we learnt about: sailors, farmers, raiders, settlers, raiders and crafters - and that was the end of the day.
Dear Gary,

I would like to thank you for teaching us a lot about the Vikings. It was really good fun. I enjoyed it because it was very entertaining.

First of all, I loved it when we were sitting on the carpet and benches, and you were telling us that story about the man and the beacons. We were all just gazing at you, when all of a sudden... Dong!! You hit the shield with a silver sword. That was one of my favourite parts of the day. Another one of my favourite parts, was when you were telling us about the marriages and honey moon, because it was very interesting and intriguing.

I liked it when we were all lined up with shields and fake spears, and you told us to shout as loudly as we could, when already everyone was looking at us. I tried as hard as I could not to shout too loudly, otherwise we would have blown the roof off! I enjoyed this part because it made me feel alive. It made me feel indescribable. I also loved making the board game, although it was really challenging, but I love a challenge.

I loved it most intriguing when you told us some of the Viking legends, especially when you told...
us about the Odin one, and that some of the days of the week were named after Viking gods. It was really, really cool.

The only improvement, I’d say would be maybe more activities because we had a little more time at the end.

But apart from that I loved it. It was an amazing day.

Thank you very much for the wonderful visit. I hope you can take my idea on board.

Yours sincerely

Mxxxxxxx

Spelling is mostly correct. Handwriting maintains legibility and fluency with letters appropriately joined.  

(T)

Commas for clarity, including after fronted adverbials, and commas for parenthesis are used mostly correctly.  

(PG)

Appropriate use of the passive form as the agent is unknown and largely irrelevant.  

(PG)

Effective use of modal verbs (‘d, would) combines with expanded noun phrases (The only improvement; a little more time; an amazing day) to soften the recommendation for improvement, creating an appropriately polite and formal ending.  

(PG)
Macbeth

One spooky midnight two weary knights, who came by the names of Macbeth and Banquo, were trudging through the misty, murcky moors to while celebrating their late victory of defeating the Norweigians in battle. All of a sudden, three raggedy hags appeared!

“Thane of Glamis,” the first witch, as that’s what they were, cackled loudly.

“Thane of Cawdor!” the second haggard witch spat.

“King.” the third whispered creepily.

“But How can that be?” asked Macbeth with confusion, “I am nothing more than Thane of Glamis.”

But the disgusting hags were no were where to be seen. Suddenly Macbeth’s messenger arrived exausted and bowed.

“Macbeth,” he took a breath, “Thane of Cawdor.”

Oh how he Macbeth started to scheme!
When Macbeth got back to his home, he told his wife all of that had happened and to him that day. And oh how they started to plot!

“Come of on,” Lady Macbeth said slyly grimaced. “You know you want to.”

“But he’s the king,” Macbeth said, unsure of they’re his there their plan to kill the king. “Won’t we get caught?”

“No.” Lady Macbeth said giggling. “We won’t, you might. But that’s why I’ve got this,” she said greedily holding up a jar of sleeping pills. “We’ll invite the king over for a celebration. While he’s sleeping, we drug the guards, you sneak into his room and do the dirty work and we plant it on the guards. Just think of the power.”

“Ha. Ha – yeess yeees.”

The next night, Mabeth and Lady Macbeth invited the king around to go to their house; they had a glorious feast. “Sleep now,” Lady Macbeth mischievously said to the king, you look very tired. OK The king yawned, as he slowly got into an oak bed. Sleepily, Duncan drifted into his final sleep.
Meanwhile, Lady Macbeth was drugging the guards outside the king’s wooden door. Once the guards were sleeping, Mabeth sneaked into the room. He stared at the man life he was about to take for two four seconds, and thought, is this me? Has she climbed into my mind? He had so many questions. Then suddenly, the dagger dropped into the king’s wounded body. Woosh! Squish! Drip! Quickly, Macbeth pulled the bloody blade out of the now lifeless body. He tried not to get blood everywhere but he just couldn’t help it! Flesh and blood dropped everywhere, as he tip-toed out like nothing happened…

On the morning of their coronation, Lady Macbeth and Macbeth hired someone to kill Banquo, as he knew Lady Macbeth and Macbeth had killed the king. Macbeth hired someone because he couldn’t take the excruciating pain of ruining Mabeth and Banquo’s friendship. In fear of their own lives, King Duncan’s sons ran away! After their coronation the Macbeth and Lady Macbeth trudged back to the misty murky moors where Macbeth and the late Banquo saw the cackling witches. Suddenly three ugly hags appeared, the same ugly hags that read the prophecy.

“Beware Macduff!” the first witch cackled.

“Beware man born by no woman!” the second witch spat.
“Beware Birnam Woods!” the third hag whispered freakly.

With fear of Macduff, Macbeth and his army charged at Maduff’s Contry country mansion and killed every soul inside. Luckily for Maduff, he was on a trip and wasn’t at home, but sadly, Macuff’s wife and children were at the mansion and died. When Macuff found out he was full with of rage and wanted to take revenge. While Macbeth was at Macuff’s mansion, Lady Macbeth committed suicide with regret! Surprisingly when Macbeth found out he wasn’t full of sorrow – he was happy! In fact, he didn’t even care! He was more distracted by the fact that he kept on seeing Banquo’s ghost!

Macbeth found out, by his messenger, that Macuff wasn’t killed and was furious. So furious that he went charged — once again — to into Birnam Woods with an army, even though the witches told him to beware. So B Sadlly for Macbeth, his army ran away because they were afraid. So Macbeth ran triumphantly to Macuff’s country mansion alone. When he got to Macuff’s home, Macuff and Macbeth battled, alone each swinging a sword, throwing a punch. The goal for Macbeth was power, but the goal for Macuff was vengence. Macbeth thought he could beat Macuff but Macuff was the one who could defeat Macbeth, according to the prophecy.

Repetition of grammatical structures using co-ordination (but) and precise choice of nouns (power; vengence) effectively emphasises the contrast between the characters’ motives, and between Macbeth’s expectation and reality. (GP)

Repetition of modal verb emphasises possibility. (GP)
Suddenly, Macduff swung his sword, aimed at Macbeth’s neck and Chop! Woosh! Squish! Drip! Macbeth was dead! Macduff walked back to the castle with Macbeth’s bloody head in his hands.

“Rejoice!” Donalbain, one of King Duncan’s sons, shouted happily.

“Hail King Malcom!” another one the oldest of King Duncan’s sons laughed.

Everybody was celebrating as because Prince Malcom became King Malcom.

“Oh! a person dressed in green yelled.

No More Death or Murder. Justice had been done.

The End.

The perfect form of the passive lends an appropriate element of formality to the concluding statement.

Spelling is mostly correct, with occasional errors and inconsistencies (e.g. murky, freakly, vengeance).

Handwriting maintains legibility and fluency with letters appropriately joined.

Inverted commas and commas for clarity (including after fronted adverbials) are mostly correct. Dashes for parenthesis and a semi-colon to mark the boundary between independent clauses are also used correctly.
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2016 KS2 English writing exemplification

Piece E: Balanced argument

Pupils researched the topic of graffiti and explored different, often conflicting, views. They debated and wrote about the topic in various ways. Having learnt about the features of argument, they then wrote this piece to present their views to the local council.

C = Composition  GP = Grammar and Punctuation  T = Transcription

This short balanced argument presents 2 contrasting views of graffiti in society. The writer’s own position supports the use of graffiti as an art form, as opposed to the popular view of graffiti as vandalism. The personal comments provide an additional insight into the writer’s own values (children can be informed … to be against graffiti offensive material). The conclusion directly addresses the reader and clarifies the writer’s stance that graffiti as an art form is often misunderstood.

A relatively formal tone is adopted and mostly maintained through the selection of grammatical structures (Some people argue that; There is no doubt that; No one can deny that) and vocabulary (symbolises; compelled; offensive; unsightly).

Cohesion is achieved within and across the four paragraphs through the use of adverbs (Consequently; however) and through the use of contrast (while other people believe; on the other hand; on the contrary) to balance the opposing points of view.

Appropriate selection of vocabulary maintains thematic cohesion and reinforces both the negative side of the argument (declined neighborhood; perpetrators; vandalism) and the positive view (expressive piece of art; work of art; artist).

Should Graffiti be made legal?

Some people say argue that graffiti symbolises a declined neighborhood, others say while other people believe it is an reasonable piece expressive piece of art, but constantly continuesly, both of these opinions are being judged. There is no doubt that this is a raging argument that no is in desperate need of solving.

It is a fact that some graffiti can be considered a work of art yet, on the other hand, some can be spiteful and rude. Consequently, graffiti is mostly on places it shouldn’t be on, however there are allocated places for graffiti, so artists can be recognised without getting into trouble.

No one can deny that some graffiti is offensive and quite scary but if perpetrators get caught writing rude and offensive things then they will be compelled to clean the vandalism off and as well as immer get a fine or community service. Some people say it is a bad influence for younger children but, on the contrary, children can be informed that it graffiti vandalism is against the law and...
can be brought up in a kind but firm way to be against bad graffiti offensive material.

To conclude my balanced argument, clearly the art version of graffiti is clearly misunderstood unlike unsightly vandalism which, if the artists are caught, I think they should get severely punished. I hope you have formed a clearer view on the matter.
Piece F: Science investigation

Pupils were asked to make predictions about whether different foods could be used to make a circuit. They then undertook a practical activity to investigate the capacity of 3 different foods to act as a cell and recorded their findings. Following class discussion, pupils wrote up their experiment in full.

C = Composition  GP = Grammar and Punctuation  T = Transcription

This short account of a classroom experiment employs the main features of a science report (aim, prediction, method, results and conclusion), albeit somewhat unevenly.

The first section introduces the experiment, states the writer’s prediction and describes the method used, including the rationale for each action. The final section provides a fitting conclusion, answering the question posed and providing a scientific explanation for the findings.

The report demonstrates an appropriate level of formality in its selection of relevant technical vocabulary (connect, object, conductor, electron, positive end of the circuit).

Cohesion within the 2 main sections is achieved largely through the use of adverbials (Last week, Firstly, after that), pronouns (It turns out that...This is because...) and a reference chain (a potato, lemon or a bread roll; the object;...it).

Which out of a potato, a lemon and a bread roll acts as a battery?

Method:

Last week, we did an experiment testing whether a potato, lemon or a bread roll acts as a cell. My prediction was that the lemon was going to work, and the others weren’t. We used two pieces of metal called copper and zinc. Firstly, we would stick the two pieces of metal either side of the object. Then we would connect the red wire to the copper and the black wire to the zinc; after that, we would listen for a buzz. If it buzzed, then that would mean the object acted as a cell and was a conductor of electricity, but if it didn’t then that would mean it wouldn’t be a conductor.

Equipment:

- Zinc Strip
- Copper Strip
- Lemon
- Bread Roll
- Potato
- Wires
- Buzzer

A range of different verb forms is used, including the simple past and the past progressive to introduce the experiment and prediction; the modal verb (would) to indicate the repeated actions applied to the 3 objects being tested; whereas the simple present is used to explain the scientific facts.

Fronted subordinate clause (If it buzzed), foregrounds the conditions for one of the experiment’s potential outcomes and its implication, whilst co-ordination (but) is used to contrast the alternative outcome.
Conclusion:

It turns out that the potato and the lemon both worked but the bread roll didn’t. This is because of the citrus acid in the lemon and the chemicals in the potato - they act as a low-power battery. As we wait for the buzz, the chemicals in the lemon, lemon and potato create a negative charge in the zinc strip, then electrons move from the zinc strip and travel up the wire attached, and travel up to the copper strip, which becomes the positive end of the circuit.

Spelling is mostly correct, including that of technical terminology.
Handwriting maintains legibility and fluency with letters appropriately joined.

Commas for clarity, including after fronted adverbials, are mostly correct. A semi-colon and a dash are used to mark the boundary between independent clauses, a colon is used to introduce a bulleted list and a hyphen is used correctly to avoid ambiguity.

Preposition phrases (in the lemon; from the zinc strip; up the wire) and expanded noun phrases (a low-power battery; the positive end of the circuit) lend precision and detail to the account of the experiment.

Relative clause describes the completion of the process.
The following tables contain the ‘pupil can’ statements for each standard from the interim TA framework. The tables provide a check-list to demonstrate which statements have been met for each piece of work and can be used as a cross-reference tool to help identify examples of statements across the collection of work.

### End of key stage 2 statutory assessment – Working towards the expected standard

<table>
<thead>
<tr>
<th>Name: Morgan</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The pupil can write for a range of purposes and audiences</strong></td>
<td></td>
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<td>• using paragraphs to organise ideas</td>
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<td>N/A</td>
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<td>• spelling most words correctly* (year 3 and 4)</td>
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<tr>
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<tr>
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## End of key stage 2 statutory assessment – Working at the expected standard

**Name:** Morgan  

<table>
<thead>
<tr>
<th>The pupil can write for a range of purposes and audiences (including writing a short story)</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>• creating atmosphere, and integrating dialogue to convey character and advance the action</td>
<td>✓</td>
<td>N/A</td>
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<td>• selecting vocabulary and grammatical structures that reflect the level of formality required mostly correctly</td>
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<tr>
<td>• using a range of cohesive devices*, including adverbials, within and across sentences and paragraphs</td>
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<tr>
<td>• using passive and modal verbs mostly appropriately</td>
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<tr>
<td>• using a wide range of clause structures, sometimes varying their position within the sentence</td>
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<tr>
<td>• using adverbs, preposition phrases and expanded noun phrases effectively to add detail, qualification and precision</td>
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<tr>
<td>• using mostly correctly</td>
<td>inverted commas</td>
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<tr>
<td>• making some correct use of</td>
<td>semi-colons</td>
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<td>✓</td>
</tr>
<tr>
<td>• spelling most words correctly* (year 5 and 6)</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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</tr>
<tr>
<td>• maintaining legibility, fluency and speed in handwriting through choosing whether or not to join specific letters.</td>
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<td>✓</td>
<td>✓</td>
<td>✓</td>
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</tbody>
</table>
## End of key stage 2 statutory assessment – Working at greater depth within the expected standard

**Name:** Morgan

The pupil can write for a range of purposes and audiences

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>• managing shifts between levels of formality through selecting vocabulary precisely and by manipulating grammatical structures</td>
<td>Short story</td>
<td>Recount</td>
<td>Letter</td>
<td>Narrative</td>
<td>Balanced argument</td>
<td>Science investigation</td>
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<tr>
<td>• selecting verb forms for meaning and effect</td>
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<tr>
<td>• using the full range of punctuation taught at key stage 2 mostly correctly, including semi-colons to mark the boundary between independent clauses</td>
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<tr>
<td>colons to mark the boundary between independent clauses</td>
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</tbody>
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