

2016 national curriculum assessments

Key stage 2

2016 teacher assessment exemplification: end of key stage 2

English writing

Working towards the expected standard: Alex

Annotated version

Revised March 2016



Standards
& Testing
Agency

Updated version March 2016

Updates reflect the information contained in [Clarification: key stage 1 and 2 teacher assessment and moderation guidance](#), published on 8 March 2016, at www.gov.uk/sta.

If you are already familiar with this guidance, you do not need to re-read it but should refer to the updated sections below:

- use of the exemplification materials - new section
- how the annotation is set out - text amended
- note referring to the Teacher Assessment frameworks added on page 6
- text regarding the tables amended on page 21

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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 end of KS2 writing TA. The full suite, including the interim TA framework, pupil scripts and unannotated versions are available at <https://www.gov.uk/STA>.

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

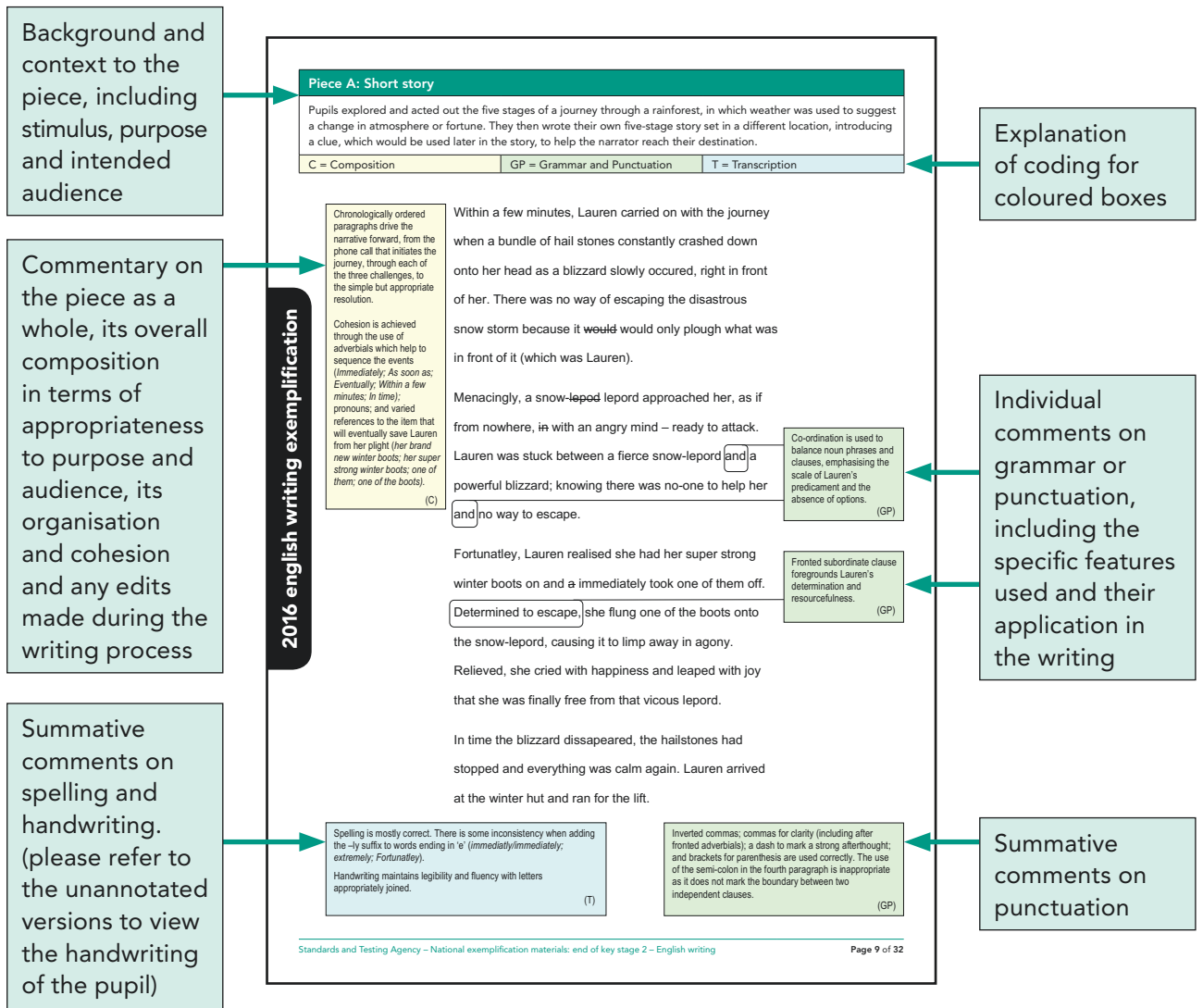
- working towards the expected standard
- working at the expected standard
- working at greater depth within the expected standard.

Use of the exemplification materials

- Schools must use the interim TA frameworks to reach their TA judgements.
- If teachers are confident in their judgements, they do not need to refer to the exemplification materials. The exemplification materials are there to help teachers make their judgements where they want additional guidance.
- Local authorities (LAs) may find it useful to refer to exemplification materials to support external moderation visits.

How the annotation is set out

The annotations in the exemplification materials are designed to help teachers interpret the statements from 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.



Each collection is available in unannotated and annotated versions. Tables at the end of this annotated version demonstrate how the statements have been met across the collection of work.

Each collection consists of a sample of evidence (typically 6 pieces), drawn from a wider range of one pupil's writing. Teachers will draw from a broader range of evidence when making their judgments.

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.

Note: you must also refer to the 'Interim teacher assessment frameworks at the end of key stage 2' on GOV.UK as they have not been fully duplicated here.

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 towards the expected standard: Alex

This collection demonstrates that the pupil is consistently able to produce writing that meets all the statements for 'working towards the expected standard' across a range of tasks, with a clear attempt to adapt the writing for purpose and audience. The writing includes three pieces inspired by a class reading of 'Romeo and Juliet' (including a modern day narrative based on the plot of the play); two persuasive pieces written in different forms; and writing resulting from the pupil's own research on mountains.

Meaningful tasks have enabled the pupil to respond with enthusiasm, and the writer's personal engagement is clear. The creative responses to 'Romeo and Juliet' bring a contemporary twist to the characters and plot, whilst the two persuasive pieces, rooted in a local context, enable the writer to draw on first-hand personal experience and knowledge. All writing has been planned and drafted over several sessions, and is completely independent (please refer to STA's clarification regarding independent work).

Across the collection, the writing demonstrates consistent attainment of all of the statements within 'working towards the expected standard'. Particular strengths are the accurate use of a range of different verb forms, and the appropriate organisation of material into paragraphs. Despite some comma splicing, there is sufficient evidence across the collection of correct usage of all the punctuation required at this standard. Spelling is mostly correct. Although there is some inconsistency in the handwriting, it is legible and joined throughout.

There is some evidence of attainment of 'working at the expected standard', e.g. the mostly correct spelling, the use of the passive form throughout the collection and the use of straightforward adverbials in some pieces to support cohesion. Although there is some attempt to adopt vocabulary and grammatical structures that reflect the level of formality required, this is insufficient to meet the 'expected standard' since it quickly slips into informality, e.g. the inappropriately colloquial vocabulary choices in the letter to the council (*get rid of your children; hint, hint; have you got kids?*). Whilst adverbs, preposition phrases and expanded noun phrases are used, they do not consistently and effectively add detail, qualification or precision.

This collection meets the requirements for 'working towards the expected standard'.

Exemplification

Working towards the expected standard: Alex

- A Short story
- B Diary
- C Newspaper report
- D Information
- E Letter
- F Promotional leaflet

Piece A: Short story

Following a class study of 'Romeo and Juliet', pupils explored 'The Whisperer' by Nick Butterworth as a stimulus for their own writing. They then worked independently to plan and write their own individual adaptations.

C = Composition

GP = Grammar and Punctuation

T = Transcription

This short story provides a modern day interpretation of Shakespeare's 'Romeo and Juliet'.

There is some description of setting (*a glorious sunny day...; a happy place to live*) and of characters, albeit through the inclusion of somewhat overdramatic and clichéd similes (*eyes...like the stars of the night sky; eyes...as brown as bark; hair...as black as the midnight sky*). Some attempt is made to create atmosphere (*then their eyes met; snuck in... tapped on the window*) and to integrate dialogue to convey character and advance the action.

The piece attempts to convey an appropriate level of formality (*This infuriated the Montagues; Both teenagers fought to be served*), but this is not maintained or generally reflected in choices of grammatical structure and vocabulary (*fell out; they were all blue houses; the bottom of the street; got in her...dress*).

(C)

It was a glorious sunny day, the birds were singing **and** everyone was playing out side their houses. The village was generally a happy place to live, **until** number 14 and number 15 fell out. For a long time they were all blue houses **but** then the Capulets at no.14 changed their house colour to red. This infuriated the Montagues **as** the village had always won the annual 'Well presented street competition', that was **until** the Capulets had changed the colour of their house!

Use of co-ordination and subordination: co-ordinating conjunctions extend description (*and*) and signal a change of circumstance (*but*), whilst subordinating conjunctions signal related turning points (*until*) and the associated justification for them (*as*). (GP)

"Da la Da la Da la" it was the ice cream van **which could** be heard from the bottom of the street. **Barnie** Montague and Angilina Capulet both instantly dropped what they were doing and raced ~~to~~ out their front doors pushing and shoving each other. Both teenagers fought to be served first, then their eyes met! Angelina's eyes twinkled like the stars of the night sky, her hair was like golden silk

Relative clause identifies the sound and position of the ice cream van. The passive form, combined with the modal (*could be heard*), adds an element of formality to the sentence. (GP)

touching her shoulders, swaying side to side. **Barnie's** eyes were as brown as bark, his hair was as black as the midnight sky and he had shiny white teeth as white as polished pearls. **It was love at first sight. They got their** ice cream, raced home and found out that their parents hated each other!

Appropriate use of the simple past tense with some use of the progressive form (*were singing; was playing; were doing*) and -ing verb forms (*swaying; pushing... shoving; blushing*) establish and maintain pace throughout the narrative. (GP)

Commas used to separate a list of descriptive similes and a list of actions. (GP)

Ideas are organised chronologically through a sequence of paragraphs. The opening sets the scene, introducing the reader to the feuding families, and establishing the reason for the Montagues' outrage. The somewhat abrupt ending swiftly concludes the piece and makes a reference to the original play, explicitly contrasting the two endings.

Cohesion, within and across sentences and paragraphs, is typically achieved through the use of adverbials (*For a long time; That night*), pronouns (*everyone; which could be heard; each other; It was love...*), dialogue, and reference chains (*the village; houses; street competition*).

(C)

That night Bernie snuck in to Angilina's garden and tapped on the window. "Pssp it's me Bernie", his high pitched voice squeaked. "I don't know how to say this, so I'm just going to come out with it. Do you want to go on a date with me tomorrow night 8.00 o'clock?"

Expanded noun phrase attempts to support character description.

(GP)

"Yes I would like to. Thank you for asking me!" exclaimed Angilina. "See you tomorrow" she said.

"OK I'd better go now then," he muttered, before blushing. With that, Bernie scurried out of the bushes before Angelina's mum and dad saw him.

The next night, Angilina got in her elegant, beautiful, dress. She put on her bag and snuk down stairs!

Appropriate use of contracted forms depicts informality in dialogue.

(GP)

"Where do you think you're going young lady at this time of night?" questioned her dad.

"Um ah I'm going out with my friends!" exclaimed Angilina.

"Well make sure your back by 12.00 o'clock", replied her dad.

Fronted adverbial clause supports sentence variation.

(GP)

When they got back Angilina went to bed. In the morning they met up with their parents. Their families all thought they were being silly so they made up and the two children got married and unlike Romeo and Juliet they lived happily ever more.

Spelling is mostly correct.

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

Despite some comma splicing, the use of capital letters, full stops, question marks and exclamation marks to punctuate sentences is correct. Commas are used to separate items in lists, and sometimes for clarity. Inverted commas and apostrophes for contraction are mostly used correctly.

(GP)

Piece B: Diary

Following a class study of 'Romeo and Juliet', and some prior learning on diary writing, pupils chose to write a diary entry from the perspective of one of the characters, focusing on their feelings at a given point in the play.

C = Composition

GP = Grammar and Punctuation

T = Transcription

This diary entry, written from the stance of Juliet's father, combines emotive reaction (*I feel distraught*), personal comment (*Romeo is a waste of time*) and rhetorical outburst (*how could she do this to me?*), with relevant factual information (*The church is booked...*).

Some attempt is made to capture an appropriate level of formality, e.g. through the formal language of the period (*noble and a fine gentleman!*) and informal character descriptions, in keeping with the original play script (*scrawny; that dishcloth of a man*). However, this is not sustained and the piece readily lapses into modern day colloquialism (*I can't believe it!*; *girlfriend*; *wedding of the century*; *got the chef...*).

Ideas are organised into a sequence of brief paragraphs, each expanding an initial topic sentence. Cohesion, within and across sentences and paragraphs, is typically achieved through the use of pronouns (*how could she do this*; *It was 2,000 pounds*), and varied thematic references (*married, wedding, dress, cake*).

(C)

Dear Diary

I can't believe it! My only daughter has disobayed my wishes. She has gone and become a girlfriend to Montague, that scrawny Romeo. Juliet doesn't want to get married to Count Paris. I feel distraught over this, how could she do this to me? If only I could change her mind.

Appropriate use of the present perfect form indicates past actions that continue to infuriate the narrator. (GP)

I want her to get married to Paris because he is noble and a fine gentleman! He runs his own buisness, not like that dishcloth of a man Romeo. I think Romeo is a waste of time – a disgusting Montague and repulsive. Why does Juliet want to marry Romeo after he killed Tybalt?

Subordinating conjunctions introduce a reason for the argument and emphasise his bewilderment. (GP)

I have spent months planning this wedding of the century. The church is booked and Juliet's dress has been made by the famous Mrs Sophie Capulet. It was 2,000 pounds! I have got the chef to make her a 5 layered cake that was 2 hundred pounds but now it will go to waste! Why would she do this to me?

Appropriate use of two passive forms, and inclusion of the agent (*the famous Mrs Sophie Capulet*), emphasise the significant, and wasted, efforts made to date. (GP)

If Juliet doesn't marry Paris then I'm going to send her out of Verona Square – I will not talk to her again! I don't care what happens to her. She will never be a part of this family again! She can die in the streets for all I

Multi-clause sentence, containing a fronted subordinate clause (introduced by the conjunction *if*), confirms Juliet's fate should she fail to comply. (GP)

care. Juliet is ungrateful, she is an idiotic, stupid and foolish girl.

Expanded noun phrase summarises the narrator's feelings towards his daughter.

(GP)

I don't care about her any more.

Lord Capulet.

Spelling is mostly correct.

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

Despite occasional comma splicing, the use of capital letters, full stops, question marks and exclamation marks is correct. Apostrophes for contraction, a dash to mark the boundary between independent clauses, and a comma to separate items in a list of character traits, are used correctly. There is some use of commas to support clarity.

(GP)

Piece C: Newspaper report

As part of a class study of 'Romeo and Juliet', pupils re-enacted the fight scene in Act 3, Scene 1, and interviewed witnesses through role play. Having previously learnt about the features of recounts and the language of news reporting, they then reported on the event in the style of a newspaper journalist.

C = Composition

GP = Grammar and Punctuation

T = Transcription

This short newspaper article reports the stabbing of Tybalt by Romeo and the circumstances leading up to the event.

There is some attempt to convey an appropriate level of formality through the combined use of grammatical structures and vocabulary, e.g. to establish a formal reporting style (*a tragic fight occurred; was outraged; the two enemies crossed paths*) and to express the informal comments of those interviewed (*I can't believe he's done this; What if we don't see each other again*).

Paragraphs are used to organise ideas. The opening succinctly sets the scene and summarises the content of the report, whilst subsequent paragraphs draw the reader in to the sequence of events that end in tragedy (*strolling through the square... the two enemies crossed... Tybalt drew his sword... everyone was screaming and shouting*).

Cohesion, within and across paragraphs, is typically achieved through the use of adverbials (*Suddenly, A couple of minutes later; In an interview*); and pronouns (*they wouldn't stop; People... everyone*).

(C)

The Verona Times

"Yesterday a tragic fight **occurred** between the Montagues and the Capulets in Verona town square – **resulting** in 2 deaths.

Accurate use of verb forms: the simple past signifies a past event, the –ing form succinctly conveys the consequence of the encounter and the past progressive reports an action in progress.

(GP)

Romeo, Mercutio and Benvolio **were strolling** through the square. Tybalt Capulet, who was also ~~en~~ in the town square, was outraged that Romeo and Juliet were getting ~~ma~~ married. **Eventually** the two enemies crossed paths and Tybalt challenged Romeo to a fight.

Multi-clause sentence includes a relative clause stating Tybalt's whereabouts, and a subordinate clause explaining the reason for his anger.

(GP)

Suddenly, Tybalt drew his sword and they started circling each other. Romeo tried to break it up but they **wouldn't** stop then Tybalt stabbed Mercutio. People **were running** all over the square and everyone **was screaming** and shouting. A couple of minutes later, Romeo drew his sword and killed Tybalt. "I can't believe he's done this,"

Modal verb signals refusal to accept intervention.

(GP)

Appropriate use of the past progressive to mark actions in progress.

(GP)

said **a woman with red hair.** In an interview with Juliet she sobbed, "What if we don't see each other again? This is all Tybalt's fault and now Romeo has gone."

Expanded noun phrase adds an element of detail.

(GP)

The somewhat abrupt ending attempts to leave the reader wondering about Romeo's fate and the potential impact of this shocking event on the two lovers.

(C)

Police and ~~gards~~ guards are still searching for Romeo but they have not seen him yet.

Accurate use of verb forms: the present progressive conveys an action in progress, whilst the present perfect communicates the current state of affairs; the co-ordinating conjunction (*but*) effectively provides a contrast between the two.

(GP)

Spelling is correct.

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

Despite an omission in demarcation (*wouldn't stop then Tybalt*), there is correct use of capital letters, full stops and a question mark. Commas are used in a list of names, for parenthesis, and sometimes after fronted adverbials. Apostrophes for contractions and a dash are correct (a single dash is used parenthetically when marking a strong afterthought) and inverted commas are mostly correct.

(GP)

Piece D: Information

Having learnt about the features of non-chronological reports, pupils independently researched their chosen topic using print and web-based material, and made relevant notes in order to plan, organise and present their information.

C = Composition

GP = Grammar and Punctuation

T = Transcription

This information text provides an introductory guide to mountains through fact (*Mount Everest is the highest mountain in the world*); comment (*Some brave people have climbed mountains*); and description (*colourful flowers; capped in snow*).

There is some attempt to select vocabulary (*classed as; harsh conditions*) and grammatical structures (*Tourism has increased; the summits are capped*) that reflect an appropriate level of formality. However, more typically, information is presented in an over-familiar and conversational manner (*here are a couple of mountains; That will effect you; you could get frost bite*).

Material is organised within sections, each signalled by a sub-heading. A brief glossary explains key words within the text.

Some cohesive devices are used within and across sentences and paragraphs, including pronouns (*You can find them; They are so cold; it moves*) and simple subject reference chains (*mountains, hill, groups, ranges / forests, forestry, wood, paper*).

(C)

What is a mountain?

Mountains are rocky, steep slopes and are 300m or more

but if it is lower then it is classed as a hill. You can find

them all across the world.

Preposition phrases classify and specify. (GP)

Big groups of mountains are called mountain ranges -

here are a couple of mountains: Mount Everest,

Killamanjaro, Mount Frejenie and Mount Snowden. Mount

Everest is the highest mountain in the world – its height in

feet is 29,035 f. Some brave people have climbed

mountains – the first two people to climb Mount Everest

Patterned expanded noun phrases convey general comment and specific detail. (GP)

were Hillary Edmand and Tenzing Norgay in 1965.

What mountains provide us

Tourism has increased as a result of the beautiful views, outstanding scenery and the colourful flowers that you can find.

Varied clause structures with accurate use of verb forms: the present perfect (*has increased*) supports formality, whilst the inclusion of the modal verb (*can*), within the relative clause, emphasises the certainty of experiencing the mountain's attractions. (GP)

Forestry is a very important part of the mountains – you

can find the forests in the lower part of the mountains.

The forestry is a massive industry.* We need wood to

make paper and fuel.

Mountain Weather

The weather is extremely cold up in the mountains where it has harsh conditions and the summits are capped in snow. They are so cold and there is hardly any air and oxygen which means someone could die up there. That will effect you from not being able to breath properly.

Multi-clause sentence includes co-ordination and subordination. The relative adverb (*where*) introduces a relative clause which succinctly conveys conditions on the mountains. However, there is some loss of clarity through the inaccurate choice of pronoun and verb (*it has*). The final main clause (introduced by *and*), uses a passive verb form, (*are capped*) which aids formality. (GP)

There are a lot of blizzards** up in the mountains, making it really hard to see and incredibly cold – you could get frost bite!

Adverbs emphasise the harsh conditions and associated problems. (GP)

Avalanche

An avalanche*** is a build up of loads and loads of snow in thick, heavy layers. When there is an avalanche a mass of snow moves, it moves as fast as 300km per hour. An avalanche can contain tonnes of snow.

Expanded noun phrase attempts to depict an image of an avalanche. (GP)

Glossary

*Industry – Industry is making or producing goods to sell.

**Blizzard – A Blizzard is a snow storm with winds that blow faster than 50km per hour.

Relative clause details the speed of the wind. (GP)

***Avalanche – a sudden heavy fall of rocks or snow down the side of a mountain.

Preposition phrase specifies direction and location. (GP)

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

(T)

Despite one comma splice, the use of capital letters, full stops, a question mark and an exclamation mark is correct. Commas are used to separate items in lists, one of which is introduced by a colon. Dashes frequently mark the boundary between independent clauses.

(GP)

Piece E: Letter

Pupils were provided with a stimulus in the form of a letter from the head teacher, stating that the local council had received some lottery funding and were keen to hear young people’s views about how it should be spent. Pupils explored persuasive language and formal letter writing techniques before drafting a letter to the local council, persuading councillors to agree to fund a new adventure park.

C = Composition

GP = Grammar and Punctuation

T = Transcription

Council Offices

Parking Road

PP1 1PP

Dear Sir / Madam,

The persuasive nature of this letter is clear, with the writer’s views and comments being stated strongly from the outset (*there is very little to do; we need something*).

There is some attempt to adopt an appropriately formal tone (*It has come to my attention; The population has decreased*), but this is not maintained, either through grammatical structures (*This is your chance!; you will get more money; You do want this don’t you?*) or through the selection of vocabulary (*pleased, thrilled and overjoyed; hint, hint; have you got kids?*).

Ideas are organised within paragraphs, supported by some use of cohesive devices, including straightforward adverbials (*Firstly; Moreover; Last but not least*); pronouns (*I, you, me, we, it, they*); and simple, linked or repetitive vocabulary (*people, friends, kids, children, town, place*).

(C)

The present perfect form supports an appropriately formal tone, suggestive of a recent change of circumstance that has triggered the writing of the letter.

(GP)

It has come to my attention that you have recently received some money from the National Lottery. I will be pleased, thrilled and overjoyed, if you built an Adventure park for all ages up to 14 year olds. People (especially me) get bored in town because there is very little to do.

Repetitive use of a subordinate clause (introduced by *if*), with some attempt to vary its position within sentences.

(GP)

The population has decreased, therefore we need something to draw people’s attention to the town. Soon there will be no one left – it will be empty!

Firstly, if you built an adventure park, I can make new friends, socilize and be active. 99.9% of people will move back to town and it will be a fun and happy place to live again. If you get more tourism then you will get more money. Do you want to get more money? This is your chance!

Consistent use of the simple present with modal verbs (*can, will*) to express certainty and the likely future advantages if the park is built.

(GP)

Moreover; have you got kids? Do they give you a headache? They will not now if you built an adventure park. It could have a zip wire, a rock climbing wall and a baby pit (etc). Just hear me out **all your children** and **all the children in town** will love it (hint, hint)!

Last but not least, you will get rid of **your children**.

Remember more tourists = more money. You do want this don't you? **All children in the town** will love it. Adults will have more free time they could go for dinner.

In conclusion, I would just like to say thank you for taking your time to read my letter. I do hope you do build an adventure park **as it would be fun, exciting and adventurous**.

Yours faithfully

Axxxxx

Expanded noun phrases used repetitively for specification. (GP)

Subordinate clause (introduced) by *as* attempts to secure the argument by reiterating the writer's views. (GP)

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

(T)

Despite some errors and omissions, most sentences are correctly demarcated, including appropriate use of question marks and exclamation marks. Commas are used to separate items in a list; there is some attempt to use commas for clarity, but with only limited success. A dash marks the boundary between independent clauses and brackets are used for parenthesis. Use of the semi-colon is incorrect (*Moreover*).

(GP)

Piece F: Promotional leaflet

As part of a unit on different types of non-fiction writing, pupils drew on first-hand experience, local knowledge and independent research to write a promotional piece, marketing their town to potential visitors.

C = Composition

GP = Grammar and Punctuation

T = Transcription

The perfect day out.

This persuasive leaflet uses direct address to inform the reader of the many attractions of the writer's home town, and the advantages of visiting it.

The description of various settings (*the tranquil river; the beautiful view; numerous delicious restaurants*) combines with the use of persuasive language and structures (*Why not take; Not only can you enjoy; certain to get a bargain*) to entice prospective tourists, not only to visit, but to participate in the range of activities on offer.

A level of formality appropriate to purpose is generally maintained (*draws visitors; stalls selling local produce*), with occasional slippage into more personal, colloquial language (*AWESOME; leave the kids; to come down*).

Ideas are organised in paragraphs, most of which open with a question, drawing the reader in and signalling the expansion of related information.

(C)

Bored of your home town? **Come** down to our town and **have** an amazing day. There's a variety of activities for you to do – cycling, walking, shopping, sight seeing and having a picnic are just a few! Why not take a relaxing stroll along the tranquil river or admire canoeists **rowing** peacefully down it. Not only **can** you enjoy the beautiful view but you **can** feed the ducks or do a spot of fishing.

Accurate use of verb forms: the imperative (*Come; have*) issues a direct command; the -ing form (*rowing*) references a typical sight; and the modal (*can*) emphasises the possibility of enjoyment and involvement. (GP)

Our town is well known for its tourists / visitors.

Like going to watch new films? Recently, our town acquired a new cinema with 6 fantastic screens! The endless variety of film choice is AWESOME!!! Indulge in a treat: popcorn, sweets and fizzy pop. **If you are going to the cinema late at night and you want a feast don't worry there are numerous delicious restaurants to eat at. Within**

Ambitious multi-clause sentence, with some loss of control: the fronted subordinate clause (introduced by the conjunction *if*) combines with co-ordination (*and*) to signal a potential problem, whilst reassurance and the solution are offered in the subsequent, albeit unpunctuated, clauses. (GP)

the centre, there are also lots of amazing shops to explore – from clothes shops to shoe shops.

Expanded noun phrase emphasises popularity of attraction. (GP)

The market square draws **visitors from all over the country** because it is very old. The market **is held** every two weeks on Saturdays and has lots of stalls selling

Use of the passive voice supports formality. (GP)

Cohesion within and across sentences and paragraphs is typically achieved through the linking of interrogative structures (*Bored..? Why not take*), adverbials (*Not only; Recently; Within the centre*) and subject reference chains (*our town; the centre; the market square*).

(C)

local produce and antiques. Come and explore it **as** you are certain to get a bargain!

Some variation in subordinating conjunctions to provide explanations.

(GP)

Do you like swimming? There is an amazing swimming pool by the supermarket **so** you can leave the kids and do your shopping. It has 4 parts to it – a learning pool, a diving pool, a baby pool and two slides (one slide’s a special slide for 2-5 years – the big slide is awesome - it is for older children).

Modal verb combines with the progressive form to persuade the reader and seal the argument.

(GP)

If you don’t come to our town you **will be missing out on** a lot. So I recommend you to come down and have a chilled day and relax (even if you don’t take your kids).

Spelling is entirely correct.

The decision to word process this piece is appropriate for a promotional leaflet.

(T)

Despite some overuse use of exclamation marks (*AWESOME!!!*), sentence demarcation, including use of question marks, is correct. Apostrophes for contractions are consistently used and commas separate items in lists which are introduced in different ways (colon; dash). Brackets and dashes are used for parenthesis and there is some accurate use of dashes to mark the boundary between independent clauses. Commas are occasionally used for clarity.

(GP)

2016 KS2 English writing exemplification

The following tables contain the 'pupil can' statements for each standard from the interim TA framework. The tables provide a check-list to support teachers in understanding how we have reached the decision that the individual statements have been demonstrated across the collection of work. As stated in the framework, individual pieces should not be assessed against the framework and there is no requirement for teachers to produce similar tables to support moderation.

End of key stage 2 statutory assessment – Working towards the expected standard							
Name: Alex	A	B	C	D	E	F	Collection
The pupil can write for a range of purposes and audiences	Short story	Diary	Newspaper report	Information	Letter	Promotional leaflet	
• using paragraphs to organise ideas	✓	✓	✓	✓	✓	✓	✓
• describing settings and characters	✓	✓	✓	N/A	N/A	N/A	✓
• using some cohesive devices* within and across sentences and paragraphs	✓	✓	✓	✓	✓	✓	✓
• using different verb forms mostly accurately	✓	✓	✓	✓	✓	✓	✓
• using co-ordinating and subordinating conjunctions	✓	✓	✓	✓	✓	✓	✓
• using mostly correctly	capital letters	✓	✓	✓	✓	✓	✓
	full stops	✓	✓	✓	✓	✓	✓
	question marks	✓	✓	✓	✓	✓	✓
	exclamation marks	✓	✓		✓	✓	✓
	commas for lists	✓	✓	✓	✓	✓	✓
	apostrophes for contraction	✓	✓	✓			✓
• spelling most words correctly* (year 3 and 4)	✓	✓	✓	✓	✓	✓	✓
• spelling some words correctly* (year 5 and 6)	✓	✓	✓	✓	✓	✓	✓
• producing legible joined handwriting.	✓	✓	✓	✓	✓	N/A	✓

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

Name: Alex		A	B	C	D	E	F	Collection
The pupil can write for a range of purposes and audiences (including writing a short story)		Short story	Diary	Newspaper report	Information	Letter	Promotional leaflet	
• creating atmosphere, and integrating dialogue to convey character and advance the action					N/A	N/A	N/A	
• 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 mostly correctly	inverted commas	✓	N/A	✓	N/A	N/A	N/A	✓
	commas for clarity							
	punctuation for parenthesis			✓		✓	✓	✓
• making some correct use of	semi-colons							
	dashes		✓	✓	✓	✓	✓	✓
	colons				✓		✓	✓
	hyphens							
• spelling most words correctly* (year 5 and 6)		✓	✓	✓	✓	✓	✓	✓
• maintaining legibility, fluency and speed in handwriting through choosing whether or not to join specific letters.		✓	✓	✓	✓	✓	N/A	✓

End of key stage 2 statutory assessment – Working at greater depth within the expected standard

Name: Alex		A	B	C	D	E	F	Collection
The pupil can write for a range of purposes and audiences		Short story	Diary	Newspaper report	Information	Letter	Promotional leaflet	
<ul style="list-style-type: none"> managing shifts between levels of formality through selecting vocabulary precisely and by manipulating grammatical structures 								
<ul style="list-style-type: none"> selecting verb forms for meaning and effect 								
<ul style="list-style-type: none"> using the full range of punctuation taught at key stage 2 mostly correctly, including 								
	semi-colons to mark the boundary between independent clauses							
	colons to mark the boundary between independent clauses							



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