2016 national curriculum assessments



2016 teacher assessment exemplification: end of key stage 2

English writing

Working at the expected standard: Leigh

Without annotation

Standards & Testing Agency

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 annotated versions is 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.

Each collection is available in annotated and unannotated versions. The annotated version contains 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.

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.]

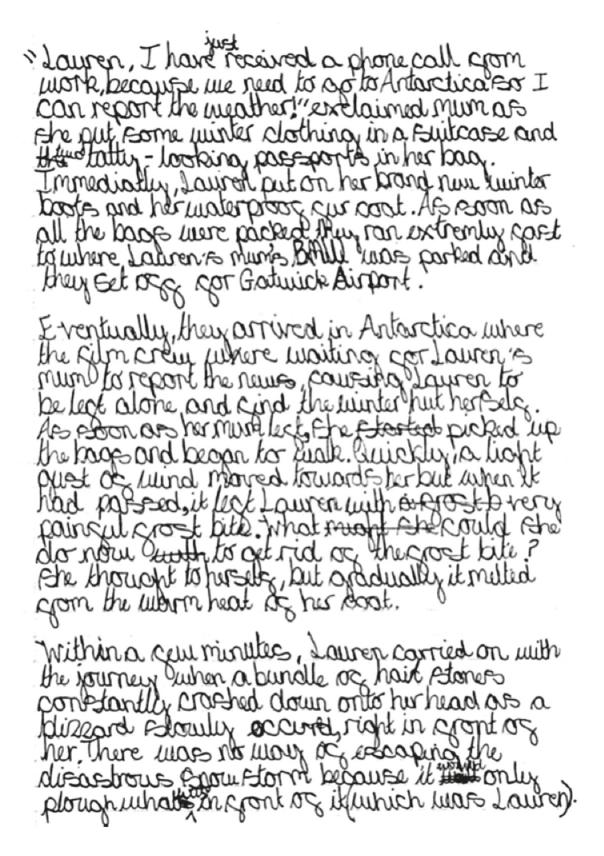
Exemplification

Working at the expected standard: Leigh

- A Short story
- B Procedural
- C Recount
- D Information
- E Short story
- F Diary

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.



2016 KS2 English writing exemplification

Menacingly, a Enoustepot lepord approached heras ic stom nowhere, to with an ongry mind-ready to attack. Jouren was stude between a since Enous lepord and a power cut blispord; knowing there was no one to help her and no way to occope.

her auren realized B winter brots on MAN ave? \mathbf{n} b DØ anisna ikto limo unada ai xiama ed with happing and t the maps r inam lesond.

In time the blizzard dissapeared, the hailstones had stopped and everything was salm again. Lawren provid at the winder hut and ran for the ligt.

Piece B: Procedural

Following a class visit to Highclere Castle as part of a topic on the Egyptians, staff re-enacted the mummification of a fish. Pupils made notes on each stage of the process and recorded technical vocabulary. Using photographs and diagrams, they then planned and wrote their own set of instructions that the family of a pharaoh could follow.

How to nummicy a Phorash To you have a Pharaon ready to be numinica e wou Rina cor rod to nummi XV DO lo tre ollow the oment: or diggerent types of spices) F301 HOOR Method: Becore starting collect all of the stensils. makenover that the Canopie JOI se they are valuable jors SW

D Caresully place the body on a sacred table and with a hook dently remove the brain through the rose. However the brain is not needed so it can be sed to the dogs.

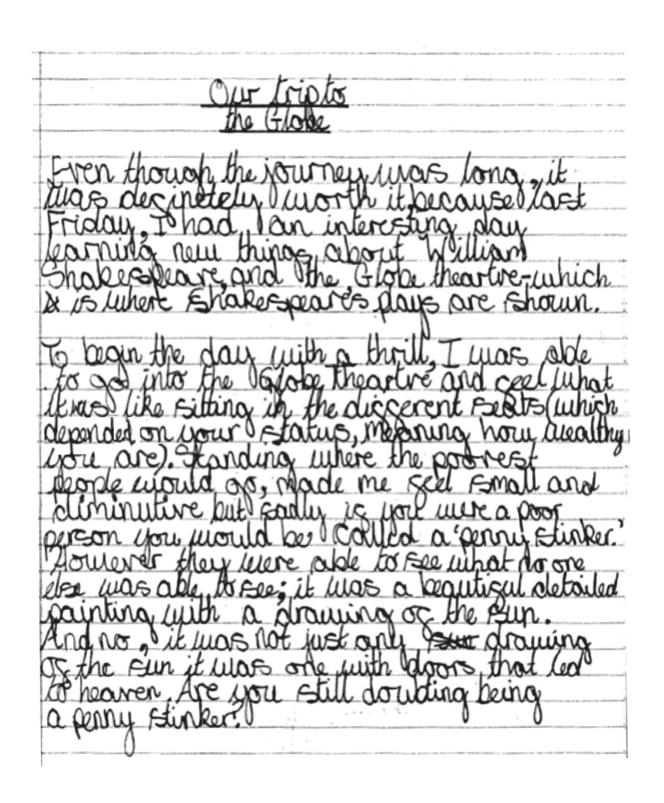
- (3) Following this, hours, wart the body and remove the internal organs.
- (1) Haring cinished the last step, place the lunge, liver and stomach into canopic fors (as this happens say a memorable proyers)!
 - 5) A ster that take out the heart for that it can be escaled with a scatheric it should no to the actor lise (once sinished have the body gor 40 days).
 - 6 Nou dry the body in natron (which is a kind of states only be used on chad pharactis
 - D'When completed, drying the body in fall, then sill the body with spices, saw dust and liner. Ison of liner needed).
 - & Next, bandage up the Pharaoh with strips of liner. This can bake up to around 70 days appending on the shape or size of the bady.
- Determine the horach, Distance the horach, wrop anulets and scrolls infield the strips, of for that the dead Pharach is protected. Also place an onion in the right hand of the pharach).

10 Finally dace the the nummy in a core in painted with a sace to resemble the person inside and process the core in to the grave.

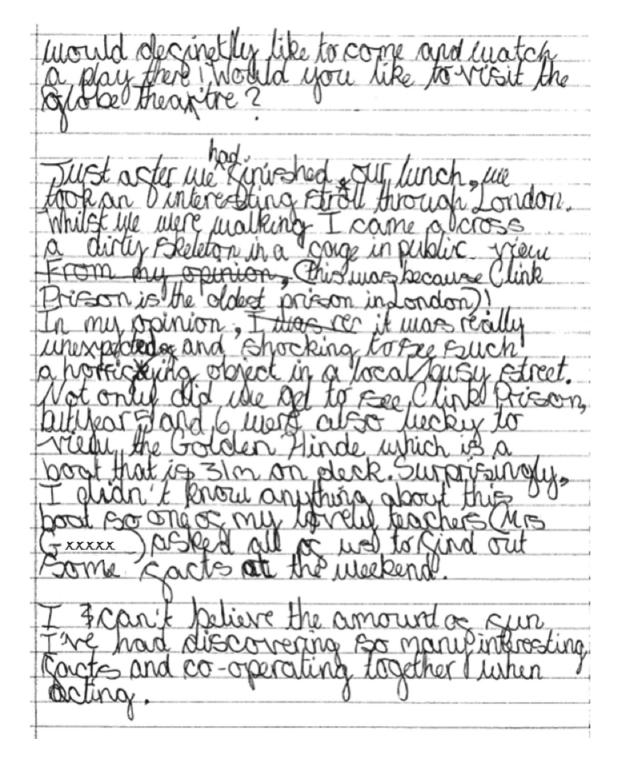
you can help your pharaot go to the assur like.

Piece C: Recount

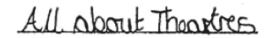
During a tour of the Globe Theatre, as part of a project on Elizabethan England and Shakespeare's plays, pupils participated in a workshop based on 'Romeo and Juliet'. Later, pupils were asked to choose one of their school trips to write about for possible inclusion in the Year 6 leavers' assembly.



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Following visits to the Kings Theatre and the Globe Theatre, pupils discussed which theatre they preferred. Taking on the role of a theatre expert, pupils were asked to write an article about famous theatres for a children's encyclopaedia.



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Theatre:

filtred walls, sound soon the stage pounces one then, so at the top of the theatre Bound is still heard. This is prown as, percect accountics. Fortunally As you walk but the theatre, dark colours were painted on the walls to help adjust people's, eves, so that they could see thearly that here are 13 dressing rooms in the kings that here are 13 dressing rooms in the kings that here are 13 dressing rooms in the kings that here are 13 dressing rooms in the kings that here are 13 dressing rooms in the kings that here are 13 dressing rooms in the kings that here are 13 dressing rooms in the kings that here are 13 dressing rooms in the kings that here are 13 dressing rooms in the kings theatre, but they are named: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 11a and 12 because 13 is an unlucky number, Is an actor sets ready at number 13, hey believe their performance will be sursed!

Globe Theatre:

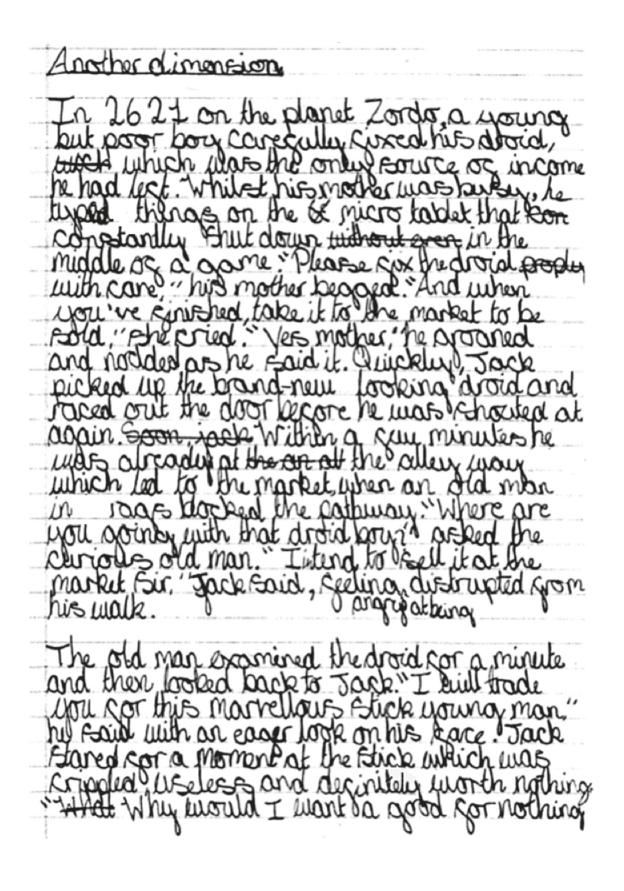
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and below the stage at the represent heaven and hell

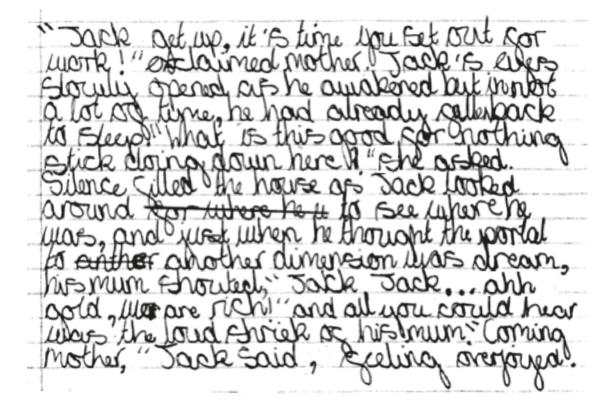
Piece E: Short story

Working with a film production company, pupils story-boarded and wrote scripts for science-fiction versions of 4 different traditional tales, which they filmed and edited prior to their screening in a local cinema. They then wrote a science-fiction narrative as part of a presentational pack to accompany a DVD of their own film.



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Piece F: Diary

During a project on Darwin's journey to the Galapagos Islands, pupils deconstructed descriptive passages from Gerald Durrell's 'My Family and other Animals', and role-played sections of historical diaries, including one written by Queen Victoria on the eve of her coronation. Pupils then planned and wrote the diary entry of an explorer from history, who had just discovered a new place and/or species.

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2016 teacher assessment exemplification: end of key stage 2 – English writing PDF version product code: STA/16/7519/e ISBN: 978-1-78644-109-6

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