

2016 national curriculum assessments

# Key stage 2

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

### English writing

Working at the  
expected standard: Leigh

Without annotation

February 2016



Standards  
& Testing  
Agency

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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.

## 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.]

# 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.

"Lauren, I have <sup>just</sup> received a phone call from work, because we need to go to Antarctica so I can report the weather!" exclaimed Mum as she put some winter clothing in a suitcase and the ~~two~~ tatty-looking passports in her bag. Immediately, Lauren put on her brand new winter boots and her waterproof fur coat. As soon as all the bags were packed they ran extremely fast to where Lauren's mum's ~~BMW~~ was parked and they set off for Gatwick Airport.

Eventually, they arrived in Antarctica where the film crew were waiting for Lauren's mum to report the news, causing Lauren to be left alone and find the winter hut herself. As soon as her mum left, she ~~started~~ picked up the bags and began to walk. Quickly, a light gust of wind moved towards her but when it had passed, it left Lauren with a ~~very~~ very painful frost bite. What ~~might~~ she could she do now ~~with~~ to get rid of the frost bite? She thought to herself, but gradually it melted from the warm heat of her coat.

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 ~~was~~ only plough what ~~was~~ in front of it (which was Lauren).



Menacingly, a Snow-leopard leopord approached her, as if from nowhere, ~~to~~ with an angry mind-ready to attack. Lauren was stuck between a fierce Snow-leopard and a 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 ~~is~~ immediately took one of them off. Determined to escape, she flung one of the boots onto the Snow-leopard, causing it to limp away in agony. Relieved, she cried with happiness and leaped with joy that she was finally free from that vicious leopord.

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

## 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 mummify a Pharaoh

Do you have a Pharaoh ready to be mummified? Are you looking for a simple method to mummify your pharaoh? Then follow these simple steps to help the emperor!

#### Equipment:

- Canopic jars
- 150m of linen
- Sawdust (or different types of spices)
- Natron salt
- Coffin
- Onion
- Amulets
- Scrolls
- Hook

#### Method:

- ① Before starting, collect all of the utensils, making sure that the Canopic jars don't drop (because they are valuable jars that can give severe injuries).
- ② Carefully place the body on a sacred table and with a hook gently remove the brain through the nose. However, the brain is not needed so it can be fed to the dogs.

- ③ Following this, ~~thoroughly~~ <sup>thoroughly</sup> wash the body and remove the internal organs.
  - ④ Having finished the last step, place the lungs, liver and stomach into canopic jars (as this happens say a memorable prayer).
  - ⑤ After that take out the heart so that it can be sealed with a feather if it should go to the after life (once finished leave the body for 40 days).
  - ⑥ Now dry the body in natron (which is a kind of salt) to only be used on dead pharaohs.
  - ⑦ When completed, drying the body in salt, then fill the body with spices, sawdust and linen. (Some of linen needed).
  - ⑧ Next, bandage up the Pharaoh with strips of linen. (This can take up to around 70 days depending on the shape or size of the body).
- After bandaging the Pharaoh,
- ⑨ Following this, wrap amulets and scrolls inside the strips, ~~so~~ so that the dead Pharaoh is protected. (Also place an onion in the right hand of the pharaoh).
  - ⑩ Finally, place the the mummy in a coffin painted with a face to resemble the person inside and process the coffin to the grave.

Now that you know how to mummify a body you can help your Pharaoh go to the after life.

## 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.

### Our trips to the Globe

Even though the journey was long, it was definitely worth it, because last Friday, I had an interesting day learning new things about William Shakespeare, and the Globe theatre - which is where Shakespeare's plays are shown.

To begin the day with a thrill, I was able to go into the Globe theatre and feel what it was like sitting in the different seats (which depended on your status, meaning how wealthy you are). Standing where the poorest people would go, made me feel small and diminutive but sadly if you were a poor person you would be called a 'penny stinker'. However they were able to see what no one else was able to see; it was a beautiful detailed painting with a drawing of the Sun. And no, it was not just only ~~just~~ drawing of the Sun it was one with doors that led to heaven. Are you still doubting being a penny stinker?

As the day carried on, our tour guide (Olivia) led us into a room where we had an acting workshop and as we walked to the room, on the walls was a quote from one of Shakespeare's plays 'to be or not to be' in a wide range of languages (although I only understood the quote in English). Anyway, let's get back to talking about the workshop. As any normal actor would do, my class (Y6), were told by Olivia to warm up. However, we had to clap and stop at the same time but the only communication we ~~had~~ were allowed to use was eye contact, which is quite difficult in my opinion. Eventually we were able to do it, so we finally moved onto the more ~~there~~ ~~more~~ proper acting activity. Olivia gave our people a piece of paper and split the class into two equal sections. My group was called the Montagues (which is Romeo's family name) and the other group was called the Capulets (which is Juliet's family name). Do you know which one of Shakespeare's plays I was talking about? Yes! I was obviously talking about the play Romeo and Juliet. Fortunately, I was chosen to read out one of the scripts and I played Benvolio who is a kind and caring man who only wants peace in life. Over all I would rate ~~the~~ today as 10 out of 10 because I ~~have~~ learnt so many new and amazing facts. Also, from my great experience of being in the ~~of~~ Globe theatre, I

would definitely like to come and watch a play there! Would you like to visit the Globe Theatre?

Just after we <sup>had</sup> finished our lunch, we took an interesting stroll through London. Whilst we were walking I came across a dirty skeleton in a cage in public view. From my opinion, (this was because Clink Prison is the oldest prison in London!) In my opinion, I ~~was~~ <sup>was</sup> rec it was really unexpected and shocking to see such a horrifying object in a local busy street. Not only did we get to see Clink Prison, but we also were lucky to view the Golden Hinde which is a boat that is 31m on deck. Surprisingly, I didn't know anything about this boat so one of my lovely teachers (Mrs Gxxxxx) asked all of us to find out some facts at the weekend.

I can't believe the amount of fun I've had discovering so many interesting facts and co-operating together when acting.

## Piece D: Information

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.

### All about Theatres

Over 4000 years ago, in ancient Greece, the first theatres were built to entertain people or to teach new things. Frank Matcham, who was the owner of the Kings Theatre, built it in 1907 when it was opened to please both rich and poor. ~~Further more,~~ the Globe Theatre was built in the Elizabethan times (1599) with the purpose of showing tragedies, comedies and histories. Despite cinemas, DVDs and Netflix, people still want live story telling and theatres are the place to go.

### Seating and Audience

#### The poor:

~~Unfortunately,~~ In the Edwardian times, the poorest people had to walk up 84 flights of stairs in order to get to the gallery, which is also known as 'The Gods' (because it is the closest seats to heaven). However, men were thought to be more important than ladies, so the gentlemen sat at the front. Interestingly, in the Globe Theatre, the poorest people (who were known as 'Penny Stinkers') had to stand on the yard whether it was raining or not. ~~Although,~~ Penny Stinkers were the only ones able

to see the beautiful paintings of heaven (top of the stage).

### The Rich and Wealthy:

Surprisingly, it was illegal for a lady to show her 'puckles' for in the Kings Theatre, in Edwardian times, a wealthy man would sit in the front row seats to catch a glimpse of a lady's ankle. The rich and glamorous women sat in boxes, which were tilted towards the audience so everyone could see how beautiful they were. Additionally, ladies in the boxes had fans to communicate with a man whilst a play was commencing (as different communication fan signals were used). Unlike the Kings Theatre, in the Globe rich people were sat at the very top, however, these seats were ~~erected~~ padded and surrounded by beautiful paintings (unlike the 'The Gods').

### Building and design

#### Kings Theatre:

Intriguingly, on the pillars inside the Kings Theatre, an amazing method, which is called Scaglioli, has been used to make the pillars look like they are made out of ~~plaster~~ <sup>marble</sup>. Another amazing fact is, because of the



curved walls, sound from the stage bounces off them, so at the top of the theatre sound is still heard. This is known as, "perfect acoustics". Fortunately, as you walk into the theatre, dark colours were painted on the walls to help adjust people's eyes, so that they could see clearly inside the dark theatre. Did you know that there 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. If an actor gets ready at number 13, they believe their performance will be cursed!

### Globe Theatre:

Inside the theatre, the background/setting is changed according to the play, for example, Romeo and Juliet would have a decorated balcony. Although some of the roof is thatched, the centre is left open, so natural light shows up the actors, and also adds atmosphere. Interestingly, in the Elizabethan times, there were 3 different coloured flags which represented a play about history, comedy and/or tragedy. Even though a tragedy could make you upset, at the end of every play, all the actors came onto the stage and were applauded to make the audience feel happy again.

### Amazing but True:

- Did you know that when there was a flood at the Kings, an actor had to row across the orchestra pit to get across the stage?
- Did you know that there are 7 ghosts in the Kings Theatre? One is called 'The Falling Angel' because a 24 year old lady fell from the Gallery and died.
- Did you know there are trap doors above and below the stage at the Globe? These 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.

### Another dimension

In 2627 on the planet Zordo, a young but poor boy carefully fixed his droid, ~~stick~~ which was the only source of income he had left. Whilst his mother was busy, he typed things on the ~~to~~ micro tablet that ~~soon~~ constantly shut down ~~without~~ ~~even~~ in the middle of a game. "Please fix the droid properly with care," his mother begged. "And when you've finished, take it to the market to be sold," she cried. "Yes mother," he groaned and nodded as he said it. Quickly, Jack picked up the brand-new looking droid and raced out the door before he was shouted at again. ~~Soon, Jack~~ Within a few minutes he was already at the ~~at~~ alley way which led to the market, when an old man in ~~rogs~~ ~~locks~~ the pathway. "Where are you going with that droid boy?" asked the curious old man. "I intend to sell it at the market Sir," Jack said, feeling disrupted from his walk.   
 *angry at being*

The old man examined the droid for a minute and then looked back to Jack. "I will trade you for this marvellous stick young man," he said with an eager look on his face. Jack stared for a moment at the stick which was crippled, useless and definitely worth nothing. "What? Why would I want a good for nothing?"

stick?" he replied, hoping that the old man would just leave him alone. The old man was horrified, disgusted ~~at~~ what Jack had said but tried again to persuade him to do the trade. Tap, Tap, Tap ~~was~~ the sound of the stick created as it brushed against the cobbled ground. "You see," the elderly man said. "See what?" asked Jack, confused more than ever before. "The portal, to another dimension," stolidly came out of the old man's mouth, as he pointed left. Puzzled, Jack walked over to the mysterious and multi-coloured hole in the wall and turned back to the old man with a speechless ~~and~~ speechless face. "I'll take the trade old man," he shrieked, jumping with joy. As soon as the man gave Jack the stick, he was home before he could even breathe.

"You're back already; where's the money?" ~~the~~ mother asked Jack, determined to see it. "No money, mother," I didn't get as far as the market," Jack said. "Because I traded the droid for this magic stick, which is so much better than money," he cried. Blood rushed to her hands in shock as her appearance ~~is~~ changed into something unimaginable. "What do you mean, you traded the droid?" mother shouted as if steam was coming out her ears. "How dare you!" she screamed. Mother slumped into her seat feeling ashamed of who she had raised for some of her life. Confused, Jack walked out the door determined to see what was in the portal.

Tap, tap, tap went the portal stick, and again an unusual but incredible, swirling hole appeared right in front of his eyes. Should I risk my life by going to another dimension he thought to his self? But by the time he had decided what to do, he had already been sucked up by the force of the stick. "This dimension is amazing," he said as something like a bird swooped over his head. Meanwhile, at the other about a mile away, a fearless, evil, monster-like giant scurried over to his secret base. Sureptitiously, he typed in the code and the lasers dissapeared, letting the giant collect his gold. Suddenly, a hologram appeared of the elderly man saying, remember the top of the portal stick will create time. Tap Jack couldn't resist, so he immediately quickly tapped the magnificent stick onto what looked like grass but an unusual colour for it. Boom! Everything was still, apart from Jack who went to search this extraordinary, dimension because no-one was able to stop him. "Gold!" Jack shouted and grabbed as much as he could carry. Tap! Went the stick as it accidentally fell to the floor. Suddenly time was back to normal and the giant was curious to see that some of his gold had been stolen. "Quick Jack, this way!" said the old man as a hologram, and Jack jumped straight into the portal hole....

"Jack get up, it's time you get out for work!" exclaimed mother. Jack's eyes slowly opened as he awakened but in not a lot of time, he had already fallen back to sleep. "What is this good for nothing stick doing down here?" she asked. Silence filled the house as Jack looked around ~~for where he is~~ to see where he was, and just when he thought the portal to another dimension was a dream, his mum shouted, "Jack, Jack... ah! gold, we are rich!" and all you could hear was the loud shriek of his mum. Coming mother, "Jack said, feeling overjoyed."

## 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.

This morning, 4<sup>th</sup> April in the year of our Queen 1866, I proceeded to the African grasslands (Kenya) in search for new examples of fauna and flora. May I say, I was astonished to meet the chameleons, which have only been seen once before in 1632!

As the sun rose, I managed to keep calm whilst standing amongst the most deadliest species of plant on this grassland. Interestingly, the plant was named the Octavian Gun Plant because, when threatened, it shoots out poison darts. Following this, I was alarmed to witness the venomous plant instantly kill a defenceless creature ~~from~~ just one touch. The most shocking aspect from this tragic death, was the permanent pain of the ~~the~~ animal.

As the day carried on, I proudly stood next to ~~the~~ rare chameleons (only seen once before in 1632) which were all dressed alike and beautiful. I cannot say how extraordinary it was, to watch them all change their bright colours on their scaled skin; wine-red, astral-blue, buttery-yellow, emerald-green and so many more colours which I didn't know existed. My colleague, who inspired <sup>me</sup> to come on to join him on this journey and risk my life to find this animal

said, "This has been such an eye-popping journey and Lady Anner Hudson and ~~me~~ I feel very brave to have set out on this journey alone."

Once the sun had set, my colleague and I proceeded back to the schooner as a destructive tsunami hit the rocky shore. The ship moved back and forth in time with my rapid heart thumps, but I ~~was~~ thought for sure that I wouldn't survive! Luckily, within a few minutes a life guard, who was in a hot air balloon, somehow managed to pull down a ladder and rescue us to safety.

Here I am exhausted, safe and in a dry ship, which the life guard gave to us since the schooner sunk. Tomorrow, ~~for~~ I hope will be as action-packed as ~~that~~ today's has been!





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