

2016 national curriculum assessments

Key stage 2

2016 teacher assessment exemplification: end of key stage 2

English writing

**Working at the
expected standard: Morgan**

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: 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.

"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! Thank you so much! It's just what I ^{needed} ~~wanted~~!"

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 whimpering, 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 colored wrapping paper and fell to her knees.
"Dad..." Anabeth cried.

Suddenly, everything started to shake, everything started to disappear, everything was gone, exactly, 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 ^{consequence} ~~beginning~~ in her head, and gear 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 gear and legs ready to run; but she couldn't run, she was planted in ^{squeaking} ~~sinking~~ mud: mixed with scarlet blood. Before she knew it, there were millions of injured and bloodied soldiers lying on the muddy gloom ground...

"Ahhhhhhhh!" She screamed with fright ^{while trying} ~~and~~ tried 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 ~~own~~ her 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 greedily 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 soldier, with amazement. 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 took a glance at the soldier's shot-gun wound, ^{while} ~~and~~ ^{pricked} 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 craziest dream!" She noticed that she was back in the same old living room, and breathed 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 ^{cream} ~~green~~ wooden door...

"Dad!"

Piece B: Recount

Pupils participated in a Viking workshop as part of a history topic. They experienced a number of Viking activities, listened to Viking stories and wore traditional Viking clothing. Pupils used photographs taken during the workshop to plan and write a recount, informing parents of the day's events.

Viking Day

When I walked into the hall, I turned my head around and saw the most peculiar sight. It was a man, dressed in linen, who had very long hair. He was very ~~thick~~ welcoming, of ^{course} ~~course~~, but had a lot of weapons ~~and~~ ~~surrounds~~ surrounding him. The first words he said were G-DAR! 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, ~~sur~~, 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 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 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.

After break the man told us more about the Vikings and their lands and society. 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 draining 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 ^{ask a few} ~~answer some~~ questions, some of which ^{had} ~~were~~ very interesting answers.

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

Piece C: Letter

Pupils participated in a Viking workshop as part of a history topic. They experienced a number of Viking activities, listened to Viking stories, and wore traditional Viking clothing. Each pupil wrote a letter, thanking the workshop leader for the day, and making recommendations for future workshops. The school sent a selection of the letters to the workshop provider.

Dear Gary,

I would like ~~to~~ 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~~ about 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 ^{was most intrigued} ~~loved~~ it 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. Thankyou very much for the wonderful visit. I hope you can take my idea on ~~board~~^{board} board.

Yours sincerely

Mxxxxxx

Piece D: Narrative

Pupils had become familiar with the main events of 'Macbeth' as part of their work on storytelling. They acted out the plot, and explored some features of the language used in the play. They then rewrote the story in their own way, using some of the language features discussed.

Macbeth

One spooky midnight two weary knights, who came by the names of Macbeth and Banquo, were trucking through the misty, murky moors ^{while} celebrating their late victory of defeating the Norwegians in battle. All of a sudden, three raggedy hags ~~appear~~ 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 ~~was~~ 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 ~~hard~~ ^{where} to be seen.

Suddenly Macbeth's messenger arrived ~~exhausted~~ ^{exhausted}, and bowed.

"Macbeth," he took a breath, "Thane of Cawdor."

Oh how ^{Macbeth} he 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} how they started to plot!

"Come ~~on~~, " Lady Macbeth said ^{grinned} ~~slightly~~. "You know you want to."

"But he's the king," Macbeth said, unsure of ^{their} ~~his~~ plan to kill ~~to~~ the king. "Won't we get caught?" ^{their}

"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 ~~do~~ 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. Ha - ~~years~~ years."

The next night, Macbeth and Lady Macbeth invited the king to go ^{to} ~~around~~ 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} ~~out~~ bed.

Sleepily, Duncan drifted into his final sleep.

Meanwhile, Lady ~~Macbeth~~ ^{Macbeth} was drugging the guards outside the king's ^{wooden} door. Once the guards were sleeping, Macbeth sneaked into the room. He stared at the ^{like} ~~room~~ he was about to take for ^{four} ~~two~~ seconds, and thought, is this me? Has she crept 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~~ 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 Macbeth 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 grakly.

With fear of Macduff, Macbeth ^{and his army} charged at Macduff's country mansion and killed every soul inside. Luckily for Macduff, he was on a trip and wasn't at home, but sadly, Macduff's wife and children were at the mansion

Macbeth found out, by his messenger, that Macduff wasn't killed and was furious. So furious that he ~~was~~ charged - once again - to into Birnam Woods with an army, even though the witches told him to beware. So B. Sailing for Macbeth, his army ran away because they were afraid. So Macbeth ran triumphantly to Macduff's country mansion. When he got to Macduff's home, Macduff and Macbeth battled, ~~each~~ each swinging a sword, throwing a punch. The goal for Macbeth was power, but the goal for Macduff was vengeance. Macbeth thought he could ~~not~~ beat Macduff but Macduff was the one who could defeat Macbeth, according to the prophecy. Suddenly, Macduff swung his sword, aimed at Macbeth's neck and 'Chop! Woosh! Squish! Pip!' 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!" ^{the oldest} ~~another~~ ^{one} of King Duncan's sons laughed.

Everybody was celebrating ^{because} ~~as~~ Prince Malcom became King Malcom.

"Yay!" a person dressed in green yelled.

No More Death or Murder. Justice had been done.

The End.

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.

Should Graffiti be made legal?

Some people ^{argue} ~~say~~ that graffiti symbolises a declined neighborhood, ~~others say~~ while other people believe it is an ^{expressive} ~~reasonable~~ piece of art, but ~~constantly~~ continuously, 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 ~~not~~ 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 its 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 ^{think} unsightly vandalism which, if the artists are caught, 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 three different foods to act as a cell and recorded their findings. Following class discussion, pupils wrote up their experiment in full.

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

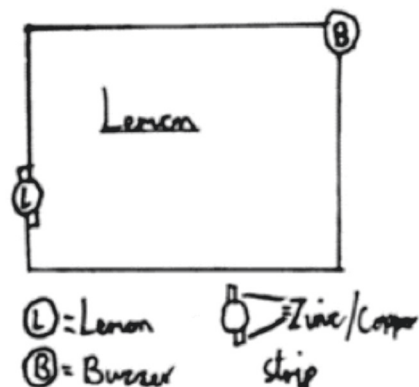
Method:

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 ^{conduct} electricity.

Object	WHY?	x	✓	Equipment
Bread Roll	No moisture.	✓		• Zinc Strip • Copper Strip
Potato	It has moisture.		✓	• Lemon • Bread Roll
Lemon	It has moisture as well.		✓	• Potato • Wires • Buzzer

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~~ 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.





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