

2016 national curriculum assessments

# Key stage 2

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

### English writing

Working at the  
expected standard: Morgan

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](http://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 27

## Contents

2016 teacher assessment exemplification: end of key stage 2	3
Use of the exemplification materials	3
How the annotation is set out	4
Interim teacher assessment framework at the end of key stage 2 – writing	6
Working at the expected standard: Morgan	7
Exemplification	8

# 2016 teacher assessment exemplification: end of key stage 2

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

This document is part of a suite of materials that exemplifies the national standards for KS2 writing TA. The full suite, including the interim TA framework, pupil scripts and unannotated versions 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:

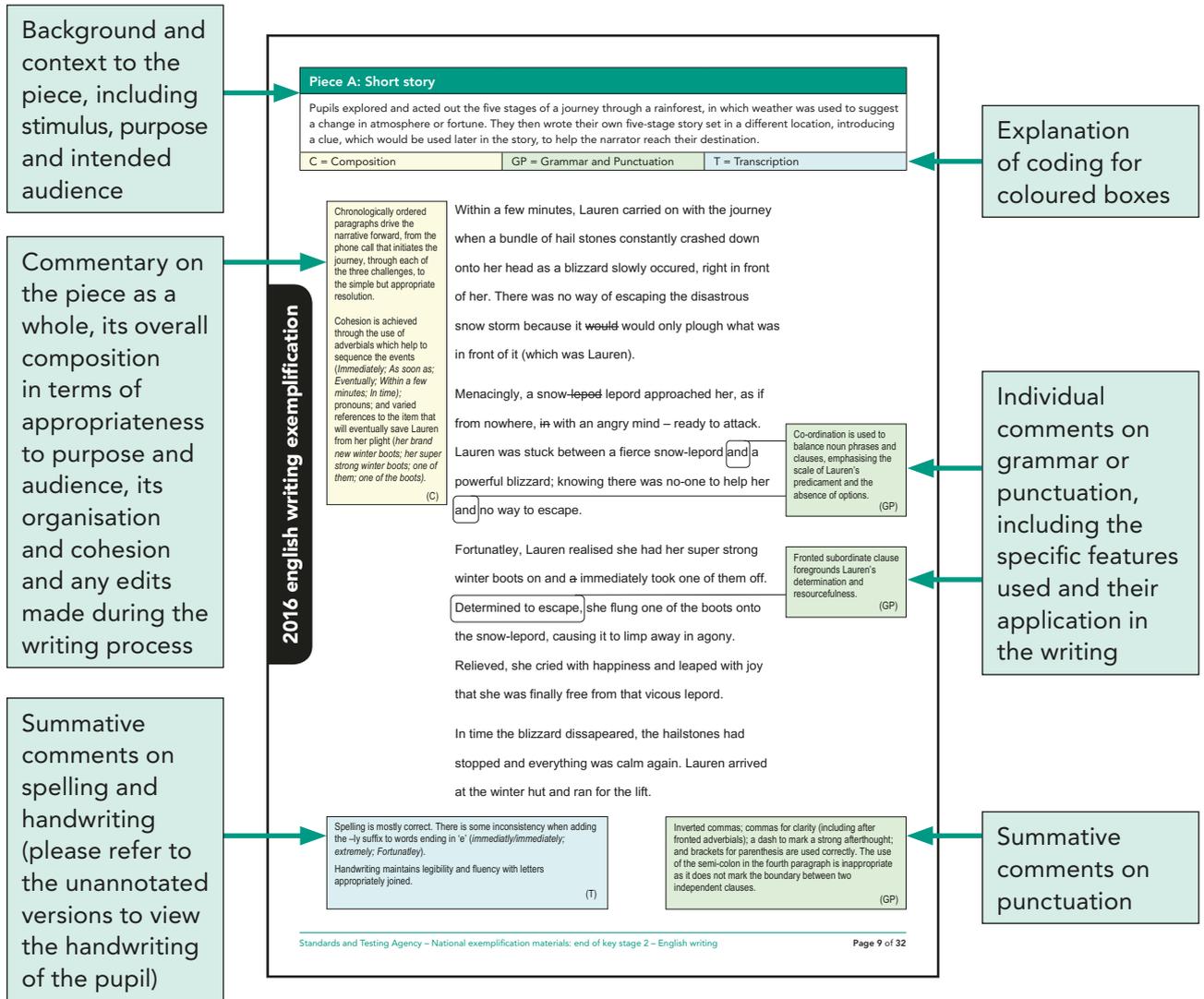
- working towards the expected standard
- working at the expected standard
- working at greater depth within the expected standard.

## 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.
- The exemplification materials contain 2 examples of pupils who are 'working at the expected standard'. These show the range of pupils' work that will be assessed as working in this standard.
- This document relates to Morgan who is a pupil with sufficient evidence for a TA judgement of 'working at the expected standard'. This collection of work demonstrates how the expected standard is broadly equivalent to the old level 4b.
- Leigh is close to being awarded 'working at greater depth', but does not meet all of the 'pupil can' statements for that standard, and is therefore also judged as 'working at the expected standard'.

# 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 at the expected standard: Morgan

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

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

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

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

**This collection meets the requirements for 'working at the expected standard'.**

# Exemplification

## Working at the expected standard: Morgan

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

**Piece A: Short story**

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

C = Composition

GP = Grammar and Punctuation

T = Transcription

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

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

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

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

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

(C)

"Happy 13<sup>th</sup> Birthday Ana!" Anabeth's mother exclaimed loudly, while handing Anabeth her birthday present.

"Thanks mum," she grimaced, "but you really didn't have to get me anything!"

"Ahh, come on, I didn't!"

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

"Wow! Thankyou so much! It's just what I ~~wanted~~ needed!"

She smiled at the Neon blue pumps.

"OK...I'm going to go and try them on!" She got up and walked ~~out of the room~~ to the couch.

"Oh...Wait dear, there's another present!" The excited mother was holding a rectangular box wrapped in brown, crusty paper.

Ana stared at the present with sadness. She knew what it was. She knew that as soon as she opened it, she would weep.

Expanded noun phrase provides descriptive detail about this significant object, part of which is echoed in a subsequent noun phrase (*mud colored wrapping paper*). (GP)

'Preposition + abstract noun' construction functions adverbially to foreground Ana's changing emotional state. (GP)

Multi-clause sentence containing 2 subordinate clauses (*as soon as she opened it, that she would weep*), which serve to dramatically withhold significant information from the reader. (GP)

The level of formality is appropriate to the style of the narrative: the dialogue incorporates appropriately informal vocabulary and structures (*Wow!...It's just what I needed!*) whilst the third person narrative adopts a more formal and sombre tone (*millions of injured and bloodied soldiers lying on the ground*).

Cohesion, within and across sentences and paragraphs, is achieved through adverbials (*Suddenly; Soon; All of a sudden; Slowly*), the use of pronouns (*stared at the present...She knew what it was...as soon as she opened it*), and the repetition of vocabulary (*ocean blue eyes*) and clause structure (*everything started to shake, everything started to disappear, everything was gone*).

Some minor edits have been made at the point of writing to improve clarity and vocabulary choices.

(C)

“Umm...oh,” she cried, “I always tried to forget about that!”

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

Subordinate clause provides additional detail concisely.

(GP)

“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 coloured 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...

‘Preposition and abstract noun’ construction functions adverbially to foreground Ana’s changing emotional state

(GP)

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

All of a sudden, Ana fell, and fell, and fell. Then, landed on a mossy surface. The light found itself again. But she was not in her stark living room, like she was seconds ago. Anabeth found herself lying on a battlefield...

Slowly, she got up with ~~bafflement~~ confusement in her eyes head, and fear in her eyes. She looked around, and noticed a figure; a tall figure; with dark hair and ocean blue eyes, just like hers. Soon after, there were 5 more figures, 10, 11- thousands... She turned around with fear and legs ready to run; but she couldn't run, she was

Passive form (*she was planted*) combined with use of modal verbs (*couldn't; wouldn't*) highlight Ana's helplessness. (GP)

planted in ~~sinking~~ squelching mud: mixed with scarlet blood. Before she knew it, there were millions of injured and bloodied solders lying on the muddy ~~floor~~ ground...

Multi-clause sentence with a fronted subordinate clause (*Before she knew it*) emphasises the sudden realisation of the extent of the carnage. (GP)

"Ahhhhhahh!" She screamed with fright ~~and tried~~ while trying to move her feet, but they wouldn't budge! She needed to get out, she needed to go! But how? Suddenly, she remembered the photo, maybe that was the way back; back to home; back to ~~mu~~ 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 freely down her cheeks. Ana knew it, this was the end...

Adverbs used to qualify and describe. (GP)

"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 bafflement.**

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

“Dad?”

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

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

“Please?”

Anabeth ~~stared~~ took a glance at **the soldier's shot-gun** **wound,** ~~and picked~~ while helping him up.

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

“oh.”

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

“Thank you. Now come on.”

They hobbled and limped to the nearby hospital.

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

‘Preposition and abstract noun’ constructions function adverbially to foreground Ana’s changing emotional state. (GP)

Expanded noun phrases describe and specify. (GP)

Multi-clause sentence incorporates subordination (*thinking about the picture...*) and co-ordination (*and where it would be*). The use of the -ing verb to introduce the subordinate clause concisely captures 2 simultaneous actions (*sat...thinking*). (GP)

She blacked out...

“Dear? Dear?”

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

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

She threw herself at her mother.

“You’ve been asleep for hours!”

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

“Your father and I have been worried sick!”

She peered at her mother.

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

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

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

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

Expanded noun phrase adds detail and precision. (GP)

“Dad!

Spelling is mostly correct, with occasional errors and inconsistencies (e.g. *exclamed; screemed; crazyest; opend*).  
Handwriting maintains legibility and fluency with letters appropriately joined. (T)

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

**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.

C = Composition

GP = Grammar and Punctuation

T = Transcription

**Viking Day**

When I walked into the hall, I turned my head ~~a~~ and saw the most peculiar sight. It was a man, dressed in linen, who had very long hair. He was very ~~welcome~~

welcoming, of ~~course~~ course, but had a lot of weapons ~~are~~ surrounding him. The first words he said were GO AR! I didn't know what he meant but I repeated the words back. No one knew what he meant but he explained that they meant, good day. It was Viking language. I knew this by the weapons, fur, runes and by the fact that it was Viking day.

Firstly, he told us to turn around. We saw some tunics, ropes, head scarves and hats. We had ~~the~~ to put these on, starting with a tunic. Then we sat down again, and he told us about the Vikings and that people had completely got them wrong. The man's name was Gary, and he was really 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.

Opening 2 sentences use a range of clause structures, including a fronted subordinate clause (*When I walked into the hall*), co-ordinated clauses (*I turned my head and saw the most peculiar sight*), a subordinate clause (*dressed in linen*) and a relative clause, (*who had very long hair*) in order to intrigue the reader and convey a sense of anticipation. (GP)

Adverbs add emphasis to the points being made. (GP)

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

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

Material is organised chronologically over four paragraphs.

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

Straightforward adverbials effectively steer the reader through the day's events (*When I walked into the hall; Firstly; During break; After break; After lunch; At the very, very end*). Cohesion is achieved through the use of pronouns that refer back to a preceding clause (*It was Viking language. I knew this by...; He also told us... It was really fun.*).

(C)

Cohesion is further supported through synonymous references to the same subject (*a man dressed in linen; Gary; the man; he*).

There are minor edits and corrections, made at the point of writing, that improve clarity, accuracy and vocabulary choices.

(C)

After break the man told us more about the Vikings and their lands and family. He also told us some Viking legends and stories, in which he included the fur skins of animals. It was really fun. After lunch we did a load of activities including making oil lamps out of clay, learning to fight with a spear and making drawing a board game on a piece of cloth with charchol (which was really hard). and the Gary kept on blowing this really loud horn that I'm pretty much certain that the whole school heard. But then the day came to an end and we had to give Gary back our tunics and pack away. Then Gary let us answer some ask a few questions, some of which were had very interesting answers.

Preposition phrases function adverbially, adding detail and specification, supporting the description of these unusual activities. (GP)

Relative clause in parenthesis adds a personal aside to the recount of the day's events. (GP)

Relative clause adds a reflective comment. (GP)

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

Spelling is mostly correct. Traiders, completly and charchol are the only errors.

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

Commas and brackets for parenthesis are used correctly, as are commas for clarity, including after fronted adverbials. A colon is correctly used to introduce a list and a dash is used to mark the boundary between independent clauses.

(GP)

**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.

C = Composition

GP = Grammar and Punctuation

T = Transcription

This companion piece to the Viking Day recount takes the form of a relatively formal letter of thanks, outlining some of the most enjoyable aspects of the visit and making recommendations for future visits.

The letter combines an element of formality (*I would like to thank you for; I hope you can take my idea on board*) with less formal vocabulary and structures as the writer recalls the highlights of the day (*telling us that story about; otherwise we would have blown the roof off; It was really, really cool*).

Material is organised over five paragraphs, with a salutation and closing appropriate to the letter form.

Cohesion is achieved through the use of straightforward adverbials (*First of all; also*), determiners (*that story; another one*), pronouns (*That was one of my favourite parts*) and ellipsis (*when all of a sudden...Dong!*).

Some minor edits have been made at the point of writing, to improve clarity and accuracy and to maintain an appropriate level of formality (~~loved liked enjoyed~~ *was most intrigued*).

(C)

Dear Gary,

I **would** like to thank you for teaching us a

Modal verb (*would*) establishes an appropriately formal tone at the start of the letter. (GP)

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 ~~about~~

Preposition phrase functions adverbially to qualify and add detail, enabling the reader to picture the scene. (GP)

of the day. Another one of my favourite parts, was when you were telling us about the marriages and honey moon, because it was very interesting and intreging.

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

Multi-clause sentence, incorporating co-ordination and layers of subordination, effectively presents the different elements that made this event a highlight of the day. (GP)

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.

Clause structures are varied: subordination introduced by *although* and coordination (*but*) qualify and explain the writer's enthusiasm for the activity. (GP)

I ~~loved liked enjoyed~~ it was **most** intrigued when you told us some of the Viking legends, **especially** when you told

Straightforward adverbs emphasise the extent of the writer's enjoyment of the day. (GP)

us about the Odin one, and that some of the days of the week were named after Viking gods. It was really, really cool.

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

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.

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

Yours sincerely

Mxxxxxxx

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

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

## 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.

C = Composition

GP = Grammar and Punctuation

T = Transcription

This extended piece recasts the basic plot of Shakespeare's 'Macbeth' as a third person narrative, drawing on the elements of setting, characterisation, description, action and dialogue from the original play script.

The descriptive opening paragraph immediately seeks to establish the unsettling, sinister atmosphere of the play (*One spooky midnight; trudging through the misty, murcky moors*), introduces two principal characters (*Macbeth and Banquo*), and sets the action at a specific and significant point in time (*celebrating their late victory of defeating the Norweigians in battle*).

Some dialogue attempts to mirror the lines and repetition from the play, supported by the writer's use of reporting clauses (*the first witch...cackled; the second haggard witch spat; the third whispered creepily*). Dialogue is further integrated at specific points to advance the action and support the writer's interpretation of the characters and their relationship with one another (*"Come ~~of~~ on," Lady Macbeth said slyly grimaced. "You know you want to."*).

(C)

### Macbeth

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

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

But the disgusting hags were no ~~were~~ where to be seen.

Suddenly Macbeth's messenger arrived ~~exasted~~ exhausted, and bowed.

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

Oh how ~~he~~ Macbeth started to scheme!

Multi-clause sentence includes a fronted adverbial (*One spooky midnight*) which sets the scene, a relative clause (*who came by the names of Macbeth and Banquo*) which introduces the main characters, a preposition phrase (*through the misty, murcky moors*) which details the setting, and a subordinate clause (*while celebrating...in battle*) which gives the wider context. This contrasts with the subsequent dramatic single-clause sentence.

(GP)

Adverbs (*loudly, creepily*) and expanded noun phrases (*three raggedy hags; the second haggard witch*) are used to specify and add detail concisely.

(GP)

Passive form adds dramatic intensity to the unexplained disappearance of the witches.

(GP)

Some vocabulary choices and grammatical structures reflect a more formal tone and the slightly archaic language is appropriate to the retelling of a Shakespearian play (*two weary knights, who came by the names of Macbeth and Banquo; "Rejoice! Donalbain... shouted happily*); however, there are several examples of inappropriate slippage into informal, contemporary vocabulary (*swinging a sword, throwing a punch; Chop! Woosh! Squish! Drip; "Yay!"*).

Paragraphs are mostly chronologically organised, driving the narrative forward to Macbeth's ultimate demise and Malcolm's accession to the throne.

Within and across paragraphs, cohesion is mostly achieved through appropriate use of adverbials (*One spooky night; All of a sudden; When Macbeth got back to his home; The next night; Meanwhile; On the morning of their coronation*); the integration of dialogue in the narrative (*"We'll invite the king over for a celebration..."; "Sleep, now...you look very tired."*); and the echo of the opening scene, signalled by direct repetition of vocabulary (*trudged, misty, murky moors, cackling witches*), to help draw the narrative towards its eventual conclusion.

(C)

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

"Come ~~ef~~ on," Lady Macbeth said ~~slyly~~ grimaced. "You know you want to."

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

"No." Lady Macbeth said giggling. "We ~~won't~~, you ~~might~~."

But that's why I've got this," she said greedily holding up a jar of sleeping pills. "We'll ~~d~~ invite the king over for a celebration. While he's sleeping, ~~We~~ I 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 – ~~yees~~ yeees."

The next night, Mabeth and Lady Macbeth invited the king ~~around~~ to go to their house; they had a glorious feast. "Sleep now," Lady Macbeth mischevously said to the king, you look very tired. ~~OK~~ The king yawned, as he slowly got into an oak bed. Sleepily, Duncan drifted into his final sleep.

Modal verbs effectively emphasise the probability that Macbeth, rather than his wife, will be caught. (GP)

Meanwhile, Lady ~~Maeb~~ Macbeth was drugging the guards outside the king's wooden door. ~~M~~ Once the guards were sleeping, Mabeth sneaked into the room. He stared at the ~~man~~ life he was about to take for ~~two~~ four seconds, and thought, is this me? Has she climbed into my mind? He had so many questions. Then suddenly, the dagger dropped into the king's wounded body. Woosh! Squish! Drip! Quickly, Macbeth pulled the bloody blade out of the now lifeless body. He tried not to get blood everywhere but he just couldn't help it! Flesh and blood dropped everywhere, as he tip-toed out like nothing happened...

Varied clause structures include a fronted subordinate clause, using the past progressive to emphasise the vulnerable state of the sleeping guards; a relative clause with an implied relative pronoun ([that] *he was about to take...*); and single clause sentences to contrast Macbeth's immediate thoughts with the narrator's comment (*Has she climbed into my mind? He had so many questions.*).  
(GP)

Expanded noun phrases add detail, and concisely convey the transition from life to death.  
(GP)

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

"Beware Macduff!" the first witch cackled.

"Beware man born by no woman!" the second witch spat.

“Beware Birnam Woods!” the third hag whispered freakily.

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

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

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

Repetition of modal verb emphasises possibility.  
(GP)

Suddenly, Macduff swung his sword, aimed at Macbeth's neck and Chop! Woosh! Squish! Drip! Macbeth was dead! Macduff walked back to the castle with Macbeth's bloody head in his hands.

"Rejoice!" Donalbain, one of King Duncan's sons, shouted happily.

"Hail King Malcom!" ~~another one~~ the oldest of King Duncan's sons laughed.

Everybody was celebrating as because Prince Malcom became King Malcom.

"Yay!" a person dressed in green yelled.

No More Death or Murder. Justice had been done.

The End.

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

(GP)

Spelling is mostly correct, with occasional errors and inconsistencies (e.g. *murcky*, *freakly*, *vengece*).

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

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

(GP)

## Piece E: Balanced argument

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

C = Composition

GP = Grammar and Punctuation

T = Transcription

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

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

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

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

(C)

### Should Graffiti be made legal?

Some people ~~say~~ argue that graffiti symbolises a declined neighborhood, ~~others say~~ while other people believe it is an ~~reasonable piece~~ expressive piece of art, but ~~constantly~~ 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.

Multi-clause sentence: the subordinating conjunction (*while*) introduces a contrasting argument, whereas the co-ordinating conjunction (*but*) suggests that the argument has yet to be resolved. (GP)

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.

Passive verb forms support an appropriate level of formality, and use of the modal verb (*can*) is used to suggest both possibility (*can be considered*) and certainty (*can be recognised*). (GP)

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 ~~impr~~ get a fine or community service. Some people say it is ~~a~~ bad influence for

Multi-clause sentence containing co-ordination (*and; but*) and subordination (*if*), skilfully balances the negative side of graffiti (*rude; offensive; quite scary*) with the consequences for perpetrators if caught. (GP)

~~younger children~~ but, on the contrary, children can be informed that ~~it~~ graffiti vandalism is against the law and

Expanded noun phrase, incorporating a preposition phrase, specifies the negative aspect of graffiti. (GP)

A number of significant edits have been made at the point of writing to improve vocabulary choices and avoid repetition.

(C)

can be brought up in a kind but firm way to be against ~~bad graffiti~~ offensive material.

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

Adverbs secure the argument (*clearly*) and drive home the strength of the writer's opinion (*severely*).

(GP)

Most words are correctly spelt.

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

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

(GP)

## Piece F: Science investigation

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

C = Composition

GP = Grammar and Punctuation

T = Transcription

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

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

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

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

(C)

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

Method:

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

Object	WHY?	x	✓
Bread Roll	No moisture.	✓	
Potato	It has moisture.		✓
Lemon	It has moisture as well.		✓

Equipment:

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

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

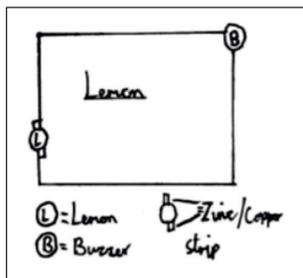
Fronted subordinate clause (*If it buzzed*), foregrounds the conditions for one of the experiment's potential outcomes and its implication, whilst co-ordination (*but*) is used to contrast the alternative outcome. (GP)

Conclusion:

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

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

Relative clause describes the completion of the process. (GP)



Spelling is mostly correct, including that of technical terminology.

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

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

(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 of work should not be assessed against the framework. There is no requirement for teachers to produce similar tables to support moderation.

Evidence of the 'working towards' standard is demonstrated through the same work as the 'working at' standard. There is no requirement for teachers to produce separate evidence.

End of key stage 2 statutory assessment – Working towards the expected standard							
Name: Morgan	A	B	C	D	E	F	Collection
<b>The pupil can write for a range of purposes and audiences</b>	Short story	Recount	Letter	Narrative	Balanced argument	Science investigation	
• using paragraphs to organise ideas	✓	✓	✓	✓	✓	✓	✓
• describing settings and characters	✓	N/A	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.	✓	✓	✓	✓	✓	✓	✓

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

Name: Morgan		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	Recount	Letter	Narrative	Balanced argument	Science investigation	
• creating atmosphere, and integrating dialogue to convey character and advance the action		✓	N/A	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	✓			✓			✓
	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.		✓	✓	✓	✓	✓	✓	✓

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

Name: Morgan		A	B	C	D	E	F	Collection
The pupil can write for a range of purposes and audiences		Short story	Recount	Letter	Narrative	Balanced argument	Science investigation	
• 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 mostly correctly, including								
	semi-colons to mark the boundary between independent clauses					✓	✓	
	colons to mark the boundary between independent clauses							



2016 teacher assessment exemplification: end of key stage 2  
PDF version product code: STA/16/7537/e ISBN: 978-1-78644-127-0

**For more copies**

Additional printed copies of this booklet are not available. It can be downloaded from [www.gov.uk/government/publications](http://www.gov.uk/government/publications)

© Crown copyright and Crown information 2016

**Re-use of Crown copyright and Crown information in this document.**

Subject to the exceptions listed below, the test materials on this website are Crown copyright or Crown information and you may re-use them (not including logos) free of charge in any format or medium in accordance with the terms of the Open Government Licence v3.0 which can be found on the National Archives website and accessed via the following link: [www.nationalarchives.gov.uk/doc/open-government-licence](http://www.nationalarchives.gov.uk/doc/open-government-licence) When you use this information under the Open Government Licence v3.0, you should include the following attribution: 'Contains public sector information licensed under the Open Government Licence v3.0' and where possible provide a link to the licence.



If you have any queries regarding these exemplification materials contact the national curriculum assessments helpline on 0300 303 3013 or email [assessments@education.gov.uk](mailto:assessments@education.gov.uk)