

2016 national curriculum assessments

Key stage 2

2016 teacher assessment exemplification: end of key stage 2

English writing

Working at the
expected standard: Leigh

Annotated version

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 unannotated versions are 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

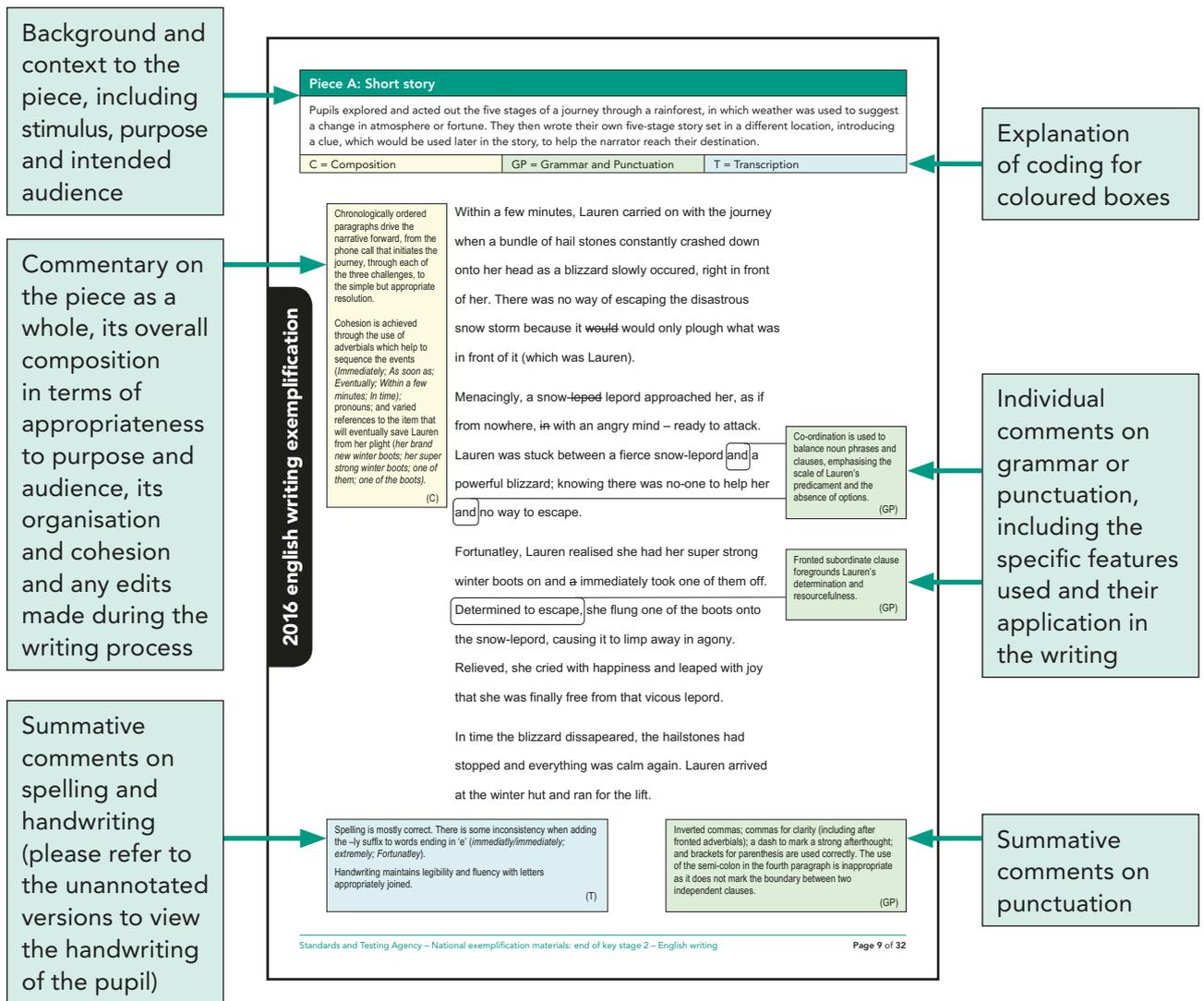
- Schools must use the interim TA frameworks and exemplification materials to ensure that their TA judgements are accurate.
- Schools must use the exemplification materials to ensure a secure understanding of national standards, as a point of reference for teachers when making their own TA judgements 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.

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

How the annotation is set out



Each collection is available in unannotated and annotated versions. Tables at the end of this annotated version provide 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.]

Working at the expected standard: Leigh

This collection demonstrates that the pupil is consistently and confidently able to produce writing that meets all the statements for 'working at the expected standard' across a broad range of tasks, each of which is effectively adapted for purpose and audience. The writing, which includes two short stories, draws on a range of curriculum experiences, including close analysis of texts; independent reading and research; oral storytelling and role play; and first-hand knowledge acquired through class visits to places of interest.

Thoughtful and imaginative tasks have been helpfully structured, enabling the pupil to demonstrate a positive attitude towards writing, an awareness of the reader, and the makings of a skilful writer. Cross-curricular topics provide the context for many of these tasks, which have been planned and drafted over several sessions. The pupil has made a number of small, but effective, edits during the writing process to improve accuracy and clarity; to ensure appropriate and precise vocabulary choices; and to avoid repetition. All writing is completely independent.

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. A particular strength is the confident use of varied multi-clause sentences to present detailed information succinctly. Commas are used, mostly accurately, to clarify meaning. Despite some errors and omissions, there is sufficient evidence across the collection of correct usage of all the punctuation required at this standard. Vocabulary choices are consistently appropriate to task and sometimes ambitious (*diminutive*, *glamorous*). Spelling is mostly correct, with occasional errors when attempting more challenging vocabulary (*sureptitiously*, *venemous*). There are a few persistent errors, such as (*theatre*) and some -ly adverbs (*immediatly*, *extremly*), but also evidence of some self-correction and sufficiently accurate application of the -ly suffix.

There is some evidence of attainment of 'working at greater depth within the expected standard', e.g. the selection of verb forms for meaning and effect in the piece about theatres and the historical diary. However, insecure use of the semi-colon (and the absence of colons) to mark the boundary between independent clauses, and only occasional glimpses of the ability to manage shifts between levels of formality, mean that this standard has not been met.

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

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.

C = Composition

GP = Grammar and Punctuation

T = Transcription

This short narrative presents a 'journey story' in 5 stages (opening, build-up, problem, further problems, resolution). The main character is confronted with 3 obstacles (frostbite; a blizzard; an encounter with a snow leopard) that are resolved by the end of the story.

The opening dialogue succinctly introduces the characters, establishes the setting and provides a rationale for the journey. Atmosphere is created through the description of the hostile environment, using expanded noun phrases that build in intensity (*a light gust of wind; a bundle of hail stones; the disastrous snow storm; a powerful blizzard*). There is an attempt to convey Lauren's character - notably her resilience - through her thoughts and actions as she faces each successive ordeal.

An appropriately informal narrative voice is reflected through vocabulary choices (*tatty-looking; super strong*) and grammatical structures, which directly address the reader, including the parenthetical aside (*which was Lauren*) and the speculative question, using the modal 'could' (*What could she do now...?*).

(C)

"Lauren, I have just 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.

Expanded noun phrases, incorporating preposition phrases, convey detail concisely. (GP)

Appropriate choice of the passive form (*were packed/was parked*) balanced with the use of the simple past tense (*ran/set off*) conveys the efficient manner of their departure. (GP)

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 frost-b 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.

Multi-clause sentence deploys a range of clause structures, including a relative clause (*where the film crew were waiting*). (GP)

Positioning of pronoun prior to the noun (*her...Lauren*) effectively supports cohesion within the sentence. (GP)

Choice of adverbs contrasts the speed of the advancing cold wind with the lingering pain of the frostbite. (GP)

Chronologically ordered paragraphs drive the narrative forward, from the phone call that initiates the journey, through each of the three challenges, to the simple but appropriate resolution.

Cohesion is achieved through the use of adverbials which help to sequence the events (*Immediately; As soon as; Eventually; Within a few minutes; In time*), pronouns, and varied references to the item that will eventually save Lauren from her plight (*her brand new winter boots; her super strong winter boots; one of them; one of the boots*).

(C)

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

Menacingly, a snow-~~leped~~ leporid approached her, as if from nowhere, ~~in~~ with an angry mind – ready to attack.

Lauren was stuck between a fierce snow-leporid and a powerful blizzard; knowing there was no-one to help her and no way to escape.

Co-ordination is used to balance noun phrases and clauses, emphasising the scale of Lauren's predicament and the absence of options. (GP)

Fortunatley, Lauren realised she had her super strong winter boots on and a immediately took one of them off.

Determined to escape, she flung one of the boots onto the snow-leporid, causing it to limp away in agony.

Fronted subordinate clause foregrounds Lauren's determination and resourcefulness. (GP)

Relieved, she cried with happiness and leaped with joy that she was finally free from that vicious leporid.

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

Spelling is mostly correct. There is some inconsistency when adding the -ly suffix to words ending in 'e' (*immediatly/immediately; extremely; Fortunatley*).

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

Inverted commas, commas for clarity (including after fronted adverbials), a dash to mark a strong afterthought, and brackets for parenthesis are used correctly. The use of the semi-colon in the fourth paragraph is inappropriate as it does not mark the boundary between two independent clauses.

(GP)

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.

C = Composition

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T = Transcription

This procedural piece draws on a dramatic re-enactment of the embalming process, following a class visit to the Egyptian Exhibition at Highclere Castle.

The informal introduction and conclusion, with their direct address to the reader (through the use of questions and the second person *you/your*), seeks to provide reassurance of the ease of the mummification process (*simple steps; now you know...you can*). In contrast, the numbered steps adopt a more formal tone (albeit with occasional asides to the reader) appropriate to the instructional purpose of the piece.

Subject-specific terminology (*canopic jars; natron salt; amulets*) and consistent use of the imperative form give an element of credence and authority to the piece.

Presentational devices (headings, sub-headings, bullet points and a numbered list), and the linkage between opening and ending, provide overall coherence.

(C)

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).

Relative clause modifies the noun phrase (*valuable jars*) to warn the reader of potential danger.

(GP)

Cohesion is achieved mostly through the use of fronted adverbials (*Now, Next, Finally*) and subordinate clauses using -ing verbs (*Having finished; After bandaging*), which avoids repetition, supports chronology and guides the reader through this complex process.

(C)

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.

Passive form reinforces the formal tone of the numbered instructions. (GP)

Adverbs qualify the imperative verbs, advising the reader on how to undertake the actions. (GP)

3. Following this, ~~hourly~~ **thoroughly** 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 prayers).

Modal verbs denote ability (*can*) and possibility (*should*). (GP)

5. After that take out the heart so that it **can** be scaled with a feather if it **should** go to the afterlife (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. (150m of linen needed).

A range of fronted adverbials, including single adverbs, phrases and clauses, delays the use of the imperative verb, providing variety of sentence structure. (GP)

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.

9. ~~Following this~~, After bandaging the Pharaoh, wrap amulets and scrolls **inside the strips** of so that the dead

Preposition phrase advises the reader of the appropriate placement of items. (GP)

Pharaoh is protected. (Also place an onion in the right hand of the pharaoh).

Preposition phrase adds detail and advises the reader of the appropriate placement of items. (GP)

10. Finally, place the mummy in a coffin painted with a face to resemble the person inside and process the coffin to the grave.

Expanded noun phrase adds detail. (GP)

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

Spelling, including that of technical vocabulary (e.g. *canopic; natron salt*), is mostly correct.

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

Consistently punctuated bullet points, commas for clarity (including after fronted adverbials), brackets for parenthesis, and colons to introduce bulleted and numbered lists are used correctly.

(GP)

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.

C = Composition

GP = Grammar and Punctuation

T = Transcription

This informal account of a school outing interweaves specific memories of the day with factual information and writer comment. Writing is focused on a visit to the Globe Theatre. However, the penultimate paragraph is allocated to other events of the day.

The writer’s voice exudes a sense of enthusiasm, communicating comment and opinion through apt choices of vocabulary (*definetely worth it; a thrill; feel small and diminutive; interesting stroll; horrifying object*) and informal structures (*Anyway, lets get back to taklking; if you were a poor person you would be called a ‘penny stinker’*) which enable the reader to share in the experiences of the day.

Following a brief introduction, selected activities are detailed through a series of chronologically organised paragraphs.

Within and across sentences and paragraphs, a range of cohesive devices is used effectively and correctly, e.g. adverbials to establish time frames (*last Friday; As the day carried on*), repetition for emphasis (*a drawing of the sun...not just any drawing of the sun*) and pronouns (*I was able; you would be called, they were able; no one else was*).

(C)

Our trip to the Globe

Even though the journey was long, it was definetely 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.

Wide range of clause structures within a single sentence, with layers of subordination positioned to foreground the length of the journey. These help provide the writer’s personal comment (*I had an interesting day learning new things...*) and clarify the importance of Shakespeare’s Globe. (GP)

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

A range of verb forms is used for effect, including the infinitive (*To begin*), the -ing participle (*sitting; meaning; Standing*), the modal (*would*) and the passive form (*be called*). (GP)

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 any sun drawing of the sun it was one with doors that led to heaven. Are you still doubting being a penny stinker?

Mirrored clause structures emphasise the advantage of being a ‘penny stinker’. (GP)

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

Rhetorical question invites reader reaction to the stigma of poverty. (GP)

The abrupt transition from summarising comments at the end of the third paragraph (*Over all I would rate the day as...*) to further recount in the fourth, results in some loss of overall text coherence.

(C)

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 (yr 6), were told by Olivia to warm up. However, we had to clap and stomp 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 interesting more proper acting activity. Olivia, gave four 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 † Globe theatre, I would definitely like to come and watch a play there! Would you like to visit the Globe Theatre?

Multi-clause sentence incorporating co-ordination and subordination. The passive relative clause, with omitted relative pronoun (*we were allowed to use*), succinctly conveys the fact that *communication* was restricted, whilst the second relative clause comments on the limitations of *eye contact*.

(GP)

Adverbs emphasise the writer's voice and opinions.

(GP)

Appropriate choice of tense distinguishes between past actions relating to the narrator and the abiding disposition of Benvolio.

(GP)

Fronted subordinate clause clarifies the timing of follow up activities.

(GP)

Just after we had 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 re~~ 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 year 5 and 6 were also 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 Gxxxx) 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.

Expanded noun phrases, incorporating preposition phrases, convey and link complex information concisely.
(GP)

Spelling is mostly correct.

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

Brackets for parenthesis, inverted commas, a hyphen, a dash to mark a strong afterthought, and a semi-colon to mark the boundary between independent clauses, are all used correctly. Commas are used for clarity (including after fronted adverbials), with only occasional errors. There are some omissions of apostrophes, e.g. for contraction (*lets*) and for possession (*Shakespeares plays*).

(GP)

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.

C = Composition

GP = Grammar and Punctuation

T = Transcription

All about Theatres

This informative report is based on factual evidence drawn from research and real life experiences of class visits to the Kings Theatre and the Globe Theatre.

Technical terminology (*The Gods; Penny Stinkers; orchestra pit*), formal and informal grammatical structures (*rich people were sat at the very top; Another amazing fact is*) and direct address to the reader (*Even though a tragedy could make you upset*) combine to create a credible account that is both educational and engaging.

The succinct opening, in which the two theatres are introduced, ably explains the original purpose of these buildings and their relevance to modern day entertainment.

A series of well-developed paragraphs expands on the history and social context of these theatres, providing a fascinating insight into the actors and audiences of the times.

Presentational devices (headings, sub-headings and bullet points) support overall coherence, effectively structuring the text by signposting the reader to various aspects of theatrical life.

(C)

Over 4000 years ago, in ancient Greece, the first theatres were built to entertain people or to teach new things.

Multi-clause sentence, deploying a range of clause structures, offers a précis of key facts and provides a concise introduction to one of the featured theatres.

(GP)

Frank Matchan, who was the owner of the Kings theatre, built it in 1907 when it was opened to please both rich and poor. Furthermore, The Globe Theatre was built in

the Elizabethan times (1599) with the purpose of

Preposition phrases add detail, qualification and indicate relationship between current and past modes of entertainment.

(GP)

showing tragedies, comedies and histories. Despite

cinemas, DVDs and Netflix, people still want live story

telling and so 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

Passive verb forms support the formal presentation of historical facts and distance the writer from the views being reported.

(GP)

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).

Within and across sentences and paragraphs, cohesive devices support the linking of ideas and information, including the use of fronted adverbials (*Additionally*), preposition phrases (*Unlike the Kings Theatre*), conjunctions (*Although some of the roof is thatched*) and pronouns (*This is known as*).

Minor edits support meaning, primarily through the deletion of inappropriate or superfluous adverbs.

(C)

The Rich and Wealthy:

Surprisingly, it was illegal for a lady to show her ankles so in the Kings Theatre, in Edwardian times, a wealthy man would sit in the front row seats to catch a glimpse of a

Expanded noun phrase summarises motive and intent.

(GP)

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 (105 different communication fan signals were used). Unlike the Kings

Ambitious multi-clause sentence contrasts arrangements for rich and poor. Despite inaccuracies in internal punctuation (use of a comma rather than a semi-colon, and omission of a comma to mark the adverb, *however*), clarity of meaning is maintained.

(GP)

Theatre, in the Globe rich people were sat at the very top, however these seats were ~~after~~ often 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 marble. 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 accoustics". Fortunately As you walk into the

Well placed preposition phrase concisely explains why sound can still be heard.

(GP)

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!

Modal verbs denote ability and certainty. (GP)

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.

Positioning of different clause structures emphasises key points and clarifies relationships between ideas. (GP)

Interestingly, in the Elizabethian 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.

Spelling is mostly correct, although there are some persistent errors in the spelling of 'theatre', some of which have been corrected through proof-reading. Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

Commas, inverted commas, brackets for parenthesis, a dash to mark a strong afterthought, colons and bullet points are used correctly.

(GP)

Piece E: Short story

Working with a film production company, pupils story-boarded and wrote scripts for science-fiction versions of four 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.

C = Composition

GP = Grammar and Punctuation

T = Transcription

This science-fiction story mirrors the narrative of 'Jack and the Beanstalk' and draws on the structure, and patterns of language, found in many traditional tales. Vocabulary appropriate to the science-fiction genre (*droid, portal, lasers, hologram*) supports the futuristic setting of the story.

The narrative is organised across several paragraphs, with appropriate expansion and development of ideas, description and events.

The opening paragraph effectively transplants the tale of Jack being sent to the market to trade the family treasure into a futuristic setting.

Dialogue convincingly conveys character and advances the action (*"Why would I want a good for nothing stick?"; "You're back already; where's the money?"* mother asked Jack, *determined to see it.*).

The integration of descriptive detail at key moments places the reader at the heart of the action, through the depiction of sights (*the stick which was crippled, useless and definitely worth nothing*) and sounds (*he groaned; he shrieked*).

(C)

Another dimension

In 2621 on the planet Zordo, a young but poor boy carefully fixed his droid, ~~with~~ which was the only source of income he had left. Whilst his mother was busy, he typed things on the micro tablet that constantly shut down ~~without even~~ in the middle of a game. "Please fix the droid ~~propely~~ 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. ~~Seen, jack~~ Within a few minutes he was already at ~~the an~~ all the alley way which led to the market, when an old man in rags blocked 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 angry at being distrupted from his walk.

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.

The opening sentence includes a fronted adverbial, an expanded noun phrase (*a young but poor boy*) and two relative clauses (including one with an omitted relative pronoun), providing a succinct but comprehensive introduction to the main elements of the story. (GP)

Efficient use of a range of appropriate verb forms drives the action briskly: the imperative (*fix*); the present perfect (... *'ve finished*), the passive form (*was shouted at*), the infinitive (*to sell*), the simple past (*groaned*), the simple present (*intend*) and the present progressive (*are... going*). (GP)

The narrative climax in the penultimate paragraph is achieved, with minimal explanation, through a sequence of fast-moving events. These effectively combine dramatic description (*Tap! Went the stick as it accidentally fell to the floor.*) and comment (*Should I risk my life by going to another dimension he thought to his self?*).

Transitions between paragraphs are skilfully managed, notably through deliberate shifts of focus (*he was home before he could even breathe. / "You're back already).*

Within and across sentences and paragraphs, cohesion is achieved through appropriate use of pronouns (*Everything was still*), adverbials (*Within a few minutes; already*) and repetition (*Tap, tap*), as well as the integration of dialogue in the narrative. The constant presence of the stick, referenced in a variety of ways, in itself acts as a cohesive thread (*marvellous stick, magic stick, portal stick, good for nothing stick*).

(C)

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 ~~of~~ at what Jack had said but tried
 again to persuade him to do the trade. Tap, Tap, Tap 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," slowly came out of the
 old man's mouth, as he pointed left. **Puzzled,** Jack
 walked over to **the mysterious and multicoloured hole in**
the wall and turned back to the old man **with a**
~~gobsmacked~~ 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.

Effective choice of vocabulary in relative clause and expanded noun phrase adds detail in a style appropriate to a traditional tale.

(GP)

Descriptive detail (provided in 3 different ways) signals the turning point in the narrative: an -ed verb form functions as an adjective; an expanded noun phrase describes and specifies; and a preposition phrase conveys Jack's astonishment.

(GP)

"You're back already; where's the money?" mother asked
 Jack, determined to see it. ~~No money moth~~ "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 changed into something unimagineable.
 "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

Modal verb expresses doubt and uncertainty. (GP)

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

Precise vocabulary selected to enhance meaning: verbs not only advance the action but also have descriptive force. (GP)

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 safe. **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 one tap of the portal stick will freeze time. ~~Tap~~ Jack couldn’t resist, so he

Precise vocabulary selected to enhance meaning, e.g. adverbs qualify and add detail to verbs with less descriptive force (*typed, tapped, fell*). (GP)

~~immediatly~~ **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 extrodinary dimension because no-one was able to stop him. “Gold!” Jack shouted and he grabbed as much as he could carry. Tap! went the stick as it **accidently** fell

to the floor. Suddenly time was back to normal and the giant was furious 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....

Appropriate use of the passive form hides the identity of the thief. (GP)

"Jack get up, it's time you set 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~~ to see where he was, and just when he thought the portal to another dimension was dream, his mum shouted, "Jack, Jack...ahh gold, we are rich!" and all you could hear was the loud shriek of his mum. "Coming mother," Jack said, feeling overjoyed.

Dramatic conclusion to the story provided by sentences which alternate between informal character dialogue and the more formal narrative voice (*Jack's eyes slowly opened; Silence filled the house*). The atmospheric stillness contrasts with Jack's mother's agitation and excitement, whilst the economy and understatement of the final sentence provide a fitting ending. (GP)

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

(T)

Inverted commas and related speech punctuation, commas for clarity (including after fronted adverbials) and for parenthesis, a hyphen, and a semi-colon are used correctly.

(GP)

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.

C = Composition

GP = Grammar and Punctuation

T = Transcription

This first person recount draws on the close reading of several historical journals. The piece successfully establishes a historical perspective to describe the narrator's observations of the *flora and fauna* of the African grasslands, although the inclusion of a slightly far-fetched shipwreck in the penultimate paragraph results in some loss of authenticity.

Appropriate vocabulary choices (*proceeded to; fauna and flora; moved back and forth*) and grammatical structures (*May I say; I cannot say how extraordinary it was; Here I am exhausted; in the year of our Queen 1866*) are selected and mostly maintained in order to adopt a convincingly formal and slightly archaic style. Some edits have been made to ensure that vocabulary choices maintain an appropriate level of formality; occasional slips into informality (*eye-popping journey*) do not detract from the overall success of the piece.

(C)

This morning, 4th 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

Single clause sentence conveys detail concisely through the use of adverbials, preposition phrases and expanded noun phrases, establishing time, place and purpose of expedition. (GP)

astonished to meet the chameleons, which have only

Choice of modal verb creates formal tone. (GP)

been seen once before in 1632!

Relative clause, incorporating the passive form (*have...been seen*), modifies 'chameleons', providing additional information. (GP)

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 Octavia

Multi-clause sentence incorporates a fronted subordinate clause establishing the time of day, and a final subordinate clause (introduced by *whilst*) revealing the full extent of the danger faced by the narrator. (GP)

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 by just one touch. The most shocking effect from this tragic death, was the permanent pain of the ~~er~~ 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

Relative clauses provide additional information about the nouns they modify (*chameleons, colours, colleague*). (GP)

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 me to

Material is coherently organised into paragraphs, with a description of the day's events developed and expanded in some detail. The opening locates the events precisely in time (*4th April in the year of our Queen 1866*) and the piece concludes by looking ahead to the following day.

Cohesion is achieved through the use of adverbials at the start of each paragraph, effectively leading the reader through the day's events (*This morning; As the sun rose; As the day carried on; Once the sun had set; Here I am exhausted*), as well as through the use of pronouns (*Following this*) and synonymous vocabulary (*schooner; ship; dry ship*).

(C)

Spelling is mostly correct, including correct spelling of some challenging vocabulary (*schooner, chameleon, tsunam*).

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

~~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 Annie 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 ~~knew~~ **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.

Tommorow, ~~th~~ I hope **will be** as action-packed as ~~what~~ todays **has been!**

Verb forms are selected for meaning and effect: the past perfect (*had set*) indicates an action already completed; the simple past (*proceeded / hit*) indicates two events that take place in quick succession; and the modal verb (*wouldn't*) suggests the likelihood of the narrator's impending death.

(GP)

Selection of verb forms manages transitions between the present situation, earlier events and anticipation for the following day.

(GP)

Inverted commas, commas for clarity and punctuation for parenthesis (including commas and brackets) are used correctly. Hyphens are correctly used (*wine-red, astral-blue, action-packed*). The use of the semi-colon is incorrect as it does not mark the boundary between two independent clauses.

(GP)

The following tables contain the 'pupil can' statements for each standard from the interim TA framework. The tables provide a check-list to demonstrate which statements have been met for each piece of work and can be used as a cross-reference tool to help identify examples of statements across the collection of work.

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

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

Name: Leigh		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	Procedural	Recount	Information	Short story	Diary	
• creating atmosphere, and integrating dialogue to convey character and advance the action		✓	N/A	N/A	N/A	✓	✓	✓
• selecting vocabulary and grammatical structures that reflect the level of formality required mostly correctly		✓	✓	✓	✓	✓	✓	✓
• using a range of cohesive devices*, including adverbials, within and across sentences and paragraphs		✓	✓	✓	✓	✓	✓	✓
• using passive and modal verbs mostly appropriately		✓	✓	✓	✓	✓	✓	✓
• using a wide range of clause structures, sometimes varying their position within the sentence		✓	✓	✓	✓	✓	✓	✓
• using adverbs, preposition phrases and expanded noun phrases effectively to add detail, qualification and precision		✓	✓	✓	✓	✓	✓	✓
• using mostly correctly	inverted commas	✓		✓	✓	✓	✓	✓
	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: Leigh		A	B	C	D	E	F	Collection
The pupil can write for a range of purposes and audiences		Short story	Procedural	Recount	Information	Short story	Diary	
• 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							



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