

2016 national curriculum assessments

# Key stage 2

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

### English writing

Working at greater depth within  
the expected standard: Frankie

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

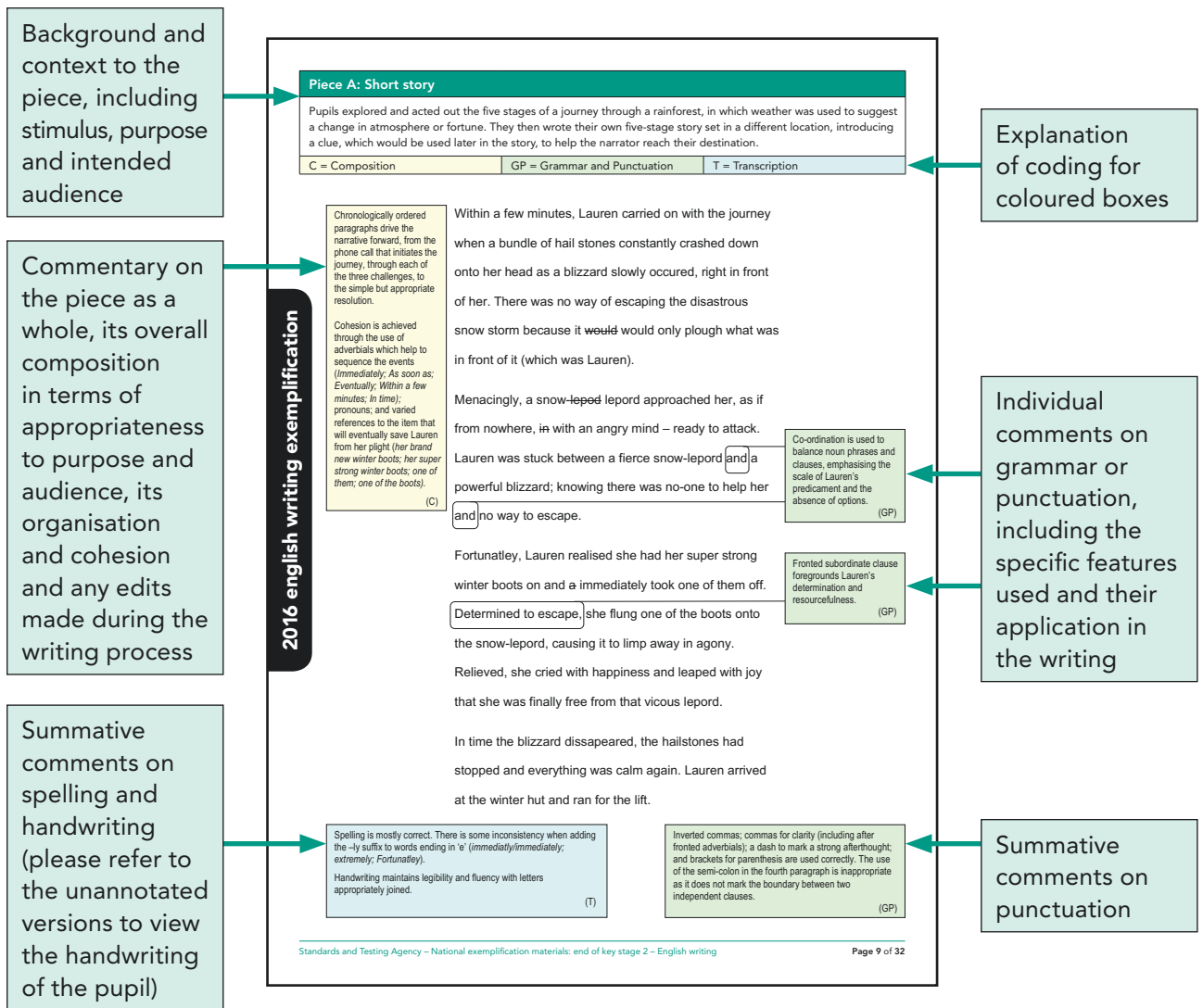
- Schools must use the interim TA frameworks and exemplification materials to ensure that their TA judgements are accurate.
- Schools must use the exemplification materials to ensure a secure understanding of national standards, as a point of reference for teachers when making their own TA judgements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

This collection demonstrates sufficient evidence that the pupil is able to produce writing that meets all the statements for 'working at greater depth within the expected standard'. Across the collection, adaptation for purpose and audience is enhanced by the distinctive and independent voice of the writer.

The range of writing includes pieces which explore, from different perspectives, the in-depth reading of a class narrative, and others which derive from the writer's own personal interests. The writer is able to adopt different forms and levels of formality, often drawing on a single source, e.g. the formal newspaper report and the more informal diary, both inspired by the same short story; the different narrative perspectives in the 2 short descriptive paragraphs in 'The Fridge'; and the 2 diverse pieces which draw on the writer's enthusiasm for, and personal experience of, dance. Minor edits have been made during the writing process to enhance description and improve clarity and accuracy. All writing is completely independent and, across the collection, there is evidence of independent choice of subject matter, form and content.

Across the collection, the writing demonstrates consistent attainment of all of the statements within the 'working at greater depth standard', and all of the statements in the preceding standards. Several pieces demonstrate the ability to manage shifts in levels of formality by manipulating grammatical structures and by selecting vocabulary precisely. For example, in 'Pointe Shoes', the shifting levels of formality convey the writer's thoughts and feelings about the subject matter (dance), whereas in 'The Cornwall News', the shifts in formality are used to convey the interweaving of fact and opinion. A further strength is the consistent selection of a sequence of varied verb forms, often patterned or using repetition within a paragraph to achieve a particular dramatic effect (The Fridge) or to provide an effective climax (Dear Diary).

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



# Exemplification

## Working at greater depth within the expected standard: Frankie

- A Narrative
- B Description
- C Explanation
- D Newspaper report
- E Diary
- F Letter

**Piece A: Narrative**

Prior to writing a short story set during World War 1, pupils wrote these short pieces to practise their skills in developing suspense and building tension in a familiar, everyday situation.

C = Composition

GP = Grammar and Punctuation

T = Transcription

The pieces effectively describe a midnight fridge-raid from contrasting third and first person perspectives, demonstrating confident and imaginative use of the chosen form. The writing is particularly successful in the first paragraph, where humour combines with tension to create the impression of apparent collusion between reader and writer in this escapade.

A tense atmosphere is created across both paragraphs through the use of short sentences and phrases, and apt vocabulary choices (*darted, grabbed, bolted*). This is lightened by juxtaposing humour with tension (*distant snoring; his heart raced*) and the succinct integration of dialogue ("*Ewan!*") as the climax to the first paragraph.

A range of cohesive devices links ideas within and across the 2 paragraphs, including the use of pronouns, adverbs (*Now; Suddenly; Then*), repetition of detail (*urging, the seventh one*) and ellipsis to withhold information.

(C)

**Opening the Fridge**

Slowly, Ewan peeped through the crack in his door. All was black. He took a step out. He could hear

Controlled use of varied single clause sentences creates a sense of immediacy to engage the reader from the outset.

(GP)

distant snoring as he ~~creeped~~ crept across the landing.

As his heart raced he stared into the darkness; he could

hear the fridge urging him on – willing him to move. Now

the stairs. The tricky bit. Suddenly a THUD!... He **raced**

Selection of verb forms indicates transition from past to present tense, in order to distinguish between the past tense narrative and the current state of the tell-tale stair.

(GP)

down the creaking stairs – even the seventh one that

**makes** an earsplitting ~~noise~~ creak. He could see the ~~re~~

white rectangle straight ahead of him. Then he opened it.

He took a quick glance and saw the chocolate digestives.

~~Then she~~ He could feel a pair of eyes watching ~~her~~ him in

Effective use of the past perfect passive form withholds the agent in order to build tension.

(GP)

the darkness. Who was it? **Had he been seen...?** ~~My~~ His

eyes darted around the room, his heart in his mouth. He

**grabbed** the biscuits and ran for it.

Appropriate choice of vocabulary supports an informal, conversational tone.

(GP)

"Ewan!" echoed a voice.

Appropriate changes have been made during the writing process, with particular attention given to consistent pronoun usage to clarify meaning. (C)

### Sneaking Downstairs

I lay under the covers, staring at the ceiling, my stomach empty. Slowly I got out of bed and crept towards my door. The handle shimmered in the darkness, urging me to turn it. My hand quivered as the brass handle turned and made a 'click'. I jumped. Shadows crept across the landing while I nibbled at my nail. My parent's room's door creaked and I bolted down the stairs – including the seventh one that makes an earsplitting thud when you step on it. I stared at the human-eating fridge and my legs turned to jelly as I tiptoed towards it.

Preposition phrases enable the reader to visualise the scene and movement within it. (GP)

Controlled multi-clause sentence, incorporating co-ordination and subordination, including a relative clause (*that makes an earsplitting thud*), conveys the complex drama of the situation. (GP)

I reached out and...

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

An appropriate range of punctuation is used correctly, including a hyphen to avoid ambiguity (*human-eating fridge*), commas to clarify meaning, punctuation of direct speech, and a semi-colon to mark the boundary between two independent clauses. (GP)

**Piece B: Description**

As part of a focus on autobiography, pupils researched accounts of key moments in the lives of performers such as Olympic athletes and musicians. They then selected a particular performance or competition and described in detail the opening moments of their chosen event.

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This first person narrative effectively captures the tension and drama of the minutes immediately before the dancer goes on stage. The concluding sentence, emphasising the smallness of the girl, provides a dramatic contrast with the carefully built up sense of a momentous occasion, leaving the reader to imagine the performance.

The immediacy of the situation is conveyed in the first 2 paragraphs by the use of the present tense, including the progressive form. In the final paragraph, the dancer appears to step back from and comment on the experience, before using the past tense for dramatic effect to describe her entrance onto the stage.

Atmosphere and anticipation are created across the 3 paragraphs through the minute recording of physical sensations (*an unexpected flutter*); the inclusion of vivid backstage description (*tall skinny girls chattering and giggling*); and the relief in the final sentence that, at last, the terror of the wait is over.

(C)

**The Applause**

I am in the dressing room with the music ringing in my ears; the small room is bustling with tall skinny girls chattering and giggling ~~But~~ - but all I can think of is the stage and the applause. My racing heart thuds

Controlled multi-clause sentence consists of 3 co-ordinated clauses, separated by a semi-colon and a dash, to introduce and orchestrate all the elements of the crowded scene. (GP)

underneath my silky tutu. Thud. Thud. Thud.

Single clause sentence and repetition of vocabulary and structures build tension. (GP)

Then suddenly the stage director is at the door, calling my name. My name. My stomach gives an

unexpected flutter and I take a deep breath. As the stage door swings open, I tell myself everything will be okay – nothing could possibly go wrong – I have been training for this since the age of three. Tall Bulky men with headsets

Multi-clause sentence incorporates a fronted subordinate clause and a series of independent clauses separated by dashes. (GP)

and clipboards keep ushering me in the right direction.

Expanded noun phrase (incorporating a preposition phrase) creates effective compressed description. (GP)

Half of me wants to run onto stage and dance my heart out but there is also a part of me that wants to go and hide away. Adreneline ~~was~~ is circling its way around my body and rushing into my fingertips.

Walking into the wings is like waiting for your death. Although I was extremely excited, I was even more nervous. I stopped a few centimetres from the stage

Use of adverbs provides balance and emphasis to the sentence. (GP)

The writing is effectively organised across the 3 paragraphs, tracking the dancer's progress from the dressing room, through to the wings, and finally onto the stage. Cohesion is primarily achieved through repetition (*My racing heart; My name; My stomach; my fingertips*) and thematically linked vocabulary choices (*applause, crowd, erupted*).

A few changes to vocabulary have been made during the writing process to enhance the description (~~*Tall Bulky*~~). The decision to use a metaphor rather than a simile (~~*like a lit up arena*~~) makes the spectacle that is about to take place seem more immediate.

(C)

entrance with the whole quer de ballet behind me and slowly took a shaky, deep breath. The stage was ~~like~~ a lit up arena waiting to be danced on. The crowd, **which** seemed to consist of about a million people, erupted as I walked on to stage. **I gave a little smile, and began to** dance.

Relative clause emphasises the size of the crowd and adds greater force to the verb 'erupted'.

(GP)

Use of the comma between the 2 clauses gives additional weight to the final clause, providing an effective climax to the piece.

(GP)

Spelling is almost entirely correct with only occasional errors in unfamiliar vocabulary (*adreneline, quer de ballet*).

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

A range of punctuation is used correctly, including commas to indicate parenthesis, and a semi-colon and dashes to mark the boundary between independent clauses.

(GP)

## Piece C: Explanation

Following a science topic on health, during which pupils had written an explanation of how the heart works, they selected a topic about which they had both knowledge and personal experience in order to write their own explanatory text.

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### How Pointe Shoes Came To Be

This piece, which traces the development of pointe ballet shoes, draws upon independent research and personal experience. The title suggests an explanation in the form of one of Kipling's 'Just So' stories.

Historical and technical information has been précised to provide a formal explanation of how ballet shoes developed, are made and used. This is interspersed with personal comment and direct address to the reader.

Material is organised into well-developed paragraphs, each with a clear topic. A labelled diagram supports the explanation further. The more informal second person address to the reader and the first person commentary effectively link the opening and concluding paragraphs.

Throughout the piece, shifts between the more formal explanation and informal asides to the reader, which draw on the writer's personal experience, are well managed.

(C)

Have **you** ever wondered why ballerinas look so beautiful and graceful on stage? **Keep on reading** to find

Appropriate level of informality is achieved by directly addressing the reader through the use of the second person (*you*), a rhetorical question, and a command.

(GP)

out about what makes the Nutcracker **you** saw at Christmas the magical story that it is.

Fronted adverbial emphasises the prettiness of the shoes. By delaying the subject of this sentence, the writer avoids unhelpful repetition of the 'shoes' at the start of each sentence.

(GP)

Pointe shoes are what make dancers different and beautiful. **With their pink satin and silky ribbons,** these

shoes have been around since 1795. They **were invented** to make ballerinas look weightless when dancing, so they

Successful shift to a greater level of formality, appropriate to a more formal explanation, is achieved through the use of the passive form and impersonal constructions.

(GP)

then started spinning, balancing and jumping en pointe (on the tips of their toes). They **are** traditionally **worn** by

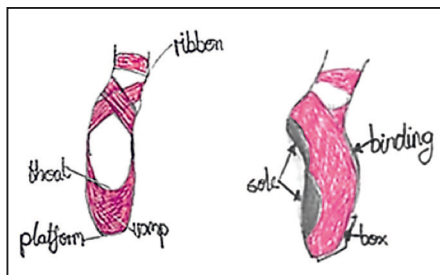
women for a beautiful pad de duex (a solo dance with one man and one woman) but in some ballets men go on

pointe too. **There is an all male ballet company** called Les

Ballet Trockadero that had a very famous production of

Swan Lake featuring men dancing en pointe as the

female swans.



A diagram showing all the technical parts of a modern pointe shoe.

Cohesion is achieved through the use of adverbials (*Meanwhile; consequently; Occasionally; Now*) to signpost the route through the detailed information; appropriate use of past or present tense to signal the shifts between historical account and present day information; and pronoun links (*Pointe shoes...these shoes...They; This exact thing*) to avoid repetition. (C)

Most people might think ask 'why hurt your feet like that?' But as soon as you get into the ballet world your life ambition is to start pointe work. This exact thing happened to me. Pointe shoes are very desirable to young dancers too. Pointe work is meant for dancers at least over the age of 11 as it is ideal once your feet have stopped growing. Meanwhile, at the Royal Ballet Lower School (White Lodge, Richmond Park, London) the pupils start at the age of 13. It was also thought (until very recently) that the London Royal Ballet School was the only way to go if you wanted a career in dance but now there are many options for non-boarders.

Well managed shift back to a more informal tone is achieved through appropriate choice of vocabulary (*This exact thing*) and inclusive second person (*might ask 'why hurt your feet...; as soon as you...'*). (GP)

Multi-clause sentence incorporating co-ordination and subordination, including a passive construction (*It was also thought*), clarifies and explains the relationship between different ideas about the London Royal Ballet School. (GP)

Every dancer has unique feet with a varying length, shape, arch, flexibility, extension and strength; consequently, most pointe shoe companies make more than one model of a shoe. Sometimes they are custom tailored for the best shoes. Occasionally ballerinas can go through more than one pair in one performance. There are two main parts of a pointe shoe:

Selection of nouns conveys the uniqueness of the dancer's feet precisely and concisely, matching the required level of formality. (GP)

- The box – the front end of the shoe that supports the dancer's toes.
- The shank – rigid material to stiffen the sole to support the arch for going en pointe.

Now pointe shoes are beautiful and (for me) the best part of ballet! They need a lot of care, e.g. rosin for non-slip; extra elastic; complex ribbon tying; box breaking etc. but become totally worth it when you are en pointe.

The conclusion for me is that pointe work is awesome and you should love it! I hope you liked my text and that you now are a pointe shoe fan!

Informal vocabulary choices adopted appropriately, providing a personal testimony as a conclusion.

(GP)

Spelling is mostly correct with only one error in technical vocabulary (*pad de duex*).

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

A range of punctuation is used correctly, including brackets for parenthesis, commas to avoid ambiguity (including after fronted adverbials), dashes, hyphens, a colon to introduce a list, semi-colons to separate items in a list and a semi-colon to mark the boundary between two independent clauses.

(GP)



## Piece D: Newspaper report

After reading 'The Giant's Necklace' by Michael Morpurgo, and drawing on prior learning about the features of newspaper reports, pupils assumed the role of a journalist to report the story in the style of a newspaper article.

C = Composition

GP = Grammar and Punctuation

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This piece draws on the reading of a class novel and successfully précisés key events to inform the writing of a report for a local newspaper.

The reporter, well aware of the attractions and the inherent dangers of the landscape, represents the community in extending sympathy to the distraught family, whilst also implying that responsibility for these tragic events might lie with Cherry's parents.

Appropriate presentational devices are used, including a powerful headline and sub-headings, to orientate the reader.

Cohesion is achieved through a range of devices, including pronouns, repetition of place names, and chains of reference (*The parents, Ed and Nicola; Mr and Mrs Stone; Cherry's parents*).

The management of shifts in time between past, present and future events effectively binds together factual information (*She was found... lying on the sand*), speculation (*The search party believe...*), reported witness statements, and editorial comment (*It's very unusual...*).

(C)

### The Cornwall News

#### Young Girl Drowns at Zennor Head

By F. Xxxxxxx

Yesterday, at dusk, Cherry Stone drowned at Boat Cove, supposedly making a necklace of cowrie shells for a 'giant'.

Succinct formal statement provides essential detail and establishes an appropriate tone for a newspaper report.

(GP)

#### The Giant's Necklace

Cherry, aged 10, had been determined to finish a necklace she had been making out of glistening pink cowrie shells. She had been told to be home for tea but little did her family know that she would never return again. Police officers and detectives have looked into the disaster and think that she was cut off in Boat Cove and then attempted to climb a steep cliff face. Had she already drowned? Was she already dead?

Verb forms, selected for meaning and effect, skilfully manage transitions in time as the reporter seeks to reconstruct and interpret the sequence of tragic events.

(GP)

Zennor, located in Cornwall, is a usual happy annual holiday visit for the Stone family. It's very unusual for a girl of Cherry's age to be left alone on a beach late

Present tense verb forms support a well-managed shift to authorial comment.

(GP)

in the evening. The parents, Ed and Nicola, are distraught.

### At The Beach

Mr and Mrs Stone have started a campaign to stop children being on the beach by themselves later than 5:00. Mrs Stone told us that Cherry was a very independent girl so they thought she **would** be fine. But nobody **can** be fine once they have been cut off by a tide and thrown around by an Atlantic wave.

Modal verbs selected to emphasise the contrast between the apparent naivety of the parents and the rather more judgemental stance of the reporter.

(GP)

### The Stone's

"We **were joking around** with her just hours earlier and now she's dead!" said one of her brothers, Felix. Another one of her brothers **recalled** that she had been making a cowrie shell necklace since the start of their holiday two weeks before. They **explained** that she needed only a few more inches to reach the toaster – but **tragically those inches cost her her life!**

Shifts between levels of formality are well-managed. E.g. the informality of the direct quotation (*were joking around...*; *tragically those inches cost her her life!*) contrasts with the more formal vocabulary choices of the reporter (*recalled, explained*).

(GP)

### An Atlantic Storm

Zennor Head coast guards searched the cove all day until they found Cherry's dead body. She was discovered a mile or so out from Boat Cove, lying on the sand, surrounded by seaweed and cowrie shells. The search party believe that she was collecting shells and

the sudden change of weather came quickly: she didn't have enough time to get away. Once she had been dragged under by the sea, she had been carried away from Boat Cove. Half way up a nearby cliff, searchers found a collection of perfect-looking cowrie shells wrapped in a towel. Cherry's parents confirm that these were Cherry's.

Colon marks the boundary between independent clauses, enabling the final clause to amplify the information in the preceding clause. (GP)

Passive constructions create the impression of Cherry as a helpless victim of the sea. (GP)



### A Funeral For Cherry

There will be a funeral for Cherry Stone at St George's Church in Cornwall at 5:45 on Saturday the 19<sup>th</sup> of June.

Spelling is correct.

The decision to word process this piece is appropriate to the newspaper form.

(T)

A range of punctuation is used correctly, including commas to indicate parenthesis, punctuation to indicate direct speech and a hyphen to avoid ambiguity. A dash and a colon are used correctly to mark the boundary between independent clauses.

(GP)

## Piece E: Diary

Following reading and class discussion of 'The Giant's Necklace' by Michael Morpurgo, pupils wrote the diary of the protagonist, Cherry, revealing their insight into her character and feelings.

C = Composition

GP = Grammar and Punctuation

T = Transcription

This extended first person narrative draws on a close reading of 'The Giant's Necklace' by Michael Morpurgo, imaginatively reconstructing key events in the novel through the eyes of the main character, Cherry.

The writer effectively captures and maintains the voice of the young protagonist as she recalls the events leading up to – and her gradual realisation of – her tragic death.

Shifts between levels of formality are effectively handled: an appropriate informal tone is established and maintained throughout the piece through the choice of vocabulary (*stuff; okay*) and grammatical structures (*I s'pose; ...would take no more than ten minutes, right?*). However, this conversational style contrasts with the effective use of more figurative language and descriptive detail (*the monstrous waves gathering out in the Atlantic; the frothing water was thrashing against my ankles*).

The integration of a short piece of dialogue neatly advances the action, and the inclusion of questions (*Why weren't they answering? Didn't they want to see me?*) positions the reader to share in the narrator's gradual realisation of the truth.

(C)

Dear Diary

Right now I'm not actually holding this pen – it is miraculously hovering in the air and writing down my thoughts for me. Because ghosts can't hold stuff, right?

I've never really liked writing a diary but my parents always told me it would be fun to look back on when I am older. But I'll never be 'older'. I s'pose I can look back on the day I died.

It was all fine at first – my brothers teasing with me about my 'giant's' necklace and Mum and Dad cutting brushing off the burnt toast. I thought, "Just a couple more inches of shells for my necklace – then I shall reach the toaster!"

Soon enough we were all lying on the beach staring out into the shimmering turquoise water. Everything was fine;

it all seemed so calm. After about twenty minutes

everyone started climbing back up to the house to pack up. I thought that if I just stayed maybe another hour, I'd surely have enough shells to finish my necklace.

As I was bent over the sand, I realized that almost three hours had passed and I still had fifty shells to go. I looked

Appropriate selection of verb forms (the present progressive, the simple present, the present perfect, the simple past, and modals) skilfully manages the different time frames and raises questions about the narrator's identity at the outset.

(GP)

The use of the semi-colon to separate 2 short independent clauses creates a link between the calm of the 'shimmering turquoise water' and the narrator's mistaken assumption that all was, and would be, well.

(GP)

Complex shifts in time are skilfully managed across the paragraphs, from the reflective opening, to the flashback of the sequence of events on the beach, and finally to the aftermath of the tragedy. A range of devices, including ellipsis (*Or so I thought...*) and adverbials (*Right now; It was all fine at first; Soon enough; By now*), maintains cohesion within and across sentences and paragraphs.

Minor edits have been made at the point of writing to improve clarity and accuracy.

(C)

up from my work and the sky had suddenly turned an angry grey colour and I could already see the monstrous waves gathering out in the Atlantic. Fifty ~~would~~ would take no more than ten minutes, right? Or so I thought...

By now the frothing water was thrashing against my ankles. The rocks were only a metre or so away... I was so determined that I was even collecting the glistening pink shells on my way to the spiky rocks. I was so stupid. Why didn't I just go home as soon as the storm gathered?

The rocks were slippery but the house seemed so close now. Suddenly the salty water was all around me. In my mouth, up my nose, stinging my eyes. The crashing waves pulling me down. I was conscious that I was drowning. Everything went quite quiet and still. And then the frothing blue water faded into black.

I woke up coughing and spluttering ~~out the~~ in a daze. My clothes were drenched. I wasn't just physically lost: I had no one – I had nothing. My first thought was my shells but only a few remained – scattered around in different pockets. As I looked up, I saw a warm yellow light glowing from the cliff face. My curiosity got the better of me. I quickly scrambled to my feet and climbed up the cliff; it turned out there was a tunnel - strewn with little lanterns. Inside were two miners – one young and one a jolly man with a bedraggled beard. They were very kind to

Selection of the progressive form creates a sense of immediacy, helping the reader to vicariously experience the scene alongside the narrator. In contrast, the simple past form denotes Cherry's reflective comments and the abrupt end of her struggle with the waves.

(GP)

A colon and a dash mark the boundaries between 3 short independent clauses. The 2 balanced clauses that follow the colon elaborate on the idea of physical loss expressed in the first clause, whilst their repetitive structure reinforces Cherry's sense of isolation.

(GP)

me but something was still bothering me. Mother had told me that the tin mining business **had been shut down** over a hundred years ago so what were they doing here? Were they dead? Then how could I see them?

Appropriate choice of the passive form alludes to the historic closure of the tin mine. (GP)

One of the miners kindly took me above the cliff and I finally felt safe. I couldn't wait to tell the whole ~~fam~~ family that I had survived! I was okay! I ran as fast as I could all the way until the front door. My racing heart was pounding at the speed of light under my dripping sweater. My hands urged me to knock and, before ~~+~~ it I knew it, I was hammering on the door. There was no answer. I waited. And waited. So I tried again. No answer again. Why weren't they answering? Didn't they want to see me? Without thinking, I flung open the door. The room, which **was filled** with official looking people, looked like it **had been hit** by a bomb.

Appropriate choice of the passive form for different effects: the passive form in the relative clause (*which was filled with...*) creates a sense of formality in keeping with the 'official looking people', whereas the past perfect passive form in the simile (*looked like it had been hit by a bomb*) effectively emphasises the impact of the tragedy on the family. (GP)

"Hello!" I called, "It's me – Cherry! I'm home. I've survived." Why was everyone ignoring me? And then it dawned on me. The miners, the water, the no answering. I leant against the wall and slowly slid down in a crumpled, sobbing heap. I was dead. Nobody survives a drowning in an Atlantic storm. I ~~was a~~ am very stupid and very, very dead. Then I cried. I cried until there were no more tears. ~~to be~~ I bit down on my lip until I tasted blood. Blood? The reality of it all came flooding into my mind.

Precise selection of vocabulary and manipulation of grammatical structures effectively manage shifts between levels of formality, e.g. movement from the informal (*"Hello!...It's me..."*) to the sombre impersonal statement (*Nobody survives a drowning in an Atlantic storm*). The repetitive use of the informal first person subject (*Then I cried*) contrasts with the more formal succinct noun phrase subject (*The reality of it all...*) (GP)

Innocent, young Cherry is a dead ghost. What now?

Reality?

Spelling is mostly correct.

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

The full range of punctuation taught at KS2 is used, including dashes, colons and semi-colons to mark the boundary between independent clauses.

(GP)

## Piece F: Letter

The pupil wrote a formal letter of acceptance for an invitation to the Red House Children's Book Award ceremony that was held in London, which the pupil attended on behalf of her school.

C = Composition

GP = Grammar and Punctuation

T = Transcription

16<sup>th</sup> December

Dear Red House Books

Thank you for your invitation. I **am** really thrilled  
to have been chosen to attend the Red House Children's  
Book Awards in London next term. I **have visited** your  
website **to find out** more about the Award Ceremony,  
which **sounds** interesting and exciting.

Appropriate range of verb forms, selected for meaning and effect, clarifies the reference to different time frames concisely.  
(GP)

Sophie McKenzie is one of the shortlisted authors  
for the Older Readers' award. I have read "Split Second"  
which I thought was a thrilling story: in fact, it is a real  
page-turner and I have recommended it to several  
friends. Switching between the **perspectives** of each of  
the two main **characters** helps the **reader** discover their  
own separate, **imaginary worlds**. Reading the story, it is  
easy to become confused by all the different **strands** but  
the **author** helps the reader start fitting them together like  
a jigsaw, even though the characters themselves can't  
yet see the whole picture.

Colon marks the boundary between independent clauses, enabling the writer to elaborate on their opinion of the story.  
(GP)

Precise selection of technical literary terms (*perspectives, imaginary worlds, strands*) effectively manages the transition from the relatively informal response to the *thrilling story*, to the more formal critical discussion of the book.  
(GP)

Attending the award ceremony will give me the  
opportunity to discuss my love of books with children  
from other schools; I know that I will enjoy socialising and  
chatting to people I haven't met before. I am also very

Semi-colon to mark the boundary between independent clauses establishes the link between the children from other schools and the anticipated socialising with new acquaintances.  
(GP)

This letter of acceptance, for an invitation to a book awards ceremony, establishes and sustains a suitably formal style (...to have been chosen to attend; ... look forward to representing my school at the event), whilst retaining a strong personal voice and sense of engagement (*it is a real page-turner and I have recommended it to several friends*). Towards the end of the letter, the direct address to the reader (*As you can probably tell*) summarises and makes explicit the sense of the writer's personal engagement, with no loss of formality.

Although the main purpose of the letter is always kept in sight, an appropriate selection of content is introduced and developed in a way that conveys the writer's knowledge of the award and enthusiasm for reading. Each paragraph begins with a statement which is then elaborated upon further, e.g. knowledge of one of the short listed authors, anticipation of what will happen at the award ceremony, and a love of reading.

(C)



Although some typical cohesive devices are used (*in fact, even though*), cohesion is mostly achieved through the combined use of pronoun referencing and the manipulation of grammatical structures, particularly the use of clauses starting with -ing verbs which function as the subject of the sentence (*Switching between the perspectives; Attending the award ceremony; reading books and visualising every detail; Meeting some of the authors*).

(C)

proud **to have been chosen** for this role and look forward to representing my school at the event.

As you can probably tell, reading books and visualising every detail is important to me. Meeting some of the authors who bring my favourite characters to life makes this invitation even more special. I really love the fact that this book award **is voted for** by children; that must really matter to the authors!

Conscious choice of the passive form contributes to the more formal tone appropriate to the occasion.

(GP)

Overall, the day sounds amazing and I can't wait for it to arrive.

The transition to a more informal tone, with its simple excitement and enthusiasm, provides an effective conclusion to the letter.

(GP)

Yours sincerely,

Fxxxxxxx Dxxxxxx

Spelling is mostly correct.

The decision to word process this piece is appropriate to the purpose and audience.

(T)

The full range of punctuation taught at KS2 is used, including colons and semi-colons to mark the boundary between independent clauses.

(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 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: Frankie	A	B	C	D	E	F	Collection
<b>The pupil can write for a range of purposes and audiences</b>	Narrative	Description	Explanation	Newspaper report	Diary	Letter	
• using paragraphs to organise ideas	✓	✓	✓	✓	✓	✓	✓
• describing settings and characters	✓	✓	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.	✓	✓	✓	N/A	✓	N/A	✓

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

Name: Frankie		A	B	C	D	E	F	Collection
The pupil can write for a range of purposes and audiences (including writing a short story)		Narrative	Description	Explanation	Newspaper report	Diary	Letter	
• creating atmosphere, and integrating dialogue to convey character and advance the action		✓		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.		✓	✓	✓	N/A	✓	N/A	✓

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

Name: Frankie		A	B	C	D	E	F	Collection
The pupil can write for a range of purposes and audiences		Narrative	Description	Explanation	Newspaper report	Diary	Letter	
• 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				✓	✓	✓	✓



Standards  
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