2016 teacher assessment exemplification: end of key stage 2

English writing

Working at the expected standard: Morgan

Annotated version

Revised March 2016
Updated version March 2016
Updates reflect the information contained in Clarification: key stage 1 and 2 teacher assessment and moderation guidance, published on 8 March 2016, at www.gov.uk/sta.

If you are already familiar with this guidance, you do not need to re-read it but should refer to the updated sections below:

- use of the exemplification materials - new section
- how the annotation is set out - text amended
- note referring to the Teacher Assessment frameworks added on page 6
- text regarding the tables amended on page 27

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

This document is part of a suite of materials that exemplifies the national standards for KS2 writing TA. The full suite, including the interim TA framework, pupil scripts and unannotated versions are available at https://www.gov.uk/STA.

Each collection exemplifies one pupil’s writing that meets the requirements for the statements within the interim TA framework for one of the following standards:

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

Use of the exemplification materials

- Schools must use the interim TA frameworks to reach their TA judgements.
- If teachers are confident in their judgements, they do not need to refer to the exemplification materials. The exemplification materials are there to help teachers make their judgements where they want additional guidance.
- Local authorities (LAs) may find it useful to refer to exemplification materials to support external moderation visits.
- The exemplification materials contain 2 examples of pupils who are ‘working at the expected standard’. These show the range of pupils' work that will be assessed as working in this standard.
- This document relates to Morgan who is a pupil with sufficient evidence for a TA judgement of ‘working at the expected standard’. This collection of work demonstrates how the expected standard is broadly equivalent to the old level 4b.
- Leigh is close to being awarded ‘working at greater depth’, but does not meet all of the ‘pupil can’ statements for that standard, and is therefore also judged as ‘working at the expected standard’.
How the annotation is set out

The annotations in the exemplification materials are designed to help teachers interpret the statements from the interim TA frameworks accurately, and to apply them consistently, through use of the terminology required by the national curriculum ‘English programmes of study: key stages 1 and 2’. Each annotated collection should be read in conjunction with its overall commentary and completed table.

Background and context to the piece, including stimulus, purpose and intended audience

Commentary on the piece as a whole, its overall composition in terms of appropriateness to purpose and audience, its organisation and cohesion and any edits made during the writing process

Summative comments on spelling and handwriting (please refer to the unannotated versions to view the handwriting of the pupil)

Explanation of coding for coloured boxes

Individual comments on grammar or punctuation, including the specific features used and their application in the writing

Summative comments on punctuation
Each collection is available in unannotated and annotated versions. Tables at the end of this annotated version demonstrate how the statements have been met across the collection of work.

Each collection consists of a sample of evidence (typically 6 pieces) drawn from a wider range of one pupil’s writing. Teachers will draw from a broader range of evidence when making their judgments.

The frequency of evidence for the statements may vary across individual pieces within a collection, e.g. evidence of a range of cohesive devices would be expected in every piece, whereas evidence of integration of dialogue to convey character and advance the action is unlikely to be appropriate in every piece (KS2 expected standard). The exemplification materials illustrate how the statements containing qualifiers (‘some’, ‘most’) may be applied to a particular collection of work.
Interim teacher assessment framework at the end of key stage 2 – writing

Working towards the expected standard

The pupil can write for a range of purposes and audiences:

- using paragraphs to organise ideas
- describing settings and characters
- using some cohesive devices* within and across sentences and paragraphs
- using different verb forms mostly accurately
- using co-ordinating and subordinating conjunctions
- using capital letters, full stops, question marks, exclamation marks, commas for lists and apostrophes for contraction mostly correctly
- spelling most words correctly* (years 3 and 4)
- spelling some words correctly* (years 5 and 6)
- producing legible joined handwriting.

Working at the expected standard

The pupil can write for a range of purposes and audiences (including writing a short story):

- creating atmosphere, and integrating dialogue to convey character and advance the action
- selecting vocabulary and grammatical structures that reflect the level of formality required mostly correctly
- using a range of cohesive devices*, including adverbials, within and across sentences and paragraphs
- using passive and modal verbs mostly appropriately
- using a wide range of clause structures, sometimes varying their position within the sentence
- using adverbs, preposition phrases and expanded noun phrases effectively to add detail, qualification and precision
- using inverted commas, commas for clarity, and punctuation for parenthesis mostly correctly, and making some correct use of semi-colons, dashes, colons and hyphens
- spelling most words correctly* (years 5 and 6)
- maintaining legibility, fluency and speed in handwriting through choosing whether or not to join specific letters.

Working at greater depth within the expected standard

The pupil can write for a range of purposes and audiences:

- managing shifts between levels of formality through selecting vocabulary precisely and by manipulating grammatical structures
- selecting verb forms for meaning and effect
- using the full range of punctuation taught at key stage 2, including colons and semi-colons to mark the boundary between independent clauses, mostly correctly.

[No additional requirements for spelling or handwriting.]
Working at the expected standard: Morgan

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

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

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

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

This collection meets the requirements for ‘working at the expected standard’.
Exemplification

Working at the expected standard: Morgan

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

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

“Happy 13th Birthday Ana!” Anabeth’s mother exclaimed loudly, while handing Anabeth her birthday present.

“Thanks mum,” she grimaced, “but you really didn’t have to get me anything!”

“Ahh, come on, I didn’t!”

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

“Wow! Thankyou so much! It’s just what I wanted needed!”

She smiled at the Neon blue pumps.

“OK…I’m going to go and try them on!” She got up and walked out of the room to the couch.

“Oh…Wait dear, there’s another present!” The excited mother was holding a rectangular box wrapped in brown, crusty paper.

Ana stared at the present with sadness. She knew what it was. She knew that as soon as she opened it, she would weep.
“Umm…oh,” she cried, “I always tried to forget about that!”

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

“It’s ok,” she said sighing, “you don’t have to open it.”

Ana’s mother stroked her daughter on the back.

“No,” Ana murmured, while letting her tears fall like raindrops. “I’ll open it.”

She tore off the mud coulored wrapping paper and fell to her knees.

“Dad…” Anabeth cried.

Suddenly, everything started to shake, everything started to disappear, everything was gone. Soon, it was just Anabeth and the photograph of her family; darkness…

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

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

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

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

Subordinate clause provides additional detail concisely. (GP)
Slowly, she got up with bafflement confusion in her eyes head, and fear in her eyes. She looked around, and noticed a figure; a tall figure; with dark hair and ocean blue eyes, just like hers. Soon after, there were 5 more figures, 10, 11- thousands... She turned around with fear and legs ready to run; but she couldn’t run, she was planted in sinking squelching mud: mixed with scarlet blood. Before she knew it, there were millions of injured and bloodied soldiers lying on the muddy floor ground...

“Ahhhhhaahh!” She screamed with fright and tried while trying to move her feet, but they wouldn’t budge! She needed to get out, she needed to go! But how? Suddenly, she remembered the photo, maybe that was the way back; back to home; back to my mother. She started to search around her, but she could just not find the picture, it was gone. She Anabeth, allowed her clear tears fall freely down her cheeks. Ana knew it, this was the end...

“He...hello?” She heard a voice, a voice familiar.

“Hello?” she cried, “is anyone there?”
Ana looked around with hope.

“err... look down,” the voice whispered.

She peered down at the young solder with bafflement.

The man had brown hair and ocean blue eyes.

“Dad?”

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

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

“Please?”

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

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

“oh.”

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

“Thank you. Now come on.”

They hobbed and limped to the nearby hospital.

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

“Dear? Dear?”

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

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

She threw herself at her mother.

“You’ve been asleep for hours!”

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

“Your father and I have been worried sick!”

She peered at her mother.

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

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

She had to see this for herself; she crept upstairs and opend the creem cream wooden door…

“Dad!

Spelling is mostly correct, with occasional errors and inconsistencies (e.g. exclamed; screemed; crazyest; opend).

Handwriting maintains legibility and fluency with letters appropriately joined.

(T)

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

(GP)

Expanded noun phrase adds detail and precision.

(GP)

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

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

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

Material is organised chronologically over four paragraphs.

The opening paragraph successfully engages the reader and creates a sense of intrigue (When I walked into the hall, I turned my head and saw the most peculiar sight. It was a man, dressed in linen, who had very long hair. He was very welcome welcoming, of course course, but had a lot of weapons around surrounding him. The first words he said were GO AR! I didn’t know what he meant but I repeated the words back. No one knew what he meant but he explained that they meant, good day. It was Viking language. I knew this by the weapons, fur, runes and by the fact that it was Viking day.

Firstly, he told us to turn around. We saw some tunics, ropes, head scarves and hats. We had the to put these on, starting with a tunic. Then we sat down again, and he told us about the Vikings and that people had got them wrong. The man’s name was Gary, and he was really funny. Suddenly DONG!! The bell rang for playtime.

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

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

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

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

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

Handwriting maintains legibility and fluency with letters appropriately joined.

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

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

Relative clause in parenthesis adds a personal aside to the recount of the day’s events.

Relative clause adds a reflective comment.
Dear Gary,

I would like to thank you for teaching us a lot about the Vikings. It was really good fun. I enjoyed it because it was very entertaining.

First of all, I loved it when we were sitting on the carpet and benches, and you were telling us that story about the man and the beacons. We were all just gazing at you, when all of a sudden... Dong!! You hit the shield with a silver sword. That was one of my favourite parts of the day. Another one of my favourite parts, was when you were telling us about the marriages and honey moon, because it was very interesting and intreging.

I liked it when we were all lined up with shields and fake spears, and you told us to shout as loudly as we could, when already everyone was looking at us. I tried as hard as I could not to shout too loudly, otherwise we would have blown the roof off! I enjoyed this part because it made me feel alive. It made me feel indescribable. I also loved making the board game, although it was really challenging, but I love a challenge.

I loved when you told us some of the Viking legends, especially when you told
us about the Odin one, and that some of the days of the week were named after Viking gods. It was really, really cool.

The only improvement, I'd say would be maybe more activities because we had a little more time at the end. But apart from that I loved it. It was an amazing day.

Thank you very much for the wonderful visit. I hope you can take my idea on board.

Yours sincerely

Mxxxxxxxxx

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

(T)

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

(GP)

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

(GP)

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

(GP)
**Piece D: Narrative**

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

<table>
<thead>
<tr>
<th>C = Composition</th>
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</tr>
</thead>
</table>

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

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

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

**Macbeth**

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

“Thane of Glamis,” the first witch, as that’s what they were, cackled loudly.

“Thane of Cawdor!” the second haggard witch spat.

“King.” the third whi whispered creepily.

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

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

Suddenly Macbeth’s messenger arrived exausted, and bowed.

“Macbeth,” he took a breath, “Thane of Cawdor.”

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

“Come of on,” Lady Macbeth said slyly grimaced. “You know you want to.”

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

“No.” Lady Macbeth said giggling. “We won’t, you might. But that’s why I’ve got this,” she said greedily holding up a jar of sleeping pills. “We’ll d invite the king over for a celebration. While he’s sleeping, We I drug the guards, you sneak into his room and do the dirty work and we plant it on the guards. Just think of the power.”


The next night, Mabeth and Lady Macbeth invited the king around to go to their house; they had a glorious feast. “Sleep now,” Lady Macbeth mischievously said to the king, you look very tired. OK The king yawned, as he slowly got into an oak bed. Sleepily, Duncan drifted into his final sleep.
Meanwhile, Lady Maeb Macbeth was drugging the guards outside the king’s wooden door. M Once the guards were sleeping, Mabeth sneaked into the room. He stared at the man life he was about to take for two four seconds, and thought, is this me? Has she climbed into my mind? He had so many questions. Then suddenly, the dagger dropped into the king’s wounded body. Woosh! Squish! Drip! Quickly, Macbeth pulled the bloody blade out of the now lifeless body. He tried not to get blood everywhere but he just couldn’t help it! Flesh and blood dropped everywhere, as he tip-toed out like nothing happened…

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

“Beware Macduff!” the first witch cackled.

“Beware man born by no woman!” the second witch spat.
“Beware Birnam Woods!” the third hag whispered freakly.

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

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

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

Repetition of modal verb emphasises possibility. (GP)
Suddenly, Macduff swung his sword, aimed at Macbeth’s neck and Chop! Woosh! Squish! Drip! Macbeth was dead! Macduff walked back to the castle with Macbeth’s bloody head in his hands.

“Rejoice!” Donalbain, one of King Duncan’s sons, shouted happily.

“Hail King Malcom!” another one the oldest of King Duncan’s sons laughed.

Everybody was celebrating as because Prince Malcom became King Malcom.

“Yay!” a person dressed in green yelled.

No More Death or Murder. Justice had been done.

The End.
Piece E: Balanced argument

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

C = Composition  GP = Grammar and Punctuation  T = Transcription

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

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

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

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

Should Graffiti be made legal?

Some people say that graffiti symbolises a declined neighborhood, others say while other people believe it is an expressive piece of art, but constantly continuesly, both of these opinions are being judged. There is no doubt that this is a raging argument that no is in desperate need of solving.

It is a fact that some graffiti can be considered a work of art yet, on the other hand, some can be spiteful and rude.

Consequently, graffiti is mostly on places it shouldn’t be on, however there are allocated places for graffiti, so artists can be recognised without getting into trouble.

No one can deny that some graffiti is offensive and quite scary but if perpetrators get caught writing rude and offensive things then they will be compelled to clean the vandalism off and as well as imer get a fine or comunity service. Some people say it is a bad influence for younger children but, on the contrary, children can be informed that graffiti vandalism is against the law and

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

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

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

Expanded noun phrase, incorporating a preposition phrase, specifies the negative aspect of graffiti.
can be brought up in a kind but firm way to be against bad graffiti offensive material.

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

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

Most words are correctly spelt.
Handwriting maintains legibility and fluency with letters appropriately joined.
Piece F: Science investigation

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

C = Composition  GP = Grammar and Punctuation  T = Transcription

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

Method:

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

Equipment:
• Zinc Strip
• Copper Strip
• Lemon
• Bread Roll
• Potato
• Wires
• Buzzer

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

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

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

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

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

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

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

Spelling is mostly correct, including that of technical terminology.
Handwriting maintains legibility and fluency with letters appropriately joined.

Commas for clarity, including after fronted adverbials, are mostly correct. A semi-colon and a dash are used to mark the boundary between independent clauses, a colon is used to introduce a bulleted list and a hyphen is used correctly to avoid ambiguity.
The following tables contain the ‘pupil can’ statements for each standard from the interim TA framework. The tables provide a check-list to support teachers in understanding how we have reached the decision that the individual statements have been demonstrated across the collection of work. As stated in the framework, individual pieces of work should not be assessed against the framework. There is no requirement for teachers to produce similar tables to support moderation.

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

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

<table>
<thead>
<tr>
<th>Name: Morgan</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>Collection</th>
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<tbody>
<tr>
<td><strong>The pupil can write for a range of purposes and audiences</strong></td>
<td></td>
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<td>• using paragraphs to organise ideas</td>
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<tr>
<td>• spelling most words correctly* (year 3 and 4)</td>
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<tr>
<td>• spelling some words correctly* (year 5 and 6)</td>
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## End of key stage 2 statutory assessment – Working at the expected standard

**Name:** Morgan

**The pupil can write for a range of purposes and audiences (including writing a short story)**

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>Collection</th>
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</thead>
<tbody>
<tr>
<td><strong>• creating atmosphere, and integrating dialogue to convey character and advance the action</strong></td>
<td>✓</td>
<td>N/A</td>
<td>N/A</td>
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<td><strong>• selecting vocabulary and grammatical structures that reflect the level of formality required mostly correctly</strong></td>
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<td><em><em>• using a range of cohesive devices</em>, including adverbials, within and across sentences and paragraphs</em>*</td>
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<td>✓</td>
<td>✓</td>
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<tr>
<td><strong>• using passive and modal verbs mostly appropriately</strong></td>
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<tr>
<td><strong>• using a wide range of clause structures, sometimes varying their position within the sentence</strong></td>
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<tr>
<td><strong>• using adverbs, preposition phrases and expanded noun phrases effectively to add detail, qualification and precision</strong></td>
<td>✓</td>
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<td><strong>• using mostly correctly</strong></td>
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<td><strong>• making some correct use of</strong></td>
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<td>✓</td>
</tr>
<tr>
<td><em><em>• spelling most words correctly</em> (year 5 and 6)</em>*</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td><strong>• maintaining legibility, fluency and speed in handwriting through choosing whether or not to join specific letters.</strong></td>
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**End of key stage 2 statutory assessment – Working at greater depth within the expected standard**

<table>
<thead>
<tr>
<th>Name: Morgan</th>
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<th>F</th>
<th>Collection</th>
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</thead>
<tbody>
<tr>
<td><strong>The pupil can write for a range of purposes and audiences</strong></td>
<td>Short story</td>
<td>Recount</td>
<td>Letter</td>
<td>Narrative</td>
<td>Balanced argument</td>
<td>Science investigation</td>
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<tr>
<td>• managing shifts between levels of formality through selecting vocabulary precisely and by manipulating grammatical structures</td>
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<tr>
<td>• selecting verb forms for meaning and effect</td>
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<tr>
<td>• using the full range of punctuation taught at key stage 2 mostly correctly, including</td>
<td>semi-colons to mark the boundary between independent clauses</td>
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<td></td>
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<td>colons to mark the boundary between independent clauses</td>
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</tbody>
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