

2018 national curriculum assessment

Key stage 2

Teacher assessment exemplification: end of key stage 2

English writing

Working at
the expected standard: Leigh



Standards
& Testing
Agency

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Guidance

Using exemplification materials

- Exemplification materials provide examples of pupils' work to support teachers in making judgements against the statutory teacher assessment frameworks at the end of the key stage. If teachers are confident in their judgements, they do not need to refer to this document.
- Teachers should assess their pupils according to their school's own assessment policy, and use the statutory teacher assessment framework only to make a judgement at the end of the key stage. This judgement should be based on day-to-day evidence from the classroom which shows that a pupil has met the 'pupil can' statements within the framework.
- Exemplification materials illustrate only how 'pupil can' statements in the frameworks might be met. They do not dictate a particular method of teaching, or the evidence expected from the classroom, which will vary from school to school.
- Teachers should not produce evidence specifically for the purpose of local authority moderation. However, a sample of evidence from the pupil's classroom work must support how they have reached their judgements.
- Local authorities may find it useful to refer to exemplification materials to support external moderation visits. The materials show what meeting the 'pupil can' statements might look like. Moderators should not expect or require teachers to provide specific evidence similar to the examples in this document.
- This document is part of a suite of materials that exemplifies the national standards for key stage 2 English writing teacher assessment. The full suite is available on GOV.UK.

Using this writing exemplification

- This document contains a collection of work from a real year 6 pupil, Leigh (whose name has been changed), that meets the requirements for 'pupil can' statements within the statutory teacher assessment framework for 'working at the expected standard'. It shows teachers how they might judge whether a pupil has met the relevant standard.
- The key stage 2 writing exemplification materials have 2 examples of pupils who are 'working at the expected standard' to illustrate the range of pupils' work that will be assessed as working at this standard. Leigh's work provides sufficient evidence for a teacher assessment judgement of 'working at the expected standard'. Leigh is closer to being judged as 'working at greater depth within the expected standard', but their work does not meet enough of the 'pupil can' statements for that standard, and Leigh is therefore also judged as 'working at the expected standard'.

- The collection consists of a sample of evidence (6 pieces) drawn from a wider range of the pupil's writing. Pieces have been selected specifically to exemplify the statements relevant to the standard at which Leigh is working, but the pupil's wider range of writing will contain elements relevant to the other standards in the English writing framework.
- Teachers should base their teacher assessment judgement on a broader range of evidence than that shown in this document. Evidence will come from day-to-day work in the classroom and should include work from different curriculum subjects, although a pupil's work in English alone may produce the range and depth of evidence required. Teachers can also use pupils' answers to test questions as evidence to support their judgements.
- The evidence that teachers consider in English writing should be based on the pupil's independent work. The examples used in this document were produced independently, though the context for each piece explains where specific support was given (for example, certain vocabulary). Teachers should refer to STA's published teacher assessment guidance for further information on independent writing.
- Teachers can use their discretion to ensure that a particular weakness does not prevent an accurate judgement being made of the pupil's overall attainment in English writing. A teacher should still assess a pupil against all of the 'pupil can' statements within the standard at which they are judged, and a pupil's writing *should* meet all of the statements, as these represent the key elements of the national curriculum. However, a teacher's professional judgement takes precedence and this will vary according to each pupil.
- The frequency of evidence for 'pupil can' statements may vary across individual pieces within a collection of a pupil's writing, depending on the nature of the statement and the writing. For example, some evidence for the statement 'use verb tenses consistently and correctly throughout their writing' would be expected in almost all writing, whereas this would not always be the case for 'integrate dialogue in narratives to convey character and advance the action'.
- This document illustrates how the statements in the framework containing qualifiers ('some', 'many', 'most') may be applied to a particular collection of work. Where qualifiers are used, they have consistent meaning: 'most' indicates that the statement is generally met with only occasional errors; 'many' indicates that the statement is met frequently but not yet consistently; and 'some' indicates that the knowledge or skill is starting to be acquired and is demonstrated correctly on occasion, but is not yet consistent or frequent.

Key stage 2 English writing teacher assessment framework

Please also refer to the [Teacher assessment frameworks at the end of key stage 2](#) on GOV.UK, as the guidance for using the frameworks has not been duplicated here.

Working towards the expected standard

The pupil can:

- write for a range of purposes
- use paragraphs to organise ideas
- in narratives, describe settings and characters
- in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)
- use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly
- spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list*
- write legibly.¹

Working at the expected standard

The pupil can:

- write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)
- in narratives, describe settings, characters and atmosphere
- integrate dialogue in narratives to convey character and advance the action
- select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)
- use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs
- use verb tenses consistently and correctly throughout their writing
- use the range of punctuation taught at key stage 2 mostly correctly[^] (e.g. inverted commas and other punctuation to indicate direct speech)
- spell correctly most words from the year 5 / year 6 spelling list,^{*} and use a dictionary to check the spelling of uncommon or more ambitious vocabulary
- maintain legibility in joined handwriting when writing at speed.²

*These are detailed in the word lists within the spelling appendix to the national curriculum (English Appendix 1). Teachers should refer to these to exemplify the words that pupils should be able to spell.

[^]This relates to punctuation taught in the national curriculum, which is detailed in the grammar and punctuation appendix to the national curriculum (English Appendix 2). Pupils are expected to be able to use the range of punctuation shown here in their writing, but this does not mean that every single punctuation mark must be evident.

¹ At this standard, there is no specific requirement for a pupil's handwriting to be joined.

² The national curriculum states that pupils should be taught to 'use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined'.

Working at greater depth

The pupil can:

- write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure)
- distinguish between the language of speech and writing³ and choose the appropriate register
- exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this
- use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.[^]

[There are no additional statements for spelling or handwriting]

[^]This relates to punctuation taught in the national curriculum, which is detailed in the grammar and punctuation appendix to the national curriculum (English Appendix 2). Pupils are expected to be able to use the range of punctuation shown here in their writing, but this does not mean that every single punctuation mark must be evident.

³ Pupils should recognise that certain features of spoken language (e.g. contracted verb forms, other grammatical informality, colloquial expressions, long coordinated sentences) are less likely in writing and be able to select alternative vocabulary and grammar.

Leigh: working at the expected standard

This collection demonstrates that the pupil is consistently and confidently able to produce writing that meets all of 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 2 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 written 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'. A particular strength is Leigh's ability to select grammatical structures that reflect the requirements of specific types of writing, most notably in 'How to mummify a pharaoh' and 'Another dimension'. Vocabulary choices are virtually always appropriate to the 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 in some -ly adverbs (*immediatly, extremly*), but also evidence of some self-correction and sufficiently accurate application of the -ly suffix. Most words from the year 5 / year 6 spelling list that are used in these pieces are correct.

Despite some errors and omissions, the collection provides sufficient evidence of mostly correct usage of all of the punctuation required at this standard. For example, commas are used, mostly accurately, for clarity (including after most fronted adverbials) and brackets for parenthesis are used correctly. However, insecure use of the semi-colon to mark the boundary between independent clauses indicates that Leigh is still developing the control over sentence structure that might be expected of a pupil judged to be working at greater depth, as demonstrated in 'Our trip to the Globe' or 'All about theatres'.

Although some evidence suggests this pupil is working 'at greater depth', such as the selection of verb forms for meaning and effect in the piece about theatres and in the historical diary, Leigh does not yet show the 'assured and conscious control over levels of formality' that would be expected of a pupil working at greater depth within the expected standard.

Leigh: annotations

Piece A: Short story	Key
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 takes the form of 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 overcome by the end of the story.

Chronologically-ordered paragraphs drive the narrative forward, from the phone call that initiates the journey, through each of the 3 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*) and accurate use of pronouns.

[C]

The question makes good use of the modal verb (*could*) to suggest degree of possibility.

[GP]

"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.

Opening with dialogue introduces the characters, establishes the setting and provides a rationale for the journey, advancing the action in the story from the very beginning.

[C]

Expanded noun phrases (*two tatty-looking passports, her brand new winter boots*), incorporating preposition phrases (a phone call from work), convey detail concisely.

[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.

A multi-clause sentence deploys a range of clause structures, including a relative clause (*where the film crew were waiting*). This control of language is good, although the choice of verb (*causing*) lacks the precision that might be used by a pupil working 'at greater depth within the standard'

[GP]

Positioning the pronoun before the noun (*her...Lauren*) supports cohesion effectively within the sentence.

[GP]

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

Sentence structure and grammar across the piece are controlled effectively, but the pupil relies too much on fronted adverbials: many of the sentences begin in this way. Greater variety for specific effect might be expected from a pupil who would be judged to be working at greater depth in writing. This should now be a target for this pupil.

[GP]

occured, 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).

Commas for parenthesis are used effectively here to highlight the approach of the snow leopard.

[GP]

Menacingly, a snow-~~leped~~ leporð approached her, as if from nowhere, ~~in~~ with an angry mind – ready to attack. Lauren was stuck between a fierce snow-leporð **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]

A fronted subordinate clause foregrounds Lauren's determination and resourcefulness, setting up the rest of the sentence. This construction is used very well here.

[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-leporð, causing it to limp away in agony. Relieved, she cried with happiness and leaped with joy that she was finally free from that vicious leporð.

The device of the snow boots coming to the rescue has been set up across the narrative, supporting cohesion across the text (*her brand new winter boots, her super strong winter boots, one of them, one of the boots*).

[C]

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.

While the narrative is resolved in a satisfactory way, the ending is somewhat rushed compared to the detailed and cleverly-written opening.

[C]

Spelling is mostly correct. There is some inconsistency when adding the -ly suffix to words ending in 'e' (*immediatly/immediately; extremely; Fortunatley*). 'Immediately' is one of the words in the year 5 / year 6 spelling list, as is 'occur', which is also incorrect when the -ed suffix is added (*occured*). Another word in that list, *disastrous*, is spelled correctly. The word 'disappear' from the year 3 / year 4 spelling list is not correct (*dissapeared*).

[T]

Inverted commas, commas for clarity (including after most fronted adverbials), a dash to mark a strong afterthought, and brackets for parenthesis are used correctly.

The semi-colon in the fourth paragraph is inappropriate as it does not mark the boundary between two independent clauses.

[GP]

The joined handwriting is legible.

[T]

Piece B: Procedural

Key

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
[GP] grammar and punctuation
[T] transcription

This procedural piece draws on a dramatic re-enactment of the embalming process, following a class visit to an exhibition.

Through adopting a tone similar to that of many popular children's science books, Leigh achieves deliberate and effective control of formality here, not always seen elsewhere across this collection.

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

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

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!

The deliberate choice of questions and a command sentence ending in an exclamation mark instantly engage the reader and make for a lively, informal and interactive opening.

[GP]

Equipment:

- Canopic jars
- 150m of linen
- Sawdust (or different types of spices)
- Natron salt
- Coffin
- Onion
- Amulets
- Scrolls
- Hook

Subject-specific terminology has been carefully selected to give an authoritative tone, although some vocabulary choices lack the control that might be seen in the writing of a pupil working at greater depth (*scaled for weighed*, for example) Accurate use of imperative verbs also supports the tone of the piece.

[C]

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).

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.

The passive verbs are balanced with the imperatives, alternating between giving instructions and sharing information authoritatively (*Carefully place the body/ the brain is not needed; Having finished the last step / place the lungs*).

This control of language for effect is good.

[GP]

Relative clause modifies the expanded noun phrase (*valuable jars*) to warn the reader of potential danger, although wording is perhaps not as precise as it might be in the work of a pupil working at greater depth (*can lead to or can cause*, rather than *can give severe injuries*).

[GP]

3. Following this, ~~thourly~~ 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 successfully 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).

Brackets share additional information, revealing the pupil has an awareness of what the reader may or may not know already.
[C]

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, linking the points to one another, providing cohesion across this section.
[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 Pharaoh is protected. (Also place an onion in the right hand of the pharaoh).

Expanded noun phrase adds detail in a concise way.
[GP]

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

Words from the year 5 / year 6 list that are correct include *stomach* and *thorough[ly]*.

Leigh has used a dictionary and a book about the Ancient Egyptians to support the spelling of technical vocabulary (e.g. *canopic*; *natron salt*).
[T]

An appropriately simple ending draws the piece to a conclusion, returning neatly to the same informal tone of the opening and, again, indicating good control over language.
[C]

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

The joined handwriting is legible.
[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

Key

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 comments from the writer that show a good awareness of a reader. The writing focuses on the Globe Theatre, with the penultimate paragraph allocated to other events of the day.

Following a brief introduction, a series of chronologically-organised paragraphs details selected activities.

The pupil communicates a sense of enthusiasm, sharing 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 talking; 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.

A range of cohesive devices are used effectively and correctly, including 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 theartre – which is ~~u~~ where Shakespeare's plays are shown.

To begin the day with a thrill, I was able to go into the Globe Theartre 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 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?

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 Shakespeares plays 'to be or not to be' in a wide range of languages (although I only understood the quote in English). Anyway,

A wide range of clause structures within a single sentence, with layers of subordination positioned to foreground the length of the journey, help to provide the writer's personal comment (*I had an interesting day learning new things...*) and clarify the importance of Shakespeare's Globe. While the control of language here is good, the separate ideas might have been communicated more effectively over several less-complicated sentences.

[GP]

The pupil uses a wide range of verb forms for effect here, including the infinitive (*To begin*), the -ing participle (*sitting; meaning; Standing*), the modal (*would*) and the passive form (*be called*).

[GP]

Using a question here is a clever device to draw in the reader. However, this choice means that the meaning is not as clear as it might be in the writing of a pupil judged to be working at greater depth.

[C]

The fronted subordinate clause and the passive (*were told*) are not employed effectively here. The sentence structure that Leigh has chosen is unnecessarily complicated.
[GP]

lets get back to taklking 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 stopmp at the same time but the only
communication we hae were allowed to use was
eye contact, which is quite difficult in my opinion.

A multi-clause sentence incorporating co-ordination and subordination is used to good effect here.. 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*. This demonstrates excellent control of language, but the 2 sentences, taken together, illustrate that the writer has a little way to go before being judged to be working at greater depth within this standard.
[GP]

Eventually we were able to do it, so we finally moved onto the ~~more interes~~ ~~more~~ proper acting activity. Olivia, gave four people a peice 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 Juliets 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**

Careful choice of tense distinguishes between past actions relating to the narrator and the abiding disposition of Benvolio.
[GP]

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**

The abrupt transition from the 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 coherence across the text as a whole.
[C]

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 ~~g~~ Globe theatre, I would definetly like to come and watch a play there! Would you like to visit the Globe Theatre?

The insertion of the adverbial here is unnecessary and, in fact, interrupts the flow of this paragraph. The writer's views are plain in the choice of *really unexpected* and *shocking*.
[C]

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 ~~of~~ and shocking to see such a horrifeying object in a local busy street. Not only did we get to see Clink Prison, but year 5 and 6

Expanded noun phrases, incorporating preposition phrases, convey and link complex information concisely.
[GP]

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.

The conclusion draws together the themes effectively: that it was both fun and full of facts. This helps to establish further a sense of cohesion across the piece.

[C]

I can't believe the amount of fun I've had discovering so many interesting facts and co-operating together when acting.

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]

Spelling is mostly correct. 'Definite[ly]', a word from the year 5 / year 6 list is not correct.

[T]

The joined handwriting is legible.

[T]

Piece D: Information

Key

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

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.

The opening introduces the 2 theatres succinctly and effectively. It 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.

Within and across sentences and paragraphs, cohesive devices link ideas and information, including fronted adverbials (*Additionally*), preposition phrases (*In the Edwardian times*), conjunctions (*Although some of the roof is thatched*) and pronouns (*This is known as*).

[C]

Passive verbs support the formal presentation of historical facts and distance the writer from the views being reported, but this is inconsistent. Consistent and conscious awareness and control should be expected in the writing of a pupil working at greater depth.

[GP]

All about Theatres

Over 4000 years ago, in ancient Greece, the first theatres were built to entertain people or to teach new things. 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 showing tragedies, comedies and histories. Despite cinemas, DVDs and Netflix, people still want live story telling and so theatres are the place to go.

Multi-clause sentence, deploying a range of clause structures, offers a précis of key facts and works to introduce one of the featured theatres concisely.

[GP]

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

[GP]

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

[C]

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 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

Specific 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.

[C]

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).

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 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 ~~communica~~ communication fan signals were used). Unlike the Kings 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').

This ambitious multi-clause sentence attempts to contrast arrangements for rich and poor. Despite inaccurate internal punctuation (a comma rather than a semi-colon, omission of a comma to mark off the adverb, *however*), clarity of meaning is maintained. The pupil shows growing control here over using language structures for effect.

[GP]

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~~

A well-placed preposition phrase explains concisely why sound can still be heard.
[C]

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 acoustics". ~~Fortunately~~ As you walk into the 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!

Preposition phrase contrasts with the sound 'from the stage'.
[C]

The modal verb here denotes the certainty the actor believes in: *will be cursed*.
[GP]

Globe Theatre:

Inside the theatre, the background / setting is changed, according to the play, for example, Romeo and Juliet would have a

Positioning of different clause structures emphasises key points and clarifies relationships between ideas.
[GP]

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.** 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.

Bullet points in the final section share key facts with the reader, providing an appropriate ending, in the style of many engaging non-fiction books for children.

[C]

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.

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

[GP]

Spelling is mostly correct, although there are some persistent errors in the spelling of 'theatre', some of which have been corrected through proof-reading. The word 'communicate' is included in the year 5 / year 6 spelling list; 'communication' has been spelled correctly here.

[T]

The joined handwriting is legible.

[T]

Piece E: Short story

Key

Working with a film production company, pupils story-boarded and wrote scripts for science-fiction versions of 4 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'. It draws on the structure, and patterns of language, of many traditional tales.

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]

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

[C]

Another Dimension

In 2621 on the planet Zordo, a young but poor boy carefully fixed his droid, which was the only source of income he had left. Whilst his mother was busy, he typed things on the micro tablet that ~~een~~ 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 disrupted 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

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]

Vocabulary appropriate to the science-fiction genre (*droid, portal, lasers, hologram*) supports the futuristic setting of the story and helps to create the atmosphere of the piece.

[C]

Ideas are well-organised across paragraphs. Transitions between paragraphs are skilfully managed, notably through deliberate shifts of focus (*he was home before he could even breathe / "You're back already"*). However, language and ideas are not always as well-developed and clear as they might be in the work of a child working at greater depth (*he typed things on the micro tablet / feeling angry at being disrupted from his walk / meanwhile, about a mile away*).

[C]

Leigh cleverly integrates descriptive detail at key moments in the story, placing 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]

said with an eager look on his face. 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 ef 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.

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).
[C]

Descriptive detail (provided in 3 different ways) signals the turning point in the narrative: an -ed verb form functions as an adjective (*puzzled*); an expanded noun phrase describes and specifies (*mysterious and multicoloured hole in the wall*); and a preposition phrase conveys Jack's astonishment (*with a speechless face*).
[GP]

"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.

"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.

The narrative climax in this 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?*), showing the pupil's control of grammatical structures for effect and awareness of the reader.

[C]

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 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 something like a bird swooped over his head.

Modal verb expresses Jack's doubt and uncertainty.

[GP]

While the story is engaging and well-told, there are a number of occasions where there is a lack of precision in the language Leigh chooses (*his self / and all you could hear*). It is this lack of an 'assured and conscious control' that is the difference between this story and the writing of a pupil working at greater depth within the standard.

[C]

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 ~~immediatly~~ quickly tapped the magnificent stick onto what looked like grass but an unusual colour for it. Boom!

Precise vocabulary is chosen to enhance meaning: verbs not only advance the action but also have descriptive force. While this is not always consistent (e.g. *sucked up*), the use of vocabulary in this piece is strong.

[C]

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 accidentally fell to the floor. Suddenly time was back to normal and the giant was furious to see that some of his gold ~~hasd been~~ stolen. "Quick Jack, this way," said the old man as a hologram, and Jack jumped straight into the portal hole....

The dramatic conclusion to the story is 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, while the economy and understatement of the final sentence provide a fitting ending to a strong narrative.

[C]

Appropriate use of the passive form shows good control over language.

[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 u~~
to see where he was, and just when he
thought the portal to ~~another~~ 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.

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

[GP]

Spelling is mostly correct. Words
from the year 5 / year 6 list that
are correct include *persuade*,
marvellous and *definite[ly]*.

[T]

The joined
handwriting is legible.

[T]

Piece F: Diary

Key

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 in the form of a diary draws on the reading of several historical journals. The piece 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 results in some loss of authenticity, something that might have been more skilfully managed by a pupil working 'at greater depth within the standard'.

Material is coherently organised into paragraphs, with the day's events developed and expanded through descriptive detail. The opening locates the events precisely in time 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 etc.*), as well as through the use of pronouns (*Following this*) and synonymous vocabulary (*schooner; ship*).

Appropriate vocabulary choices (*proceeded to; fauna and flora; moved back and forth*) and grammatical structures (*May I say; in the year of our Queen 1866*) are selected and mostly maintained successfully in order to adopt a convincingly formal and slightly archaic style. However, occasional slips into informality (*eye-popping journey, action-packed*) show that Leigh is still developing the 'assured and conscious control over levels of formality' that are required of a pupil judged to be working at greater depth.

[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 astonished to meet the chameleons, **which have only been seen once before in 1632!**

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 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 extrodinary it was, to watch them all change their bright colours on their scaled skin; wine-red, astral-blue,

A multi-clause sentence conveys detail concisely through the use of adverbials, preposition phrases and expanded noun phrases, establishing the time, place and purpose of the expedition.
[GP]

The choice of modal verb contributes very successfully to the formal tone, reflecting the age.
[GP]

A relative clause, incorporating the passive form (*have...been seen*), modifies 'chameleons', provides additional information and maintains the formal tone.
[GP]

While the choice of words is not perfect (*most deadliest*), this multi-clause sentence incorporates a fronted subordinate clause establishing the time of day, and a final subordinate clause (introduced by *whilst*), so revealing the full extent of the danger faced by the narrator.
[GP]

While ambitious vocabulary choices have been made throughout, this section illustrates that the control of these is not always at the level that would be expected from a pupil working at greater depth (*by just one touch; permanent pain*).
[C]

buttery-yellow, emerald-green and so many more colours which I didn't know existed. My colleague, who inspired me to ~~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."

The pupil carefully selects verb forms 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]

Although the hyphen is correctly used, the adjective is inappropriate for the tone of the piece.
[GP]

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~~ thought for sure that I 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.

The quick and helpful arrival of a lifeguard in a hot air balloon, with a ladder, interrupts the authenticity of this piece which has otherwise been expertly maintained up to this point.
[C]

Again, through careful selection of verb forms, the pupil manages transitions between the present situation, earlier events and anticipation for the following day.
[GP]

Here I am exhausted, safe and in a dry ship, which the life guard gave to us since the schooner sunk. Tommorow, ~~fr~~ I hope will be as action-packed as ~~what~~ today's has been!

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 2 independent clauses.
[GP]

Spelling is mostly correct. Leigh has used a dictionary to support the spelling of some challenging vocabulary (*colleague, schooner, chameleon, tsunami*).
[T]

The joined handwriting is legible.
[T]

Leigh: evidence check

The following tables show how Leigh’s work has met the ‘pupil can’ statements across the collection for ‘working at the expected standard’, as well as how they have not yet shown sufficient evidence for ‘working at greater depth within the expected standard’.

There is no expectation for teachers to produce such tables, or anything similar. These simply help to illustrate where Leigh’s work has demonstrated the ‘pupil can’ statements in these 6 examples.

As stated in the framework guidance, individual pieces of work should not be assessed against the framework.

End-of-key stage 2 statutory assessment – working at the expected standard							
Name: Leigh	A	B	C	D	E	F	Collection
The pupil can:	Short Story	Procedural	Recount	Information	Short Story	Diary	
<ul style="list-style-type: none"> write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing) 	✓	✓	✓	✓	✓	✓	✓
<ul style="list-style-type: none"> in narratives, describe settings, characters and atmosphere 	✓	n/a	n/a	n/a	✓	n/a	✓
<ul style="list-style-type: none"> integrate dialogue in narratives to convey character and advance the action 	✓	n/a	n/a	n/a	✓	n/a	✓
<ul style="list-style-type: none"> select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility) 	✓	✓	✓	✓	✓	✓	✓
<ul style="list-style-type: none"> use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns and synonyms) within and across paragraphs 	✓	✓	✓	✓	✓	✓	✓
<ul style="list-style-type: none"> use verb tenses consistently and correctly throughout their writing 	✓	✓	✓	✓	✓	✓	✓

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

Name: Leigh	A	B	C	D	E	F	Collection
The pupil can:	Short Story	Procedural	Recount	Information	Short Story	Diary	
• use the range of punctuation taught at key stage 2 mostly accurately (e.g. inverted commas and other punctuation to indicate direct speech)	✓	✓	✓	✓	✓	✓	✓
• spell correctly most words from the year 5 / year 6 spelling list, and use a dictionary to check the spelling of uncommon or more ambitious vocabulary		✓	✓	✓	✓	✓	✓
• maintain legibility in handwriting when writing at speed	✓	✓	✓	✓	✓	✓	✓

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:	Short Story	Procedural	Recount	Information	Short Story	Diary	
• write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure)		✓		✓	✓		
• distinguish between the language of speech and writing and choose the appropriate register		✓			✓	✓	
• exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this		✓					
• use the range of punctuation taught at key stage 2 accurately (e.g. semi-colons, dashes, colons and hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity		✓		✓	✓		
Across the six pieces, the full range of punctuation is used, mostly correctly, but not yet consistently accurately.							
(No additional statements for spelling or handwriting)							

Leigh: pupil scripts

Piece A: Short story

"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 ~~Bill~~ ^{Bill} was parked and they set off for Gatwick Airport.

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~~ ^{quickly} 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~~ ^a very painful frost bite. What ~~might~~ ^{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.

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~~ ^{occurred} right in front of her. There was no way of escaping the disastrous snow storm because it ~~was~~ ^{was} only plough ~~what~~ ^{was} in front of it (which was Lauren).

Menacingly, a Snow-leopard approached her, as if from nowhere, ~~it~~ with an angry mind ready to attack. Lauren was stuck between a fierce Snow-leopard and a powerful blizzard, knowing there was no one to help her and no way to escape.

Fortunately, Lauren realised she had her super strong winter boots on and immediately took one of them off. Determined to escape, she flung one of the boots onto the Snow-leopard, causing it to limp away in agony. Relieved, she cried with happiness and leaped with joy that she was finally free from that vicious leopard.

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

Piece B: Procedural

How to mummify a Pharaoh

Do you have a Pharaoh ready to be mummified? Are you looking for a simple method for mummifying your pharaoh? Then follow these simple steps to help the emperor!

Equipment:

- Canopic jars
- 150m of linen
- Soudwest (or different types of spices)
- Natron salt
- Coffin
- Onions
- 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).
- 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.

- ③ Following this, ~~thoroughly~~ ^{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 prayer!).
- ⑤ After that take out the heart so that it can be sealed with a feather if it should go to the after life (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. (Som of linen needed).
- 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 After bandaging the Pharaoh, following this, wrap amulets and scrolls inside the strips, so that the dead Pharaoh is protected. (Also place an onion in the right hand of the pharaoh).
- ⑩ Finally, place the the mummy in a coffin painted with a face to resemble the person inside and process the coffin to the grave.

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

Piece C: Recount

Our Trip to the Globe

Even though the journey was long, it was definitely 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.

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 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?

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 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 (Y6) were told by Olivia to warm up. However, we had to clap and stop 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 some 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 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 ~~of~~ Globe theatre, I

would definitely like to come and watch a play there! Would you like to visit the Globe Theatre?

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~~ 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, although I 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.

All about Theatres

Over 4000 years ago, in ancient Greece, the first theatres were built to entertain people or to teach new things. Frank Matcham, 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 showing tragedies, comedies and histories. Despite cinemas, DVDs and Netflix, people still want live story telling and theatres are the place to go.

Seating and Audience

The poor:

~~the poorest people~~ 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 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).

The Rich and Wealthy:

Surprisingly, it was illegal for a lady to show her ankles for in the Kings Theatre, in Edwardian times, a wealthy man would sit in the front row seats to catch a glimpse of a 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 (as different communication fan signals were used). Unlike the Kings Theatre, in the Globe rich people were sat at the very top, however these seats were ~~erected~~ 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 acoustics". Fortunately, as you walk into the 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!

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. Interestingly, in the Elizabethan 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.

Piece E: Short story

Another dimension

In 2621 on the planet Zorda, a young but poor boy carefully fixed his droid, ~~which~~ which was the only source of income he had left. Whilst his mother was busy, he typed things on the ~~of~~ micro tablet that ~~soon~~ constantly shut down ~~without~~ ~~even~~ in the middle of a game. "Please fix the droid properly 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. ~~Soon~~ ~~jack~~ Within a few minutes he was already at the ~~on~~ ~~at~~ 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 disrupted from his walk.
 angry looking

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

"You're back already; where's the money?" ~~the~~ mother asked Jack, determined to see it. "No money mother," 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 ~~is~~ changed into something unimaginable. "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 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 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 base. 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 the tap of the portal stick will freeze time. Tap Jack couldn't resist, so he immediately 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 extraordinary dimension because no-one was able to stop him. "Gold!" Jack shouted and grabbed as much as he could carry. Tap! Went the stick as it accidentally fell to the floor. Suddenly time was back to normal and the giant was curious 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....

"Jack get up, it's time you get 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~~ another dimension was stream, 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.

Piece F: Diary

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 astonished to meet the chameleons, which have only been seen once before in 1632!

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 Octaria's 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~~ just one touch. The most shocking aspect from this tragic death, was the permanent pain of the ~~to~~ animal.

As the day carried on, I proudly stood next to ~~to~~ rare chameleons (only seen once before in 1632) which were all dressed alike and beautiful. I cannot say how 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 ~~to~~ come on to join him on this journey and risk my life to find this animal

said, "This has been such an eye-opening journey and Lady Anier 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 ~~was~~ thought for sure that I 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. Tomorrow, ~~for~~ I hope will be as action-packed as ~~that~~ today's has been!



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