

2018 national curriculum assessment

Key stage 2

Teacher assessment exemplification: end of key stage 2

English writing

Working at
the expected standard: Morgan



Standards
& Testing
Agency

Contents

Guidance	3
Using exemplification materials	3
Using this writing exemplification	3
Key Stage 2 English Writing Teacher Assessment Framework	5
Morgan: working at the expected standard	7
Morgan: annotations	8
Piece A: Short story	8
Piece B: Recount	13
Piece C: Letter	15
Piece D: Short story	17
Piece E: Balanced argument	22
Piece F: Science investigation	24
Morgan: evidence check	26
Morgan: pupil scripts	28
Piece A: Short story	28
Piece B: Recount	32
Piece C: Letter	34
Piece D: Narrative	36
Piece E: Balanced argument	41
Piece F: Science investigation	42

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, Morgan (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. Morgan's work provides just 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 Morgan 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.

Morgan: working at the expected standard

Morgan is working at the lower end of the expected standard. This collection demonstrates evidence that Morgan is able to produce writing that just meets all of 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*. The 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 by the pupil at the point of writing to improve clarity, accuracy and vocabulary choices. All writing is completely independent.

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 what the writing requires, e.g. the polite recommendation in the letter of thanks, the impersonal constructions in the graffiti argument and technical vocabulary in the science piece. Verb tenses are used consistently and correctly across the collection. Some writing is particularly ambitious, for example, the two narratives which use repetition effectively to support cohesion in these longer pieces, and the descriptions of atmosphere and telling details.

However, Morgan still has scope to develop as a writer, as demonstrated in the science investigation: some of the key language features that might be expected in reporting on an investigation (such as passive verbs) are not used. Further, the tone of the piece is inconsistent and lacks formality.

The range of punctuation taught across key stage 2 is used mostly accurately, including commas to clarify meaning, and inverted commas and other punctuation to indicate direct speech. Despite occasional errors and inconsistencies, spelling is mostly correct, including (where they have been used) most words from the year 5 / year 6 spelling list: *desperate*, *recognise(d)*, *familiar*. Handwriting is consistently legible.

Across the collection as a whole, the writing demonstrates consistent attainment of all of the statements within 'working at the expected standard'.

Morgan: annotations

Piece A: Short story	Key
Following a class reading of 'Tom's Midnight Garden', pupils were asked to write a story, incorporating a time slip between the present and the past, which links the main characters. The pupil uses a significant birthday gift of a photograph as the means by which her character, Anabeth, goes back in time, just as Tom used the clock in the novel.	[C] composition [GP] grammar and punctuation [T] transcription

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

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

[C]

"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.

The story opens with a conversation between Ana and her mother, where Morgan skillfully uses dialogue to convey both character (...*but you really didn't have to get me anything!*) and to advance the action (...*wait dear, there's another present!*).

[C]

"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.

Here and elsewhere, contracted verb forms make the dialogue realistic.

[GP]

A multi-clause sentence containing 2 subordinate clauses (*as soon as she opened it; that she would weep*) serves dramatically to withhold significant information from the reader.

[GP] [C]

"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.

An expanded noun phrase conveys information to the reader effectively.

[GP]

Repetition here of *she knew* (from the preceding sentence) provides cohesion and emphasises Ana's state of mind.

[C]

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

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

Subordinate clause provides additional detail concisely. [GP]

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

Ana’s mother stroked her daughter on the back.

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

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

“Dad...” Anabeth cried.

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

Morgan shares seemingly small details from the scene to help the reader to picture what is happening and to share information about the characters and their relationship without telling the reader explicitly. This technique is used later in the story too (*allowed her clear tears fall freely down her cheeks*). [C]

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*).

[C] [GP]

The extensive repetition here of individual words provides both cohesion and emphasis at this turning point in the narrative. [C]

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

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

The repetition of the simple conjunction ‘and’ emphasises how far Ana is falling.

[C]

The language that Morgan uses here gives a literary quality to this narrative.

[C]

Slowly, she got up with **bafflement** **confusement** **in her eyes head, and fear in her eyes.** She looked around, and noticed a figure; a tall figure; with dark hair and ocean blue eyes, just like

The repetition of the structure here emphasises Ana’s fear and confusion.

[C]

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...

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

The use of ellipsis suggests the many, many thousands on the battlefield. The reader is left to imagine how many.
[GP] [C]

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

Fronted subordinate clause (*Before she knew it*) emphasises Ana's sudden realisation of the extent of the horror. Morgan chooses to give the reader this information at the start of the sentence before revealing the scene around Ana.
[GP] [C]

"He...hello?" She heard a voice, a voice familiar.

"Hello?" she cried, "is anyone there?"

Ana looked around with hope.

Preposition and abstract noun constructions function adverbially to foreground Ana's changing emotional state.
[C] [GP]

"err... look down," the voice whispered

She peered down at the young soldier, with bafflement. The man had brown hair and ocean blue eyes...

"Dad?"

"Umm?" He questioned, "Do I know you?"

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

“Please?”

Anabeth ~~stared~~ took a glance at the soldiers
shot-gun

wound, ~~and picked~~ while helping him up.

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

“oh.”

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

“Thank you. Now come on.”

They hobbled and limped to the nearby hospital.

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

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!”

The story returns to where it began, with a conversation between mother and daughter. Again, dialogue is used to convey information to the reader without telling them directly through a narrator (*You’ve been asleep for hours!*) and provides an effective resolution to the story (*Dad!*).

[C]

Multi-clause sentence incorporates subordination (*thinking about the picture...*) and co-ordination (*and where it would be*) shows Morgan’s control over language. The use of the -ing verb to introduce the subordinate clause concisely communicates 2 simultaneous actions (*sat...thinking*).
[GP] [C]

She peered at her mother.

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

Repetition of *dad* shows Ana’s confusion and upset.
[C]

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

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

Expanded noun phrase adds detail and precision, allowing the reader to picture the scene.
[GP] [C]

“Dad!”

Inverted commas and other punctuation are almost always used correctly for direct speech, as are commas for clarity, including after fronted adverbials. The dialogue also uses exclamation marks, question marks and ellipsis correctly. The semi-colon at the end of the piece is correct but 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]

Spelling is mostly correct, with occasional errors and inconsistencies (e.g. *exclamed*; *screemed*; *crazyest*; *opend*). The word 'soldier' from the Y5/6 word list is incorrect (*solder*) but *familiar* is correct.
[T]

Handwriting maintains legibility with letters appropriately joined.
[T]

Piece B: Recount

Key

Pupils participated in a Viking workshop as part of a history topic. They experienced a number of Viking activities, listened to Viking stories and wore traditional Viking clothing. Pupils used photographs taken during the workshop to plan and write a recount, informing parents of the day's events.

[C] composition
[GP] grammar and punctuation
[T] transcription

This first person recount of a school 'Viking Day' provides a straightforward chronological account of a special event at school. Written for a familiar audience (the children's parents), it is an example of informal writing, appropriately interspersed with simple personal comments and observation (*It was really fun; this really loud horn that I'm pretty much certain the whole school heard*), perhaps lacking the consistent tone that would be seen in the writing of a child working at greater depth.

An appropriate level of detail provides the intended 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.

[C]

Morgan's vocabulary choices are accurate, but they lack the precision and breadth that would be expected in the work of a pupil working at greater depth (*very long; really funny; really fun; really hard; very interesting*).

[C]

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

[C]

Viking Day

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

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

After break ~~the man~~ told us more about the Vikings and their lands and family. He also told

The opening paragraph successfully engages the reader and creates a sense of intrigue by deliberately withholding information (*When I walked into the hall, I turned my head and saw the most peculiar sight*).

[C]

Direct speech is not punctuated here.

[GP]

The text is organised chronologically over 4 paragraphs. Straightforward adverbials provide a sense of cohesion, steering the reader through the day's events in sequence (*When I walked into the hall; Firstly; During break; After break; After lunch; At the very, very end*). Confident use of pronouns that refer back to a preceding clause (*It was Viking language. I knew this by...; He also told us... It was really fun*) further supports the overall cohesion of the writing.

[C] [GP]

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.

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

Brackets used effectively for parenthesis, commenting on the activities and giving a personal opinion.
[GP] [C]

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

The ending to the final paragraph is somewhat abrupt, underlining the difference between Morgan's current writing and the structural decisions and detail that are more likely to be evident in the writing of a pupil who is closer to 'working at greater depth'.
[C]

Spelling is mostly correct. *Traiders*, *completly* and *charchol* are the only errors. Handwriting maintains legibility and fluency with letters appropriately joined. Minor edits and corrections, made at the point of writing, improve clarity, accuracy and vocabulary choices.
[T]

Handwriting maintains legibility and fluency with letters appropriately joined. Minor edits and corrections, made at the point of writing, improve clarity, accuracy and vocabulary choices.
[T]

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

Piece C: Letter	Key
Pupils participated in a Viking workshop as part of a history topic. They experienced a number of Viking activities, listened to Viking stories and wore traditional Viking clothing. Each pupil wrote a letter, thanking the workshop leader for the day, and making recommendations for future workshops. The school sent a selection of the letters to the workshop provider.	[C] composition [GP] grammar and punctuation [T] transcription

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.

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

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

Morgan shows good control of language through this multi-clause sentence, incorporating co-ordination and layers of subordination. This effectively presents the different elements that made this event a highlight of the day.
[GP] [C]

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

This companion piece to the Viking Day recount is a letter of thanks, outlining some of the most enjoyable aspects of the visit and making recommendations for future visits. The structure of a letter is used appropriately, with the correct greeting and closing.

Across these 2 pieces, Morgan shows an awareness of audience and purpose, using a different tone when reflecting on the day to thank the visitor rather than an audience of parents.

This is not always perfectly realised and not always maintained throughout: the letter attempts some formality (*I would like to thank you for; I hope you can take my idea on board*). Some minor edits have been made at the point of writing to improve and maintain an appropriate level of formality (~~loved liked enjoyed~~ was most intrigued), although less formal vocabulary and structures are used as the writer becomes involved in the writing and loses some control over the level of formality required for this letter (*telling us that story about; otherwise we would have blown the roof off; It was really, really cool*).
[C]

also loved make the board game, although it was really challenging, but I love a challenge.

I ~~loved~~ ~~liked~~ ~~enjoyed~~ was most intrigued 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 we named after Viking gods. It was really, really cool.

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] [C]

The only improvement, I'd say would be ~~maybe~~ more activities because we had a little more time at the end. But apart from that I loved it. It was an amazing day. Thankyou very much for the wonderful visit. I hope you can take my idea on ~~board~~ board.

Yours sincerely

Mxxxxxxx

The punctuation here is mostly accurate, including commas after fronted adverbials, commas for parenthesis, and exclamation marks.
[GP]

Spelling is mostly correct. The word *sincerely*, from the year 5 / 6 spelling list, is correctly spelled.
[T]

Handwriting maintains legibility and fluency with letters appropriately joined.
[T]

Piece D: Short story	Key
Pupils had become familiar with the main events of <i>Macbeth</i> as part of their work on storytelling. They acted out the plot and explored some features of the language used in the play. They then rewrote the story in their own way, using some of the language features discussed.	[C] composition [GP] grammar and punctuation [T] transcription

This extended piece retells the story of Shakespeare's *Macbeth* as a third-person narrative.

The opening paragraph shows an awareness of the reader and the information they need, introducing 2 principal characters (*Macbeth and Banquo*), and providing information of events prior to the story opening (*celebrating their late victory of defeating the Norwegians in battle*).

Morgan immediately seeks to establish a sinister atmosphere to the retelling (*One spooky midnight; trudging through the misty, murcky moors*).

Parts of the dialogue attempt to mirror the lines and repetition from the play, supported by Morgan'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 support the writer's interpretation of the characters and their relationship with one another (*"Come on," Lady Macbeth said slyly-grimaced. "You know you want to."*).

[C]

Macbeth

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

"Thane of Glamis," the first witch, as that's what they were, cackled loudly.

"Thane of Cawdor!" the second haggard witch spat.

"King." the third ~~whi~~ whispered creepily.

"~~But~~ How can that be?" asked Macbeth with confusion, "I am nothing more than Thane of Glamis." But the disgusting hags were no ~~were~~ where to be seen. Suddenly Macbeth's messenger arrived ~~exasted~~ exhausted, and bowed.

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

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

Adverbs (*loudly, creepily*) and expanded noun phrases (*three raggedy hags; the second haggard witch*) are used to specify and add detail concisely. While these are not always used correctly, as they might be by a child working at greater depth, (*greedily holding up a jar of sleeping pills*), Morgan shows an awareness of the reader through the use of these language features.

[C] [GP]

Use of the passive form, reflecting the language of ghost stories or some traditional tales the writer has read, underlines the mysterious way the witches have disappeared.

[GP] [C]

Many of the vocabulary choices and grammatical structures Morgan uses show an understanding of the tone appropriate to a retelling of a Shakespeare play. This includes attempts at using archaic language (*two weary knights, who came by the names of Macbeth and Banquo; "Rejoice!" Donalbain... shouted happily*); although this is not always executed and maintained correctly and consistently (*all of that had happened to him that day*) and the writing occasionally slips into informal, contemporary vocabulary (*'do the dirty work'; Chop! Woosh! Squish! Drip!; "Yay!"*).
[C] [GP]

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 ~~invite~~ 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."

Morgan shows good control of verb tenses to communicate exact meanings to the reader. The use of the past progressive (*was drugging*) establishes that the guards were being drugged at the same time as Duncan was falling asleep, emphasising how quickly the plan has been put into effect. The past progressive (*were sleeping*) in the next sentence shows the vulnerable state of the guards and highlights Morgan's control over language.
[C] [GP]

Again, dialogue is used to convey character. This time, Morgan shares how the words could be read aloud, helping the reader to understand the writer's intended meaning.
[C]

"Ha. Ha. Ha – yeess yeees."

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

Meanwhile, Lady ~~Macb~~ 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

Rhetorical questions as Macbeth questions whether he can go through with the murder (*is this me? Has she climbed into my mind?*) give information about his character and serve to create tension at this pivotal moment.
[C]

While Morgan's writing shows examples of excellent control, this is not yet consistent. In this paragraph, word choice (the dagger *dropped* into the king's body), informal language structures (Whoosh! Squish!) and details that detract from the drama of the scene (*He tried hard not to get blood everywhere but he just couldn't help it!*) jar with the more effective elements. This lack of consistency and conscious control of the language are key differences between writing at the expected standard and writing at greater depth within that standard.

[C]

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 ~~Macbeth~~ 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 ~~Country~~ country mansion and killed every soul inside. Luckily for Maduff, he was on a trip and wasn't at home, but sadly, Macduff's wife and children were at the mansion

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

[C] [GP]

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.

While the words chosen do not exactly reflect the tone of the story, Morgan's repetition of the words that were used to describe Macbeth's murder of Duncan show a good understanding of repetition for effect and a good awareness of the reader.

[C]

The goal for Macbeth was power, but the goal for Macduff was vengeance. Macbeth thought he could ~~bat~~ beat Macduff but Macduff was the one who could defeat Macbeth, according to the prophecy. 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.

Morgan chooses to repeat specific grammatical structures using co-ordination (*but*), drawing effectively on precise choices of nouns (*power; vengeance*) to emphasise the contrast between the characters' motives, and between Macbeth's expectation and reality.

[GP] [C]

"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 perfect form of the passive draws the story to an end effectively.
[GP] [C]

The End.

Punctuation for direct speech and commas for clarity (including after fronted adverbials) are mostly correct. Dashes for parenthesis (*charged – once gain – into...*) and a semi-colon to mark the boundary between independent clauses are also used correctly.

Verb tenses are used consistently and correctly throughout the piece.
[GP]

Spelling is mostly correct, with occasional errors and inconsistencies for unfamiliar or ambitious word choices (e.g. *murcky, mischeviously, vengeance*).

[T]

Handwriting maintains legibility and fluency with letters appropriately joined.

[T]

Piece E: Balanced argument	Key
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.

Morgan has identified that a more formal tone is appropriate for this piece. This is mostly maintained throughout 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*). Contractions are rarely used in the piece, reflecting the writer's awareness of the fact that they can signal informality.

Cohesion is achieved within and across the 4 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 signal the opposing points of view.

Precise vocabulary choices (*perpetrators; vandalism, expressive piece of art; work of art*) establishes the authority of the writer, underlines their knowledge of and research on the topic, and reflects the tone of the piece, although these are not always employed correctly (*declined neighborhood*).

[C] [GP]

Should Graffiti be made legal?

Some people say argue that graffiti symbolises a declined neighborhood, ~~others say~~ while other people believe it is an ~~reasonable peace~~ 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.

The passive verbs suggest formality and show that the writer is detached from the argument. Use of the modal verb (*can*) is used to suggest both possibility (*can be considered*) and certainty (*can be recognised*).

[GP] [C]

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 ~~imæf~~ get a fine or community service. Some people say it is a bad influence for younger children but, on the contrary, children can be informed that ~~it graffiti~~ vandalism is against the law and can be brought up in a kind but firm way to be against ~~bad-graffiti~~ offensive material.

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

The writer's personal views are outlined in the closing paragraph. This picks up the themes of the previous sections (the distinction between the *art version* and the *unsightly vandalism*), helping to create a sense of a unified argument.

The conclusion directly addresses the reader and clarifies the writer's stance that graffiti as an art form is often misunderstood.
[C]

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*).
[C] [GP]

Handwriting maintains legibility with letters appropriately joined.
A number of significant edits have been made at the point of writing to improve vocabulary choices and avoid repetition.
[T]

Most words are correctly spelled. Words from the year 5 / 6 spelling list that are correctly spelled include *community*, *desperate* and *symbol[ises]* but not *neighbour[hood]*.
[T]

Commas for parenthesis are used correctly, as are commas for clarity, including after most fronted adverbials.
The question mark is used correctly in the title.
[GP]

Piece F: Science investigation

Key

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

[C] composition
[GP] grammar and punctuation
[T] transcription

This piece is a short account of a science experiment. While the text lacks the key features we might expect of this type of writing (numbered steps for the method, a discrete prediction to be tested), many of the broad features of a science report (aim, prediction, method, results and conclusion) are evident. The text overall is clear, with helpful headings and a simple table of results to support the reader.

[C]

Morgan's use of a fronted subordinate clause (*If it buzzed*) foregrounds the conditions for one of the experiment's potential outcomes and its implication, something the reader needs to know at the start of the sentence. Co-ordination (*but*) is used to contrast the alternative outcome.

[GP] [C]

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

Method:

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

The selection of relevant technical vocabulary (*cell, connect, object, conductor, electron, positive end of the circuit*) is consistent with the formal demands of this type of writing. However, this is not fully reflected in the rest of the writing, where the writer is placed in the centre of events (*we did an experiment*), rather than the passive voice (more usual in scientific writing) being used. The use of contractions (*weren't, didn't*) detract from the formal tone, while the modal verbs (*would stick, would connect*) are not consistent with that tone and the past tense used elsewhere, nor are they usually necessary. These facets of the writing illustrate that Morgan is still developing as a writer and is at the lower end of 'working at the expected standard'.

[GP] [C]

Equipment

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

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

Conclusion:

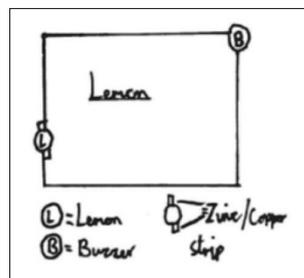
It turns out that the potato and the lemon both worked but the bread roll didn't. This is because of the citrus acid in the lemon and the chemicals in the potato - they act as a low-power battery. As we wait for the buzz, the chemicals in the lemon and potato create a negative charge in the zinc strip, 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.

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

[GP] [C]

A range of different verb forms is used across the piece: the simple past and the past progressive to introduce the experiment and prediction and the simple present to explain the scientific facts (*they act as a low-power battery; create a negative charge*).

[GP] [C]



The range of punctuation used at key stage 2 is mostly accurate including commas for clarity and after fronted adverbials. A semi-colon and a dash are used to mark the boundary between independent clauses, a colon is used to introduce a bulleted list and a hyphen is used correctly to avoid ambiguity.

[GP]

Spelling is mostly correct, including that of technical terminology.

[T]

Handwriting maintains legibility with letters appropriately joined.

[T]

Morgan: evidence check

The following tables show how Morgan'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 Morgan'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: Morgan	A	B	C	D	E	F	Collection
The pupil can:	Short story	Recount	Letter	Short story	Balanced argument	Science investigation	
<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: Morgan	A	B	C	D	E	F	Collection
The pupil can:	Short story	Recount	Letter	Short story	Balanced argument	Science investigation	
<ul style="list-style-type: none"> use the range of punctuation taught at key stage 2 mostly accurately (e.g. inverted commas and other punctuation to indicate direct speech) 	✓	✓	✓	✓	✓	✓	✓
<ul style="list-style-type: none"> 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 	✓	✓	✓	✓	✓	✓	✓
<ul style="list-style-type: none"> maintain legibility in handwriting when writing at speed 	✓	✓	✓	✓	✓	✓	✓

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

Name: Morgan	A	B	C	D	E	F	Collection
The pupil can:	Short story	Recount	Letter	Short story	Balanced argument	Science investigation	
<ul style="list-style-type: none"> 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) 							
<ul style="list-style-type: none"> distinguish between the language of speech and writing and choose the appropriate register 	✓						
<ul style="list-style-type: none"> exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this 							
<ul style="list-style-type: none"> 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 					✓		
(No additional statements for spelling or handwriting)							

Morgan: pupil scripts

Piece A: Short story

"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! Thank you 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~~^{walked to the front}

"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 whimpering, 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 colored wrapping paper and fell to her knees.

"Dad..." Anabeth cried.

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

"Mum?" she asked with bewilderment. "Mum? Where am I?"

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

Slowly, she got up with ~~bewilderment~~ ^{congestion} in her head and gear 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 gear and legs ready to run; but she couldn't run, she was planted in ^{squelching} ~~sinking~~ mud: mixed with scarlet blood. Before she knew it, there were millions of injured and bloodied soldiers lying on the muddy gloom ground...

"Ahhhhhhhh!" She screamed with fright ^{while trying} and tried to move her feet, but they wouldn't budge. She needed to get out, she needed to get! But how? Suddenly, she remembered the photo, maybe that was the way back; back to home; back to ~~see~~ her mother. She started to search around her, but she could just not find the picture, it was gone. She Anabeth, allowed her clear tears fall greedily 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 Soldier, with basslement. 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 ~~stunned~~ took a glance at the Soldier's shot-gun wound, ^{while} ~~and~~ ^{pushed} ^{helping} him up.

"Only one problem..." she mumbled, "I'm stuck."

"oh."

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

"Thank you. Now come on."

They hobbled and limped to the nearby hospital.

Anabeth sat next to her injured father, thinking about the picture and where it would be. All of a sudden, her knees buckled and she felt like she was leaning forward. 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 craziest 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 opened the ^{Cream} ~~Green~~ wooden door...

"Dad!"

Piece B: Recount

Viking Day

When I walked into the hall, I turned my head around and saw the most peculiar sight. It was a man, dressed in linen, who had very long hair. He was very ~~pleasant~~ welcoming, of ^{course} ~~course~~, but had a lot of weapons ~~and~~ ~~surrounding~~ surrounding him. The first words he said were G-DAR! 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 to put these on, starting with a tunic. Then we sat down again, and he told us about the Vikings and that people had completely got them wrong. The man's name was Gary, and he was really funny. Suddenly DONG!! The bell rang for playtime. During break everyone was looking at us, obviously, because we were wearing head scarves, tunics ^{and} ropes.

After break the man told us more about the Vikings and their lands and society. 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~~ ^{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, traders and crafters - and that was the end of the day.

Piece C: Letter

Dear Gary,

I would like ~~to~~ 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~~ ^{of} about 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 intriguing.

I liked it when we were all lined up with shields and some 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~~ ^{was most intrigued} ~~it~~ ^{which engaged} 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~~^{board} board.

Yours sincerely

Mxxxxxx

Macbeth

One spooky midnight two weary knights, who came by the names of Macbeth and Banquo, were trucking through the misty, murky moors ^{while} celebrating their late victory of defeating the Norwegians 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 ~~was~~ 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 ~~there~~ ^{where} to be seen.

Suddenly Macbeth's messenger arrived ~~excited~~ ^{troubled}, and bowed.

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

Oh how ^{Macbeth} he 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~~ ^{and} how they started to plot!

"Come ~~on~~,^{on}," Lady Macbeth ^{grinned.} ~~said~~ ^{slyly} "You know you want to."

"But he's the king," Macbeth said, unsure of ^{their} ~~his~~ plan to kill ~~the~~ ^{thee} 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 ~~do~~ invite the king over for a celebration. While he's sleeping, ~~we~~ ^I drug the guards, you sneak into his room and do the dirty work and we plant it on the guards. Just think of the power!"

"Ha. Ha. Ha - ~~years~~ years."

The next night, Macbeth and Lady Macbeth invited the king to ~~go to~~ ^{go to} ~~around~~ their home house; they had a glorious feast.

"Sleep now," Lady Macbeth mischievously ^{said to the king,} "you ^{look} very tired. ^{an out} OK the king yawned, as he slowly got into ^{an out} bed."

Sleepily, Duncan drifted into his final sleep.

Meanwhile, Lady ~~Mac~~ Macbeth was drugging the guards outside the king's ^{wooden} door. ~~Once~~ ^{Once} the guards were sleeping, Macbeth sneaked into the room. He stared at the ^{lize} room 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 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 Macbeth 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 grudgingly.

With fear of Macduff, Macbeth ^{and his army} charged at Macduff's country country mansion and killed every soul inside. Luckily for Macduff, 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 ^{of} with 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 ~~was~~ charged - once again - to into Birnam Woods with an army, even though the witches told him to beware. So B. Snelly got Macbeth, his army ran away because they were afraid. So Macbeth ran triumphantly to Macduff's country mansion alone. When he got to Macduff's home, Macduff and Macbeth battled, ~~alone~~ each swinging a sword, throwing a punch. The goal for Macbeth was power, but the goal for Macduff was vengeance. Macbeth thought he could ~~not~~ beat Macduff but Macduff was the one who could defeat Macbeth, according to the prophecy. Suddenly, Macduff swung his sword, aimed at Macbeth's neck and 'Chop! Woosh! Squish! Plop! 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~~ ^{the oldest} ~~one~~ of King Duncan's
sons laughed.

Everybody was celebrating ^{because} ~~so~~ 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

Should Graffiti be made legal?

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

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 ~~over~~ get a fine or community service. Some people say it is a bad influence for younger children but, on the contrary, children can be informed that its graffiti vandalism is against the law and ^{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 ^{think} unsightly vandalism which, if the artists are caught, they should get severely punished. I hope you have formed a clearer view on the matter.

Piece F: Science investigation

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

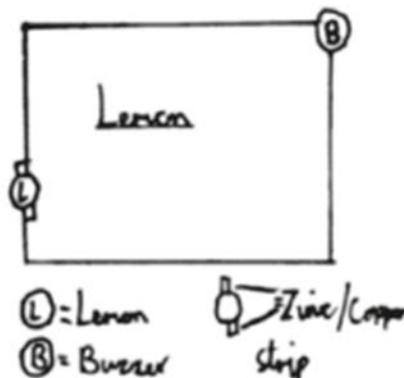
Method:

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 ^{conduct} electricity.

Object	WHY?	X	✓	Equipment
Bread Roll	No moisture.	✓		• Zinc Strip • Copper Strip
Potato	It has moisture.		✓	• Lemon • Bread Roll
Lemon	It has moisture as well.		✓	• Potato • Wires • Buzzer

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.



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