



**TeeJay**

# **Literacy and English**

## **CfE Second Level Assessment Pack 2A**

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**Series editor: Gemma Meharg**

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# Introduction

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## How to use this book

This book is designed to be used flexibly by teachers and support staff for short assessments throughout the year. It covers the assessable elements of the Scottish English and Literacy benchmarks to support teachers with monitoring and assessing the progress of their learners.

Packs 2A, 2B and 2C are designed to be used by teachers for any year group and to assess where the learners are at. However, teachers may decide to use lower or higher assessments, depending on where their learners are.

## Chapter 1 Reading

The reading assessments are set out to ensure progress across each genre (fiction, non-fiction and poetry). The first text is typically the easier text, the second is at the middle level and the third text represents an element of challenge for advanced learners. These can be used to differentiate the assessment tasks, but each assessment could be used throughout the year. For example, the first text in autumn, the second in spring and the last one in the summer.

## Chapter 2 Literacy

This section assesses grammar, punctuation and spelling. The questions start off easier and then there is a stretch section for each area covered. Learners should work through the whole assessment across the year.

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## Chapter 3 Listening and talking

Similar to the reading assessments, these assessments increase in difficulty across fiction, non-fiction and poetry. Learners are encouraged to read the text aloud, so that the teacher can assess their oral presentation skills.



Questions marked with this icon are Reading response questions with no right or wrong answer. They aim to engage learners with the texts and gauge their ability to discuss the different genres.

## Chapter 4 Writing

The writing assessments are designed to be flexible, and teachers can adjust the task to meet the needs of their learners. They are based on the areas covered within the TeeJay Literacy and English Books 2A, 2B and 2C.



## Chapter 5 End-of-year assessment

This assessment focuses on the standard that learners should be reaching by the end of the year.

Teachers have the flexibility to use the stretch and harder aspects of the reading and listening and talking activities to challenge the most able, in addition to this assessment. This assessment covers the main areas covered in each chapter.

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# Coverage

Chapter	Focus/title	Literacy and English benchmarks
<b>Chapter 0 Consolidation and review assessment</b>	Review from First Level/P4	<ul style="list-style-type: none"> <li>Writes independently, punctuating most sentences accurately, for example, using a capital letter, full stop, question mark or exclamation mark.</li> <li>Links sentences using common conjunctions, for example, <i>and</i>, <i>because</i>, <i>but</i> or <i>so</i>.</li> </ul>
<b>Chapter 1 Reading</b>	Narrative 1: <i>War Boy</i> by Michael Foreman 	<ul style="list-style-type: none"> <li>Makes relevant comments about features of language, for example, vocabulary, sentence structure and punctuation.</li> <li>Responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of texts.</li> <li>Makes relevant comments about aspects of the writer's style, use of language and other features appropriate to genre, with reference to the text.</li> </ul>
	Narrative 2: <i>Stuart Little</i> by E. B. White	<ul style="list-style-type: none"> <li>Identifies the main ideas of a text with appropriate detail.</li> <li>Responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of texts.</li> </ul>
	Narrative 3: <i>A Korean Myth</i> by Kate Ruttie 	<ul style="list-style-type: none"> <li>Identifies the main ideas of a text with appropriate detail.</li> <li>Responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of texts.</li> <li>Makes relevant comments about aspects of the writer's style, use of language and other features appropriate to genre, with reference to the text.</li> <li>Makes relevant comments about features of language, for example, vocabulary, sentence structure and punctuation.</li> </ul>

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# Chapter 0

## Consolidation and review assessment

- Writes independently, punctuating most sentences accurately, for example, using a capital letter, full stop, question mark or exclamation mark.
- Links sentences using common conjunctions, for example, *and*, *because*, *but* or *so*.



1. Rewrite these sentences with the correct punctuation.

.                      **Capital letters**                      ?                      !



a. we can go out soon \_\_\_\_\_

b. where are we going \_\_\_\_\_

c. my favourite film is *shrek* \_\_\_\_\_

d. that pan is hot – don't touch it \_\_\_\_\_

e. can you help me with this please, emily \_\_\_\_\_

2. Rewrite these sentences correctly, adding two full stops to each line.

a. When we've had our lunch, we will go out We'll take a ball and go to the park

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# Chapter 1 Reading

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## Narrative 1: *War Boy* by Michael Foreman

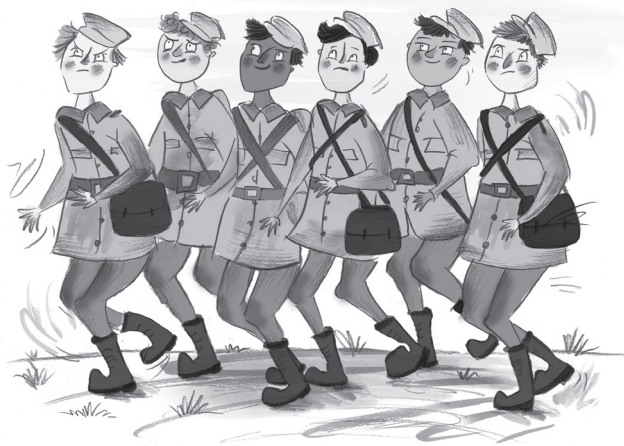
- Makes relevant comments about features of language, for example, vocabulary, sentence structure and punctuation.
- Responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of texts.
- Makes relevant comments about aspects of the writer's style, use of language and other features appropriate to genre, with reference to the text.

Read the text and then answer the questions.

I woke up when the bomb came through my roof. It came through at an angle, overflowed my bed by inches, bounced up over my mother's bed, hit the mirror, dropped into the grate and exploded up the chimney. It was an incendiary. A fire-bomb.

My brother Ivan appeared in pyjamas and his Home Guard tin hat. Being in the Home Guard, he had ensured that all the rooms in our house were stuffed with sandbags. Ivan threw sand over the bomb but the dry sand kept sliding off. He threw the hearthrug over the bomb and jumped up and down on it, until brother Pud arrived with a bucket of wet sand from the yard. This did the trick.

Mother grabbed me from the bed. The night sky was filled with lights. Searchlights, anti-aircraft fire, stars and a bombers' moon. The sky bounced as my mother ran. Just as we reached our dug-out across the street, the sky flared red as the church exploded.





1. Where was the narrator just before this story begins?

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2. *'I woke up when the bomb came through my roof.'* (paragraph 1)

Why do you think the writer began the story with this sentence?

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3. *'It was an incendiary. A fire-bomb.'* (paragraph 1)

Why do you think the writer added the information telling you what kind of bomb it was?

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4. The Home Guard were not soldiers, but they were trained to keep people in towns and cities safe. How did being in the Home Guard help Ivan and Pud to keep the family safe?

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## Non-fiction 2: *Robots in Films and TV Programmes* by Kate Ruttle

- Identifies the main ideas of a text with appropriate detail.
- Makes relevant comments about features of language, for example, vocabulary, sentence structure and punctuation.
- Responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of texts.
- Distinguishes between fact and opinion with appropriate explanation.
- Makes relevant comments about aspects of the writer's style, use of language and other features appropriate to genre, with reference to the text.

Read the text and then answer the questions.

Robots have been characters in films for over 75 years. In the early days, the robots were just people in robot costumes.

### **Computer robots**

50 years ago, computers were the size of wardrobes and so modern that most people had never seen one except in films. People were very excited about computers, so robots had flashing orange and red lights to make people think they were controlled by computers. Since they were still people in costume, however, most film robots still looked like people.

### **Puppet robots**

That was changed by the BBC TV series Doctor Who. In 1963, the Daleks arrived. Daleks – which had people inside them – looked like enormous salt-shakers on wheels. They introduced the idea that robots didn't have to look like people, and could even be played by 'puppets'.

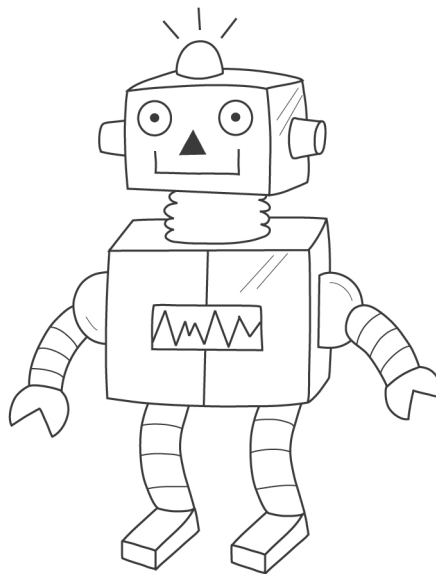
The most famous film robots ever made are probably R2-D2 and C-3PO from the film *Star Wars*. The first of the *Star Wars* films

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was made in 1977. C-3PO looks like a human. R2-D2 looks a bit like a dustbin. He is short, with flashing lights and beeping sounds. In some scenes, R2-D2 had a man crouched inside him, but in most he was a radio-controlled puppet.

## CGI

Today, most robots in films are made using computer-generated imagery (CGI). Since the early 2000s, CGI has been the main type of special effect in films. Robots have become part of those 'special effects': they are no longer people in suits, or even radio-controlled puppets. Today, they are drawings that are made to move using CGI. But since they're only drawings, the size and shape of CGI robots can be anything you can imagine.



1. *'Robots have been characters in films for over 75 years'.*

Is this statement a fact or opinion?

Tick ☒ **one** box to answer the question.

Fact ☐  
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 Opinion ☐

## ★ Poetry 3: *The Spirit of Place* by Richard Brown

- Makes relevant comments about features of language, for example, vocabulary, sentence structure and punctuation.
- Responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of texts.
- Identifies the main ideas of a text with appropriate detail.
- Makes relevant comments about aspects of the writer's style, use of language and other features appropriate to genre, with reference to the text.

Read the text and then answer the questions.

### A poem for four voices

Here is just the beginning of a **horror story**. Where will it end?

1     There was a **sea**  
 2     a blue sea  
 3     a **secret blue sea**  
 4     and in this **sea**  
 1     there was an **island**  
 2     a **spiky island**  
 3     a **spiky green island**  
 4     and in this **island**  
 1     there was a **valley**  
 2     a **deep valley**  
 3     a **hot deep valley**  
 4     and in this **valley**  
 1     there was a **tree**  
 2     a **vast tree**  
 3     a **vast ancient tree**  
 4     and in the **roots** of this **tree**  
 1     there was an **egg**  
 2     a **historic egg**  
 3     a **prehistoric egg**



1. Do you think the island sounded welcoming at the beginning of the poem?

Tick ✓ **one** box to answer the question.

Yes ☐ No ☐

Explain your answer using ideas from the poem.

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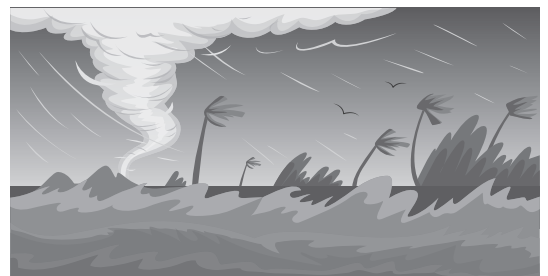
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2. What are the first words in the poem that warn us we should fear the creature?

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3. **Find** and **copy three** powerful words the poet uses in verse 3 (beginning '*And in a hurricane*') to show the strength of the wind.

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_



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# Chapter 2 Literacy

## Grammar and punctuation

### Direct speech

- Uses a range of punctuation, for example, capital letters, full stops, commas, inverted commas (speech marks), exclamation marks, question marks and/or apostrophes. Punctuation is mainly accurate.
- Writes most sentences in a grammatically accurate way.
- Uses sentences of different lengths and types and varies sentence openings.
- Links sentences using a range of conjunctions.



1. Rewrite the sentences with **inverted commas** around the words that are being spoken, including the punctuation at the end of the speech.

- a. We're going out in five minutes, said Mum.

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- b. Please can I have a cake? asked Olivia.




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- c. I will give you three wishes, said the Fairy Godmother.

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# Chapter 3 Listening and talking



## Narrative 1: *Harriet's Hare* by Dick King Smith

### Teacher sheet

Ask learners to read the text first and assess the following during the session:

- Applies verbal and non-verbal techniques in oral presentations and interactions, for example, vocabulary, eye contact, body language, emphasis, pace and/or tone.
- Uses knowledge of context clues, punctuation, grammar and layout to read unfamiliar texts with understanding.
- Identifies the main ideas of spoken texts, with supporting detail, and uses the information gathered for a specific purpose.
- Responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of texts.
- Makes relevant comments about aspects of the writer's style, use of language and other features appropriate to genre, with reference to the text.

**Guidance for teachers:** Print and hand out the pupil sheet on pages 89–90.

Allow learners to read the text out loud, then read out the questions in the table below and ask them to answer. Learners can refer back to the text.

Answers to this section are included in the table to allow for real-time checking.

Benchmark references are also included for ease of reference.

Question	Answer	Listening and understanding focus
1. What was Harriet's first thought about why the corn was squashed flat?	an ' <i>enormously heavy weight had rested there</i> ' (paragraph 1)	<ul style="list-style-type: none"> <li>● Responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of texts.</li> </ul>

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Question	Answer	Listening and understanding focus
<p>2. <i>'a hare suddenly came out into the corn circle and stopped and sat up.'</i> (paragraph 2)</p> <p>Why do you think the writer used the word <i>'suddenly'</i>?</p>	<ul style="list-style-type: none"> <li>to show that it was a surprise for Harriet when the hare appeared</li> <li>to suggest that the hare was hiding from her</li> </ul>	<ul style="list-style-type: none"> <li>Makes relevant comments about aspects of the writer's style, use of language and other features appropriate to genre, with reference to the text.</li> </ul>
<p>3. <i>'Harriet stood stock-still.'</i> What do the words <i>'stock-still'</i> mean in this sentence?</p>	<p><i>'Stock-still'</i> means unmoving, motionless, completely/absolutely still.</p>	<ul style="list-style-type: none"> <li>Makes relevant comments about aspects of the writer's style, use of language and other features appropriate to genre, with reference to the text.</li> </ul>
<p>4. Say these events in the correct order to show how they happened in the story.</p> <ul style="list-style-type: none"> <li>The hare spoke.</li> <li>Harriet saw the hare.</li> <li>Harriet pinched herself.</li> <li>Harriet stood on the flattened corn.</li> </ul>	<ul style="list-style-type: none"> <li>Harriet stood on the flattened corn.</li> <li>Harriet saw the hare.</li> <li>The hare spoke.</li> <li>Harriet pinched herself.</li> </ul>	<ul style="list-style-type: none"> <li>Identifies the main ideas of spoken texts, with supporting detail, and uses the information gathered for a specific purpose.</li> </ul>
<p>5. Harriet asked if the hare had anything to do with the corn circle. Why did it not answer immediately?</p>	<ul style="list-style-type: none"> <li>It was trying to decide whether to trust her.</li> <li>It didn't yet know anything about her.</li> <li>It wanted to know her name first.</li> </ul>	<ul style="list-style-type: none"> <li>Responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of texts.</li> </ul>
<p>6. Why do you think Harriet pinched herself?</p>	<ul style="list-style-type: none"> <li>She wanted to check whether she was awake or dreaming.</li> <li>Because the hare spoke to her and in the real world hares do not speak.</li> </ul>	<ul style="list-style-type: none"> <li>Responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of texts.</li> </ul>

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## Narrative 1: *Harriet's Hare* by Dick King Smith

### Pupil sheet

Harriet walked into the middle of the circle. It was big, perhaps twenty metres across, and all the corn in it was squashed down to the ground, flat, as though an enormously heavy weight had rested there.

As she stood there now, in the stillness, with no sound but distant birdsong, a hare suddenly came out into the corn circle and stopped and sat up. It turned its head a little sideways, the better to see her.

Harriet stood stock-still. Aren't you handsome, she thought, with your tawny coat and your black-tipped ears and your long hind legs. Don't run away. I won't hurt you.

For a moment the hare stayed where it was, watching her. Then, to her great surprise, it lolloped right up to her.

Surprise is one thing, but total amazement is quite another, and that was what Harriet next felt when all of a sudden the hare said, loudly and clearly, 'Good morning.'



# Chapter 4 Writing

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## Narrative writing assessment checklist

This checklist should be used by the teacher to assess a range of narrative writing (for example, two to three pieces).

### Tools for writing

- ☐ The learner spells most words correctly, including unfamiliar or specialist vocabulary.
- ☐ The learner uses more complex punctuation in an attempt to enhance their writing, for example, inverted commas, exclamation marks, question marks, colons, brackets (parentheses), commas and/or ellipses.
- ☐ The learner writes accurate sentences.
- ☐ The learner uses a variety of sentence structures, varying openings and lengths, for example, simple and complex sentences, lists and repetition.
- ☐ The learner uses paragraphs to separate thoughts and ideas and to structure content.
- ☐ The learner uses linking phrases and topic sentences to signpost a basic structure, line of thought or argument.
- ☐ The learner edits and reviews their writing to ensure it makes sense and to improve their vocabulary, language or content.
- ☐ The learner's writing is fluent and legible.

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## Creating texts

- ☐ The learner plans and uses their notes to create ideas and to inform their thinking.
- ☐ The learner writes a story in the correct order (e.g. introduction, problem, resolution and ending).
- ☐ The learner has a clear setting with descriptive detail.
- ☐ The learner uses the features of narrative writing correctly.
- ☐ The learner creates interesting and convincing characters.
- ☐ The learner makes some attempt to engage the reader and achieve effects through, for example, narrative structure, mood/atmosphere and language (including figurative language).

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# Narrative 1: Historical novel

Creating a historical setting.

Use the story *War Boy* by Michael Foreman (Chapter 1 Reading, Narrative 1, page 22). Make notes on your setting in the template below, then make notes about the main plot ideas for your story in the box. When you have done this, write your story on a separate piece of paper.

	<b>Setting</b>
<b>Brief description</b>	<div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div>
<b>Key vocabulary</b>	<div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div>
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**Noun phrases**

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# Chapter 5 End-of-year assessments

## Diagnostic assessment: Spelling

### Teacher sheet

This spelling assessment features ten words in separate contextualised sentences. There is no timing for this assessment, but it should take approximately 15 minutes to complete.

Print and hand out the pupil sheet on page 147.

Read out the instructions below:

- Listen carefully to the instructions I am going to give you.
- I am going to say a word and then say the word within a sentence.
- Listen carefully to the word and write it on your sheet, making sure you spell it correctly.
- I will say the word twice.
- Do you have any questions?

1. The word is **hear**.

Hardeep could **hear** the news on TV.

The word is **hear**.  
(homophones)

2. The word is **their**.

The children looked after **their** books.

The word is **their**.  
(homophones)

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# Answers

For most questions, award 1 mark. Where answers can be awarded more than 1 mark, the number of available marks has been indicated.

## Chapter 0 Consolidation and review assessment

1.
  - a. We can go out soon.
  - b. Where are we going?
  - c. My favourite film is *Shrek*.
  - d. That pan is hot – don't touch it!
  - e. Can you help me with this please, Emily?
2.
  - a. When we've had our lunch, we will go out. We'll take a ball and go to the park.
  - b. Snow White got lost in the woods. She came across a little cottage.
  - c. They stopped at the red traffic light. When it turned green, they carried on.
3.
  - a. What is your favourite colour?
  - b. For example: Where did you go on holiday?
  - c. For example: How many brothers and sisters do you have?
4.
  - a. We can't go to the museum today **because** it is closed.
  - b. She is hoping to have tea with us **if** she gets back in time.
  - c. Sophie had a great time **when** she went to the seaside.
  - d. She couldn't drink her tea straight away **because** it was too hot.
  - e. **When** he arrives, please tell him I couldn't wait **because** I have an appointment.
5.
  - a. Freya can buy a magazine **when / if** she gets her pocket money.
  - b. Jack was upset **because / that** his football team had lost.

## Chapter 1 Reading

### Narrative 1: *War Boy* by Michael Foreman

1. in bed/asleep

*Focus: Responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of texts.*

2. Any answer where the learner makes relevant comments about the writer's use of language/style, for example:
  - It is an exciting/surprising beginning.
  - It makes you want to find out what happens next.
  - It is the beginning of the adventure he is writing about.

*Focus: Makes relevant comments about aspects of the writer's style, use of language and other features appropriate to genre, with reference to the text.*

3. Relevant answer where the learner mentions the writer's use of style, language and features of the genre, with reference to the text, for example: In case the reader didn't know what an incendiary was/to emphasise the point.

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