

2018 national curriculum assessment

Key stage 2

Teacher assessment exemplification: end of key stage 2

English writing

Working at greater depth within
the expected standard: Frankie



Standards
& Testing
Agency

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Guidance

Using exemplification

- 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 1 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, Frankie (whose name has been changed), that meets the requirements for ‘pupil can’ statements within the statutory teacher assessment framework for ‘working at greater depth’. It shows teachers how they might judge whether a pupil has met the relevant 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 ‘greater depth within the expected standard’ at which Frankie is working.
- 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.

Frankie: Working at greater depth within the expected standard

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

The range of writing includes pieces which explore, from different perspectives, the in-depth reading of a class narrative, while others derive from the writer's own personal interests. The writer is able to adopt different forms and levels of formality, often drawing on a single source, e.g. the formal newspaper report and the more informal diary, both inspired by the same short story; the different narrative perspectives in the 2 short descriptive paragraphs 'Opening The Fridge' and 'Sneaking Downstairs'; and the 2 diverse pieces which draw on the writer's enthusiasm for, and personal experience of, dance. The writer demonstrates a clear understanding of the difference between the language of speech and writing through the conscious grammatical and vocabulary choices made. Minor edits have been made during the writing process to enhance description and improve clarity and accuracy. All writing is completely independent and, across the collection, there is evidence of independent choice of subject matter, form and content. Please see guidance section of this document and refer to STA's clarification regarding independent work in the 'teacher assessment moderation guidance' on GOV.UK.

Across the collection, the writing demonstrates consistent attainment of all of the statements within the 'working at greater depth standard'. The purpose of each piece is clear and maintained; a range of structural and stylistic features engages and holds the reader's attention.

The writing shows Frankie skillfully using a range of punctuation, such as brackets in 'How pointe shoes came to be' to add extra information in parenthesis, or colons in the newspaper report and the letter to introduce a second main clause that amplifies the first. Such expert and thoughtful use of punctuation is a key feature of the quality and effectiveness of the writing, and effectiveness of the writing, always used to create a specific effect or create a certain tone rather than for its own sake.

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

Frankie: annotations

Piece A: Short story	Key
Prior to writing a short story set during World War 1, pupils wrote these short pieces to practise their skills in developing suspense and building tension in a familiar, everyday situation.	[C] composition [GP] grammar and punctuation [T] transcription

These 2 short pieces describe a midnight fridge-raid from contrasting third and first person perspectives, demonstrating confident control over language, sentence structures that are carefully chosen for effect and precise vocabulary choice.

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

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

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

[C]

Opening the Fridge

Slowly, Ewan peeped through the crack in his door. All was black. He took a step out. He could hear distant snoring as he ~~creeped~~ crept across the landing.

As his heart raced he stared into the darkness; he could hear the fridge urging him on – willing him to move.

Now the stairs. The tricky bit. Suddenly a THUD!... He raced down the creaking stairs – even the seventh one that makes an earsplitting ~~noise~~ creak. He could see the re white rectangle straight ahead of him. Then he opened it.

He took a quick glance and saw the chocolate digestives. ~~Then she~~ He could feel a pair of eyes watching ~~her~~ him in

the darkness. Who was it? Had he been seen...? ~~My~~ His eyes darted around the room, his heart in his mouth. He grabbed the biscuits and ran for it.

"Ewan!" echoed a voice

Sneaking Downstairs

A series of short phrases in quick succession creates a sense of urgency and excitement, echoing Ewan's thoughts as he sneaks downstairs. The structure of the scene and the language employed mirror that from scenes in adventure or ghost narratives, applied here to a more humorous context.

[GP]

The selection of verb forms – past and present tense – distinguish between the past tense narrative and the current state of the seventh stair, placing the reader at the heart of the action.

[GP]

Frankie takes care to remove the agent from this section, not sharing to whom the 'pair of eyes' belong and making use of the past perfect passive form (had he been seen...?) in order to build tension.

[GP]

Appropriate choice of vocabulary supports an informal, conversational tone, reflecting the likely age of the protagonist and the humorous situation.

[C]

The figurative language here captures the temptation Ewan feels in an entertaining way for the reader.

[C]

I lay **under the covers**, staring at the ceiling, my stomach empty. Slowly I got out of bed and crept towards my door.

Careful use of the third person and well-chosen preposition phrases provide additional detail, enabling the reader to picture the scene and the action within it.

[GP]

The handle shimmered in the darkness, urging me to turn it. My hand **quivered** as the brass handle turned and made a 'click'. I jumped. Shadows crept across the landing while I nibbled at my nail.

Precise use of verbs (*shimmered, urging, quivered, nibbled*) shows the writer's strong vocabulary, enabling the communication of subtle nuances in vocabulary choice.

[GP]

Controlled multi-clause sentence, incorporating co-ordination and subordination, including a relative clause (*that makes an ear-splitting thud*), conveys the drama of the situation, as well as cleverly echoing the language used in the previous first-person account.

[GP]

My parent's room's door creaked and I bolted down the stairs – including the seventh one that makes an earsplitting thud when you step on it. I stared at the **human-eating fridge** and my legs turned to jelly as I tiptoed towards it. I reached out...

Human-eating fridge - further example of figurative language being used for humour and effect.

[C]

An appropriate range of punctuation is used correctly, including a hyphen to avoid ambiguity (*human-eating fridge*), commas to clarify meaning, punctuation of direct speech, and a semi-colon to mark the boundary between 2 independent clauses.

[GP]

Spelling is mostly correct.

[T]

Joined handwriting is legible.

[T]

Piece B: Description	Key
As part of a focus on autobiography, pupils researched accounts of key moments in the lives of performers such as Olympic athletes and musicians. They then selected a particular performance or competition and described in detail the opening moments of their chosen event.	[C] composition [GP] grammar and punctuation [T] transcription

This first-person narrative captures the tension and drama of the moments immediately before the dancer goes on stage.

The present tense, including the progressive, in the first two paragraphs conveys the immediacy of the situation.

Frankie's stylistic choices in this piece appear to draw on the language used in many high-quality children's novels written as first-person narratives. The tense, but excited atmosphere and the dancer's feelings are shared across the 3 paragraphs through the minute recording of physical sensations (*an unexpected flutter*); the inclusion of vivid backstage description (*tall skinny girls chattering and giggling*); and the relief in the final sentence that, at last, the wait is over.

Repetition (*My racing heart; My name; My stomach; my fingertips*) and thematically-linked vocabulary choices (*applause, crowd, erupted*) support cohesion.

[C]

The Applause

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

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

[GP]

Single-word sentences help to build tension. This is followed by 'then suddenly', interrupting the thoughts of the reader and quickly moving the action on.

[C]

Then suddenly the stage director is at the door, calling **my name. My name.** My stomach gives an unexpected flutter and I take a deep breath. As the stage door swings open, I tell myself everything will be ok – nothing could possible go wrong – I have been training for this since the age of three. ~~Tall~~

Single-clause sentence and repetition of vocabulary build tension and underline the importance of the dancer being called to the stage.

[GP]

Bulky men with headsets and clipboards keep ushering me into the right direction. Half of me wants to run onto stage and dance my heart out but there is also apart of me that wants to go and hide away. Adreneline ~~was~~ is circling its way around my body and rushing into my fingertips.

Expanded noun phrases (*my racing heart, bulky men with headsets and clipboards*) and precise choice of verbs (*bustling, ushering, circling, rushing*) create effective compressed description and convey detail economically.

[GP]

The simple statement makes a powerful comparison, giving the action described the greatest force possible.
[C]

The adverb provides emphasis.
[GP]

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

Walking into the wings is like waiting for your death. Although I was extremely excited, I was even more nervous. I stopped a few centimetres from the stage entrance with the whole quer de ballet behind me and slowly took a shaky, deep breath. The stage was like a lit up arena waiting to be danced on. The crowd, which seemed to consist of about a million people, erupted as I walked on to stage. I gave a little smile, and began to dance.

In the final paragraph, the dancer steps back from the experience and comments on what is happening, before using the past tense for dramatic effect to describe her entrance onto the stage, reflecting now the performance is finally underway.
[C]

The judicious choice of a comma between the 2 clauses here gives additional weight to the second clause, providing an effective climax.
[GP]

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

Spelling is almost entirely correct, with only occasional errors in unfamiliar or uncommon vocabulary (*adreneline, quer de ballet*). These should have been checked in a dictionary.
[T]

Joined handwriting is legible.
[T]

Piece C: Explanation

Key

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

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

This piece, tracing the development of pointe ballet shoes, draws upon independent research and personal experience. The title suggests an explanation, drawing on the language of one of Kipling's 'Just So' stories. The text itself, however, is written in the style of a non-fiction book. The touches of personal comment within it convey a sense of enthusiasm for the topic.

Historical and technical information has been précised to provide a formal explanation of how ballet shoes developed, are made and used.

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

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

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

[C]

How Pointe Shoes Came To Be

Have you every wondered why ballerinas look so beautiful and graceful on stage? Keep on reading to find out about what makes the Nutcracker you saw at Christmas the magical story it is.

Pointe shoes are what makes dancers different and beautiful. **With their pink satin and silky ribbons,** these shoes have been around since 1795. **They were** invented to make ballerinas look weightless when dancing, so they then started spinning, balancing and jumping en pointe (on the tips of their toes). They are traditionally worn by women for a beautiful **pad de duex** (a solo dance with one man and one woman) but in some ballets men go on pointe too. There is an all male ballet company called Les Ballet Trockadero that had a very famous production of Swan Lake featuring men dancing en pointe as the female swans.

Opening with a rhetorical question helps to draw the reader into the text, setting a question that will be answered through later reading. An appropriate level of informality is achieved by direct address to the reader through the use of the second person (*you*) followed by a command (keep on reading), common features of interactive non-fiction texts published for children.

[C]

The fronted adverbial emphasises the prettiness of the shoes. By delaying the subject of this sentence, Frankie avoids repetition of the 'shoes' at the start of each sentence.

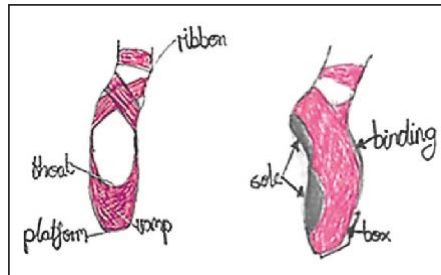
[GP]

The use of the passive form and impersonal constructions (*were invented, are traditionally worn, there is an all male ballet company*) show an assured and conscious control over the level of formality that is appropriate for this type of writing. A hyphen should be inserted in 'all-male'.

[GP]

Appropriate use of technical vocabulary gives a reader confidence in the writer's authority. An explanation in brackets shows Frankie's awareness of the reader.

[C]



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

Diagram, caption and labelling show familiarity with the conventions of non-narrative, information writing and an awareness of the need to provide it in a concise way.

[C]

Frankie makes a deliberate decision to use a more informal tone to represent the imagined reader using the inclusive second person (*might ask 'why hurt your feet...'*), before answering this question with authority (*your life ambition*). Personal comment (*this exact thing happened to me*) helps the reader to imagine the situation from the writer's perspective.

[C]

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

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

[GP]

Precise selection of nouns conveys the uniqueness of the dancer's feet precisely and concisely, matching the required level of formality.

[C]

Every dancer has unique feet with a varying length, shape, arch, flexibility, extension and strength; consequently, most pointe shoe companies make more than one model of a shoe. Sometimes they are custom tailored for the best shoes. Occasionally

ballerinas can go through more than one pair in one performance. There are two main parts of a pointe shoe:

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

Now pointe shoes are beautiful and (for me) the best part of ballet! They need a lot of care, e.g. rosin for non-slip; extra elastic; complex ribbon tying; box breaking etc. but become totally worth it when you are en pointe. The conclusion for me is that pointe work is awesome and you should love it! I hope you liked my text and that you now are a pointe shoe fan!

The tone of the final paragraph shifts to an informal, personal testimony about the merits of pointe shoes, capturing the writer’s excitement. This is achieved through two sentences ending with exclamation marks, informal vocabulary (totally worth it, awesome) and references to personal opinion (for *me*, *my* text).
[C]

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

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

Joined handwriting is legible.
[T]

Piece D: Newspaper report	Key
After reading 'The Giant's Necklace' by Michael Morpurgo, and drawing on prior learning about the features of newspaper reports, pupils assumed the role of a journalist to report the story in the style of the local newspaper.	[C] composition [GP] grammar and punctuation [T] transcription

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

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

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

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

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

[C]

The Cornwall News

Young Girl Drowns at Zennor head

By F. Xxxxxxx

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

The article opens with a succinct formal statement. It provides essential detail and establishes a suitable tone for a newspaper report.

[C]

The Giant's Necklace

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

Verb forms, selected for meaning and effect, skilfully manage transitions in time as the reporter seeks to reconstruct, interpret and communicate the sequence of tragic events. Carefully-chosen phrases, reflecting the language of sensational newspaper and TV journalism, create a sense of drama (*little did her family know that she would never return*).

[GP]

A shift to present tense verb forms supports a well-managed shift from the speculation of the rhetorical questions above to authorial comment on known facts.

[GP]

Zennor, located in Cornwall, is a

usual happy annual holiday visit for the

Stone family. It's very unusual for a girl of Cherry's age to be left alone on a beach late in the evening. The parents, Ed and Nicola, are distraught.

At The Beach

Mr and Mrs Stone have started a campaign to stop children being on the beach by themselves later than 5.00. Mrs Stone told us that Cherry was a very independent girl so they thought she would be fine. But nobody can be fine once they have been cut off by a tide and thrown around by an Atlantic wave.

Modal verbs have been carefully selected to show a contrast between the apparent naivety of the parents and the rather more judgemental stance of the reporter.
[GP]

The Stone's

"We were joking around with her just hours earlier and now she's dead!" said one of her brothers, Felix.

Another one of her brothers recalled that she had been making a cowrie shell necklace since the start of their holiday two weeks before. They explained that she needed only a few more inches to reach the toaster – but tragically those inches cost her her life!

Frankie demonstrates good awareness and control of language here, deliberately employing an informal style in the direct speech: 'we were joking...now she's dead' and the more formal style of the reporter.
[GP]

An Atlantic Storm

Zennor Head coast guards searched the cove all day until they found

Cherry's dead body. She was discovered a mile or so out from Boat Cove, lying on the sand, surrounded by seaweed and cowrie shells. The search party believe that she was collecting shells and the sudden change of weather came quickly: she didn't have enough time to get away. Once she had been dragged under by the sea, she had been carried away from Boat Cove. Half way up a nearby cliff, searchers found a collection of perfect-looking cowrie shells wrapped in a towel. Cherry's parents confirm that these were Cherry's.

The passive constructions chosen here help to create the impression of Cherry as a helpless victim of the sea.
[GP]

Colon used accurately to mark the boundary between independent clauses, enabling the second clause to amplify the information in the first.
[GP]

The cowrie shells are picked up again at the end of the piece, a motif that runs through the story, providing a poignant ending that reflects the opening of the text.
[C]



Frankie chooses to close with a simple statement sharing details for the funeral – a simple way of underlining the finality of the tragedy and leaving the reader to reflect on events.
[C]

A Funeral For Cherry

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

All spelling is correct, including *cowrie* and *distraught*.
[T]

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

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

Piece E: Diary	Key
Following reading and class discussion of 'The Giant's Necklace' by Michael Morpurgo, pupils wrote the diary of the protagonist, Cherry, revealing their insight into her character and feelings.	[C] composition [GP] grammar and punctuation [T] transcription

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

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

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

Complex shifts in time are skilfully managed across the paragraphs, from the reflective opening, to the flashback of the sequence of events on the beach, and finally to the aftermath of the tragedy. A range of devices, including ellipsis and adverbials maintains cohesion within and across sentences and paragraphs.

[C]

Dear Diary

Right now I'm not actually holding this pen – it is miraculously hovering in the air and writing down my thoughts for me. Because ghosts can't hold stuff, right? I've never really liked writing a diary but my parents always told me it would be fun to look back on when I am older. But I'll never be 'older'. I s'pose I can look back on the day I died.

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

Soon enough we were all lying on the beach staring out into the shimmering turquoise water. Everything was fine; it all seemed so calm. After about twenty minutes everyone started climbing back up to ~~the~~ the house to pack up. I thought that if I just stayed maybe another hour, I'd surely have enough shells to finish my necklace.

As I bent over the sand, I realized that almost three hours had passed and I still had fifty shells to go. I looked up from my work and the sky had suddenly turned an angry grey colour and I could already see the monstrous waves gathering out

Appropriate selection of verb forms (the present progressive, the simple present, the present perfect, the simple past, and modals) skilfully manages the different time frames and raises questions about the narrator's identity at the outset, demonstrating excellent control over language to create a specific effect.

[GP]

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

[GP]

in the Atlantic. Fifty ~~would~~ would take no more than ten minutes, right? Or so I thought...

Selection of the progressive form creates a sense of immediacy, helping the reader to experience the scene alongside the narrator. In contrast, the simple past form denotes Cherry's reflective comments and the abrupt end of her struggle with the waves. This section demonstrates excellent control of verb forms to communicate specific information.
[GP]

By now the frothing water was **thrashing** against my ankles. The rocks were only a meter or so away... I was so determined that I was even collecting the glistening pink shells on my way to the spiky rocks. I was so stupid. Why didn't I just go home as soon as the storm gathered? The rocks were slippery but the house seemed so close now. Suddenly the salty water was all around me. In my mouth, up my nose, stinging my eyes. The crashing waves pulling me down. I was conscious that I was drowning. Everything went **quite** quiet and still. And then the frothing blue water faded into black.

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

I woke up coughing and spluttering ~~out the~~ in a daze. My clothes were drenched. **I wasn't just physically lost: I had no one – I had nothing.** My first thought was my shells but only a few remained – scattered around in different pockets. As I looked up, I saw warm yellow light glowing from the cliff face. My curiosity got the better of me. I quickly scrambled to my feet and climbed up the cliff; it turned out there was a tunnel – strewn with little lanterns. Inside were two miners – one young and one a jolly with a bedraggled beard. They were very kind to me but something was still bothering me. Mother had told me that the tin mining business **had been ~~set~~ shut down over a hundred years ago** so what were they doing here? Were they dead? Then how could I see them?

Appropriate choice of the passive verb alludes to the historic closure of the tin mine.
[GP]

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

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

The integration of a short piece of dialogue neatly advances the action, and the inclusion of the question (*Why was everyone ignoring me?*) positions the reader to share in the narrator's gradual realisation of the truth.
[GP]

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

Frankie chooses to shift from a first-person narrative to a simple statement at the end of the piece. The deliberate choice of questions completes the ending powerfully, inviting the reader to put themselves in Cherry's position and ponder what might happen next.
[C]

The full range of punctuation taught at key stage 2 is used, including dashes, colons and semi-colons to mark the boundary between independent clauses.
[GP]

Spelling is mostly correct, including *curiosity* from the year 5 / year 6 spelling list.
[T]

Joined handwriting is legible.
[T]

Piece F: Letter	Key
The pupil wrote a formal letter of acceptance for an invitation to the Red House Children’s Book Award ceremony that was held in London, which the pupil attended on behalf of her school.	[C] composition [GP] grammar and punctuation [T] transcription

This letter of acceptance, for an invitation to a book awards ceremony, establishes and sustains a suitably formal style (*...to have been chosen to attend; ... look forward to representing my school at the event*) while retaining a strong personal voice and sense of engagement (*it is a real page-turner and I have recommended it to several friends*). Towards the end of the letter, the direct address to the reader (*As you can probably tell*) summarises and makes explicit the sense of the writer’s personal engagement, while maintaining suitable formality.

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

[C]

Dear Red House Books

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

The verb forms in this paragraph, selected for meaning and effect, clarify the references to different time-frames concisely.
[GP]

Sophie McKenzie is one of the shortlisted authors for the Older Readers’ award. I have read “Split Second” which I thought was a thrilling story: in fact, it is a real page-turner and I have recommended it to several friends. Switching between the perspectives of each of the two main characters helps the reader discover their own separate, imaginary worlds. Reading this story, it is easy to become confused by all the different strands, but the author helps the reader start fitting them together like a jigsaw, even though the characters themselves cant yet see the whole picture.

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

The precise technical terms and literary vocabulary (*perspectives, strands, imaginary worlds*) add a layer of formal critical discussion to Frankie’s obvious enthusiasm for the book (*I thought it was a thrilling story*).
[C]

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

chosen for this role and look forward to representing my school at the event.

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

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

[C]

Overall, the day sounds amazing and I

can't wait for it to arrive.

Yours sincerely,

Fxxxxxxx Dxxxxxx

The full range of punctuation taught at key stage 2 is used, including colons and semi-colons to mark the boundary between independent clauses.

[GP]

Spelling is mostly correct.

[T]

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

[T]

Frankie: evidence check

The following tables show how Frankie’s work has met the ‘pupil can’ statements across the collection 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 Frankie’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 greater depth within the expected standard							
Name: Frankie	A	B	C	D	E	F	Collection
The pupil can:	Narrative	Description	Explanation	Newspaper report	Diary	Letter	
<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 	✓	n/a	n/a	✓	✓	✓	✓
<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)							

Frankie: pupil scripts

Piece A: Short Story

Opening the Fridge

Slowly, Ewan peeped through the crack in his door. All was black. He took a step out. He could hear distant snoring as he ~~creeped~~ crept across the landing. As his heart raced he stared ^{crept} into the darkness; he could hear the fridge urging him on-willing him to move. Now the stairs. The tricky bit. Suddenly a THUD!... He raced down the creaking stairs—even the seventh one that makes an earsplitting creak noise. He could see the ~~to~~ white rectangle straight ahead of him. Then he opened it. He took a quick glance and saw the chocolate digestives. ~~The~~ He could feel pair of eyes watching ~~her~~ him in the darkness. Who was it? Had he been seen...? ~~My~~ His eyes darted around the room, his heart in his mouth. He grabbed the biscuits and ran for it.

"Ewan!" echoed a voice.

Sneaking Downstairs

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

I reached out and...

Piece B: Description

The Applause

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

Then suddenly the stage director is at the door, calling my name. My name. My stomach gives an unexpected flutter and I take a deep breath. As the stage door swings open, I tell myself everything will be okay - nothing could possibly go wrong. I have been training for this since the age of three. Tall Bulky men with headsets and clipboards keep ushering me in the right direction. Half of me wants to run onto stage and dance my heart out but there is also a part of me that wants to go and hide away. Adreneline ~~was~~^{is} circling its way

around my body and rushing into my fingertips.

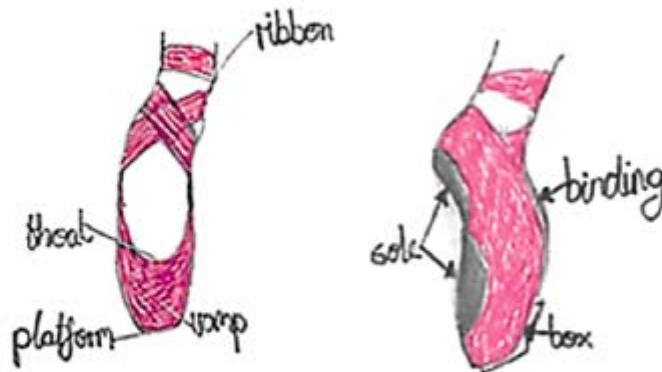
Walking into the wings is like waiting for your death. Although I was extremely excited, I was even more nervous. I stopped a few centimetres from the stage entrance with the whole *quer de ballet* behind me and slowly took a shaky, deep breath. The stage was ~~like~~ a lit up arena waiting to be danced on. The crowd, which seemed to consist of about a million people, erupted as I walked on to stage. I gave a little smile, and began to dance.

Piece C: Explanation

How Pointe Shoes Came To Be

Have you ever wondered why ballerinas look so beautiful and graceful on stage? Keep on reading to find out about what makes the Nutcracker you saw at Christmas the magical story that it is.

Pointe shoes are what make dancers different and beautiful. With their pink satin and silky ribbons, these shoes have been around since 1795. They were invented to make ballerinas look weightless when dancing, so they started spinning, balancing and jumping en pointe (on the tips of their toes). They are traditionally worn by women for a beautiful *pas de deux* (a solo dance with one man and one woman) but in some ballets men go en pointe too. There is an all male ballet company called Les Ballet Trockadero that had a very famous production of Swan Lake featuring men dancing en pointe as the female swans.



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

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

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

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

Now pointe shoes are beautiful and (for me) the best part of ballet! They take a lot of care, eg. rosin for non-slip; extra elastic; complex ribbon tying; box breaking etc. but become totally worth it when you are en pointe. The conclusion for me is that pointe work is awesome and you should love it! I hope you liked my text and that you now are a pointe shoe fan!

The Cornwall News

Young Girl Drowns at Zennor Head

By F. Xxxxxxxxxx

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

The Giant's Necklace

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

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

At The Beach

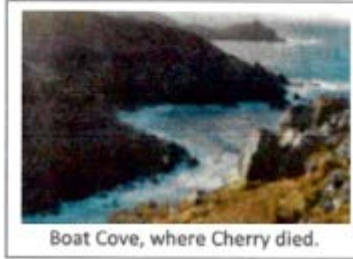
Mr and Mrs Stone have started a campaign to stop children being on the beach by themselves later than 5:00. Mrs Stone told us that Cherry was a very independent girl so they thought she would be fine. But nobody can be fine once they have been cut off by a tide and thrown around by an Atlantic wave.

The Stone's

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

An Atlantic Storm

Zennor Head coast guards searched the cove all day until they found Cherry's dead body. She was discovered a mile or so out from Boat Cove, lying on the sand, surrounded by seaweed and cowrie shells. The search party believe that she was collecting shells and the sudden change of weather came quickly: she didn't have enough time to get away. Once she had been dragged under by the sea, she had been carried away from Boat Cove. Half way up a nearby cliff, searchers found a collection of perfect-looking cowrie shells wrapped in a towel. Cherry's parents confirm that these were Cherry's.



Boat Cove, where Cherry died.

A Funeral For Cherry

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

Piece E: Diary

Dear Diary

Right now I'm not actually holding this pen-it is miraculously hovering in the air and writing down my thoughts for me. Because ghosts can't hold stuff, right? I've never really liked writing a diary but my parents always told me it would be fun to look back on when I am older. But I'll never be 'older'. I s'pose I can look back on the day I died.

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

Soon enough we were all lying on the beach staring out into the shimmering turquoise water. Everything was fine; it all seemed so calm. After about twenty minutes everyone started climbing back up to ~~the~~ the house to pack up. I thought that if I just stayed maybe another hour, I'd surely have enough shells to finish my necklace.

As I was bent over the sand, I realized that almost three hours had passed and I still had fifty shells to go. I looked up from my work and the sky had suddenly turned an angry grey colour and I could already see the monstrous waves gathering out in the Atlantic. Fifty ~~would~~ would take no more than ten minutes, right? Or so I thought...

By now the frothing water was thrashing against my ankles. The rocks were only a metre or so away... I was so determined that I was even collecting the glistening pink shells on my way to the Spiky rocks. I was so stupid. Why didn't I just go home as soon as the storm gathered? The rocks were slippery but the house seemed so close now. Suddenly the salty water was all around me. In my mouth, up my nose, stinging my eyes. The crashing waves pulling me down. I was conscious that I was drowning. Everything went ~~quite~~ quiet and still. And then the frothing blue water faded into black.

I woke up coughing and spluttering ~~out the~~ in a daze. My clothes were drenched. I wasn't just physically lost: I had no one - I had nothing. My first thought was my shells but only a few remained - scattered in different pockets. As I looked up, I saw a warm ^{around} yellow light glowing from the cliff face. My curiosity got the better of me. I scrambled to my feet and climbed up the cliff; it ^{of a cleft} turned out there was a tunnel - strewn with little lanterns. Inside were two miners - one young and one a jolly man with a bedraggled beard. They were very kind to me but something was still bothering me. Mother had told me that the tin mining business had been ~~set~~ shut down over a hundred years ago so what were they doing here? Were they dead? Then how could I see them?

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

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

Piece F: Letter

16th December

Dear Red House Books

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

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

Attending the award ceremony will give me the chance to discuss my love of books with children from other schools; I know that I will enjoy socialising and chatting to people I haven't met before. I am also very proud to have been chosen for this role and look forward to representing my school at the event.

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

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

Yours sincerely,

Fxxxxxxx Dxxxxxx

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