

Key Stage 2 Writing at Greater Depth Standards referenced to Frankie's exemplification materials

Features	Examples from Frankie's Writing
Creates atmosphere	<p>A) Opening paragraph where humour combines with tension to create the impression of apparent collusion between reader and writer: <i>distant snoring; his heart raced</i></p> <p>A) Tense atmosphere created through the use of short sentences and phrases and apt vocabulary choices (<i>darted, grabbed, bolted</i>)</p> <p>B) Minute recording of physical sensations: <i>an unexpected flutter</i></p> <p>B) Vivid backstage description: <i>tall skinny girls chattering and giggling</i></p> <p>E) Progressive form creates a sense of immediacy: <i>was thrashing; was even collecting; was drowning</i></p>
Integrates dialogue to convey character and advance the action	<p>A) Succinct integration of dialogue "Ewan!" as the climax to the first paragraph</p> <p>E) Short piece of dialogue including questions advances the action: <i>Why weren't they answering? Didn't they want to see me?</i></p>
Range of cohesive devices	<p>A) Pronouns, adverbs: <i>Now; Suddenly; Then</i></p> <p>A) Repetition of detail: <i>urging; the seventh one</i></p> <p>A) Ellipsis to withhold information: <i>Had he been seen...?</i></p> <p>C) A labelled diagram to support the explanation</p> <p>C) Fronted adverbial to emphasise the prettiness of the shoes: <i>With their pink satin and silky ribbons, these shoes have been around since 1795.</i></p> <p>C) Adverbials: <i>Meanwhile; consequently; occasionally</i></p> <p>C) Pronoun links: <i>Pointe shoes... these shoes... they... This exact thing (avoid repetition)</i></p> <p>D) Powerful headline and sub-headings</p> <p>E) Ellipsis: <i>Or so I thought...</i></p>

	<p>E) Adverbials: <i>Right now; It was all fine at first; Soon enough; By now</i></p> <p>F) Using -ing verbs: <i>Switching...; Attending...; reading; visualizing; meeting</i></p> <p>F) Effective conclusion: <i>Overall, the day sounds amazing and I can't wait for it to arrive.</i></p>
Using passive accurately	<p>A) Past perfect passive form: <i>Had he been seen?</i></p> <p>C) Greater level of formality: <i>they were invited; they are traditionally worn; there is an all male ballet company</i></p> <p>C) Passive construction: <i>It was also thought (until very recently)</i></p> <p>D) <i>Once she had been dragged under by the sea, she had been carried away from Boat Cove.</i></p> <p>E) <i>Mother had told me that the tin mining business had been shut down over a hundred years ago so what were they doing here?</i></p> <p>E) <i>The room, which was filled with official looking people, looked like it had been hit by a bomb</i></p> <p>F) <i>to have been chosen; is voted for by</i></p>
Using modal verbs accurately	<p>D) <i>so they thought she would be fine. But nobody can be fine</i></p>
Wide range of clause structures	<p>A) Controlled use of varied single clause sentences: <i>All was black. He took a step out.</i></p> <p>A) Controlled multi-clause sentence: <i>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></p> <p>B) Controlled multi-clause sentence consists of 3 co-ordinated clauses: <i>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.</i></p> <p>B) Single clause sentence: <i>My racing heart thuds underneath my silky tutu. Thud. Thud. Thud.</i></p> <p>B) Relative clause: <i>which seemed to consist of about a million people</i></p>
Using adverbs	<p>B) Provide balance and emphasis: <i>extremely, even more</i></p>

Using preposition phrases	A) <i>under the covers; out of bed; towards the door; in the darkness</i>
Using expanded noun phrases	B) <i>bulky men with headsets and clipboards</i>
Commas for clarity	B) Use of comma between the 2 clauses gives additional weight to the final clause: <i>I gave a little smile, and began to dance.</i>
Punctuation for parenthesis	D) <i>She was discovered a mile or so out from Boat Cove, lying on the sand, surrounded by seaweed and cowrie shells.</i>
Dashes	D) <i>They explained that she needed only a few more inches to reach the toaster - but tragically those inches cost her her life!</i> E) <i>I wasn't just physically lost: I had no one - I had nothing.</i>
Hyphens	A) <i>human-eating fridge</i> D) <i>perfect-looking</i> F) <i>page-turner</i>
Manages shifts between levels of formality	C) Appropriate level of informality: <i>Have you ever wondered...? Keep on reading...</i> C) Well managed shift back to a more informal tone: <i>Most people might 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...</i> D) Informal quotation and reported speech ( <i>were joking around...'</i> tragically those inches cost her her life) contrasts with more formal vocabulary choices of the reporter ( <i>recalled, explained</i> ) E) Informal tone established through vocabulary ( <i>stuff; okay</i> ) and grammatical structure ( <i>I s'pose;... would take more than ten minutes, right?</i> ). This is contrasted with more figurative and descriptive detail ( <i>the monstrous waves were gathering out in the Atlantic; the frothing water</i>

	<i>thrashing against my ankles)</i>
Selects vocab precisely	<p>A) Informal, conversational tone: <i>He grabbed the biscuits and ran for it.</i></p> <p>C) Selection of nouns to match the level of formality: <i>length, shape, arch, flexibility, extension and strength</i></p> <p>C) Informal vocabulary adopted appropriately: <i>awesome; fan</i></p> <p>D) Succinct formal statement: <i>Yesterday, at dusk, Cherry Stone drowned at boat cove, supposedly making a necklace of cowrie shells for a 'giant.'</i></p> <p>D) Editorial comment: <i>It's very unusual</i></p> <p>E) Levels of formality managed from the informal <i>Hello; it's me...</i> to the somber impersonal tone of, <i>Nobody survives a drowning in an Atlantic storm</i></p> <p>F) Precise selection of technical literary terms: <i>perspectives, imaginary, characters, reader, strands, author</i></p>
Selects verb forms for meaning and effect	<p>A) Past to present tense: <i>He raced down the creaking stairs - even the seventh one makes an earsplitting creak.</i></p> <p>D) <i>had been determined to finish; she had been told to be home; she would never return again; police officers have looked into the disaster and think that she was cut off; Had she already drowned?</i></p> <p>E) Appropriate selection of verb forms to manage the time frames: <i>holding this pen; hovering in the air; never really liked writing a diary; it would be fun to look back on when I am older.</i></p> <p>F) <i>I am; to have been chosen; have visited; to find out; which sounds</i></p>
Semi-colons to mark the boundary between independent clauses	<p>A) <i>As his heart raced he stared into the darkness; he could hear the fridge urging him on - willing him to move.</i></p> <p>E) <i>Everything was fine; it all seemed so calm.</i></p> <p>F) <i>Attending the award ceremony will give me the opportunity to discuss my love of books with</i></p>

	<i>children from other schools; I know that I will enjoy socialising and chatting to people I haven't met before.</i>
Colons to mark the boundary between independent clauses	<p>D) <i>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.</i></p> <p>E) <i>I wasn't just physically lost: I had no one - I had nothing.</i></p> <p>F) <i>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.</i></p>