



# *A Writing Routeway*



**Version 2**  
**Revised September 2018**

## Accelerating progress in writing

### Aims:

- To foster an enjoyment of writing amongst pupils, and recognition of its value through:
  - Providing a stimulating curriculum and school environment which places the development of writing skills at its heart
  - Providing meaningful contexts and quality texts as well as real life situations, ICT and the world around us as the inspiration for writing
- To ensure the teaching of writing is effectively planned, and responsive to learners' needs, through:
  - Planning the teaching of both Writing composition and Spelling, Punctuation and Grammar (SPAG) in conjunction with the National Curriculum
  - Employing effective assessment procedures (both formative and summative)
  - Providing specific feedback for children that is revisited through editing which focuses on SPAG improvements alongside composition
- To best enable the development of writing skills, through underpinning writing with quality Speaking and Listening / Talk activities.
- To maximise the progress of pupils through teaching writing to learning-focussed objectives, with related success criteria.
- To provide pupils with a clear model (which emphasises the writing process alongside reading and WAGOLs) for how to meet lesson objectives and thereby become effective writers through delivering:
  - Clear and regular teacher modelling of the thought processes (including metacognition strategies- book talk and great mistakes) and standards required
  - Interactive and engaging literacy sessions
  - Writing conferences targeted to the needs of groups of learners.
- To enable pupils to understand how to improve their writing through timely and effective feedback.

### Good writers at Courthouse Green Primary School will....

**Inform the reader**

**Entertain and engage  
the reader**

**Guide and influence  
the reader**

**Through...oral rehearsal -proof reading -re-drafting -re-reading**

## Planning for Learning

Plan a sequence of learning which focus learning on teach, practice, revisit and apply. Ensure the sequence of learning is clear on the sentence level focus and the development of vocabulary.

## The writing process

Journey	Theory	Teaching strategies	Skills
<p><u>Before writing</u> Create a MTP based on Assessment for learning from books (SPAG, composition)</p>	<p>Planning is based on prior knowledge, embedding previously taught skills and developing new learning and skills. What should they be able to do? What do they need to be able to do?</p>	<p>Refer to your Year Group Writing for purpose and skills routeway</p> <ul style="list-style-type: none"> <li>• Select a quality text that includes SPAG focus, high level vocabulary and gives the children an exciting hook to write.</li> <li>• Identify Reading opportunity and skills that I am going to develop</li> <li>• Identify a purpose to write</li> </ul>	<p>Follow SPAG routeway</p>
<b>SEQUENCE FOR DELIVERY</b>			
<p><u>Knowledge for writing</u></p> <ul style="list-style-type: none"> <li>• Reading</li> <li>• Wow moments</li> <li>• Harvest knowledge</li> </ul> <p>Ensure that incidental and purposeful writing opportunities are maximised here.</p>	<p>Children need to have a wide knowledge and language base in order to be confident writers around what they are asked to write. This can be from a wow moment, building from theme lessons or reading around a subject.</p> <p>Getting children to verbalise the story, build knowledge for writing and use and apply new vocabulary and phrases.</p>	<p>Read and evaluate texts as a READER:</p> <ul style="list-style-type: none"> <li>• enjoyment of text and book talk</li> <li>• summarising texts</li> <li>• vocabulary (synonyms and idioms)</li> <li>• comprehension (inference, retrieval)</li> </ul> <p>Read a range of texts and draw comparisons. Summarise how the text is crafted, how it makes us feel – what features can we take from the text to use in our writing.</p>	<p>Add writing and SPAG to the toolkit and SC.</p> <p>Develop learning environment to support writing.</p>

		<p>Use of Imagineering/film/props/IT to develop understanding and characters empathy.</p> <ul style="list-style-type: none"> <li>• Critically discuss the text as a whole and for examples of features</li> <li>• Question as a writer...? What effect will...?</li> <li>• Develop SC and writer's toolkit</li> </ul>	
<p>Evaluate and identify features through the use of WAGOLLS <b>(Remove the WAGOLL at the point of writing).</b></p>	<p>Children need to aspire to goals with their writing. Sharing good ideas and ways in which they can be successful can motivate them to produce better quality writing.</p>		<p>Refer to Grammasaurus for exemplary model texts for each year group.</p>
<p><u>Specific teaching of new skills identified in the MTP</u></p> <ul style="list-style-type: none"> <li>• Follow SPAG routeway</li> <li>• Embed or explicitly teach</li> <li>• Address spelling of new vocab and link to SC and writer's toolkit</li> </ul>	<p>Children need to learn the technical skills needed for writing alongside the composition and effect. Skills may need to be weaved in alongside or explicitly taught depending on which skill and how embedded it is.</p>	<ul style="list-style-type: none"> <li>• Regular opportunities to practise the technicalities of writing accurate sentences using newly learned vocabulary</li> <li>• Speaking and listening games</li> <li>• practical games (Active learning) to teach the SPAG skills</li> <li>• Find and fix (Great mistakes) Refer to Grammarsaurus</li> <li>• Oral rehearsal of SPAG skills to embed the grammatical structure and punctuation with a piece of writing.</li> </ul>	<p>Assess against SPAG objectives Inform toolkit and SC</p>
<p><u>Plan to write</u></p> <ul style="list-style-type: none"> <li>• Box up</li> <li>• Story map</li> <li>• Drama</li> </ul>	<p>Children will plan to write in a variety of ways or for their text type / age group. Key vocabulary must be added to the plan.</p>	<p>Teachers should use a range of strategies to support all learners to plan effectively such as:</p> <ul style="list-style-type: none"> <li>• Create a text map</li> <li>• Plan by making notes</li> <li>• Partner talk around writing</li> <li>• Box up writing</li> </ul>	

		<ul style="list-style-type: none"> <li>• Imitate and innovate writing styles</li> <li>• Organise and sequence events</li> <li>• Story mountain or geographical organiser</li> </ul>	
<u>Write</u> Opportunities for modelled and shared writing alongside independent writing	Children learn writing by the process of writing, not by copying a WAGOLL. Children should be shown how to create the images they need and how to sequence sentences alongside what a finished one looks like.	<ul style="list-style-type: none"> <li>• Share thought processes with the children (TOL while modelling - sentence structure, word choice and awareness of reader)</li> <li>• Great mistakes as teaching points</li> <li>• Time for children to orally rehearse sentences and edit and improve these</li> <li>• Independent writing time</li> <li>• Strategies to support learning without heavily scaffolding learning</li> </ul>	Including SPAG in the SC and toolkit. Raising the expectation that children will use new vocabulary and check spellings. Ensure embedded skills remain and new skills are added.
<u>Edit and improve</u> <ul style="list-style-type: none"> <li>• Proof</li> <li>• Re-draft</li> <li>• Make improvements</li> </ul>	Children will often edit for SPAG and less so for composition. Feedback should target SPAG, but also suggest ways to improve the text as a whole.	<ul style="list-style-type: none"> <li>• Build in time to proof read before handing to a peer or teacher</li> <li>• Orally assess with a partner</li> <li>• Self-assess against SC</li> <li>• Peer-assess against SC</li> <li>• Improve following feedback (this maybe sentences, words or sections of writing- not necessarily redrafting all of the writing).</li> </ul>	SPAG is marked and fed back to support the child at their stage of learning.  Vocabulary is challenged and up-levelled (children know the subtle meanings in the choices they make).
<u>Perform</u> <ul style="list-style-type: none"> <li>• Share work with the target audience</li> </ul>	This is crucial to ensure that the authentic writing experience is maintained. It is easy to drop this from the teaching sequence, but children will only 'buy into' real life purposes if we ensure they are realised at the end of the process.	<ul style="list-style-type: none"> <li>• Perform to the class</li> <li>• Write and send to an audience</li> <li>• Display</li> <li>• Add to Seesaw using ICT</li> <li>• Use to inform next writing pieces</li> </ul>	Ensure that skills are then revisited in further writing.

## **Writing independently**

The writing that children produce, and that will be moderated, should be part of their normal classroom practice in writing. In every piece of writing there will be:

- A real stimulus for the writing or discussion.
- Discussion of ideas and “immersion in vocabulary”
- Evaluating a range of texts as a reader, before the writing process
- Teaching about a particular text type.
- Success criteria generated by teachers and children as part of the teaching process and these can still be on show as children are writing.
- Success criteria should be viewed as ‘tools, not rules’.
- Opportunities for children are making their own choices about how to apply the things they have been taught and the ideas discussed.
- Use of dictionaries, word banks and working walls to support the technical accuracy of writing, as this is part of normal classroom practice and the child still has to make the decision to refer to the resource (electronic aids that provide correct spellings (e.g. Clicker) would not be able to be used as independent evidence.
- Opportunities to craft and make improvements to writing as this is a key part of the National Curriculum (including responding to feedback (teacher or peer), as long as it’s not too direct.

Directly copying from a model is not practice which will bring about progress in writing; neither would something that has been “heavily scaffolded” e.g. cloze procedure, over detailed success criteria

**(Ben Fuller, Lead Assessment Adviser)**

## **Oral Rehearsal**

### **It's Good to Talk: From Talk to Text**

#### **Where does this fit in the writing process?**

Planning: working out the message; generating ideas; thinking about 'the whole text'

Translating: moving from ideas in the head to words on the page: words, sentences; paragraphs; texts

Reviewing: making decisions about the quality of what has been written

- Talk before writing to generate ideas and meanings
- Talk during writing to shape meaning or reflect on the text so far
- Talk after writing to review and evaluate
- Talk to develop understanding of writing processes
- Talk to generate ideas
- Talk to support moving from thoughts to spoken words to written text
- Talk to support reflection on writing
- Talk to plan text outline
- Talk to support phrase or sentence construction
- Talk to collaborate with peers
- Talk to share writing
- Talk to hear printed text aloud
- Talk to support peer and self-assessment
- Talk to share writing strategies

## Writing for a Purpose

When we plan writing we will focus on 4 main types of writing across KS1 and KS2: writing to entertain; to inform; to persuade; and to discuss. Around half of curriculum time will be taken up by “writing to entertain”, with the remaining non-fiction elements sharing the remaining time. Notably in KS1 the non-fiction focus is only on writing to inform. The list is not exhaustive; we will use a broad range of writing types to engage our writers.

	<b>KS1</b>	<b>Lower KS2</b>	<b>Upper KS2</b>
<b>Writing to entertain</b> 	Stories including re-tellings) Descriptions Poetry In-character/role	Stories Descriptions Poetry Characters/settings	Narrative Descriptions Poetry Characters/settings
<b>Writing to inform</b> 	Recount Letter Instructions	Explanation Recount Letter Biography Newspaper article	Report Recount Biography Newspaper article
<b>Writing to persuade</b> 		Advertising Letter Speech Poster	Advertising Letter Speech Campaign
<b>Writing to discuss</b> 			Balanced argument Newspaper article Review

## Skills to be embedded to meet ARE expectations across the school

	Year R	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Sentence structure	Write simple sentences which can be read by themselves & others. Write own names correctly.	Write clearly demarcated sentences. Use 'and' to join ideas. Use conjunctions to join sentences (e.g. so, but). Use standard forms of verbs, e.g. go/went.	Write different kinds of sentence: statement, question, exclamation, command. Use expanded noun phrases to add description & specification. Write using subordination (when, if, that, because). Correct & consistent use of present tense & past tense. Correct use of verb tenses.	Use conjunctions (when, so, before, after, while, because). Use adverbs (e.g. then, next, soon). Use prepositions (e.g. before, after, during, in, because of). Experiment with adjectives to create impact. Correctly use verbs in 1st, 2nd & 3rd person. Use perfect form of verbs to mark relationships of time & cause.	Vary sentence structure, using different openers. Use adjectival phrases (e.g. biting cold wind). Appropriate choice of noun or pronoun.	Add phrases to make sentences more precise & detailed. Use range of sentence openers – judging the impact or effect needed. Begin to adapt sentence structure to text type. Use pronouns to avoid repetition.	Use subordinate clauses to write complex sentences. Use passive voice where appropriate. Use expanded noun phrases to convey complicated information concisely (e.g. The fact that it was raining meant the end of sports day). Evidence of sentence structure and layout matched to requirements of text type.
Punctuation	Use capital letters and full stops to demarcate sentences.	Evidence of: Capital letters. Full stops. Question marks. Exclamation marks. Capital letters for names & personal pronoun 'I'.	Correct & consistent use of: Capital letters. Full stops. Question marks. Exclamation marks. Commas in a list. Apostrophe (omission). Introduction of speech marks.	Correct use of speech marks for direct speech.	Apostrophe for singular & plural possession. Comma after fronted adverbial (e.g. Later that day, I heard bad news.). Use commas to mark clauses.	Brackets, Dashes, Commas. Commas to clarify meaning or avoid ambiguity. Link clauses in sentences using a range of subordinating & coordinating conjunctions. Use verb phrases to create subtle differences (e.g. she began to run).	Semi-colon, colon, dash to mark the boundary between independent clauses. Correct punctuation of bullet points. Hyphens to avoid ambiguity. Full range of punctuation matched to requirements of text type.

<b>Text structure</b>	Clearly demarcated sentences [as introduction to paragraphs].	Clearly sequenced sentences [as introduction to paragraphs].	Write under headings [as introduction to paragraphs].	Group ideas into paragraphs around a theme. Write under headings & sub-headings.	Use connectives to link paragraphs.	Consistently organize into paragraphs. Link ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).	Wide range of devices to build cohesion within and across paragraphs. Use paragraphs to signal change in time, scene, action, mood or person.
<b>Handwriting</b>	Correct grip. Write name (correct upper & lower case). Correct letter formation for familiar words.	Correct formation of lower case – finishing in right place. Correct formation of capital letters. Correct formation of digits.	Evidence of diagonal & horizontal strokes to join	Legible, joined handwriting.	Legible, joined handwriting of consistent quality.	Legible and fluent style.	Legible, fluent and personal style

## **Use of Alan Peat**

The national curriculum sets out expectations for children's writing skills from Year 1 to Year 6. In the introduction to the programmes for each block of study, yearly for KS1 and two-yearly for KS2, it is clear that children need to be exploring a variety of sentence structures and drawing on this learning when composing their own writing. *'Teachers should therefore be consolidating pupils' writing skills, their vocabulary, their grasp of sentence structure and their knowledge of linguistic terminology... Teachers should make sure that pupils build on what they have learnt, particularly in terms of the range of their writing and the more varied grammar, vocabulary and narrative structures from which they can draw to express their ideas,' (Lower Key Stage Two programme of study forward, p. 33).* This is echoed in both the Year 2 and UKS2 programmes of study and, interestingly, is highlighted as important for those children not currently meeting expectations in upper key stage two. Even though children's decoding skills may be poor, they should still be, *'hearing and learning new vocabulary and grammatical structures, and having a chance to talk about all of these,' (Upper key stage two programme of study forward, p. 41).*

Alan Peat's 'exciting sentences' will ensure that we are meeting this aspect of the national curriculum, giving the children to explore a variety of sentence structures across the key stages. In addition, children and teachers will have the opportunity to meet the expectations of the national curriculum, exploring a range of punctuation in context.

In order to meet the demands of the national curriculum, below is a table of progression which introduces these 'exciting sentences' at the right time to coincide with the expectations of the national curriculum.

Year	Sentence Type	Example	Rule	Link to National Curriculum
Year 2	<b>All the Ws</b>	<b>Would</b> there ever be another opportunity like this one? <b>Who</b> would take over this role now? <b>What</b> if you had all of the money in the world? <b>Why</b> do zebras have stripes?	<ul style="list-style-type: none"> <li>- Your short sentence must start with one of the following W words:</li> <li>- Who? What? When? Where? Why? Would? Was? What if?</li> </ul>	<ul style="list-style-type: none"> <li>- How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command p. 75 (English Appendix 2)</li> <li>- Learn how to use sentences with different forms: statement, question, exclamation, command. p.32 (LKS2 programme of study)</li> </ul>
	<b>List sentences</b>	It was a <b>dark, long, leafy</b> lane. She had a <b>cold, cruel</b> cackle. It was a <b>cold, wet, miserable</b> Wednesday afternoon. His hair was <b>long, brown</b> and <b>unwashed</b> .	<ul style="list-style-type: none"> <li>- A list sentence must have 3 or 4 adjectives before the noun. Use <i>and</i> between the final 2 adjectives.</li> </ul>	<ul style="list-style-type: none"> <li>- Commas to separate items in a list p. 76 (English Appendix 2)</li> <li>- expanded noun phrases to describe and specify [for example, the blue butterfly]</li> <li>- p. 32 (LKS2 programme of study)</li> </ul>
	<b>Short</b>	Oh no! Then it happened. He stopped. Everything failed. The door opened. What's wrong?	<ul style="list-style-type: none"> <li>- 1-3 word sentences possibly with an exclamation mark or question mark.</li> </ul> <p>Begin to discuss exclamations, questions, statements and commands with the children.</p>	<ul style="list-style-type: none"> <li>- How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command p. 75 (English Appendix 2)</li> <li>- Learn how to use sentences with different forms: statement, question, exclamation, command. p.32 (LKS2 programme of study)</li> </ul>
	<b>2a sentence</b>	He was wearing an old, wrinkly shirt.	<ul style="list-style-type: none"> <li>- A sentence which uses 2 adjectives separated by a comma to describe a noun.</li> </ul>	<ul style="list-style-type: none"> <li>- Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases p.77 (English Appendix 2)</li> </ul>

<b>BOYS Sentences</b>	He was a friendly man most of the time, <b>but</b> he could become nasty. He could be really friendly <b>or</b> he could be really miserable. It was a beautiful morning for a walk <b>so</b> he set off quite happily.	<ul style="list-style-type: none"> <li>- A B.O.Y.S sentence is a two-part sentence. The first part of the sentence <u>always</u> ends with a comma (,) and the last part <u>always</u> begins with a connective.</li> </ul>	<ul style="list-style-type: none"> <li>- using conjunctions, adverbs and prepositions to express time and cause p.40 (English Appendix 2)</li> <li>- Expressing time, place and cause using <b>conjunctions</b>, adverbs or prepositions (p. 76) (English Appendix 2)</li> </ul>
<b>As -ly</b>	<b>As</b> the rain came down <b>heavily</b> , the children ran for shelter. <b>As</b> the wind screamed <b>wildly</b> , the lost giant lumbered along the path. <b>As</b> the water heats up <b>quickly</b> , a change of state happens called 'evaporation'.	<ul style="list-style-type: none"> <li>- The first part of the sentence opens with an action description which starts with the word <i>As...</i> and ends with an adverb.</li> <li>- The second part of the sentence is a description of a related, and often consequential, action.</li> </ul>	<ul style="list-style-type: none"> <li>- Expressing time, place and cause using conjunctions, <b>adverbs</b> or prepositions (p. 76) (English Appendix 2)</li> <li>- Terminology for pupils: subordinate clause (English Appendix 2)</li> </ul>
<b>__ing, __ed.</b>	<b>Walking</b> in the bush, she <b>stopped</b> at the sight of a crocodile facing her. <b>Running</b> near the beach, he <b>halted</b> as the ground gave way. <b>Jumping</b> quickly through the air, she <b>landed</b> on her feet before sprinting away	<ul style="list-style-type: none"> <li>- The sentence must begin with a subordinate clause which begins with a verb ending in 'ing', followed by the location of the action.</li> <li>- Focus on the use of prepositions in the first part of the sentence (subordinate clause) to explain <b>where</b> the action is happening.</li> </ul>	<ul style="list-style-type: none"> <li>- Terminology for pupils: subordinate clause (English Appendix 2)</li> <li>- Using conjunctions, adverbs and <b>prepositions</b> to express time and cause. p.40 (English Appendix 2)</li> </ul>
<b>Doubly -ly ending</b>	He swam <b>slowly</b> and <b>falteringly</b> . He rode <b>determinedly</b> and <b>swiftly</b> . He laughed <b>loudly</b> and <b>heartily</b> . He tiptoed <b>quietly</b> and <b>carefully</b> .	<ul style="list-style-type: none"> <li>- The sentence must end in two adverbs which add detail to and describe how the verb within the sentence is being carried out.</li> </ul>	<ul style="list-style-type: none"> <li>- Expressing time, place and cause using conjunctions, <b>adverbs</b> or prepositions (p. 76) (English Appendix 2)</li> </ul>

Year 4	<b>4A Sentences</b>	He was a <b>tall, awkward</b> man with an <b>old, crumpled</b> jacket. It was an <b>overgrown, messy</b> garden with a <b>leafless, lifeless</b> tree. The <b>huge, green</b> tractor ploughed the <b>wet, muddy</b> field.	- A 2Ad sentence has <u>two adjectives</u> before the first noun and <u>two adjectives</u> before the second noun. This sentence creates a clear picture for the reader.	- Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases p.77 (English Appendix 2) -
	<b>Emotion, comma</b>	<b>Desperate</b> , she screamed for help. <b>Terrified</b> , he froze instantly on the spot where he stood. <b>Anxious</b> , they began to realise they were lost. <b>Happily</b> , the astronaut stepped safely from the shuttle.	- Emotion first followed by the actions that are caused by the emotion. Putting the word first gives more weight to the emotion. - When teaching, provide an A-Z list of emotions the children could use.	- Using fronted adverbials... using commas after fronted adverbials p.40 - Fronted adverbials p.77 (English Appendix 2)
	<b>Verb, person</b>	<b>Running, Sarah</b> almost tripped over her own feet. <b>Tiptoeing, he</b> tried to sneak out across the landing without waking anybody up.	- A sentence starts with a verb to give it more importance. The verb is always followed by a comma and then a name or a personal pronoun (he, she, they, it) followed by the rest of the sentence.	- choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition (p.40) (LKS2 programme of study)
	<b>If, if, if, then.</b>	<b>If</b> the alarm had gone off, <b>if</b> the bus had been on time, <b>if</b> the road repairs had been finished, <b>then</b> he might have got to school on time. <b>If</b> I hadn't found the watch, <b>if</b> the alarm hadn't gone off, <b>if</b> I hadn't scared those burglars, <b>then</b> I wouldn't be sitting here today.	- Summarising a dramatic plot (key plots) at beginning or the end of a story in groups of 3. The emphasis should be on using the comma after each clause. - Each clause always begins with an <b>if</b> or a <b>then</b> and each clause ends with a comma (,) or a full stop (.)	- extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, <b>if</b> , because, although p.40 (LKS2 programme of study)
	<b>With a(n) action, more action</b>	<b>With a smile</b> , Greg <b>waved</b> goodbye. <b>With a weary wail</b> , Thor <b>launched</b> his final attack. <b>With a deep breath</b> , Neil Armstrong <b>stepped</b> carefully on to the surface of the moon.	- This two-part sentence starts with a subordinate clause which starts with the phrase ' <b>With a(n)...</b> ' followed by an action and a comma. The main clause then describes more action which occurs simultaneously.	- extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, <b>if</b> , because, although p.40 (LKS2 programme of study)

# Year 5

<p><b>3 __ed</b></p>	<p><b>Frightened, terrified, exhausted</b>, they ran from the creature.  <b>Amused, amazed, excited</b>, he left the circus reluctantly.  <b>Confused, troubled, worried</b>, she didn't know what had happened.</p>	<ul style="list-style-type: none"> <li>- Starts with three adjectives that end in <u>ed</u> and describe emotions. The <u>ed</u> words <b>MUST</b> be followed by commas.</li> </ul>	<ul style="list-style-type: none"> <li>- using expanded noun phrases to convey complicated information concisely p.40</li> <li>- using commas to clarify meaning or avoid ambiguity in writing p.48 (UKS2 programme of study)</li> </ul>
<p><b>Noun, which/who /where</b></p>	<p><b>Cakes, which</b> taste fantastic, are not so good for your health.  <b>Snakes, which</b> scare me, are not always poisonous.  <b>Tom, who</b> was a little shorter than the others, still made it into the football team.</p>	<ul style="list-style-type: none"> <li>- Use commas to embed a clause within a sentence, add information that links with the sentence topic and start the clause with <u>which</u>, <u>who</u> or <u>where</u>.</li> </ul>	<ul style="list-style-type: none"> <li>- Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun p.78 (English Appendix 2)</li> <li>-</li> </ul>
<p><b>2 pairs sentences</b></p>	<p><b>Exhausted and worried, cold and hungry</b>, they didn't know how much further they had to go.  <b>Injured and terrified, numb and fearful</b>, he couldn't believe that this was happening to him.  <b>Quickly and quietly, silently and carefully</b> he tiptoed out of the house.</p>	<ul style="list-style-type: none"> <li>- Begins with two pairs of related adjectives. Each pair is: <ul style="list-style-type: none"> <li>o Followed by a comma</li> <li>o Separated by <i>and</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>- Indicating degrees of possibility using adverbs p.78 (English Appendix 2)</li> <li>-</li> </ul>
<p><b>3 bad – (dash) question?</b></p>	<p>Cold, dark, airlessness – which would kill the spaceman first?  Greed, jealousy, hatred – which of these is most evil?</p>	<ul style="list-style-type: none"> <li>- 3 negative followed by a dash and then a question which relates to the three adjectives.</li> </ul>	<ul style="list-style-type: none"> <li>- Brackets, <b>dashes</b> or commas to indicate parenthesis p.78 (English Appendix 2)</li> <li>-</li> </ul>
<p><b>Name – adjective pair – sentences</b></p>	<p>Little Tim – <b>happy and generous</b> – was always fun to be around.  Ben Roberts – <b>weak and nervy</b> – was actually a secret superhero.  Glass – <b>fragile and dangerous</b> – must be handled with care.</p>	<ul style="list-style-type: none"> <li>- This works on a show and tell basis where the name and details form the main clause (tell). The added information within the dashes <b>shows</b> what the character was like. The two must be linked.</li> </ul>	<ul style="list-style-type: none"> <li>- Brackets, <b>dashes</b> or commas to indicate parenthesis p.78 (English Appendix 2)</li> <li>-</li> </ul>
<p><b>O. (I.)</b></p>	<p>She told the little girl not to be so naughty. (Inside, however, she was secretly amused by what she had done.)  I was delighted (but I felt scared that something was about to go wrong).  Bravely I looked behind me (but I was deeply worried).</p>	<ul style="list-style-type: none"> <li>- The first sentence tells the reader a character's outward action and the second reveals their true feelings.</li> <li>- If the sentence within the brackets is <b>complete</b>, the full stop goes <b>inside</b> the bracket. If it is <b>not complete</b>, the full stop goes <b>outside</b>.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>Brackets</b>, dashes or commas to indicate parenthesis p.78 (English Appendix 2)</li> <li>-</li> </ul>

Year	Sentence Type	Example	Rule	Link to National Curriculum
Year 6	<b>De:de Sentence</b>	The vampire is a dreadful creature: it kills by sucking all the blood from its victims. Snails are slow: they take hours to cross the shortest of distances. I was exhausted: I hadn't slept for more than two days.	<ul style="list-style-type: none"> <li>- Two independent clauses (they make sense on their own) are separated by a colon (:)  <ul style="list-style-type: none"> <li>o The first clause is descriptive</li> <li>o The second adds further detail</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>- Use of the semi-colon, <b>colon</b> and dash to mark the boundary between independent clauses p.79 (English Appendix 2)</li> </ul>
	<b>Some; others</b>	<b>Some</b> people like football; <b>others</b> hate it. <b>Some</b> days are full of enjoyment; <b>others</b> are long and boring. <b>Some</b> dogs were running around happily; <b>others</b> looked tired.	<ul style="list-style-type: none"> <li>- Some; others sentences begin with the word <i>some</i> and have a semi-colon to replace the word <i>but</i>.</li> <li>- There is <u>no</u> capital letter after the semi-colon.</li> </ul>	<ul style="list-style-type: none"> <li>- Use of the <b>semi-colon</b>, colon and dash to mark the boundary between independent clauses p.79 (English Appendix 2)</li> </ul>
	<b>Imagine 3 examples:</b>	Imagine a place where the sun always, shines, where wars never happen, where no-one ever dies: in the Andromeda 5 system, there is such a planet	<p>Sentence begins with</p> <ul style="list-style-type: none"> <li>- The word imagine</li> <li>- Then describes three parts of something</li> <li>- The first two parts are separated by commas</li> <li>- The third ends with a colon</li> </ul>	<ul style="list-style-type: none"> <li>- Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun p.78 (English Appendix 2)</li> <li>- Use of the colon to introduce a list and use of semi-colons within lists p.79 (English Appendix 2)</li> </ul>
	<b>The more, the more</b>	<b>The more</b> it rained, <b>the more</b> depressed he became. <b>The more</b> the crowd cheered, <b>the more</b> he looked forward to the race. <b>The more</b> upset she was, <b>the more</b> she cried.	<ul style="list-style-type: none"> <li>- This sentence type is particularly useful when developing a character trait in a story. The first <b>more</b> should be followed by an <b>emotive</b> word and the second <b>more</b> should be followed by a <b>related action</b>.</li> </ul>	<ul style="list-style-type: none"> <li>- Linking ideas across paragraphs using a wider range of cohesive devices: repetition of a word or phrase, grammatical connections and ellipsis p.79 (English Appendix 2)</li> </ul>
	<b>'Irony' sentences</b>	Our 'luxury' hotel turned out to be a farm building. With dawn breaking, the 'beautiful view' which the brochure described, revealed itself to be a scrap-yard and a rubbish tip. The 'trip of our dreams' was, in fact, our worst nightmare.	<ul style="list-style-type: none"> <li>- An irony sentence deliberately overstates how good or bad something is and this is placed in 'inverted commas'. The overstated word is then shown to be false through the remainder of the sentence which reveals the truth.</li> </ul>	<ul style="list-style-type: none"> <li>- The difference between structures typical of informal speech and structures appropriate for formal speech and writing p.78 (English Appendix 2)</li> </ul>

Year 6 (AA)	<b>Emotion – consequence</b>	Davis was angry – he threw his toy at the wall. The professor was inconsolable – he wept for days on end. King Henry was furious – he ordered the execution of his wife.	<ul style="list-style-type: none"> <li>- This two part sentence starts with a description of a character’s emotion followed by a dash (-) and a description of a consequence of that feeling.</li> </ul>	-
	<b>Tell: show 3 examples; sentences</b>	He was feeling relaxed: shoes off; shirt undone; lying on the sofa. The commander was tense: sweat dripping; eyes narrowed; staring out on the battlefield. It was a sleepy town: shops shuttered; cats lazing in the shade; dogs snoozing in the sun.	<ul style="list-style-type: none"> <li>- This is a two part sentence. The first part <b>tells</b> the reader a broad-ranging fact/opinion.</li> <li>- This is followed by a colon which demonstrates that a list of examples will follow.</li> <li>- After the colon the list of 3 examples follows. As this is a phrase list, semi-colons are used between the details rather than commas.</li> </ul>	-
	<b>When; when; when, then sentences.</b>	<b>When</b> tumultuous thunder shakes the ground; <b>when</b> blinding lightning tears the sky; <b>when</b> storm clouds block every ray of hopeful light, <b>then</b> you know the Kraken is approaching. <b>When</b> you look at the remains of Tutankhamen; <b>when</b> you examine the damage to his skull; <b>when</b> you look at the motives of his advisors, <b>then</b> it is clear that the young Pharaoh's death should be treated as suspicious.	<ul style="list-style-type: none"> <li>- The sentence type ends with a statement e.g. <i>the haunting begins.</i></li> <li>-</li> </ul>	-