



Lawn  
Primary  
School

# Writing Guidance KS1 and KS2

## Planning, Teaching and Learning

by  
V. Shepherd – English Lead

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**Acknowledgements:**

The Writing Revolution (Judith C. Hochman and Natalie Wexler)  
PSG Transform Writing Project 2019-2020 (KS1 and KS2)  
Rachel Meli (TT)

This 'On a Page' document is saved on TEAMS – English – On a Page – Writing  
By accessing through TEAMS, you can click on the images to be taken to those documents mentioned.



## Writing At Lawn



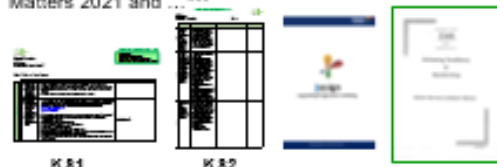
Images are links to documents

### Intent Statement

The children at Lawn Primary School will learn to be confident and creative writers through an engaging, knowledge-rich curriculum. Accurate use of grammar and clever use of language will be evident in writing that has a clear, authentic purpose and audience. Teachers will expertly model excellent writing and provide children with the skills to improve their own writing independently and effectively. Wider reading will build the children's knowledge and help to model how to write effectively.

### Implementation: Scheme

All lessons (KS1 and KS2) should be planned by following Transform Trust's Three Week Writing Unit, which is informed by the specific techniques detailed in 'The Writing Revolution' (TWR) by J.C. Hochman and N. Wexler ([www.thewritingrevolution.org](http://www.thewritingrevolution.org)). Progression follows that as set out in the National Curriculum for English -EYFS2 (ELG for Writing) to Y6. Handwriting follows the 'Achieving Excellence in Handwriting' scheme by D. Watson (Y1 to Y6). The writing curriculum in EYFS2 is informed by Development Matters 2021 and ...\*\*\*



### Implementation: Planning

We approach our writing on the foundations that, the more a child knows and cares about a subject, the more successful their writing will be (based on the research of The Writing Revolution). Therefore, the initial part of a new writing topic is designed around building knowledge and vocabulary whilst immersing the children in engaging subjects. Each piece of writing has a purpose and an audience. Teachers then plan in the elements of grammar and genre features required in that style of writing, and teach the children to plan their writing effectively. The final element is the drafting and publishing phase, in which we teach the skills of editing and improving before producing the finished article. All lessons should be planned by following the Lawn 'Writing Guidance' information booklet, which details the step-by-step process to follow when planning writing at Lawn from Year 1 to Year 6. EYFS2's planning cycle is information by 'Development Matters 2021' and ...\*\*\*

### Implementation: Curriculum links

Each year group has an 'Everyday Writing Toolkit' based on current and prior learning expectations from the NC. These are to be applied in any writing across the curriculum, including in maths books.

Writing is linked with that term's topic or with another area of the curriculum e.g. science.

### Implementation: Resources

Each writing unit has a primary text focus and is supplemented by secondary texts, resourced by the teacher and the ELS (Education Library Service) who provide a regular stock of fiction and non-fiction texts linked to our topics (and therefore our writing). We used handwriting line guides as detailed in *Achieving Excellence in Handwriting* – these come in different sizes appropriate to the stage of learning.

During the planning process, the teacher will follow the procedures set out in the 'Lawn Writing Guidance' booklet and will create the following documents to give to pupils to support their learning: Writer's Toolkit; Boxed-up Success Criteria; Checklist; Model Text; Additional Vocabulary, Phrases and Sentences (from any of the 'Descriptosaurus' series of books).



### Implementation: Lesson Sequence



This 'S-Plan' shows the sequence of learning across the 3-week writing unit.



This flow chart shows the sequence of lesson slides for individual writing lessons.

### Implementation: T&L / Pedagogies

- The Writing Revolution
- PSG Writing Project (TT)
- Talk for Writing (FS2 and KS1)
- Descriptosaurus
- Grammarsaurus (model texts)
- Achieving Excellence in Handwriting
- The Literacy Shed
- Writing conferencing – used to give pupils specific feedback on a 1:1 basis during the editing process.
- Whole-class feedback – to address common misconceptions.
- Teaching to a GDS so there is no 'glass ceiling' created.
- Staff meetings keep all teaching staff informed.

# Writing At Lawn

## Implementation: Environment



Link:



## Implementation: Feedback

- A system of codes to draw children's attention to errors for them to address independently;
- Positive praise;
- Self-assessment and peer assessment against success criteria;
- Whole class feedback;
- Writing conferences to offer bespoke feedback;
- Writing levelled each term.

## Implementation: How Groups are Supported (SEND, GDS, PP, disadvantaged, EAL)

- Children with additional needs are given targeted and bespoke support.
- Those children for whom phonics hasn't worked (or isn't working) take part in a RIWI intervention with fully trained teaching staff.
- Formative and summative assessments inform next steps for highlighted individuals and groups.
- Quality first teaching strategies to support all learners.
- Use of Digital Learning to enhance the writing process through research, editing and publishing.
- Resources made to a GDS level so there is no 'glass ceiling' created and children are able to aspire.

## Implementation: Response to Covid

2021-2022

Transition conversations ensured that teaching this year was informed by issues and barriers experienced by the 2020-2021 teaching year.

DfE Tutors were deployed as appropriate, dependent on need.

## Impact: Assessment

- Independent writing books are used to keep a record of children's writing progression.
- Formative assessments (detailed in 'Feedback' section) identify progress and inform next steps.
- Termly summative assessments to give a writing level (WB, WTS, EXS or GDS) using TT Expanded Writing Standards. Y2 and Y6 use DfE End of Key Stage Teacher Assessment Frameworks (TAFs).
- Trust and school moderation of writing at networks and within school.

## Impact: Monitoring

- Lesson slide reviews – does what is recorded on the 3-week writing unit mirror what is on individual lesson slides?
- Book-looks
- Lesson observations and drop-ins
- Pupil voice
- TT Partnership Reviews

## Impact: Evidence

Any work leading up to the publishing element of each unit is recorded in independent writing books. These books are to be used for practising any skills, planning and drafting with the published pieces being the final, perfect article. Published pieces are displayed to be enjoyed by others.

The 3-week writing unit (initial planning stage) and each set of lesson slides are evidence of learning.

Published writing may also take the form of a digital outcome.

# Before you plan the lesson, plan the sequence of learning

## Expectation

The sequence of learning for the *entirety* of each 3-week writing unit is planned and set out using this planning format (amended for KS1). The WCR lessons are sequenced alongside (Y2 to Y6). These will be uploaded to TEAMS to assist with monitoring of English lessons. The first two columns are your guidance and are therefore not to be changed – you fill in the third (Writing) and fourth (WCR) columns (Y1 only complete a ‘writing’ column).

Phase	Writing	WCR
Phase 1	<p><b>Phase 1</b></p> <p><b>WCR</b></p> <p>1. <b>WCR</b> - Read 'The Boy Who Swam to England' and discuss the text. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send.</p>	<p>1. <b>WCR</b> - Read 'The Boy Who Swam to England' and discuss the text. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send.</p>
Phase 2	<p><b>Phase 2</b></p> <p><b>WCR</b></p> <p>2. <b>WCR</b> - Read 'The Boy Who Swam to England' and discuss the text. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send.</p>	<p>2. <b>WCR</b> - Read 'The Boy Who Swam to England' and discuss the text. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send.</p>
Phase 3	<p><b>Phase 3</b></p> <p><b>WCR</b></p> <p>3. <b>WCR</b> - Read 'The Boy Who Swam to England' and discuss the text. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send.</p>	<p>3. <b>WCR</b> - Read 'The Boy Who Swam to England' and discuss the text. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send.</p>
Phase 4	<p><b>Phase 4</b></p> <p><b>WCR</b></p> <p>4. <b>WCR</b> - Read 'The Boy Who Swam to England' and discuss the text. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send.</p>	<p>4. <b>WCR</b> - Read 'The Boy Who Swam to England' and discuss the text. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send. Share the author's intention and the message they want to send.</p>

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## Rationale:

1. To support logical progression through each 3-week writing unit.
2. To provide a framework to guide you as to what to include / use as a teaching strategy at each stage of learning within the 3-week unit'
3. Anyone covering the lesson will be able to see which writing (and reading) lesson the class is up to (the plan is to be displayed on a planning wall).







## THREE WEEK WRITING UNIT – Y2 and KS2



Year Group:

Unit: (Purpose)

Primary Text: (Title and Author)

Term:

		Writing Purpose	Suggested Activities	Sequence of Learning - Writing	WCR
Week 1	Engage	<b>HOOK / PURPOSE / AUDIENCE</b> <ul style="list-style-type: none"> <li>Engage children through a launch activity</li> <li>Identify purpose of writing and share outcome</li> <li>Identify authentic audience</li> </ul>	<ul style="list-style-type: none"> <li>Complete launch activity: trip, drama, high quality text, video stimulus etc.</li> <li>Share purpose of outcome with children and the audience they will be writing to.</li> <li>Create success criteria using expanded box method, which relates criteria to intended effect on reader.</li> <li>Map out the writing journey over the unit so that children are clear how their skills will develop.</li> </ul>		
	Discover	<b>SATURATE &amp; DECONSTRUCT</b> <ul style="list-style-type: none"> <li>Immerse children in a range of high-quality texts that exemplify the purpose of the writing and provide an expert knowledge of the subject.</li> <li>Analyse texts by exploring the organisation, text and language features.</li> </ul>	<ul style="list-style-type: none"> <li>Through shared reading, provide children with high quality extracts that exemplify the purpose of their writing project.</li> <li>Through shared reading and topic, develop background knowledge to encourage expert understanding of the subject.</li> <li>Read as writers and explore a range of texts that exemplify the criteria they will be using.</li> <li>Research and make notes to develop subject knowledge using encyclopaedias, iPads, and laptops.</li> <li>Taught vocabulary lessons.</li> <li>Explore content through film and drama.</li> <li>Make word banks / develop vocabulary walls.</li> <li>Box-up texts to show structure and summarise important information.</li> <li>Explore layout and organisation of exemplar texts.</li> <li>Compare and contrast extracts to analyse authorial intent and identify similarities/differences.</li> <li>Add features to working walls / exemplification of success criteria.</li> </ul>		
Week 2	Discover	<b>DABBLE</b> <ul style="list-style-type: none"> <li>Rehearse ideas through short, focussed activities: experiment, choose, practise and play with the language features.</li> </ul>	<ul style="list-style-type: none"> <li>Use 4 sentence activities referred to in The Writing Revolution that develop sentence understanding: scrambled sentences, sentence types, fragments, correcting run-ons.</li> <li>Use 5 sentence activities referred to in The Writing Revolution that develops sentence construction: because/but/so, subordinate clauses, appositives, sentence combining, sentence expansion.</li> <li>Short, focussed activities that allow children to practise using the features identified in the success criteria.</li> <li>Vocabulary sessions.</li> <li>Grammar taught in context,</li> </ul>		

		Writing Purpose	Suggested Activities	Sequence of Learning - Writing	WCR
Week 2 Cont...	Compose	<b>PLAN</b> <ul style="list-style-type: none"> <li>Outline organisation of main ideas. Create a boxed plan of paragraphs.</li> <li>Plan introductions, conclusions and topic sentences.</li> </ul>	<ul style="list-style-type: none"> <li>Create outline of text structure e.g. using story mountain, boxed up plan, planning ladder, etc).</li> <li>Practise organising ideas within paragraphs.</li> <li>Write ideas as notes into a boxed-up plan.</li> <li>Write introduction and conclusion using The Writing Revolution's three sentence activity.</li> <li>Write topic sentences for paragraphs.</li> </ul>		
		<b>DRAFT</b> <ul style="list-style-type: none"> <li>Draft ideas after sufficient modelling and worked examples provided through shared and guided writing.</li> </ul>	<ul style="list-style-type: none"> <li>Cold write paragraphs.</li> <li>Shared and guided write paragraphs to model key features.</li> <li>Model converting main ideas from boxed-up plan (using planning ladder) into expanded sentences to make paragraphs.</li> <li>Children given opportunity to draft their paragraphs.</li> </ul>		
Week 3	Review and Evaluate	<b>REVISE &amp; EDIT</b> <ul style="list-style-type: none"> <li>Revise to improve the way the writing sounds: expanded sentences, remove information, substitute words and phrases or change the order of information.</li> <li>Edit to improve the way the writing looks: adding capital letters and punctuation and checking their spelling.</li> </ul>	<ul style="list-style-type: none"> <li>Use ARMS to focus children on revising their writing – add, remove, move and substitute.</li> <li>Use COPS to focus children on editing their writing – capitalisation, organisation, missing punctuation and spellings.</li> <li>Provide opportunity for children to edit and revise e.g. improvement flaps, tracing paper over draft, photocopied draft, coloured pens, highlighters etc. Opportunities to peer assess work.</li> <li>Respond to feedback from peers and adults.</li> </ul>		
	Publish	<b>PUBLISH</b> <ul style="list-style-type: none"> <li>Fulfil the purpose of the writing and provide time for target audience to read the final piece.</li> </ul>	<ul style="list-style-type: none"> <li>Provide children with opportunity to complete final copy of writing following improvements i.e. typed, copied into best.</li> <li>Allow time for writing to be read and celebrated by identified audience.</li> </ul>		

# Reducing cognitive load with our teaching and learning strategies

## Expectation

The documents mentioned in the 'Suggested Activities' column of the planning pro forma will be used and / or produced to support children's learning and progression.

### Lesson Slides

Follow the flow chart for the sequence of lesson slides for each lesson. Flow-chart shown later in this document and saved in TEAMS – English – Writing – Individual Writing Lesson.

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### Writer's toolkit

Viking Setting Description - Writer's Toolkit			
<b>Everyday Writing Toolkit</b> CAPITAL LETTERS FOR: • Start of a sentence. • Names of people, places, days of the week, etc. • Punctuation to end a sentence. • Revisited what you've written to check it makes sense. • Correctly formed letters and joined-up writing. • Use spelling nets, dictionaries, word walls and word banks to check your spellings.	<b>Expanded Noun Phrases</b> The path is the narrow, winding path. Similes • The path was as narrow as a snake. • The path was narrow like a snake. • The path wound its way through the hills like a snake. Metaphors • The path was a snake winding its way through the hills. • The hills were a fortress. • The river had the strength of a lion.	<b>Subordinate Clauses</b> Although Gunnar was afraid, he continued along the dark, winding path. Gunnar, although he was afraid, continued along the dark, winding path. Fronted adverbials As he approached it, ... Within moments, ... Meanwhile, ... Under the treetops, ... Anyway, ...	<b>Relative Clauses</b> The river, which flowed faster than the wind, splashed and glistened in the sunlight. Gunnar (who was normally unafraid of the dark) felt a shiver of fear run down his spine. The towering trees - whose branches looked like outstretched arms - seemed to be whispering another secret to Gunnar. Conjunctions when unless after although because since while once as whenever until
<b>Topic Words - Useful Vocabulary</b> Path: trail, sunlight, breeze, frost, ice, fog, shadows, branches, roots, logs, scent, stretch, high, towering, enormous, gigantic, massive, stunning, majestic, dense, yellow, gold, bronze, olive, mist, lime, emerald, scarlet, crimson, colourful, vivid, dazzling, sharp, spiky, scratchy, prickly, thorny, twisted, crooked, rotting, narrow, winding, twisting, sunny, bright, sparkling, twinkling, glittering, fierce, gentle, dark, black, gloomy, damp, cold, icy, chilly, creepy, ghostly, musty, damp, rotten, mouldy, dangerous, deadly, magical, enchanting, mystical, trickling, bubbling, tumbling, frothing, roaring, thundering.			

### Boxed up success criteria

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### Model text

Sentences:	What to include:	Example Text
Show the reader that Gunnar is looking at his surroundings	Adverb / Fronted adverbial	Slowly, Gunnar's eyes adjusted to the <b>deadly</b> gloom.
Describe the forest	Adjectives Metaphors or similes Relative clauses	Twisted branches tried to block his way forward - <b>colossal</b> in the forest. Mist which cast its ghostly veil around every tree, held a damp sadness in the air. <b>Zash</b> then, as if it knew what Gunnar needed, the <b>nearest</b> <b>gleamingly</b> light shone <b>brightly</b> overhead, illuminating a winding trail beyond his look-out.
Gunnar moving through the forest	How? What does he feel? See? Touch? Smell? Rhetorical question	<b>How?</b> What does he feel? See? Touch? Smell? <b>Cautionally</b> , Gunnar pushed his way through the <b>thick</b> undergrowth, hoping the darkness would shield him from view. <b>Needle-sharp</b> thorns scratched on his hands and the stench of <b>decay</b> filled his nostrils. With his <b>heart</b> pounding in his chest, <b>his</b> <b>back</b> of a <b>warrior's</b> <b>drum</b> , Gunnar kept glancing <b>nervously</b> over his shoulder - <b>why</b> did he feel someone was following him?
Build the suspense.	Gunnar hears something. How is he feeling? What does he do?	<b>Suddenly</b> , the sound of screaming flooded the silence, echoing off every tree. Gunnar crouched low to the ground, furious and petrified at the same time.
Use direct speech.	Gunnar shouting out at something, but getting no answer	For a moment, he thought he might as well give up and die, but, closing his eyes, he saw his mother's face and felt his father's determination. With fierce bravery, Gunnar stood up and howled into the night air. "Come out right now and fight for your life - you will not defeat me!" But there was no response.
What was it? Make the reader feel relieved.	We find out what made the noise	Just then an owl, which had <b>heard</b> <b>his</b> <b>pry</b> , screamed again and swooped from its perch to attack its next meal.

### Boxed-up planning (ladder)

Sentences:	What to include:
Show the reader that Gunnar is looking at his surroundings	Adverb / Fronted adverbial
Describe the forest	Adjectives Metaphors or similes Relative clauses
Gunnar moving through the forest	How? What does he feel? See? Touch? Smell? Rhetorical question
Build the suspense.	Gunnar hears something. How is he feeling? What does he do?
Use direct speech.	Gunnar shouting out at something, but getting no answer
What was it? Make the reader feel relieved.	We find out what made the noise

## Rationale:

- To ensure consistency across year groups and from one year group to the next.
- To reduce children's cognitive load – they will be able to focus on the content of each document they are given and the teaching slides (because of familiarity) and understand how they are expected to learn with them.

# PLANNING THE 3-WEEK WRITING UNIT STEP-BY-STEP

## STEP 1

When you produce your 'Curriculum on a Page' document for each half term, you will need to use the 'Writing For A Purpose' guidance to choose the genre and purpose for the two pieces of published writing for that half term. This document is included in the PSG Transform Writing Project document and is also on TEAMS. You'll also order your class texts from the ELS and will have ordered some texts through the school Amazon account.

### Writing for a Purpose

Guidance notes for the four writing purposes in KS1 & 2

### Year 5 Curriculum - Autumn Two

DREAM, BELIEVE, ACHIEVE.

Our topic during our second half term will build upon the children's learning about Anglo-Saxon Britain in Year 4, focusing now on how this links with Viking settlement. Through a local history link, they will examine how the caves of Derby were used by people during this period and over time. They will also look at the impact the early Viking raids and settlers had on Britain during this period and the relationship between the Vikings and the Anglo-Saxons as well as the lives of people during this time and how they differed from earlier eras such as Roman and Neolithic Britain.

You can see our whole school vision and curriculum intent on our website: [Vision and Ethos | Lawns Primary School](#)

#### Historians

**Viking Raiders: Britain's first immigrants - Enquiry Questions**

Why did the Romans leave Britain?  
Who were the Vikings and why did they settle in Britain?  
Local focus: A City of Caves  
Did the Anglo-Saxons and Vikings get along with one another?  
What was life really like in Anglo-Saxon and Viking Britain?

#### Class Reading Texts

Viking Boy  
Anglo-Saxon Boy  
The Dragon's Hoard: Stories from the Viking Sagas  
Norse Myths  
You Wouldn't Want to Be a Viking Explorer!  
You Wouldn't Want to Be an Anglo-Saxon Peasant!  
Eyewitness Book - Viking

#### Our Primary Texts

The Dragon's Hoard: Stories from the Viking Sagas

#### Science

Topic: Earth & Space

#### Spellings

oat / oat  
est / est / est  
obb / obb

ant / app / app  
able / ably  
YS CEW

#### Writing (2 pieces)

Purpose: Writing To Entertain - setting description within a narrative.

Purpose: Writing To Persuade - review of The Dragon's Hoard.

#### Multiplication & Division

Statistics  
Area & Perimeter

## STEP 2

Choose which elements to focus on for your writing unit – this is the majority of the information that you will use to populate the Boxed-up Success Criteria and Writer's Toolkit documents. Refer to your year group's section of the Trust Writing Progression document to ensure you're focusing on the correct elements – this is **essential**.

### Writing to entertain (UKS2)

Text Types	Text Features	Other Style Ideas
<ul style="list-style-type: none"> <li>Narrative</li> <li>Descriptions</li> <li>Funny</li> <li>Characters/settings</li> </ul>	<ul style="list-style-type: none"> <li>Detailed description</li> <li>Use paragraphs to organise in time sequence</li> </ul>	<ul style="list-style-type: none"> <li>Use a range of tenses to indicate changes in time, sequence, etc.</li> </ul>

**Grammar and Sentences**

- Use **subordinate clauses** to add detail or context, including in varied positions.
  - Although Thomas was scared, he prepared to enter the maze.
  - Thomas, although he was scared, prepared to enter the maze.
  - Use **relative clauses** to add detail or context.
    - Any grabbed the torch, which she'd dropped to her left, quickly.
    - Use a wide range of sentence structures to add interest.

**Adverbials**

Meanwhile... Later that day... Silently... Within moments... All night... Recently... Under the moonlight... Just before... ing... opened... ed... opened...

**Conjunctions**

since... although... unless... rather...

**Punctuation Content**

- Use **brackets** for asides.
  - Any saw Katie (her best friend) standing outside.
- Use **dash** to emphasise additional information.
  - The girl was distraught - she cried for hours.
- Use **colons** to add further detail in a new clause.
  - The girl was distraught: she cried for hours.
- Use **semi-colons** to join related clauses.
  - Some think this is awful; others disagree.

### Viking Setting Description - Writer's Toolkit

Everyday Writing Toolkit	Expanded noun phrases	Subordinate Clauses	Relative Clauses
<p><b>COPEL LETTERBOX</b></p> <ul style="list-style-type: none"> <li>Start of a sentence.</li> <li>Name of people, places, day of the week etc.</li> <li>Punctuation to end a sentence.</li> <li>Revised what you've written to check if makes sense.</li> <li>Use <b>spelling mats</b>, dictionaries, word walls and word banks to check your spellings.</li> </ul>	<p><b>Expanded noun phrases</b></p> <p>The path is the narrow, winding path.</p> <p><b>Similes</b></p> <ul style="list-style-type: none"> <li>The path was as narrow as a snake.</li> <li>The path wound its way through the hills like a snake.</li> </ul> <p><b>Metaphors</b></p> <ul style="list-style-type: none"> <li>The path was a snake winding its way through the hills.</li> <li>The hills were a fortress.</li> <li>The river hid the strength of a lion.</li> </ul>	<p><b>Subordinate Clauses</b></p> <p>Although <b>despite</b> of the dark, winding path, the river, which flowed faster than the wind, spiralled and glided in the sunlight.</p> <p><b>Similes</b></p> <p>Gunner, although he was afraid, continued along the dark, winding path.</p> <p><b>Fronted adverbials</b></p> <p>As he approached it, when within moments, Meanwhile, ... Under the moonlight, ... Nearby, ...</p>	<p><b>Relative Clauses</b></p> <p>The river, which flowed faster than the wind, spiralled and glided in the sunlight.</p> <p>The towering trees, whose branches looked like uncut, unsharpened axes, seemed to be whispering another warning to Gunner.</p> <p><b>Conjunctions</b></p> <p>unless... although... since... whenever...</p>

**Topic Words / Useful Vocabulary**

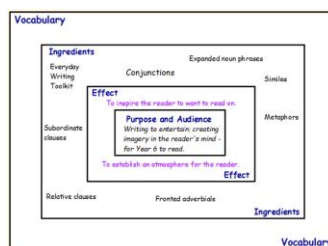
Path: trail, sunlight, breeze, frost, ice, fog, shadows, branches, roots, logs, scent, stretch, high, towering, enormous, gigantic, massive, stunning, majestic, dense, yellow, gold, bronze, olive, mist, time, emerald, scarlet, crimson, colourful, vivid, dazzling, sharp, spiky, scratchy, prickly, thorny, twisted, crooked, rotting, narrow, winding, twisting, sunny, bright, sparkling, twinkling, glittering, fierce, gentle, dark, black, gloomy, deep, solid, icy, shily, creepy, ghostly, murky, damp, rotten, mossy, dangerous, deadly, magical, enchanting, mystical, tricking, bubbling, tumbling, frothing, roaring, thundering.

Design  
Supporting Progression in Writing

#togetherwemakeit

In Year 5 we usually choose 6 (in addition to our 'Everyday Writing Toolkit' and 'Vocabulary') - one or two of these are often repeated e.g. conjunctions. Lower year groups will need to choose fewer. Your grammar / punctuation choices included on your Writer's Toolkit will inform your skills sessions in Week 2 of the writing unit. With this example (Appendix 3), in Y5 we spent the greater amount of skills time learning about relative clauses and how to use them. We also looked at the other elements, but because these were 'revisits', we didn't need to spend as much time on these as we did with relative clauses.

The Writer's Toolkit is then used to inform how the Boxed-Up Success Criteria document is populated. This is created as a paper document and recreated on the English Display. Children are encouraged to add to these documents if they come across any vocabulary to be 'magpie'd' from their reading.



# STEP 3

Plan the entire sequence of learning using the pro forma in Appendix 2. Consider how your WCR can support each writing session. It is useful to have these sessions alongside each other – it may be that you require a longer writing session, so your English T & L for that day will not include a full WCR session.

Writing Purpose	Stimulus Material	Sequence of Learning - Writing	Notes
<p><b>WCR</b></p> <p><b>WCR</b></p> <p><b>WCR</b></p> <p><b>WCR</b></p> <p><b>WCR</b></p>	<p><b>WCR</b></p> <p><b>WCR</b></p> <p><b>WCR</b></p> <p><b>WCR</b></p> <p><b>WCR</b></p>	<p>1. CPAP Anglo-Saxons (p.9)</p> <p>2. CPAP Anglo-Saxons (p.10-11)</p> <p>3. CPAP Anglo-Saxons (p.14-15)</p> <p>4. Viking Roy (Tony Bradman) Chapter 6</p> <p>5. CPAP Anglo-Saxons (p.16-17)</p> <p>6. You Wouldn't Want to Be an Anglo-Saxon (Penguin) p.6</p> <p>7. CPAP Anglo-Saxons (p.18-19)</p> <p>8. Viking Roy (Tony Bradman) Chapter 6</p>	<p>9. From the 17th century (100 years later)</p> <p>10.</p> <p>11.</p> <p>12.</p> <p>13.</p> <p>14.</p> <p>15. Pictionary free writing.</p>

- Hook:** to engage the children in the task through a launch activity.
- Purpose:** there is a clear, often authentic purpose to the outcome of the writing.
- Audience:** the children are clear who they are writing for and this too is authentic.
- Saturate:** immerse children in a range of high quality texts which show them the purpose of the writing and provide expert knowledge of the subject.
- Deconstruct:** children are given opportunities to analyse texts by exploring the organisation, text and language features.
- Dabble:** children rehearse ideas before writing.
- Plan:** children are taught how to write the introduction and conclusion and follow a guide (boxed up planning).
- Draft:** use model texts to support the children's drafting of their ideas.
- Revise:** plan activities to allow children to improve how their writing sounds – e.g. expanding sentences, substituting words / phrases, changing the order of information.
- Give live 1:1 feedback** as well as whole-class feedback.
- Edit:** children are taught how to improve how their writing looks, e.g. use of the 'Everyday Writing Toolkit', peer-assessment for spelling, etc.
- Assess:** end of year standards are used to assess children's attainment at this point. This informs the end of term assessment.
- Publish:** children produce a final version of their writing, to be displayed e.g. in the classroom for children to choose to read during DEAR or alongside the topic display in the corridor.

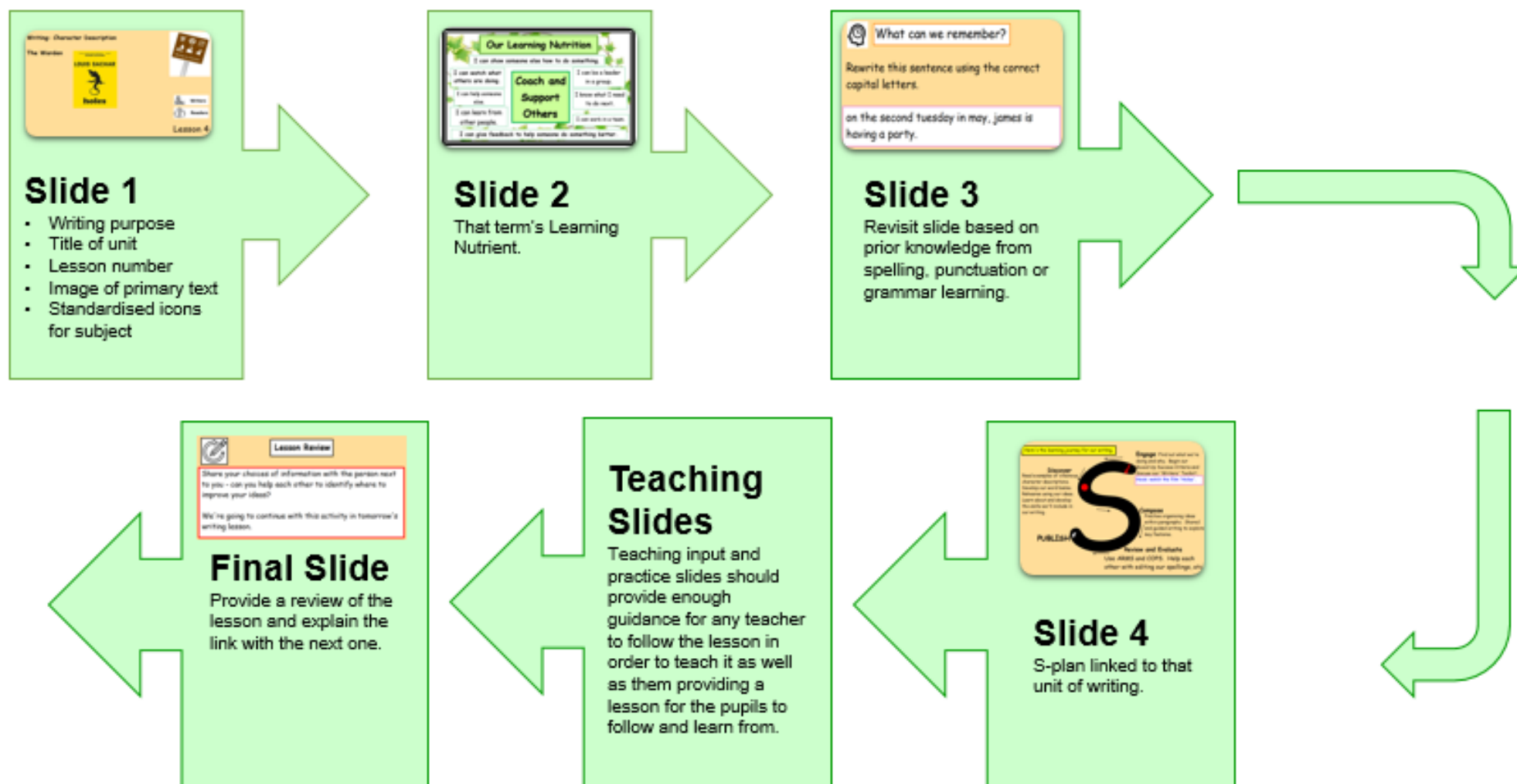
# Step 4

Create your model texts, with the **main** one being set at a **GDS** level. We must be clear with setting out and displaying our high expectations for all children's writing and ensure that we don't unknowingly create any artificial 'ceilings' to what they can achieve. The majority of our children will do whatever is necessary to meet what they perceive to be their teacher's requirements of their work and, if we share only EXS examples of writing, we could potentially be inadvertently 'teaching' our children that this is all that we require of them.

# Step 5

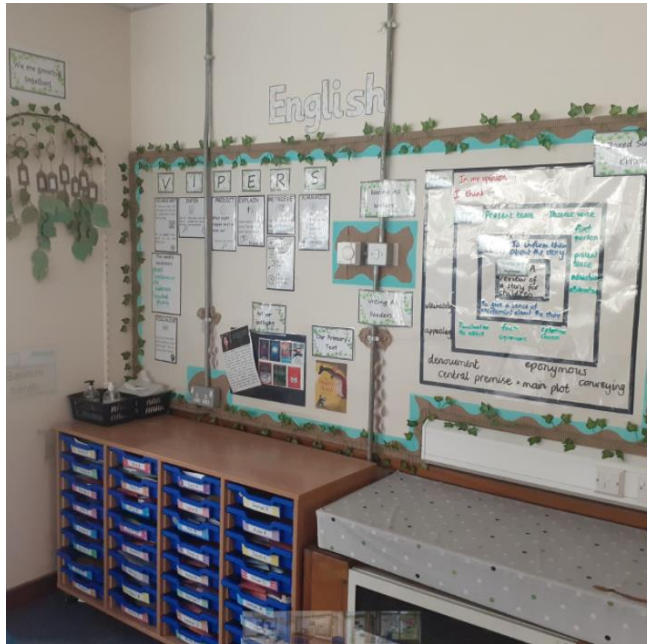
Lesson slides – see the flow chart on the next page for the sequence within lessons.

## Writing – Individual Lesson Sequence



## THE LEARNING ENVIRONMENT FOR WRITING

**Boxed-up success criteria** – duplicate the paper version that you create during your planning phase.



**Working walls** – use your washing line to display additional vocabulary, phrases, learning from skills sessions, etc. It should in effect provide a ‘time line’ of learning for that writing unit.

**CEW mats** for your year group and all previous year groups should be in your table box and children should regularly be guided to refer to it.

**Homophones** and regularly misspelled words to be clearly displayed around the classroom (and referred to).

**Handwriting** – displayed on a window and small versions in table boxes.

**Everyday Writing Toolkit** – exemplified on a classroom display as well as taking a section of each writing unit’s ‘Writer’s Toolkit’. This is what we expect from our children regardless of what they’re writing or where they’re writing it (e.g. writing in maths books should use correct spellings, punctuation, capitals, etc).

**Right-on Writing** – display writing from *any* book which exemplifies a range of excellent writing from pupils.

**Primary and Secondary Texts** – displayed clearly and available for children to use if they wish to ‘magpie’ vocabulary or ideas for their writing. Wide range sourced from the Education Library Service and purchase organisations.

# The Writing Revolution

The Writing Revolution is referred to in the 'Discover' section of the 3-week writing unit

Week 2	Discover	<b>DABBLE</b> <ul style="list-style-type: none"><li>• Rehearse ideas through short, focussed activities: experiment, choose, practise and play with the language features.</li></ul>	<ul style="list-style-type: none"><li>&gt; Use 4 sentence activities referred to in The Writing Revolution that develop sentence understanding: scrambled sentences, sentence types, fragments, correcting run-ons.</li><li>&gt; Use 5 sentence activities referred to in The Writing Revolution that develops sentence construction: because/but/so, subordinate clauses, appositives, sentence combining, sentence expansion.</li><li>&gt; Short, focussed activities that allow children to practise using the features identified in the success criteria.</li><li>&gt; Vocabulary sessions.</li><li>&gt; Grammar taught in context,</li></ul>
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## Scrambled Sentences

While they rearrange jumbled sequences of words into correctly punctuated and capitalised sentences, pupils can develop and hone their grasp of a complete sentence and reinforce their knowledge of the rules of punctuation and capitalisation. The best type of sentences to use include statements, questions and exclamations (avoid using commands).

Examples, including ideas for support:

away yellow the did bird why fly  
Why did the yellow bird fly away

divided twenty-one . equals by seven three  
Twenty-one divided by three equals seven.

Apples **Tim** , oranges bought . and bananas  
Tim bought apples, oranges and bananas.

## Sentence run-ons

An all-too-frequent problem in children's writing! When you first start doing this, ask the children to read the sentence aloud, without pausing, and then ask the class what's wrong with it. After doing this a few times, you can just put run-ons on the board and have children correct them without hearing them read aloud. This is something that you can do regularly (daily) until children have stopped using run-ons. Here are the methods you could teach your pupils to use to avoid sentence run-ons:

1. Choose a suitable conjunction.
2. Use a dash.
3. Use a colon (the second phrase has to explain the first).
4. Create two separate sentences.

*The sunlight was totally blocked out the sky was full of polluting smoke from the mills' chimneys.*

- The sunlight was totally blocked out - the sky was full of polluting smoke from the mills' chimneys.
- The sunlight was totally blocked out: the sky was full of polluting smoke from the mills' chimneys.
- The sunlight was totally blocked out **because** the sky was full of polluting smoke from the mills' chimneys.
- The sunlight was totally blocked out. **The** sky was full of polluting smoke from the mills' chimneys.

## Sentence types

All sentences, no matter how complex, can be grouped into these four types:

- Declarative sentence (statement)
- Imperative sentence (command)
- Interrogative sentence (question)
- Exclamatory sentence (exclamation)

You can use sentence-type activities to teach punctuation – give pupils an unpunctuated sentence for them to punctuate. Another way to use them is to teach vocabulary and for spelling practice. E.g. teaching the spelling of the word 'beautiful'.

I can see a beautiful sunset.  
What a beautiful sunset!  
Can you see the beautiful sunset?

I've also included in this example above how you can ask pupils to change e.g. a statement into a question.

## Fragments

A fragment is a group of words that is not a grammatically complete sentence. Usually a fragment lacks a subject, verb or both. Initially, when you give examples of fragments, it's best to present them verbally rather than in writing. For example, you might say to the class:

**ate a great meal**

To guide them to supply a subject, you could follow that up with, "Does that tell us *who* ate a great meal? How can we make these words into a complete sentence?"

Another example could be:

**Robert and Jack**

You might say, "We need to know *what they did*. Let's make this fragment into a complete sentence." Pupils would then supply a verb (e.g. *ate*) and continue with a predicate (e.g. *a great meal*) to create a sentence. When you make up fragments, it's best to anticipate the correct responses and be sure that your pupils have the knowledge they need to correct them.

## Written practice

**Example 1:** you could give pupils a list that includes fragments and complete sentences and have them mark these sentences with an S or an F for fragments. An extension / challenge could be for pupils to convert fragments into sentences, adding the correct punctuation and capitalisation.

**Example 2:** pupils find and correct fragments that are embedded in text. They could underline the fragments and turn them into complete sentences.

A colonist's outfit began with underwear. But underwear wasn't what you might expect. All colonial men wore long-sleeved white undershirts that reached their knees. Women and children wore shifts instead of. A shift was a long-sleeved dress that fell below the knees. No one bothered with boxers or briefs. Underwear wasn't common in America until.

After the children have underlined the fragments, they can then convert them to complete sentences.

## DEVELOPING SENTENCE CONSTRUCTION

### Because, but, so

This is a great illustration of how an exercise that seems simple can actually require pupils to think analytically.

Here's how it works: give your pupils a sentence stem – the beginning of a sentence – and ask them to turn it into three separate sentences, using each conjunction in turn. This approach requires them to engage in far more specific and focused thinking than just asking them to respond to an open-ended question. Think about the difference between asking pupils, "Why do seeds need light to grow?" and framing the task as follows:

Seeds need light to grow because \_\_\_\_\_

Seeds need light to grow, but \_\_\_\_\_

Seeds need light to grow, so \_\_\_\_\_

Do your pupils know the meanings of each conjunction? You could explain them this way: Because explains why something is true, but indicates a change of direction and so tells us what happens as a result of something else – a cause and its effect. This exercise is a good check of our pupils' comprehension, so it's a great task to use in WCR.

To start with, it's advisable to use this task orally, using one conjunction at a time. Start with a simple stem that isn't based on the content that you're teaching. For example:

The teacher was happy ...

Responses might include:

The teacher was happy because we listened carefully.

The teacher was happy but he still gave us spellings to learn at home.

The teacher was happy so she gave us extra playtime.

### Subordinate Clauses

A main clause represents a complete thought and can stand alone as a sentence. For example, in the sentence, "The teacher was happy because I did my homework," "The teacher was happy" is a main clause. A subordinate clause does not express a complete thought and could not stand alone as a complete sentence. In the previous example, "because I did my homework" is a subordinate clause. We use conjunctions to connect words, phrases and clauses to help make writing clear and linguistically rich. It also provides more information to the reader.

Here are the subordinating conjunctions that are used most frequently to being written sentences:

before, after, if, when, even though, although, since, while, unless, whenever

To develop pupils' skill in using subordinating conjunctions, give them introductory subordinate clauses that you've created and ask them to complete the sentences. For example:

Although the Industrial Revolution was important \_\_\_\_\_ .

Before the Industrial Revolution \_\_\_\_\_ .

In these examples, you can see that to finish a stem that begins with *although*, pupils need to find contrasting or contradictory information. When using a subordinating conjunction such as *before*, students need to demonstrate their understanding of the chronology of events. These are excellent tasks, therefore for our history topic lessons!

Pupils can practice completing stems based on WCR and the stories that you're reading. E.g.

Before Rocket heard the story about the dog, he wanted to know if the dog found the bone.

After Rocket listened to part of the story, he wanted to know if the dog found the bone.

When Rocket learned to read, he was excited and proud.

After emperor penguins build nests, they have babies on the sea ice.

If sea ice melts, penguins won't have enough food.

Before the late 1890s, there were a lot more Adelie penguins

Since Lennie is nervous about being on his own, George looks out for him.

These sentence stem activities could also be used in maths:

Since one side of the square is 9cm, the other sides must be the same length.

Although a rectangle has four sides like a square, it only has two lines of symmetry.

## **Appositives**

An appositive is a second noun or a phrase or clause equivalent to a noun that is placed beside another noun to explain it more fully. For example:

New York City, the largest city in the United States, is a major tourist attraction.

In that sentence, the appositive is 'the largest city in the United States.'

In addition to sentence types and subordinating conjunctions, appositives are a third strategy that can help pupils compose complex and interesting topic sentences when they write.

To introduce appositives, give pupils examples of sentences containing them and have them underline the appositives. When creating examples, for these activities an appositive should not include a verb.

To help pupils identify appositives in a sentence, tell them that it's a phrase that can be removed or covered up without making the entire sentence incomplete. If we omitted the phrase, "the largest city in the United States," in the previous example, we would still have a complete sentence: New York City is a major tourist attraction.

You could also tell pupils that an appositive defines or describes a person, place or thing.

If pupils were learning about Antarctic explorers, you might give them the following:

Robert Falcon Scott, \_\_\_\_\_, led two expeditions to Antarctica.

Pupils might answer:

Robert Falcon Scott, a Royal Navy Officer, led two expeditions to Antarctica.

## Sentence Combining

This strategy does the following:

- Teaches grammar and usage.
- Encourages pupils to produce more complex sentences.
- Enables pupils to see various options for crafting sentences.
- Exposes pupils to varied writing structures and enhances syntactic flexibility.
- Helps pupils focus on what is important to include in a sentence.
- Improves fluency in writing.

Pupils are given a series of short declarative sentences (statements) for them to find various ways of combining those sentences into one longer, complex sentence. It is one of the most powerful strategies in writing instruction. If your pupils already know how to use conjunctions, appositives and subordinating conjunctions, they'll be able to draw on those techniques in finding ways to combine sentences. They'll also be able to practice using pronouns. As an introduction, give pupils a series of short statements that can be combined into one longer, complex sentence. Begin with just two or three sentences, adding more as pupils' skills develop.

- Sam took the bus every day.
- Sam did not like the bus.
- Sam needed to get to work.

There are a variety of ways these sentences could be combined into one longer sentence. You could, for example, put the second sentence first and introduce it with a subordinating conjunction. You could also use a conjunction to connect the third sentence to the other two:

Although Sam did not like the bus, he took it every day because he needed to get to work.

There are usually various correct ways to combine sentences.

Sam didn't like the bus, but he took it every day because he needed to get to work.

## Sentence Expansion

Sentence expansion is one of the best techniques for help pupils decide what information they need to include to make their writing intelligible and practicing this activity will ensure they grasp the meaning of content.

Here's how it works. Pupils are give a bare-bones, brief (but complete) sentence – called a *kernel sentence*. At the same time, give them a list of question words to respond to: *who, what, when, where, why* and *how*. Pupils will provide answers – maybe in the form of notes – which can then be converted into a complete sentence.

You will need to model how to use their answers to the question words to make the sentence longer and more informative. For example, if you used the kernel sentence, *Jane ran* and your pupils have given them following answers to the question words:

- When: 7am
- Where: park
- Why: to get more exercise

Emphasise that the responses are fragments – they don't have to be full sentences. Model that the expanded sentence would read as follows:

At 7 in the morning, Jane ran in the park because she wanted to get more exercise.

Another example – teaching about ancient Egypt.

### **Sentence Expansion**

**Directions:** expand the following sentences using the question words.

Pyramids were built.

When: ancient times

Where: Egypt

Why: protect body of deceased pharaoh

Expanded sentence:

In ancient times, pyramids were built in Egypt  
to protect the body of the deceased pharaoh.



# FOUR PURPOSES FOR WRITING – SAVED ON TEAMS – ENGLISH - WRITING

## Writing to entertain (KS1)

### Text Types

- Stories (including re-tellings)
- Descriptions
- Poetry
- In-character/role

### Text Features

- Time sequenced
- Begin to differentiate between past and present tense to suit purpose

### Other Style Ideas

- Focus on oral work first
- Use opportunities to reading own work aloud

### Grammar and Sentences

- Use **coordinating conjunctions** to link two main ideas, *They pulled and pulled at the turnip to get it out.*
- Use **noun phrases** which add detail to description, *very old grandma, brave woodchopper*
- Use the **progressive form** for verbs, *Goldilocks was walking through the woods.*
- Use **exclamation sentences** where appropriate, *What big eyes you have, Grandma!*

### Adverbials

First Then Next After Later  
The next day...

### Conjunctions

and but so or when

### Punctuation Content

- Use **finger spaces** between words
- Use **capital letters & full stops** to mark sentences
- Use **capital letter** for first person 'I'
- Use **apostrophes** to mark contractions, e.g. *didn't*
- Use **exclamation marks**, particularly in relation to speech
- Begin to use **inverted commas** to mark direct speech where appropriate.



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## Writing to inform (KS1)

### Text Types

- Recount
- Letter
- Instructions

### Text Features

- Appropriate use of past and present tense

### Other Style Ideas

- Could use a writing frame to structure sections
- May include images

### Grammar and Sentences

- Use **coordinating conjunctions** to link two main ideas, *Badgers sleep in the day and look for food at night.*
- Use **subordinating conjunctions** in the middle of sentences, *Badgers can dig well because they have sharp claws*
- Use **noun phrases** which inform, *sharp claws, black fur*
- Use **commas** to separate items in a list, *You will need flour, eggs, sugar and water.*
- Use **exclamation sentences** where appropriate, *What a fantastic time we all had!*

### Adverbials

First Firstly Next After Later

### Conjunctions

and but so or when  
if because

### Punctuation Content

- Use **finger spaces** between words
- Use **capital letters & full stops** to mark sentences
- Use **question mark**, *Did you know...?*
- Use **apostrophes** to mark possession, *A badger's home is underground*



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## Writing to entertain (LKS2)

### Text Types

- Stories
- Descriptions
- Poetry
- Characters/settings

### Text Features

- Detailed description
- Use paragraphs to organize in time sequence

### Other Style Ideas

- Opportunities for comparing different forms of past tense (progressive and simple)

### Grammar and Sentences

- Use **fronted adverbials** to show how/when an event occurs,  
*Without a sound... After a moment...*
- Use **expanded noun phrases** to add detail & description  
*...the dark gloomy cupboard under the stairs...*
- Use **subordinate clauses** to add detail or context  
*Although Theseus was scared, he prepared to enter the maze.*
- Use **nouns & pronouns** for clarity and cohesion  
*They crept into Minos's great labyrinth. Inside the maze...*

### Adverbials

Soon Meanwhile As...  
The next day... Later...  
Carefully Without a thought...

### Conjunctions

if when because while  
as until whenever once

### Punctuation Content

- Use full punctuation for direct speech, including punctuation within and before **inverted commas**,  
*Mum asked, "Will you be home for tea?"*
- Secure use of **apostrophes** for possession, including for plural nouns.
- Use **commas** after fronted adverbials and subordinate clauses
- May begin to use **dashes** for emphasis



## Writing to inform (LKS2)

### Text Types

- Explanation
- Recount
- Letter
- Biography
- Newspaper article

### Text Features

- Paragraphs used to group related ideas
- Subheadings to label content

### Other Style Ideas

- May be built around a key image
- Use techniques to highlight key words (bold, underline, etc.)

### Grammar and Sentences

- Use **subordinating conjunctions** to join clauses, including as openers,  
*Although they have a fierce reputation, the Vikings weren't all bad.*
- Use **expanded noun phrases** to inform,  
*A tall dark-haired man was seen leaving the scene.*
- Use **commas** to separate adjectives in a list,  
*You will need flour, eggs, sugar and water.*
- Use **relative clauses** to add further detail  
*We went to Downing Street, where the Prime Minister lives, before visiting the Houses of Parliament.*
- Begin to use **present perfect** tense to place events in time,  
*This week we have visited the Science Museum.*

### Adverbials

First Firstly Before After Later  
Soon Also In addition However

### Conjunctions

when before after while  
because if

### Punctuation Content

- Consolidate four main punctuation marks (., ! ?)
- Use **capital letters** for proper nouns
- Use **commas** to mark fronted adverbials  
*After lunch, we went into the museum*
- Use **commas** to mark subordinate clauses  
*When he was a boy, Dahl did not like reading.*
- Use **inverted commas** for direct speech
- Use **bullet points** to list items



## Writing to persuade (LKS2)

### Text Types

- Advertising
- Letter
- Speech
- Poster

### Text Features

- Use of 2<sup>nd</sup> person
- Planned repetition
- Facts & Statistics
- Adjectives for positive description

### Other Style Ideas

- Link to oracy, esp. for speeches
- Use of colour and images, esp. for advertising

### Grammar and Sentences

- Use **imperative** verbs to convey urgency,  
*Buy it today!    Listen very carefully...*
- Use **rhetorical questions** to engage the reader,  
*Do you want to have an amazing day out?*
- Use **noun phrases** to add detail and description,  
*Our fantastic resort has amazing facilities for everyone*
- Use **relative clauses** to provide additional enticement  
*Our hotel, which has 3 swimming pools, overlooks a beautiful beach*

### Adverbials

Firstly    Also    In addition  
However    On the other hand  
Therefore    In conclusion

### Conjunctions

if because unless so  
and but even if when

### Punctuation Content

- Ensure use of **capital letters** for proper nouns
- Use **? !** for rhetorical / exclamatory sentences
- Use **commas** to mark relative clauses
- Use **commas** to make fronted adverbials and subordinate clauses  
*After your visit, you won't want to leave.*  
*Once you've tasted our delicious sandwiches, you'll be coming back for more!*



## Writing to entertain (UKS2)

### Text Types

- Narrative
- Descriptions
- Poetry
- Characters/settings

### Text Features

- Detailed description
- Use paragraphs to organise in time sequence

### Other Style Ideas

- Use a range of tenses to indicate changes in timing, sequence, etc.

### Grammar and Sentences

- Use **subordinate clauses** to add detail or context, including in varied positions.  
*Although Theseus was scared, he prepared to enter the maze.*  
*Theseus, although he was scared, prepared to enter the maze.*
- Use **relative clauses** to add detail or context,  
*Amy grabbed the torch, which she'd strapped to her belt, quickly.*
- Use a wide range of sentence structures to add interest

### Adverbials

Meanwhile Later that day Silently  
Within moments All night Nearby  
Under the treetops Never before  
-ing openers -ed openers

### Conjunctions

if when because while  
as until whenever once  
since although unless rather

### Punctuation Content

- Use **brackets** for incidentals,  
*Amy saw Katie (her best friend) standing outside.*
- Use **dashes** to emphasise additional information,  
*The girl was distraught - she cried for hours.*
- Use **colons** to add further detail in a new clause,  
*The girl was distraught: she cried for hours.*
- Use **semi-colons** to join related clauses,  
*Some think this is awful; others disagree.*



## Writing to inform (UKS2)

### Text Types

- Report
- Recount
- Biography
- Newspaper article
- Essay

### Text Features

- Paragraphs used to group related ideas
- Heading/subheadings
- Use of technical vocabulary

### Other Style Ideas

- May include a glossary
- Sections may contain more than one paragraph

### Grammar and Sentences

- Use **subordinating conjunctions** in varied positions,  
*The Polar Bear, although it is large, can move at great speed.*
- Use **expanded noun phrases** to inform,  
*...a tall dark-haired man with a bright-red cap...*
- Use **relative clauses** to add further detail  
*We went to Downing Street, where the Prime Minister lives, before visiting the Houses of Parliament.*
- Begin to use **passive voice** to remain formal or detached,  
*The money was stolen from the main branch.*
- Begin to use **colons** to link related clauses,  
*England was a good country to invade: it had plenty of useful land.*

### Adverbials

Meanwhile At first After  
Furthermore Despite As a result  
Consequently Due to For example

### Conjunctions

when before after while  
because if although as

### Punctuation Content

- Use **brackets** or **dashes** to explain technical vocabulary
- Use **semi-colons** to punctuate complex lists, including when using bullet points
- Use **colons** to introduce lists or sections
- Use **brackets** or **dashes** to mark relative clauses
- Secure use of **commas** to mark clauses, including opening subordinating clauses
- Begin to use **colons** & **semi-colons** to mark clauses



## Writing to persuade (UKS2)

### Text Types

- Advertising
- Letter
- Speech
- Campaign

### Text Features

- Use of 2<sup>nd</sup> person
- Personal pronouns
- Planned repetition
- Facts & Statistics
- Hyperbole

### Other Style Ideas

- Link to oracy, esp. for speeches
- Use of colour and images, esp. for advertising

### Grammar and Sentences

- Use **imperative** and **modal** verbs to convey urgency,  
*Buy it today!*    *This product will transform your life.*
- Use **adverbials** to convey sense of certainty,  
*Surely we can all agree...?*
- Use **short sentences** for emphasis  
*This has to stop! Vote for change!*
- Use of the **subjunctive form** for formal structure  
*If I were you, I would...*

### Adverbials

Firstly    Furthermore    In addition  
However    Nevertheless    Therefore  
Consequently    In conclusion

### Conjunctions

if    because    although    unless  
since    even if    rather    whereas  
in order to    whenever    whether

### Punctuation Content

- Use **?! for rhetorical / exclamatory sentences**
- Use **colons** and **semi-colons** to list features, attractions or arguments
- Use **brackets** or **dashes** for parenthesis, including for emphasis  
*This is our chance—our only chance—to make a difference.*
- Use **semi-colons** for structure repetition,  
*Bring your friends; bring your children; bring the whole family!*



## Writing to discuss (UKS2)

### Text Types

- Balanced argument
- Newspaper article
- Review

### Text Features

- Appropriate use of cohesive devices
- Use of subjunctive form where needed

### Other Style Ideas

- Use paragraphs to structure arguments
- Maintain formal / impersonal tone

### Grammar and Sentences

- Use **modal** verbs to convey degrees of probability,  
*It could be argued...*    *Some might say...*
- Use **relative clauses** to provide supporting detail  
*The rainforest, which covers almost a third of South America...*
- Use **adverbials** to provide cohesion across the text,  
*Despite its flaws...*    *On the other hand...*
- Use **expanded noun phrases** to describe in detail  
*The dramatic performance by the amateur group was...*
- Begin to use **passive voice** to maintain impersonal tone,  
*The film was made using CGI graphics*

### Adverbials

Firstly    Furthermore    In addition  
However    Nevertheless    Therefore  
Consequently    In conclusion

### Conjunctions

if    because    although    unless  
since    even if    rather    whereas  
in order to    whenever    whether

### Punctuation Content

- Use **brackets** or **dashes** for parenthesis, including for emphasis  
*This performance—the first by such a young gymnast—was a masterpiece!*
- Use **semi-colons** for to mark related clauses,  
*Some argue ... ; others say...*
- Use **commas** to mark relative clauses
- Use **colons** and **semi-colons** to punctuate complex lists



