



## WRITING CURRICULUM

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# 1. INTENT, IMPLEMENTATION, IMPACT

## Intent

We aim to develop confident, fluent and enthusiastic writers. Writing is delivered in a cross-curricular manner using our curriculum as the stimulus. This takes place alongside daily basic skills sessions (which focus on handwriting, spelling and phonics) as well as discreet teaching of 'Grammar, Punctuation and Spelling' (GPS) content.

Children are taught writing in a creative way using a cross-curricular approach; this allows English lessons to be linked to their current topic. Information about the topics covered are detailed on the specific year group pages of our website.

Children are given regular opportunities to produce extended pieces of creative writing.

A progression of grammar, sentence level and punctuation objectives are used to inform planning.

Children are taught a variety of sentence structures, referred to as Alan Peat sentences, to use within their writing.

Where appropriate, children are given success criteria that link directly to their learning objectives. These are used for self, peer and teacher assessment.

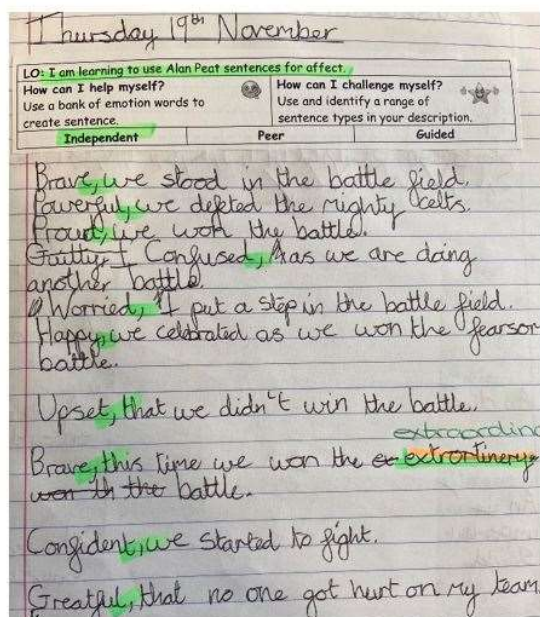
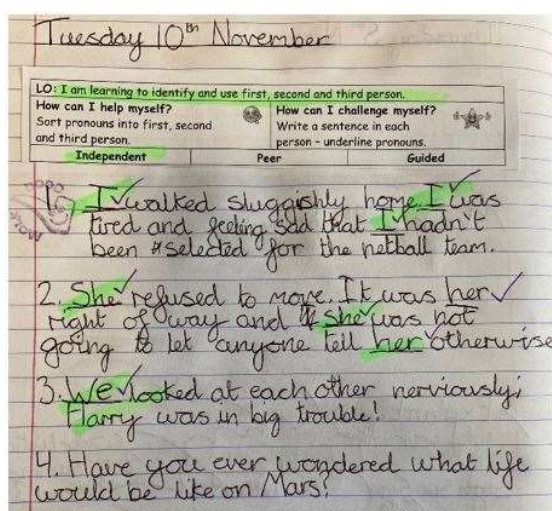
All children are taught to use joined, cursive handwriting as soon as they are ready.

Children's writing is assessed six times per year and are used to inform next step targets.

## Implementation

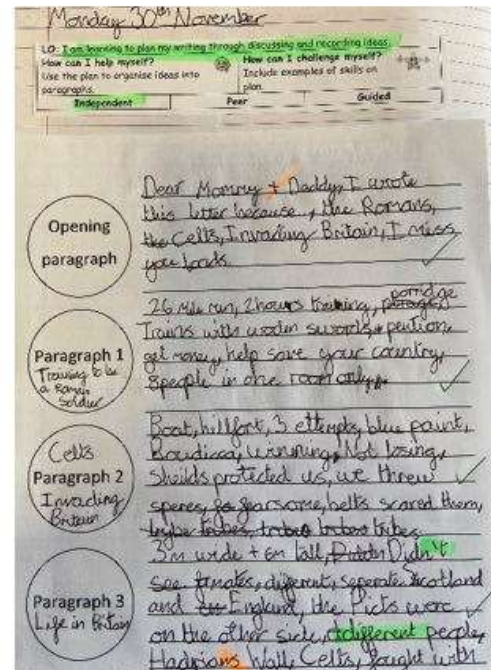
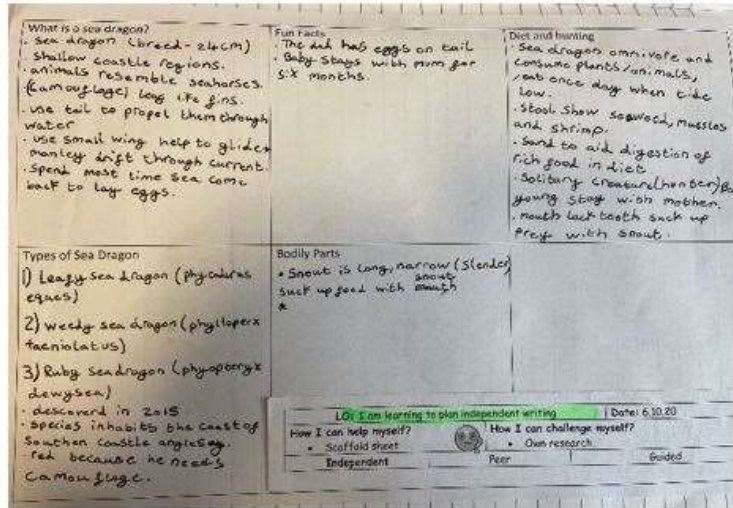
In planning our sequence of lessons for writing, we use this approach to sequence the learning.

1. All classes begin by reading and discussing quality pieces of writing, exploring different examples of that genre.
2. Children are explicitly taught aspects of grammar, sentence level and punctuation relevant to the text type. Staff model these skills and scaffold these where necessary.

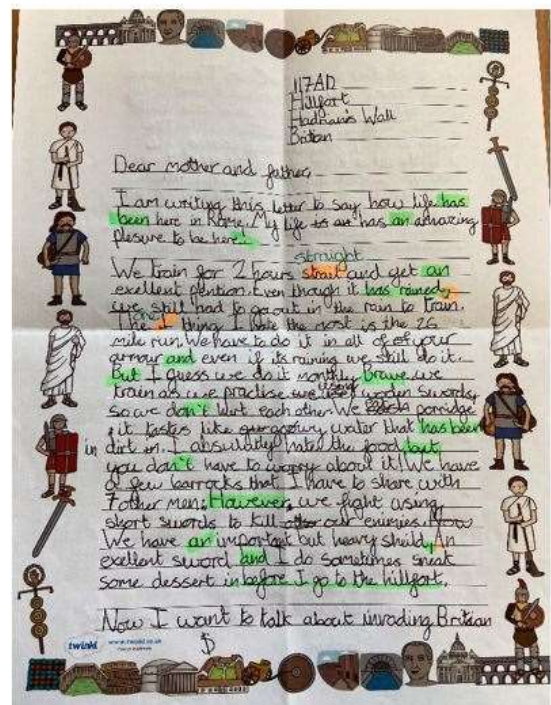
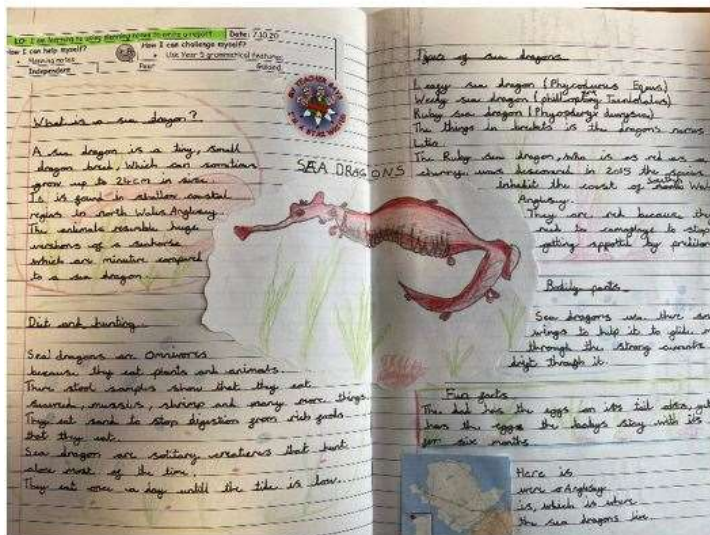




3. Children combine these skills with their knowledge of modelled text examples to plan their own writing.



4. Children independently apply what they have learnt in their own extended piece of writing.



5. Children are taught how to edit and improve their work through peer, whole class and small group editing. Children use a success criteria linked to the taught skills to reflect on, edit and then self or peer assess their writing.

Tuesday 1<sup>st</sup> December

End of unit write - Roman Letter Home.

LO: I am learning to write an informal letter.

Independent

Have you remembered to include:	Self	Teacher
An opening paragraph - explaining why you are writing home.	✓	✓
Paragraphs	✓	✓
Written in first person.		✓
Used present perfect tense.		✓
Used BOYS or FAN sentences.		✓
Used an Emotion word, sentence.		✓
Used an 'an' sentence.		✓
A closing paragraph - signing off letter.	✓	✓

## **Impact**

The impact of our curriculum is clear to see in children's books. They take pride in their work and enjoy their learning. The progression of skills can be seen through school as pupils develop their knowledge of the features of writing and their skills in writing for a range of purposes and audiences, manipulating their tone and vocabulary to suit their writing by the time they reach the end of KS2.

Pupils are supported to progress and succeed through our inclusive approach. This may include scaffolding, writing frames, pre-teaching or catch up. All of which is clearly identified in feedback booklets and sheets, allowing staff to see which work is purely independent.

The impact of our assessment along with our marking and feedback process means that fewer children will remain below the age-related expectations, seen in our year-on-year improvement in data (pre-covid), as the assessment informs planning and timely intervention.

## **Assessment**

There are six formal assessed writes across the year for which staff use a specific checklist to identify the areas children are confident in and the areas they still need to develop.

Formative assessment takes place throughout the year. Staff use Feedback booklets to record areas of strength and development for cohorts and individual children. These are then used to enable staff to complete a spreadsheet with the areas of strength and development for each child in the class.

The spreadsheets can then be passed onto the next teacher to ensure there is continuity from year to year in the expectations for children.

No More Marking is also used across the school. This is completed once a year and although only based on one piece of work it provides a guide to where children sit from WTS – GDS and against other children across the country. At Manorfield we have used No More Marking for a number of years and can also use the information provided to track progress for children and identify any children at risk of slipping behind.

### **What does greater depth look like in Writing?**

- read with a writer's eye, noticing the effects a writer creates and asking how he or she did it;
- master handwriting and spelling – these skills need to be automatic so that children are not too preoccupied with them to concentrate on composition;
- know what they want to say – pupils need reasons to write, and suitable content to write about internalise the different stages of the writing process: planning, drafting and editing and proof reading their work;
- write with a reader's eye, constantly re-reading work to check that it makes sense and that the message is effectively conveyed;
- know how different sorts of texts are structured, so that, over time, they can create their own structures appropriate to audience and purpose;
- have a feeling for grammar, varying and controlling sentence structure with ease, in order to create different language effects;
- are capable of writing at length while maintaining a sense of audience, purpose and organisation.

## 2. NATIONAL CURRICULUM COVERAGE

YEAR 1
<b>Writing - Spelling</b>
<i>I can name the letters of the alphabet in order</i>
<i>I can use phonics (using the 40+ phonemes taught) to words.</i>
<i>I can write from memory simple sentences dictated by the teacher that include words using the GPCS and CEW taught so far</i>
I can spell tricky words correctly.
I can spell words beginning un- e.g. happy – unhappy.
I can spell words ending –s, -es, -ing, -ed, -er, -est.
<b>Writing - Handwriting</b>
I can sit at the table and hold my pencil correctly
<i>I am beginning to form, start and finish lower case letters correctly</i>
I can form capital letters correctly (e.g. A, B, C)
I can write the numbers 0, 1, 2, 3, 4, 5, 6, 7, 8 and 9
I know which letters belong to which handwriting family
<b>Writing - Composition</b>
I can think of a sentence and say it out loud
<i>I can sequence sentences to form short narratives</i>
<i>I can write my sentence and check if it makes sense</i>
I can read my writing aloud to others and talk about it
<b>Writing - Vocabulary, Grammar and Punctuation</b>
<b>Develop their understanding of the concepts set out in English Appendix by:</b>
I can use finger spaces between words.
<i>I can use capital letters at the start of sentences.</i>
<i>I can use full stops at the end of sentences.</i>
<i>I am beginning to use question marks (?) and exclamation marks correctly (!).</i>
I can use capital letters for names of people, places, days of the week and the word 'I'.
I can use joining words (e.g. and, but, so)
<b>Greater depth statements</b>
I can consistently use my Phase 2, Phase 3, Phase 4, Phase 5 and Phase 6 knowledge and my prefix and suffix knowledge to write words in ways which match spoken sounds, spelling most words correctly.
I can improve my writing after discussion with the teacher.
I can use precise word choices when I write, thinking about the reader.
I always know when to use the joining word 'and' in a sentence, using it appropriately and sparingly.
I consistently use the full range of punctuation taught in Year 1 mostly accurately and sparingly.

YEAR 2
<b>Working towards</b>
Write sentences that form a narrative real or fictional
Demarcate some sentences with capital letters and full stops.
Segment spoken word into phonemes and represent these by graphemes, spelling some words correctly and making phonically plausible attempts at others
Spell some common exception words
Form lower case letters correctly – starting/finishing place
Form lower case letters of the correct size relative to one another
Use spacing between words.
<b>Working at the expected level</b>
Write simple, coherent narratives about personal experience and those of others (real or fictional)
Write about real events, recording these simply and clearly.
Use capital letters and full stops in most sentences and use question marks correctly when required.
Use past and present tense mostly correctly and consistently.
Use co-ordination (and, or, but) and some subordination (when, if, that, because) to join clauses.
Segment spoken word into phonemes and represent these by graphemes, spelling many words correctly and making phonically plausible attempts at others
Spell many CEW words correctly.
Form capital letters of the correct size, orientation and relationship to one another and lower-case letters
Use spacing between words that reflect the size of the letters.
<b>Greater depth statements</b>
Write effectively and coherently for different purposes, drawing on their reading to inform the vocabulary and grammar of their writing.
Make simple additions, revisions and proof-reading corrections to their own writing.
Use the punctuation taught in ks1 mostly correctly.
Spell most CEW
Add suffixes to spell most words correctly (ment, less, ful, less, ly)
Use the diagonal and horizontal strokes to join some letters together.

YEAR 3
<b>Writing - Spelling</b>
I use spelling rules to add prefixes and suffixes to root words
<i>I can use 'a' or 'an' correctly according to whether the next word begins with a consonant or vowel</i>
I can spell words that are homophones (e.g. peace/piece)
I can spell words in the Year 3 spelling list
I can check the spelling of a word in a dictionary using the first two or three letters
I can write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far
<b>Writing - Handwriting</b>
I am beginning to use diagonal and horizontal strokes to join letters
I understand which letters, when next to each other, are best left unjoined
I am beginning to use joined handwriting consistently in all my work
<b>Writing - Composition</b>
I can plan my writing by drawing on examples of other writing as models
I can draft my writing and rehearse it orally, looking for ways to improve my sentences
<i>I can describe settings, characters and the plot in a narrative</i>
<i>I can use headings and sub-headings to organise my work</i>
<i>I can organise paragraphs around a theme</i>
<i>I can check my work for spelling and punctuation errors</i>
I can make simple additions and revisions to improve my own and other people's work
I can read my work out aloud with expression in front of a group/class
<b>Writing - Vocabulary, Grammar and Punctuation</b>
<i>I can begin to extend a sentence using a range of conjunctions to express time, place and cause such as when, if, because, although</i>
<i>I can use the present perfect tense instead of simple past throughout a piece of writing</i>
I can choose nouns and pronouns appropriately to avoid repetition (e.g. Tom, he, the brave boy, this courageous hero).
I can use adverbs in my writing (e.g. quickly, cautiously, loudly).
I can use prepositions in my writing
I am beginning to use fronted adverbials (e.g. <u>Before we begin</u> , make sure your pencil is sharp) and ensure the comma is used correctly.
I am beginning to punctuate direct speech (e.g. "What a fantastic piece of writing!" exclaimed the teacher joyfully.)
I am beginning to use the possessive apostrophe correctly in regular plurals and in irregular plurals
<b>Greater depth statements</b>
I can plan and write with an understanding of purpose and audience.
I can make deliberate ambitious word choices to add detail, effect and engage the reader.
I can organise my writing into paragraphs around a theme.
<i>I can punctuate direct speech accurately, including the use of inverted commas.</i>
I can use a range of conjunctions, adverbs and prepositions to show time, place and cause.



YEAR 4
<b>Writing - Spelling</b>
I use spelling rules to add prefixes and suffixes to root words.
I can spell words that are homophones (e.g. peace/piece).
I can spell words in the Years 3 and 4 spelling list.
I can check the spelling of a word in a dictionary using the first two or three letters.
<b><i>I can write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far.</i></b>
<b>Writing - Handwriting</b>
I can use diagonal and horizontal strokes to join letters.
I understand which letters, when next to each other, are best left unjoined.
I can use joined handwriting consistently in all my work.
<b>Writing - Composition</b>
I can plan my writing by discussing and recording ideas.
I can draft my writing and rehearse it orally, looking for ways to improve my sentences.
<b><i>I can describe settings, characters and the plot in a narrative</i></b>
I can use headings and sub-headings to organise my work.
<b><i>I can organise paragraphs around a theme</i></b>
<b><i>I can check my work for spelling and punctuation errors.</i></b>
I can evaluate and suggest improvements in my own and other people's work.
I can read my work out aloud with expression in front of a group/class.
<b>Writing - Vocabulary, Grammar and Punctuation</b>
I can extend a sentence using a range of conjunctions such as when, if, because, although (e.g. <u>Although</u> it was raining heavily, the football match will go ahead as planned).
<b><i>I can choose nouns and pronouns appropriately within and cross sentences to aid cohesion to avoid repetition</i></b> (e.g. Tom, he, the brave boy, this courageous hero).
I can use conjunctions to express time and cause
I can use adverbs to express time and cause
I can use prepositions to express time and cause
<b><i>I can use fronted adverbials</i></b> (e.g. <u>Before we begin</u> , make sure your pencil is sharp) and ensure the comma is used correctly.
<b><i>I can punctuate direct speech</i></b> (e.g. "What a fantastic piece of writing!" exclaimed the teacher joyfully.)
I can place the possessive apostrophe correctly in regular plurals (e.g. boys' toilets) and in irregular plurals (e.g. children's toys).
<b><i>I can use standard English forms for verb inflections instead of local spoken forms</i></b>
<b>Greater depth statements</b>
I can describe detailed settings, characters and atmosphere in narratives.
I can integrate dialogue in narratives to convey character and advance action.
I can select precise vocabulary and grammatical structures that reflect the level of formality required (mostly correctly).
I know how to make my writing succinct by using all grammar and punctuation taught so far precisely to engage the reader, sometimes showing and not telling.
I can expand noun phrases with the addition of ambitious modifying adjectives and prepositional phrases, e.g. the heroic soldier with an unbreakable spirit.

YEAR 5
<b>Writing - Spelling</b>
I can use dictionaries to check the spelling and meaning of words.
I can use a thesaurus to find synonyms to improve my writing.
I can spell words including silent letters (e.g. knight)
<b><i>I can convert nouns or adjectives into verbs using suffixes</i></b> , e.g. designate, classify, criticise, etc.
I can spell many verbs prefixes correctly, e.g. deactivate, overturn, misconduct, etc.
I can spell the words in the Year 5/6 spelling list and tell the difference between common homophones (e.g. there/their/they're).
<b>Writing - Handwriting</b>
I can write neatly, legibly and with increasing speed.
I can use joined handwriting consistently in my work, choosing whether or not to join specific letters.
<b>Writing - Composition</b>
<b><i>I can describe settings, characters and atmosphere</i></b> with carefully chosen vocabulary to enhance mood, clarify meaning and create pace.
<b><i>I can identify my audience and write with them in mind (including informal and formal writing styles e.g. ask for/request).</i></b>
<b><i>I know the features of different forms and can select the appropriate form and use other similar writing as models for their own</i></b>
I can plan my work, developing my first ideas and researching where necessary.
I understand how authors develop characters and settings and use that knowledge to plan my own work.
My story writing includes a mixture of action, description and dialogue to engage and entertain the reader.
I use varied sentence structure in my writing (e.g. fronted adverbials, subordinate clauses and short sentences for effect).
<b><i>I can use a range of organisational and presentational devices to structure the text and guide the reader (e.g. subheadings, bullet points, underlining).</i></b>
<b><i>I can check my work carefully for spelling and punctuation errors</i></b>
<b><i>I can check my work carefully to ensure I have used the correct tense consistently throughout a piece of work</i></b>
I can check my work carefully to ensure subject/verb agreement.
I can assess the effectiveness of my own and others' writing and suggest possible improvements.
<b>Writing - Vocabulary, Grammar and Punctuation</b>
I can select ambitious vocabulary and well-chosen similes and metaphors to interest and engage the reader.
I can use relative clauses beginning with a relative pronoun (who, which, where, when, whose, that), e.g. The girl, who was usually so timid, marched confidently onto the stage.
I can use a colon to introduce a list and punctuate bullet points consistently.
I can use semi-colons, colons or dashes to mark boundaries between independent clauses e.g. It's raining; I'm fed up.
I can use hyphens to avoid confusion e.g. The man-eating shark versus the maneating shark.
I can use varied and expanded noun phrases e.g. <u>The dilapidated shed at the bottom of the garden</u> is in desperate need of repair.
<b><i>I can use modal verbs (e.g. should, will, might) and adverbs (e.g. cautiously) to indicate degree of possibility.</i></b>
I can use the passive verb form e.g. The window was broken by the boy.
<b><i>I can use a wide range of linking words/phrases between sentences and paragraphs to build cohesion</i></b> including time adverbials, e.g. later; place adverbials, e.g. nearby; and number, e.g. secondly.
<b>Greater depth statements</b>
I can consistently produce sustained and accurate writing from different narrative and non-fiction forms with appropriate structure, organisation and layout devices for a range of audiences and purposes.
I can regularly use dialogue to convey a character and advance the action.
I can consistently link ideas across paragraphs.

YEAR 6		
Working towards	1. write for a range of purposes	
	2. use paragraphs to organise ideas	
	3. in narratives, describe settings and characters	
	4. in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)	
	5. use mostly correctly	a. capital letters
		b. full stops
		c. question marks
		d. commas for lists
		e. apostrophes for contraction
Working at	6. spell most words correctly (years 3 and 4)	
	7. spell some words correctly (years 5 and 6)	
	8. produce legible handwriting	
	9. write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader	
	10. in narratives, describe settings, characters and atmosphere	
	11. integrate dialogue in narratives to convey character and advance the action	
	12. select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately:	using contracted forms in dialogues in narrative
		using passive verbs to affect how information is presented
		using modal verbs to suggest degrees of possibility
	13. use a range of devices to build cohesion within and across paragraphs	conjunctions
		adverbials of time and place
		pronouns
		synonyms
	14. use verb tenses consistently and correctly throughout their writing	
	15. use the range of punctuation taught at key stage 2 mostly correctly (e.g. inverted commas and other punctuation to indicate direct speech)	
	16. spell most words correctly (years 5 and 6) and use a dictionary to check the spelling of uncommon or more ambitious vocabulary	
	17. maintain legibility in joined handwriting when writing at speed.	
Greater depth	18. write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing	
	19. distinguish between the language of speech and writing and choose the appropriate register	
	20. exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this	
	21. use the range of punctuation taught at key stage 2 correctly and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.	

### 3. LONG TERM PLAN

#### Writing genre long term plan and Alan Peat coverage

##### Year 1

Term	Writing genres taught	Fiction, Non-fiction or Poetry (F/N-F/P)	Alan Peat sentences taught
Autumn	Recount about Florence Nightingale	N-F	1A sentence 2A sentence
	The Story of Three Little Pigs	F	
Spring	Recount about Samuel Pepys	N-F	1A sentence 2A sentence
	Letter to the Queen	F	
	Information booklet about London	N-F	
Summer	Fact and information about a T Rex	N-F	1A sentence 2A sentence

Further suggestions:

- **Question sentence/All the W's sentences** - Short sentences. Should not be scattered too frequently as will lose impact.  
*Why do you think he ran away? What next? Why is our climate changing? Will that really be the end?*  
Could be used to teach rhetorical questions (in later years)

##### Year 2

Term	Writing genres taught	Fiction, Non-fiction or Poetry (F/N-F/P)	Alan Peat sentences taught
Autumn	Narrative – Bob the Man on the Moon	F	1A sentences
	Recount – First Moon Landing	N-F	1A & 2A sentences
	Report – Tim Peake's diary	N-F	1A & 2A sentences
	Narrative – Mouse in Space story	F	1A & 2A sentences BOYS (But/or/yet/so)
	Instructions – How to build a snowman?	N-F	2A sentences

Spring	Non-chronological report – Big Five booklet	N-F	
	Instructions – How to Wash a wrinkly rhino?	N-F	Double -ly ending
	Recount – school trip	N-F	2A sentences
	Narrative – Giraffe’s Can’t Dance	F	BOYS (But/or/yet/so) 1A & 2A sentences
Summer	Report – a diary of a knight	N-F	BOYS (But/or/yet/so)
	Persuasive – Warwick Castle advert for sale	N-F	Simile
	Narrative – George and the Dragon story	F	Double -ly ending
	Instructions - Recipe	N-F	Double -ly ending

Further suggestions:

- **List sentences** - No less than three and no more than four adjectives before the noun. Can be very dramatic when combined with alliteration

*It was a dark, long, leafy lane*

Make it explicit to the children that sometimes list sentences use a list of adjectives as well as nouns

- **Noun – adjective pair – sentences** - Works on a show and tell basis where name and details form the main clause

*Little Johnny – happy and generous – was always fun to be around.*

### Year 3

Term	Writing genres taught	Fiction, Non-fiction or Poetry (F/N-F/P)	Alan Peat sentences taught
Autumn	Egyptian Cinderella (Diary)	F	2A, List, 3A.
	Egyptian Pyramid ( Narrative)	F	2A, Simile, Doubly -ly
	Tomb Discovery (Newspaper Report)	N-F	List
	Myth – Isis and Osiris (Narrative/retell)	F	2A, List
	Information Text (Assessment)	N-F	



Spring	Escape from Pompeii (Newspaper Report)	N-F	2A, List, Double -ly, BOYS
	Lava (Narrative)	F	2A, List, Simile, Double-ly
	Poetry (Volcano Poems)	P	Simile
	Escape from Pompeii (Newspaper Report)	N-F	2A, List, Simile, Double-ly, BOYS
Summer	Macbeth (Playscript – Speaking and Listening)	F	
	Coronation (Diary)	F	2A, List, Simile, Double-ly, BOYS
	Tudor Monarchs (Information Text)	N-F	2A, List, Simile, Double-ly, BOYS
	Ride of Passage (Narrative)	F	2A, List, Simile, Double-ly, BOYS

Further suggestions:

- **2 pairs sentences** - Two pairs of related adjectives. Each pair is followed by a comma and separated by the conjunction 'and'  
*Exhausted and worried, cold and hungry, they did not know how much further they could go.*

Varying sentence openers Expressing place and cause when using conjunctions

#### Year 4

Term	Writing genres taught	Fiction, Non-fiction or Poetry (F/N-F/P)	Alan Peat sentences taught
Autumn	Roman myth- Romulus and Remus	F	2A (two adjective sentences) list sentences (three adjective sentences) simile (...like a... ... as a...) 2ED sentences (A sentence beginning with two adjectives ending in ed)
	Descriptive poetry- Wolf poetry	P	2A (two adjective sentences) list sentences (three adjective sentences) simile (...like a... ... as a...) The AP sentence type is personification of weather, we generally do personification so does this count?

	Non-chronological report- Life of a Roman soldier	N-F	2A (two adjective sentences) list sentences (three adjective sentences) 2ED sentences (A sentence beginning with two adjectives ending in ed)
	Newspaper report- Boudicca	N-F	All the W's 2A List sentences
Spring	News report media project (Jacques Cousteau documentary.)	F	All the Ws  2A
	Diary entry	F	Emotion word, sentences (start with an emotion adjective)
	Narrative- Manfish, Secret of Black Rock	F	3ED sentences (A sentence beginning with three adjectives ending in ed) Verb, person sentences (starting with a verb) 2A (two adjective sentences) list sentences (three adjective sentences)
Summer	Narrative (Mayan Folktale)	F	2A  List sentences  Short Sentences  <b>Burger Sentence</b>  <b>Verb, person sentence</b> These sentences start with a verb, followed by a comma, and then the name of a person along with the rest of the sentence.
	Senses poetry (Rain forest poems.)	P	2A (two adjective sentences)  List sentences (three adjective sentences)  Simile (...like a... ... as a...)

	Instructions, News report, Narrative (Charlie and the chocolate factory)	N-F and F	Revisit AP sentences covered during the year within the unit.
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Further suggestion:

- **Burger sentence** - Has an embedded/subordinate clause. Always begins with a noun which is followed by a comma then the embedded clause (the part of the sentence that can be omitted and the sentence would still make sense). The embedded clause ends, as it started, with a comma then the final part of the sentence adds some detail to the opening noun. A subordinate clause does not have to begin with which.

*Cakes, which taste fantastic, are not so good for your health*

### Year 5

Term	Writing genres taught	Fiction, Non-fiction or Poetry (F/N-F/P)	Alan Peat sentences taught
Autumn	Newspaper Report - Beowulf	N-F - Newspaper	Double-ly 3ED 2 pairs (Bracket for parenthesis)
	Narrative – Beowulf – The Battle	F - Narrative	Name the person first sentences Show not tell 3 Bad dash (Linking words and phrases) (Modal Verbs)
	'Godless' Poetry week	P - Poetry	(Rhyme)
	Biorn – Viking Warrior	F - Narrative	Simile Sentence FAN sentence 3ED sentence

			(Expanded Noun Phrases) (Dialogue to advance the action)
	Lewis Dragon	N - Diary	Name Person First (Colon for a list) (Commas for parenthesis)
Spring	Swing of Change (Short film about America in 1930s – a man prejudice about black people) 3 weeks	F - Narrative	(Expanded Noun Phrase) Name Person First 2 Pair sentence 3Bad - (Dialogue to advance the action) (Perfect Verb Form)
	Katherine Johnson 3 weeks	NF – Information Text	Name Person First (Modal Verbs) (Presentational devices) (Passive Verbs) (Modal Verbs) (Colon for list)
	Henry's Freedom Box 3 weeks	F- Diary Entry	FAN sentence Simile Sentences Short Sentences (Modal Verbs) (Subordinate Clauses) Expanded Noun Phrases (Subjunctive form)
Summer	Mount Vesuvius Erupts - 3 Weeks	F - Narrative	3Bad – (dash) Short Sentences (Colon for list) Some Others Sentence (Semi-colons) (Subjunctive form) (Expanded noun phrases) (Passive Voice)

	Violent Earth 3 weeks	NF – Information Text	Name Person First (Perfect Verb Form) (Presentational devices) (Hyphen for parenthesis) (Colon for list) Some:other ( semi-colon)
	Volcano Eruption 1 week	NF - Poetry	Simile Sentence 3Bad – (dash) (Modal Verbs) (Passive verbs)

**Further suggestions:**

- **De: De OR Description: Details sentences** - A compound sentence in which two independent clauses are separated by a colon. First clause is descriptive and second adds further details. Colon's function is to signal that information in second clause will expand on information in the first part of the sentence Once children have grasped this, the first clause could be an implied question, then the second an answer (see second example)

*Snails are slow: they take hours to cross the shortest of distances*

*She wondered if it would ever end: it soon would, but not as s/he expected!*

**Year 6**

Term	Writing genres taught	Fiction, Non-fiction or Poetry (F/N-F/P)	Alan Peat sentences taught
Autumn	Informal letter	F	2A FAN BOYS Imagine 3 Not Alan Peat but also cover use of: <ul style="list-style-type: none"> <li>- 4 sentence types (command, question, statement and exclamation)</li> <li>- Subordinate clauses</li> </ul> Use of a thesaurus
	Balanced Argument	N-F	Some: Others Noun: which / who / where (relative clauses) Not Alan Peat but cover use of:



			<ul style="list-style-type: none"> <li>- Passive sentences</li> <li>- Semi-colons</li> <li>- Fronted adverbials</li> </ul> <p>Modal verbs</p>
Spring	Formal NCR	N-F	<p>Noun: which / who / where (relative clauses)</p> <p>De: De sentences</p> <p>imagine 3 sentence type</p> <p>Tell: show 3; example sentence</p> <p>When; When; when, then sentences</p> <p>Not Alan Peat but cover use of:</p> <ul style="list-style-type: none"> <li>- Passive sentences</li> <li>- Topic sentence</li> </ul> <p>parenthesis</p>
	Narrative	F	<p>2A sentences</p> <p>Outside. (In.) sentences</p> <p>Similes (and figurative language)</p> <p>Not Alan Peat but cover use of:</p> <ul style="list-style-type: none"> <li>- Dashes for parenthesis</li> <li>- Dialogue punctuation</li> <li>- Verbs and Adverbs</li> </ul> <p>Fronted Adverbials</p>
Summer	Newspaper report	N-F	<p>3_ed</p> <p>2 pairs</p> <p>Verb, person</p> <p>De: De</p> <p>Irony</p> <p>Many questions</p> <p>Paired conjunctions</p> <p>2A</p> <p>Similes</p> <p>Not Alan Peat but cover use of:</p> <ul style="list-style-type: none"> <li>- Fronted adverbial</li> </ul>

			<ul style="list-style-type: none"> <li>- Verb, person</li> <li>- Progressive tense</li> <li>- Semi-colons</li> <li>- Commas for clarity</li> <li>- Present and Perfect tense</li> <li>- Subjunctive form</li> </ul> Direct and indirect speech
	Poetry	P	TBC

#### 4. PROGRESSION OF SKILLS

Writing in EYFS		
Writing: Transcription Spelling		
Phonics and Spelling Rules		
Reception	Literacy	Spell words by identifying the sounds and then writing the sound with the letter/s. Write short sentences with words with known letter-sound correspondences using a capital letter and a full stop.
Writing: Transcription Handwriting		

### Letter Formation, Placement and Positioning

Reception	Physical Development	<ul style="list-style-type: none"> <li>• Develop their small motor skills so that they can use a range of tools competently, safely and confidently. Suggested tools: pencils for drawing and writing, paintbrushes, scissors, knives, forks and spoons.</li> <li>• Use their core muscle strength to achieve a good posture when sitting at a table or sitting on the floor.</li> <li>• Develop the foundations of a handwriting style which is fast, accurate and efficient.</li> </ul>
	Literacy	<ul style="list-style-type: none"> <li>• Form lower case and capital letters correctly.</li> </ul>
ELG	Physical Development	<ul style="list-style-type: none"> <li>• Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases.</li> </ul>
	Literacy	<ul style="list-style-type: none"> <li>• Write recognisable letters, most of which are correctly formed.</li> </ul>

### Writing: Composition

### Planning, Writing and Editing

Reception	Communication and Language	<ul style="list-style-type: none"> <li>• Learn new vocabulary.</li> <li>• Articulate their ideas and thoughts in well-formed sentences.</li> <li>• Describe events in some detail.</li> <li>• Use talk to help work out problems and organise thinking and activities. Explain how things work and why they might happen.</li> <li>• Listen to and talk about stories to build familiarity and understanding.</li> <li>• Retell the story, once they have developed a deep familiarity with the text; some as exact repetition and some in their own words.</li> <li>• Use new vocabulary in different contexts. <ul style="list-style-type: none"> <li>• Listen to and talk about selected non-fiction to develop a deep</li> </ul> </li> </ul>
		<ul style="list-style-type: none"> <li>• familiarity with new knowledge and vocabulary.</li> </ul>
	Literacy	<ul style="list-style-type: none"> <li>• Form lower case and capital letters correctly.</li> <li>• Spell words by identifying the sounds and then writing the sound with the letter/s.</li> <li>• Write short sentences with words with known letter-sound correspondences using a capital letter and a full stop.</li> <li>• Re-read what they have written to check it makes sense.</li> </ul>

	Expressive Arts and Design		<ul style="list-style-type: none"> <li>• Develop storylines in their pretend play.</li> </ul>
ELG	Literacy	Writing	<ul style="list-style-type: none"> <li>• Write recognisable letters, most of which are correctly formed.</li> <li>• Spell words by identifying sounds in them and representing the sounds with a letter or letters.</li> <li>• Write simple phrases and sentences that can be read by others.</li> </ul>
	Expressive Arts and Design	Being Imaginative and Expressive	<ul style="list-style-type: none"> <li>• Invent, adapt and recount narratives and stories with peers and teachers.</li> </ul>

### Awareness of Audience, Purpose and Structure

Reception	Communication and Language		<ul style="list-style-type: none"> <li>• Learn new vocabulary.</li> <li>• Use new vocabulary throughout the day.</li> <li>• Describe events in some detail.</li> <li>• Use talk to help work out problems and organise thinking and activities. Explain how things work and why they might happen.</li> <li>• Develop social phrases.</li> <li>• Use new vocabulary in different contexts.</li> </ul>
ELG	Communication and Language	Speaking	<p>Participate in small group, class and one-to-one discussion, offering their own ideas, using recently introduced vocabulary.</p> <p>Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate.</p> <p>Express their ideas and feelings about their experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher.</p>

### Writing: Vocabulary, Grammar and Punctuation

#### Sentence Construction and Tense

Reception	Communication and Language		<ul style="list-style-type: none"> <li>• Learn new vocabulary.</li> <li>• Use new vocabulary throughout the day.</li> <li>• Articulate their ideas and thoughts in well-formed sentences.</li> <li>• Connect one idea or action to another using a range of connectives.</li> </ul>
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ELG	Communication and Language	Speaking	<ul style="list-style-type: none"> <li>• Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate.</li> <li>• Express their ideas and feelings about their experiences using full sentences, including the use of past, present and future tenses and making use of conjunctions with modelling and support from the teacher.</li> </ul>
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### Non-Fiction

Reception	Communication and Language		<ul style="list-style-type: none"> <li>• Engage in non-fiction books.</li> <li>• Listen to and talk about selected non-fiction to develop a deep familiarity with new knowledge and vocabulary.</li> </ul>
ELG	Communication and Language	Speaking	<ul style="list-style-type: none"> <li>• Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate.</li> </ul>
	Literacy	Comprehension	<ul style="list-style-type: none"> <li>• Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role play.</li> </ul>

### Use of Phrases and Clauses

Reception	Communication and Language		<ul style="list-style-type: none"> <li>• Articulate their ideas and thoughts in well-formed sentences.</li> <li>• Connect one idea or action to another using a range of connectives.</li> </ul>
ELG	Communication and Language	Speaking	<ul style="list-style-type: none"> <li>• Express their ideas and feelings about their experiences using full sentences, including the use of past, present and future tenses and making use of conjunctions with modelling and support from the teacher.</li> </ul>



## Poetry and Performance

Reception	Communication and Language		<ul style="list-style-type: none"> <li>Engage in story times.</li> <li>Retell the story, once they have developed a deep familiarity with the text; some as exact repetition and some in their own words.</li> <li>Learn rhymes, poems and songs.</li> </ul>
	Expressive Arts and Design		<ul style="list-style-type: none"> <li>Sing in a group or on their own, increasingly matching the pitch and following the melody.</li> <li>Develop storylines in their pretend play.</li> </ul>
ELG	Literacy	Comprehension	<ul style="list-style-type: none"> <li>Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary.</li> </ul>
	Expressive Arts and Design	Creating with Materials	<ul style="list-style-type: none"> <li>Make use of props and materials when role playing characters in narratives and stories.</li> </ul>
		Being Imaginative and Expressive	<ul style="list-style-type: none"> <li>Invent, adapt and recount narratives and stories with their peers and their teacher.</li> <li>Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time to music.</li> </ul>

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Composition					
<p>Children can:</p> <p>a Write sentences in order to create short narratives and non-fiction texts.</p> <p>b Use some features of different text types (although these may not be consistent).</p> <p>c Use adjectives to describe.</p>	<p>Children can:</p> <p>a Write sentences to form a short narrative about their own and others' experiences (real and fictional), after discussion with the teacher.</p> <p>b Write about real events, recording these simply and clearly.</p>	<p>Children can:</p> <p>a Demonstrate an increasing understanding of purpose and audience.</p> <p>b Make deliberate ambitious word choices to add detail.</p> <p>c Begin to create settings, characters and plot in narratives.</p> <p>d Begin to organise their writing into paragraphs around a theme.</p>	<p>Children can:</p> <p>a Write a range of narratives and non-fiction pieces using a consistent and appropriate structure (including genre-specific layout devices).</p> <p>b Write narratives with a clear beginning, middle and end with a coherent plot.</p> <p>c Proofread confidently and amend their own and others' writing, e.g. adding in nouns/pronouns to avoid repetition, recognising where verbs and subjects do not agree or lapses in tense.</p> <p>d Create more detailed settings, characters and plot in narratives to engage the reader.</p> <p>e Consistently organise their writing into paragraphs around a theme.</p>	<p>Children can:</p> <p>a Write for a range of purposes and audiences, confidently selecting structure and organisation of a text depending on audience and purpose.</p> <p>b Describe settings, characters and atmosphere to consciously engage the reader.</p> <p>c Use dialogue to convey a character and advance the action with increasing confidence.</p> <p>d Select and use organisational and presentational devices that are relevant to the text type, e.g. headings, bullet points, underlining, etc.</p> <p>e Create paragraphs that are usually suitably linked.</p>	<p>Children can:</p> <p>a Write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing).</p> <p>b Describe settings, characters and atmosphere in narratives.</p> <p>c Integrate dialogue in narratives to convey character and advance the action.</p>
Grammar and Punctuation					
<p>Children can:</p> <p>a Use simple sentence structures.</p> <p>b Use the joining word (conjunction) 'and' to link ideas and sentences.</p> <p>c Have an awareness of: capital letters for names, places, the days of the week and the personal pronoun 'I'; finger spaces; full stops to end sentences; question marks and exclamation marks.</p>	<p>Children can:</p> <p>a Demarcate most sentences with capital letters and full stops and with use of question marks.</p> <p>b Use present and past tense mostly correctly and consistently.</p> <p>c Use co-ordination (or/and/but).</p> <p>d Use some subordination (when/if/that/because)</p>	<p>Children can:</p> <p>a Maintain the correct tense (including present perfect tense) throughout a piece of writing.</p> <p>b Use 'a' or 'an' correctly most of the time.</p> <p>c Use the full range of punctuation from previous year groups e.g. CL, "I"?</p> <p>d Use inverted commas in direct speech.</p> <p>e Use subordinate clauses.</p> <p>f Begin to use conjunctions, adverbs and prepositions to show time, place and cause.</p>	<p>Children can:</p> <p>a Maintain an accurate tense throughout a piece of writing.</p> <p>b Use Standard English verb inflections accurately, e.g. 'we were' rather than 'we was', 'I did' rather than 'I done'.</p> <p>c Use the full range of punctuation from previous year groups.</p> <p>d Use all the necessary punctuation in direct speech accurately.</p> <p>e Use apostrophes for singular and plural possession with increasing confidence.</p> <p>f Expand noun phrases regularly with the addition of modifying adjectives and prepositional phrases, e.g. the strict teacher with curly hair.</p> <p>g Regularly choose nouns or pronouns appropriately to aid cohesion and avoid repetition, e.g. he, she, they, it.</p> <p>h Use fronted adverbials, e.g. As quick as a flash, Last weekend; usually demarcated with commas.</p>	<p>Children can:</p> <p>a Use the full range of punctuation from previous year groups.</p> <p>b Use commas to clarify meaning or to avoid ambiguity with increasing accuracy.</p> <p>c Use a wider range of linking words/phrases between sentences and paragraphs to build cohesion including time adverbials, e.g. later; place adverbials, e.g. nearby; and number, e.g. secondly.</p> <p>d Use relative clauses beginning with a relative pronoun (who, which, where, when, whose, that), e.g. Professor Scriffle, who was a famous inventor, had made a new discovery.</p> <p>e Use brackets, dashes or commas to begin to indicate parenthesis.</p> <p>f Use adverbs and modal verbs to indicate degrees of possibility, e.g. surely, perhaps, should, might, etc.</p>	<p>Children can:</p> <p>a Select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)</p> <p>b Use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs</p> <p>c Use verb tenses consistently and correctly throughout their writing</p> <p>d Use the range of punctuation taught at key stage 2 mostly correctly* (e.g. inverted commas and other punctuation to indicate direct speech)</p>
Transcript					
<p>Children can:</p> <p>a Spell most words containing previously taught phonemes and GPCs accurately.</p> <p>b Spell most Y1 common exception words and days of the week accurately (from English Appendix 1).</p> <p>c Use -s and -es to form regular plurals correctly.</p> <p>d Use the prefix 'un'.</p> <p>e Add the suffixes -ing, -ed, -er and -est to root words (with no change to the root word).</p> <p>f Write lower case and capital letters in the correct direction, starting and finishing in the right place.</p> <p>g Write lower case and capital letters in the correct direction, starting and finishing in the right place with a good level of consistency.</p>	<p>Children can:</p> <p>a Segment spoken words in phonemes and represent these by graphemes, spelling many of these words correctly and making phonetically-plausible attempts at others.</p> <p>b Spell many KS1 common exception words.</p> <p>c Write capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters.</p> <p>d Use spacing between words that reflects the size of the letters.</p>	<p>Children can:</p> <p>a Spell many words with prefixes correctly, e.g. irrelevant, <b>autograph</b>, incorrect, <b>disobey</b>, <b>superstar</b>, <b>antisocial</b>.</p> <p>b Spell many words with suffixes correctly, e.g. usually, <b>poisonous</b>, <b>adoration</b>.</p> <p>c Begin to spell homophones correctly, e.g. which and witch.</p> <p>d Spell some of the Year 3 and 4 statutory spelling words correctly.</p> <p>e Use a neat, joined handwriting style with increasing accuracy.</p>	<p>Children can:</p> <p>a Spell many words with prefixes correctly, e.g. irrelevant, <b>autograph</b>, incorrect, <b>disobey</b>, <b>superstar</b>, <b>antisocial</b>.</p> <p>b Spell many words with suffixes correctly, e.g. usually, <b>poisonous</b>, <b>adoration</b>.</p> <p>c Begin to spell homophones correctly, e.g. which and witch.</p> <p>d Spell some of the Year 3 and 4 statutory spelling words correctly.</p> <p>e Use a neat, joined handwriting style with increasing accuracy.</p>	<p>Children can:</p> <p>a Spell many verb prefixes correctly, e.g. <b>deactivate</b>, <b>overturn</b>, <b>misconduct</b>, etc.</p> <p>b Convert nouns or adjectives into verbs using suffixes, e.g. designate, classify, criticise, etc.</p> <p>c Spell many complex homophones correctly, e.g. affect/effect, practice/practise, etc.</p> <p>d Spell many words correctly from the Y5/6 statutory spelling list.</p>	<p>Children can:</p> <p>a Spell correctly most words from the year 5 / year 6 spelling list,* and use a dictionary to check the spelling of uncommon or more ambitious vocabulary</p> <p>b Maintain legibility in joined handwriting when writing at speed.</p>

## 5. SEND IN WRITING

### Planning Inclusive Lessons

Teaching writing is an opportunity to be playful – with language, with grammar, with ideas. Through the use of rich texts to stimulate writing, teaching new words and grammar in context and writing for purpose, learners become independent, creative writers and thinkers. Throughout the primary phase, language-rich classrooms are vital to this. In addition, learners need opportunities for oral rehearsal and to develop their thinking out loud – with a partner, in small groups and in whole-class teaching. Use this as an opportunity to model back the correct grammar or to up-level learners' language so that they are exposed to and have opportunities to explore high-level vocabulary and different sentence structures. Be playful with language – learners will make mistakes, but they will experiment and enjoy the effect words can have. Always write for purpose so that what learners are writing is rooted in context and meaning. In the EYFS, this could be writing a letter to the pirates who stole their construction toys to ask for them back; in Year 6 it may be from Charles Darwin recounting his travels and discoveries. Use pictures and actions to support oral rehearsal, embedding new learning and reinforcing new language. For example, use story maps to retell stories, with consistent symbols for story language. You can even draw them top to bottom, left to right and add punctuation to support early reading.

### Creating an Inclusive Environment

Language is critical to learning, but disparities are stark, as 5-year-olds with poor language skills are five times more likely to be unable to read well at age 11 (National Literacy Trust). Creating a vocabulary-rich classroom is vital to closing the gaps and enabling future attainment. Key questions and vocabulary linked to what you are currently learning should be displayed in your class. You can then refer to the vocabulary on your working walls when you are speaking and when you are modelling writing. This will encourage learners to use the vocabulary displayed to support their independent work. Adding visuals to key vocabulary ensures all learners can access it. Work to create a culture where mistakes are part of the learning process and are even celebrated. For example, if learners have been using adjectives to describe a monster, as well as asking them to identify their most powerful one, ask them to share their worst (and model doing this too). If you do this sensitively and build acknowledging and sharing mistakes into your practice, learners will feel safe to experiment and try things out because they will see that trying, making mistakes and using them to move forward is part of learning.



## **Teaching Considerations**

### **Key Stage 1**

Key Stage 1 builds on the foundations of the EYFS, developing and embedding basic skills in writing.

- Ensure learners are secure with finger spaces, capital letters and full stops.
- Always model writing, then shared writing and then independent writing.
- When modelling, use actions for these basic skills (such as through kung-fu punctuation).
- Orally rehearse sentences, counting the words on your fingers, and encourage learners to do the same.
- Model your thinking process, including using phonics to segment words or referring to the working wall for ideas.
- To support with segmenting words, model drawing sound buttons and then sounding out the word, pointing to each one.
- For learners who need support to separate words in a sentence and write one at a time, say the sentence and draw a line for each word as you do. Repeat the sentence, pointing to each line as you go.

### **Key Stage 2**

In Key Stage 2, continue to model writing and embedding basic skills. This is a time also to model terminology and grammar, drip-feeding it into your modelled and shared writing.

- For example, when asking learners how to make their setting sound scary, repeat back the words or phrases they use and identify their word class: “You said the wind was whistling spookily. Spookily – the adverb describing your verb – makes the night sound very eery.”
- As well as discussing terminology, share your thinking process and encourage learners to do the same, making choices about words and sentence structure, reflecting on choices, and editing to up-level or improve vocabulary, grammar and punctuation.



### **Strategies to Scaffold Learning**

#### ***How can I support learners who are reading below age-related expectations?***

- Securing the basics of pen grip, letter formation and spelling allow learners to be able to focus on composing a piece of writing.
- For learners not secure with phonics, this should be a priority. Learners should have plenty of practice writing using the phoneme-grapheme correspondences they know and using the letter formation they have been taught. This can be most easily provided through dictation activities.
- Use picture and word banks of key vocabulary. When learners are doing extended writing, make sure that they have word banks of key topic words with pictures to match. This will support them to find and use adventurous and topic-related language. Ideally, the words for these word banks will be the ones you have generated together in skills lessons and added to your working wall, so they will be the ones learners have already begun to use and explore.
- Use the school marking code or symbols to remind learners of key skills, e.g., if they need to remember spaces between words, you could draw a little hand symbol at the top of their page to remind them or give them a simple reminder sheet of what makes a good sentence.
- Use story maps with actions. Story maps are an excellent way to develop early reading skills and support learners with oral rehearsal. If you draw your story map from top to bottom, left to write, learners can point at each symbol as they retell it. Use the same symbols and gestures to match each time, e.g., → for next, so that learners develop their independence and confidence retelling stories and using story language

#### ***How can I support learners who struggle to retain vocabulary?***

- Identify new, interesting or useful words in a text or topic together (e.g., in the plenary of the first lesson looking at a new text) and add them to the working wall together. Refer to these words and model using them in your teaching and encourage learners to use the working wall in their independent writing.
- Rehearse new words. Practise saying them together in a high voice, a low voice, a fast voice, and a slow voice. Come up with an action together (or use a Makaton action), then say the word and show the action to reinforce.



- New vocabulary should be planned for and taught in context. Model using new words in a sentence and give learners time to practise them in context. For example, give them time to answer a question and share their answer.

#### ***How can I support learners who need additional time to develop conceptual understanding?***

- Pre-teach. For example, if you are starting a new text on a Monday and know a learner will need more time to process it, find time for them to read it (ideally with a peer or an adult) on the Friday before. This allows them to explore it in their own time, ask any questions they may have and then be the expert when the class reads it on Monday.
- Create links in learning in different areas. For example, if you are learning about the Antarctic in geography, read related texts, learn about a penguin's life cycle in science, write an explanation text about it in literacy, represent its life cycle through dance in PE. Also, make links to what learners have previously learnt – did they learn about the life cycle of a frog the previous year? This helps to embed learning.
- Make learning multi-sensory, e.g., if you are learning a new concept or piece of vocabulary, read it, draw it, write it, act it out.

#### ***How can I support learners who struggle with attention?***

- Break the learning into chunks. Ensure you mix teacher talk with partner talk, opportunities to write ideas on a whiteboard, and feedback through gesture (e.g., show me on your thumbs if you agree or disagree; wiggle your fingers if you could up-level my adjective).
- Give learners movement breaks. You can build this into your class routine; they help everyone to concentrate, e.g., before starting a teaching session, choose two or three short OT warm-ups to do together (such as rolling your shoulders 5 times, chair presses, piano fingers). Add these into independent learning when learners are writing for an extended period. For learners who need additional movement breaks, build in opportunities to the lesson. Could they hand out exercise books? Sharpen their pencil?
- Build in opportunities to develop attention and listening skills with your whole class. For example, when feeding back an answer, tell learners that you will ask them to share their partner's answer. To start with, practise this with simple questions (such as, what's your favourite colour?). Increase the complexity of questions over time. When asking learners to retell a story in pairs, play 'story whoosh': one partner begins retelling and, when you give a signal, the other person takes over and continues. You will need to model this first.

#### ***How can I support learners who struggle with change and transition?***

- Have a clear routine and use visuals to support. For example, share the visual timetable at the start of each day. Refer back to it throughout the day: 'Now we have literacy, next handwriting and after that it is lunch'. If changes occur, share this with learners and change the timetable with them.
- Give learners warning. For example, if they will need to tidy up for lunch, give them a five-minute warning. Then, count them down. This means they know how long they have to finish and are prepared to stop. For some learners, it will be helpful to give them a five-minute sand timer so they can visualise this.
- Allow learners time to complete work. They may really want to finish what they are doing – it can be very frustrating if your story is missing its ending! Find time later in the day or soon after (e.g., for early morning work the next day) where they can finish. Keep their book open and any notes they've made on a whiteboard, so they know that it's in your mind.

### **Key takeaways to support learners with SEND in writing**

*The following strategies scaffold learning for all ages and stages:*

#### **Communication-friendly strategies:**

- *Use gestures*
- *Make it visual: add pictures to word banks to help all children access them*
- *Allow thinking time: always allow thinking time when you ask a question, even before children talk to their partner (think, pair, share)*
- *For those who need it, keep language simple and short*
- *When children need further support, offer forced choices, or use gap fills to scaffold them.*

**Model your thinking process:** *as teachers, we often ask questions. While these are important, it is also important to model your thinking process, and to model wondering or imagining. This removes the pressure of a question for a child while still allowing them to develop their thinking.*

## 6. KEY KNOWLEDGE AND VOCABULARY

### Year 1: Detail of content to be introduced (statutory requirement)

<b>Word</b>	<p>Regular <b>plural noun suffixes</b> –s or –es [for example, <i>dog, dogs; wish, wishes</i>], including the effects of these suffixes on the meaning of the noun</p> <p><b>Suffixes</b> that can be added to <b>verbs</b> where no change is needed in the spelling of root words (e.g. <i>helping, helped, helper</i>)</p> <p>How the <b>prefix un–</b> changes the meaning of <b>verbs</b> and <b>adjectives</b> [negation, for example, <i>unkind</i>, or <i>undoing: untie the boat</i>]</p>
<b>Sentence</b>	<p>How <b>words</b> can combine to make <b>sentences</b></p> <p>Joining <b>words</b> and joining <b>clauses</b> using <i>and</i></p>
<b>Text</b>	Sequencing <b>sentences</b> to form short narratives
<b>Punctuation</b>	<p>Separation of <b>words</b> with spaces</p> <p>Introduction to capital letters, full stops, question marks and exclamation marks to demarcate <b>sentences</b></p> <p>Capital letters for names and for the personal <b>pronoun</b> <i>I</i></p>
<b>Terminology for pupils</b>	<p>letter, capital letter</p> <p>word, singular, plural</p> <p>sentence</p> <p>punctuation, full stop, question mark, exclamation mark</p>

### Year 2: Detail of content to be introduced (statutory requirement)

<b>Word</b>	<p>Formation of <b>nouns</b> using <b>suffixes</b> such as –ness, –er and by compounding [for example, <i>whiteboard, superman</i>]</p> <p>Formation of <b>adjectives</b> using <b>suffixes</b> such as –ful, –less</p> <p>(A fuller list of <b>suffixes</b> can be found on page <a href="#">Error! Bookmark not defined.</a> in the year 2 spelling section in English Appendix 1)</p> <p>Use of the <b>suffixes</b> –er, –est in <b>adjectives</b> and the use of –ly in Standard English to turn adjectives into <b>adverbs</b></p>
<b>Sentence</b>	<p><b>Subordination</b> (using <i>when, if, that, because</i>) and <b>co-ordination</b> (using <i>or, and, but</i>)</p> <p>Expanded <b>noun phrases</b> for description and specification [for example, <i>the blue butterfly, plain flour, the man in the moon</i>]</p> <p><b>How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command</b></p>
<b>Text</b>	<p>Correct choice and consistent use of <b>present tense</b> and <b>past tense</b> throughout writing</p> <p>Use of the <b>progressive</b> form of <b>verbs</b> in the <b>present</b> and <b>past tense</b> to mark actions in progress [for example, <i>she is drumming, he was shouting</i>]</p>
<b>Punctuation</b>	<p>Use of capital letters, full stops, question marks and exclamation marks to demarcate <b>sentences</b></p> <p>Commas to separate items in a list</p> <p><b>Apostrophes</b> to mark where letters are missing in spelling and to mark singular possession in nouns [for example, <i>the girl's name</i>]</p>

*Year 1: Detail of content to be introduced (statutory requirement)*

<b>Terminology for pupils</b>	noun, noun phrase statement, question, exclamation, command compound, suffix adjective, adverb, verb tense (past, present) apostrophe, comma
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*Year 3: Detail of content to be introduced (statutory requirement)*

<b>Word</b>	Formation of <b>nouns</b> using a range of <b>prefixes</b> [for example <i>super-</i> , <i>anti-</i> , <i>auto-</i> ] Use of the <b>forms</b> <i>a</i> or <i>an</i> according to whether the next <b>word</b> begins with a <b>consonant</b> or a <b>vowel</b> [for example, <i>a rock</i> , <i>an open box</i> ] <b>Word families</b> based on common <b>words</b> , showing how words are related in form and meaning [for example, <i>solve</i> , <i>solution</i> , <i>solver</i> , <i>dissolve</i> , <i>insoluble</i> ]
<b>Sentence</b>	Expressing time, place and cause using <b>conjunctions</b> [for example, <i>when</i> , <i>before</i> , <i>after</i> , <i>while</i> , <i>so</i> , <i>because</i> ], <b>adverbs</b> [for example, <i>then</i> , <i>next</i> , <i>soon</i> , <i>therefore</i> ], or <b>prepositions</b> [for example, <i>before</i> , <i>after</i> , <i>during</i> , <i>in</i> , <i>because of</i> ]
<b>Text</b>	Introduction to paragraphs as a way to group related material Headings and sub-headings to aid presentation Use of the <b>present perfect</b> form of <b>verbs</b> instead of the simple past [for example, <i>He has gone out to play</i> contrasted with <i>He went out to play</i> ]
<b>Punctuation</b>	Introduction to inverted commas to <b>punctuate</b> direct speech
<b>Terminology for pupils</b>	preposition, conjunction word family, prefix clause, subordinate clause direct speech consonant, consonant letter vowel, vowel letter inverted commas (or 'speech marks')

*Year 4: Detail of content to be introduced (statutory requirement)*

<b>Word</b>	The grammatical difference between <b>plural</b> and <b>possessive</b> –s Standard English forms for <b>verb inflections</b> instead of local spoken forms [for example, <i>we were</i> instead of <i>we was</i> , or <i>I did</i> instead of <i>I done</i> ]
<b>Sentence</b>	Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the strict maths teacher with curly hair</i> ) <b>Fronted adverbials</b> [for example, <i>Later that day</i> , <i>I heard the bad news.</i> ]
<b>Text</b>	Use of paragraphs to organise ideas around a theme Appropriate choice of <b>pronoun</b> or <b>noun</b> within and across <b>sentences</b> to aid <b>cohesion</b> and avoid repetition
<b>Punctuation</b>	Use of inverted commas and other <b>punctuation</b> to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: <i>The conductor shouted, "Sit down!"</i> ] <b>Apostrophes</b> to mark <b>plural</b> possession [for example, <i>the girl's name</i> , <i>the girls' names</i> ] Use of commas after <b>fronted adverbials</b>

*Year 3: Detail of content to be introduced (statutory requirement)*

<b>Terminology for pupils</b>	determiner
	pronoun, possessive pronoun
	adverbial

*Year 5: Detail of content to be introduced (statutory requirement)*

<b>Word</b>	Converting <b>nouns</b> or <b>adjectives</b> into <b>verbs</b> using <b>suffixes</b> [for example, <i>–ate; –ise; –ify</i> ] <b>Verb prefixes</b> [for example, <i>dis–, de–, mis–, over– and re–</i> ]
<b>Sentence</b>	<b>Relative clauses</b> beginning with <i>who, which, where, when, whose, that</i> , or an omitted relative pronoun Indicating degrees of possibility using <b>adverbs</b> [for example, <i>perhaps, surely</i> ] or <b>modal verbs</b> [for example, <i>might, should, will, must</i> ]
<b>Text</b>	Devices to build <b>cohesion</b> within a paragraph [for example, <i>then, after that, this, firstly</i> ] Linking ideas across paragraphs using <b>adverbials</b> of time [for example, <i>later</i> ], place [for example, <i>nearby</i> ] and number [for example, <i>secondly</i> ] or tense choices [for example, he <i>had</i> seen her before]
<b>Punctuation</b>	Brackets, dashes or commas to indicate parenthesis Use of commas to clarify meaning or avoid ambiguity
<b>Terminology for pupils</b>	modal verb, relative pronoun relative clause parenthesis, bracket, dash cohesion, ambiguity

*Year 6: Detail of content to be introduced (statutory requirement)*

<b>Word</b>	The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing [for example, <i>find out – discover; ask for – request; go in – enter</i> ] How words are related by meaning as synonyms and antonyms [for example, <i>big, large, little</i> ].
<b>Sentence</b>	Use of the <b>passive</b> to affect the presentation of information in a <b>sentence</b> [for example, <i>I broke the window in the greenhouse</i> versus <i>The window in the greenhouse was broken (by me)</i> ]. The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: <i>He’s your friend, isn’t he?</i> , or the use of <b>subjunctive</b> forms such as <i>If I were</i> or <i>Were they to come</i> in some very formal writing and speech]
<b>Text</b>	Linking ideas across paragraphs using a wider range of <b>cohesive devices</b> : repetition of a <b>word</b> or phrase, grammatical connections [for example, the use of <b>adverbials</b> such as <i>on the other hand, in contrast, or as a consequence</i> ], and <b>ellipsis</b> Layout devices [for example, headings, sub-headings, columns, bullets, or tables, to structure text]
<b>Punctuation</b>	Use of the semi-colon, colon and dash to mark the boundary between independent <b>clauses</b> [for example, <i>It’s raining; I’m fed up</i> ] Use of the colon to introduce a list and use of semi-colons within lists <b>Punctuation</b> of bullet points to list information How hyphens can be used to avoid ambiguity [for example, <i>man eating shark</i> versus <i>man-eating shark</i> , or <i>recover</i> versus <i>re-cover</i> ]

*Year 5: Detail of content to be introduced (statutory requirement)*

<b>Terminology for pupils</b>	<p>subject, object</p> <p>active, passive</p> <p>synonym, antonym</p> <p>ellipsis, hyphen, colon, semi-colon, bullet points</p>
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<i>Term</i>	<i>Guidance</i>	<i>Example</i>
<b>active voice</b>	An active <a href="#">verb</a> has its usual pattern of <a href="#">subject</a> and <a href="#">object</a> (in contrast with the <a href="#">passive</a> ).	<p>Active: <i>The school arranged a visit.</i></p> <p>Passive: <i>A visit was arranged by the school.</i></p>
<b>adjective</b>	<p>The surest way to identify adjectives is by the ways they can be used:</p> <ul style="list-style-type: none"> <li>before a noun, to make the noun's meaning more specific (i.e. to <a href="#">modify</a> the noun), or</li> <li>after the verb <i>be</i>, as its <a href="#">complement</a>.</li> </ul> <p>Adjectives cannot be modified by other adjectives. This distinguishes them from <a href="#">nouns</a>, which can be.</p> <p>Adjectives are sometimes called 'describing words' because they pick out single characteristics such as size or colour. This is often true, but it doesn't help to distinguish adjectives from other word classes, because <a href="#">verbs</a>, <a href="#">nouns</a> and <a href="#">adverbs</a> can do the same thing.</p>	<p><i>The pupils did some really <a href="#">good</a> work.</i> [adjective used before a noun, to modify it]</p> <p><i>Their work was <a href="#">good</a>.</i> [adjective used after the verb <i>be</i>, as its complement]</p> <p>Not adjectives:</p> <p><i>The lamp <a href="#">glowed</a>.</i> [verb]</p> <p><i>It was such a bright <a href="#">red</a>!</i> [noun]</p> <p><i>He spoke <a href="#">loudly</a>.</i> [adverb]</p> <p><i>It was a French <a href="#">grammar</a> book.</i> [noun]</p>
<b>adverb</b>	<p>The surest way to identify adverbs is by the ways they can be used: they can <a href="#">modify</a> a <a href="#">verb</a>, an <a href="#">adjective</a>, another adverb or even a whole clause.</p> <p>Adverbs are sometimes said to describe manner or time. This is often true, but it doesn't help to distinguish adverbs from other word classes that can be used as <a href="#">adverbials</a>, such as <a href="#">preposition phrases</a>, <a href="#">noun phrases</a> and <a href="#">subordinate clauses</a>.</p>	<p><i>Usha <a href="#">soon</a> started snoring <a href="#">loudly</a>.</i> [adverbs modifying the verbs <i>started</i> and <i>snoring</i>]</p> <p><i>That match was <a href="#">really</a> exciting!</i> [adverb modifying the adjective <i>exciting</i>]</p> <p><i>We don't get to play games <a href="#">very</a> often.</i> [adverb modifying the other adverb, <i>often</i>]</p> <p><i><a href="#">Fortunately</a>, it didn't rain.</i> [adverb modifying the whole clause 'it didn't rain' by commenting on it]</p> <p>Not adverbs:</p> <ul style="list-style-type: none"> <li><i>Usha went <a href="#">up the stairs</a>.</i> [preposition phrase used as adverbial]</li> <li><i>She finished her work <a href="#">this evening</a>.</i> [noun phrase used as adverbial]</li> <li><i>She finished <a href="#">when the teacher got cross</a>.</i> [subordinate clause used as adverbial]</li> </ul>
<b>adverbial</b>	An adverbial is a word or phrase that is used, like an adverb, to modify a verb or clause. Of course, <a href="#">adverbs</a> can be used as adverbials, but many other types of words and phrases can be used this way, including <a href="#">preposition phrases</a> and <a href="#">subordinate clauses</a> .	<p><i>The bus leaves <a href="#">in five minutes</a>.</i> [preposition phrase as adverbial: modifies <i>leaves</i>]</p> <p><i>She promised to see him <a href="#">last night</a>.</i> [noun phrase modifying either <i>promised</i> or <i>see</i>, according to the intended meaning]</p> <p><i>She worked until she had finished.</i> [subordinate clause as adverbial]</p>
<b>antonym</b>	Two words are antonyms if their meanings are opposites.	<p><i>hot – cold</i></p> <p><i>light – dark</i></p> <p><i>light – heavy</i></p>

Term	Guidance	Example
<b>apostrophe</b>	<p>Apostrophes have two completely different uses:</p> <ul style="list-style-type: none"> <li>showing the place of missing letters (e.g. <i>I'm</i> for <i>I am</i>)</li> <li>marking <a href="#">possessives</a> (e.g. <i>Hannah's mother</i>).</li> </ul>	<p><i>I'm going out and I <u>won't</u> be long.</i> [showing missing letters]</p> <p><i>Hannah's mother went to town in <u>Justin's</u> car.</i> [marking possessives]</p>
<b>article</b>	<p>The articles <i>the</i> (definite) and <i>a</i> or <i>an</i> (indefinite) are the most common type of <a href="#">determiner</a>.</p>	<p><i>The dog found <u>a</u> bone in <u>an</u> old box.</i></p>
<b>auxiliary verb</b>	<p>The auxiliary <a href="#">verbs</a> are: <i>be</i>, <i>have</i>, <i>do</i> and the <a href="#">modal verbs</a>. They can be used to make questions and negative statements. In addition:</p> <ul style="list-style-type: none"> <li><i>be</i> is used in the <a href="#">progressive</a> and <a href="#">passive</a></li> <li><i>have</i> is used in the <a href="#">perfect</a></li> <li><i>do</i> is used to form questions and negative statements if no other auxiliary verb is present</li> </ul>	<p><i>They <u>are</u> winning the match.</i> [<i>be</i> used in the progressive]</p> <p><i><u>Have</u> you finished your picture?</i> [<i>have</i> used to make a question, and the perfect]</p> <p><i>No, I <u>don't</u> know him.</i> [<i>do</i> used to make a negative; no other auxiliary is present]</p> <p><i><u>Will</u> you come with me or not?</i> [modal verb <i>will</i> used to make a question about the other person's willingness]</p>
<b>clause</b>	<p>A clause is a special type of <a href="#">phrase</a> whose <a href="#">head</a> is a <a href="#">verb</a>. Clauses can sometimes be complete sentences. Clauses may be <a href="#">main</a> or <a href="#">subordinate</a>.</p> <p>Traditionally, a clause had to have a <a href="#">finite verb</a>, but most modern grammarians also recognise non-finite clauses.</p>	<p><i>It was raining.</i> [single-clause sentence]</p> <p><i>It was raining but we were indoors.</i> [two finite clauses]</p> <p><i>If you are coming to the party, please let us know.</i> [finite subordinate clause inside a finite main clause]</p> <p><i>Usha went upstairs <u>to play on her computer</u>.</i> [non-finite clause]</p>
<b>cohesion</b>	<p>A text has cohesion if it is clear how the meanings of its parts fit together. <a href="#">Cohesive devices</a> can help to do this.</p> <p>In the example, there are repeated references to the same thing (shown by the different style pairings), and the logical relations, such as time and cause, between different parts are clear.</p>	<p><b>A visit</b> has been arranged for <b>Year 6</b>, to the Mountain Peaks Field Study Centre, leaving school at 9.30am. <b>This</b> is <b>an overnight visit</b>. <b>The centre</b> has beautiful grounds and <i>a nature trail</i>. During the afternoon, <b>the children</b> will follow <i>the trail</i>.</p>
<b>cohesive device</b>	<p>Cohesive devices are words used to show how the different parts of a text fit together. In other words, they create <a href="#">cohesion</a>.</p> <p>Some examples of cohesive devices are:</p> <ul style="list-style-type: none"> <li><a href="#">determiners</a> and <a href="#">pronouns</a>, which can refer back to earlier words</li> <li><a href="#">conjunctions</a> and <a href="#">adverbs</a>, which can make relations between words clear</li> <li><a href="#">ellipsis</a> of expected words.</li> </ul>	<p><i>Julia's dad bought her a football. <u>The</u> football was expensive!</i> [determiner; refers us back to a particular football]</p> <p><i>Joe was given a bike for Christmas. <u>He</u> liked <u>it</u> very much.</i> [the pronouns refer back to Joe and the bike]</p> <p><i>We'll be going shopping <u>before</u> we go to the park.</i> [<a href="#">conjunction</a>; makes a relationship of time clear]</p> <p><i>I'm afraid we're going to have to wait for the next train. <u>Meanwhile</u>, we could have a cup of tea.</i> [<a href="#">adverb</a>; refers back to the time of waiting]</p> <p><i>Where are you going? [<u>  </u>] To school!</i> [ellipsis of the expected words <i>I'm going</i>; links the answer back to the question]</p>
<b>complement</b>	<p>A verb's subject complement adds more information about its <a href="#">subject</a>, and its object complement does the same for its <a href="#">object</a>.</p> <p>Unlike the verb's object, its complement may be an adjective. The verb <i>be</i> normally has a complement.</p>	<p><i>She is <u>our teacher</u>.</i> [adds more information about the subject, <i>she</i>]</p> <p><i>They <u>seem very competent</u>.</i> [adds more information about the subject, <i>they</i>]</p> <p><i>Learning makes me <u>happy</u>.</i> [adds more information about the object, <i>me</i>]</p>

Term	Guidance	Example
<b>compound, compounding</b>	A compound word contains at least two <a href="#">root words</a> in its <a href="#">morphology</a> ; e.g. <i>whiteboard</i> , <i>superman</i> . Compounding is very important in English.	<i>blackbird</i> , <i>blow-dry</i> , <i>bookshop</i> , <i>ice-cream</i> , <i>English teacher</i> , <i>inkjet</i> , <i>one-eyed</i> , <i>bone-dry</i> , <i>baby-sit</i> , <i>daydream</i> , <i>outgrow</i>
<b>conjunction</b>	A conjunction links two words or phrases together. There are two main types of conjunctions: <ul style="list-style-type: none"> <li>▪ <a href="#">co-ordinating</a> conjunctions (e.g. <i>and</i>) link two words or phrases together as an equal pair</li> <li>▪ subordinating conjunctions (e.g. <i>when</i>) introduce a <a href="#">subordinate clause</a>.</li> </ul>	<i>James bought a bat <u>and</u> ball.</i> [links the words <i>bat</i> and <i>ball</i> as an equal pair]  <i>Kylie is young <u>but</u> she can kick the ball hard.</i> [links two clauses as an equal pair]  <i>Everyone watches <u>when</u> Kyle does back-flips.</i> [introduces a subordinate clause]  <i>Joe can't practise kicking <u>because</u> he's injured.</i> [introduces a subordinate clause]
<b>consonant</b>	A sound which is produced when the speaker closes off or obstructs the flow of air through the vocal tract, usually using lips, tongue or teeth.  Most of the letters of the alphabet represent consonants. Only the letters <i>a</i> , <i>e</i> , <i>i</i> , <i>o</i> , <i>u</i> and <i>y</i> can represent <a href="#">vowel</a> sounds.	/p/ [flow of air stopped by the lips, then released]  /t/ [flow of air stopped by the tongue touching the roof of the mouth, then released]  /f/ [flow of air obstructed by the bottom lip touching the top teeth]  /s/ [flow of air obstructed by the tip of the tongue touching the gum line]
<b>continuous</b>	See <a href="#">progressive</a>	
<b>co-ordinate, co-ordination</b>	Words or phrases are co-ordinated if they are linked as an equal pair by a co-ordinating <a href="#">conjunction</a> (i.e. <i>and</i> , <i>but</i> , or).  In the examples on the right, the co-ordinated elements are shown in bold, and the conjunction is underlined.  The difference between co-ordination and <a href="#">subordination</a> is that, in subordination, the two linked elements are not equal.	<i><b>Susan</b> <u>and</u> <b>Amra</b> met in a café.</i> [links the words <i>Susan</i> and <i>Amra</i> as an equal pair]  <i><b>They talked</b> <u>and</u> <b>drank tea</b> for an hour.</i> [links two clauses as an equal pair]  <i><b>Susan got a bus</b> <u>but</u> <b>Amra walked</b>.</i> [links two clauses as an equal pair]  Not co-ordination: <i>They ate <u>before</u> they met.</i> [ <i>before</i> introduces a subordinate clause]
<b>determiner</b>	A determiner specifies a noun as known or unknown, and it goes before any modifiers (e.g. adjectives or other nouns).  Some examples of determiners are: <ul style="list-style-type: none"> <li>▪ <a href="#">articles</a> (<i>the</i>, <i>a</i> or <i>an</i>)</li> <li>▪ demonstratives (e.g. <i>this</i>, <i>those</i>)</li> <li>▪ <a href="#">possessives</a> (e.g. <i>my</i>, <i>your</i>)</li> <li>▪ quantifiers (e.g. <i>some</i>, <i>every</i>).</li> </ul>	<i><u>the</u> home team</i> [article, specifies the team as known]  <i><u>a</u> good team</i> [article, specifies the team as unknown]  <i><u>that</u> pupil</i> [demonstrative, known]  <i><u>Julia's</u> parents</i> [possessive, known]  <i><u>some</u> big boys</i> [quantifier, unknown]  Contrast: <i>home <u>the</u> team</i> , <i>big <u>some</u> boys</i> [both incorrect, because the determiner should come before other modifiers]
<b>digraph</b>	A type of <a href="#">grapheme</a> where two letters represent one <a href="#">phoneme</a> .  Sometimes, these two letters are not next to one another; this is called a split digraph.	The digraph <i>ea</i> in <i>each</i> is pronounced /i:/.  The digraph <i>sh</i> in <i>shed</i> is pronounced /ʃ/.  The split digraph <i>i-e</i> in <i>line</i> is pronounced /aɪ/.
<b>ellipsis</b>	Ellipsis is the omission of a word or phrase which is expected and predictable.	<i>Frankie waved to Ivana and <u>she</u> watched her drive away.</i>  <i>She did it because she wanted to <u>do it</u>.</i>
<b>etymology</b>	A word's etymology is its history: its origins in earlier forms of English or other languages, and how its form and meaning have changed. Many words in English have come from Greek, Latin or French.	The word <i>school</i> was borrowed from a Greek word <i>σχολή</i> ( <i>skholé</i> ) meaning 'leisure'.  The word <i>verb</i> comes from Latin <i>verbum</i> , meaning 'word'.



Term	Guidance	Example
		The word <i>mutton</i> comes from French <i>mouton</i> , meaning 'sheep'.
<b>finite verb</b>	<p>Every sentence typically has at least one verb which is either past or present tense. Such verbs are called 'finite'. The imperative verb in a command is also finite.</p> <p>Verbs that are not finite, such as participles or infinitives, cannot stand on their own: they are linked to another verb in the sentence.</p>	<p>Lizzie <u>does</u> the dishes every day. [<a href="#">present tense</a>]</p> <p>Even Hana <u>did</u> the dishes yesterday. [<a href="#">past tense</a>]</p> <p><u>Do</u> the dishes, Naser! [imperative]</p> <p>Not finite verbs:</p> <ul style="list-style-type: none"> <li>▪ I have <u>done</u> them. [combined with the finite verb <i>have</i>]</li> <li>▪ I will <u>do</u> them. [combined with the finite verb <i>will</i>]</li> <li>▪ I want to <u>do</u> them! [combined with the finite verb <i>want</i>]</li> </ul>
<b>fronting, fronted</b>	<p>A word or phrase that normally comes after the <a href="#">verb</a> may be moved before the verb: when this happens, we say it has been 'fronted'. For example, a fronted adverbial is an <a href="#">adverbial</a> which has been moved before the verb.</p> <p>When writing fronted phrases, we often follow them with a comma.</p>	<p><u>Before we begin</u>, make sure you've got a pencil.</p> <p>[Without fronting: <i>Make sure you've got a pencil before we begin.</i>]</p> <p><u>The day after tomorrow</u>, I'm visiting my granddad.</p> <p>[Without fronting: <i>I'm visiting my granddad the day after tomorrow.</i>]</p>
<b>future</b>	<p>Reference to future time can be marked in a number of different ways in English. All these ways involve the use of a <a href="#">present-tense verb</a>.</p> <p>See also <a href="#">tense</a>.</p> <p>Unlike many other languages (such as French, Spanish or Italian), English has no distinct 'future tense' form of the verb comparable with its <a href="#">present</a> and <a href="#">past</a> tenses.</p>	<p>He <u>will leave</u> tomorrow. [present-tense <i>will</i> followed by infinitive <i>leave</i>]</p> <p>He <u>may leave</u> tomorrow. [present-tense <i>may</i> followed by infinitive <i>leave</i>]</p> <p>He <u>leaves</u> tomorrow. [present-tense <i>leaves</i>]</p> <p>He <u>is going to leave</u> tomorrow. [present tense <i>is</i> followed by <i>going to</i> plus the infinitive <i>leave</i>]</p>
<b>GPC</b>	See <a href="#">grapheme-phoneme correspondences</a> .	
<b>grapheme</b>	A letter, or combination of letters, that corresponds to a single <a href="#">phoneme</a> within a word.	<p>The grapheme <u>t</u> in the words <i>te<u>n</u></i>, <i>be<u>t</u></i> and <i>a<u>t</u>e</i> corresponds to the phoneme /t/.</p> <p>The grapheme <u>ph</u> in the word <i>do<u>lphin</u></i> corresponds to the phoneme /f/.</p>
<b>grapheme-phoneme correspondences</b>	<p>The links between letters, or combinations of letters (<a href="#">graphemes</a>) and the speech sounds (<a href="#">phonemes</a>) that they represent.</p> <p>In the English writing system, graphemes may correspond to different phonemes in different words.</p>	<p>The grapheme <i>s</i> corresponds to the phoneme /s/ in the word <i>see</i>, but...</p> <p>...it corresponds to the phoneme /z/ in the word <i>easy</i>.</p>
<b>head</b>	See <a href="#">phrase</a> .	
<b>homonym</b>	Two different words are homonyms if they both look exactly the same when written, and sound exactly the same when pronounced.	<p>Has he <u>left</u> yet? Yes – he went through the door on the <u>left</u>.</p> <p>The noise a dog makes is called a <u>bark</u>. Trees have <u>bark</u>.</p>
<b>homophone</b>	Two different words are homophones if they sound exactly the same when pronounced.	<p><u>hear</u>, <u>here</u></p> <p><u>some</u>, <u>sum</u></p>
<b>infinitive</b>	<p>A verb's infinitive is the basic form used as the head-word in a dictionary (e.g. <i>walk</i>, <i>be</i>).</p> <p>Infinitives are often used:</p> <ul style="list-style-type: none"> <li>▪ after <i>to</i></li> <li>▪ after <a href="#">modal verbs</a>.</li> </ul>	<p>I want to <u>walk</u>.</p> <p>I will <u>be</u> quiet.</p>

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<b>inflection</b>	When we add <i>-ed</i> to <i>walk</i> , or change <i>mouse</i> to <i>mice</i> , this change of <a href="#">morphology</a> produces an inflection ('bending') of the basic word which has special grammar (e.g. <a href="#">past tense</a> or <a href="#">plural</a> ). In contrast, adding <i>-er</i> to <i>walk</i> produces a completely different word, <i>walker</i> , which is part of the same <a href="#">word family</a> . Inflection is sometimes thought of as merely a change of ending, but, in fact, some words change completely when inflected.	<i>dogs</i> is an inflection of <i>dog</i> .  <i>went</i> is an inflection of <i>go</i> .  <i>better</i> is an inflection of <i>good</i> .
<b>intransitive verb</b>	A verb which does not need an object in a sentence to complete its meaning is described as intransitive. See ' <a href="#">transitive verb</a> '.	<i>We all <u>laughed</u>.</i> <i>We would like to stay longer, but we must <u>leave</u>.</i>
<b>main clause</b>	A <a href="#">sentence</a> contains at least one <a href="#">clause</a> which is not a <a href="#">subordinate clause</a> ; such a clause is a main clause. A main clause may contain any number of subordinate clauses.	<i>It was raining but the sun was shining.</i> [two main clauses]  <i>The man <u>who wrote it</u> told me <u>that it was true</u>.</i> [one main clause containing two subordinate clauses.]  <i>She said, "It rained all day."</i> [one main clause containing another.]
<b>modal verb</b>	Modal verbs are used to change the meaning of other <a href="#">verbs</a> . They can express meanings such as certainty, ability, or obligation. The main modal verbs are <i>will</i> , <i>would</i> , <i>can</i> , <i>could</i> , <i>may</i> , <i>might</i> , <i>shall</i> , <i>should</i> , <i>must</i> and <i>ought</i> .  A modal verb only has <a href="#">finite</a> forms and has no <a href="#">suffixes</a> (e.g. <i>I sing</i> – <i>he sings</i> , but not <i>I must</i> – <i>he musts</i> ).	<i>I <u>can</u> do this maths work by myself.</i>  <i>This ride <u>may</u> be too scary for you!</i>  <i>You <u>should</u> help your little brother.</i>  <i>Is it going to rain? Yes, it <u>might</u>.</i>  <i>Canning swim is important.</i> [not possible because <i>can</i> must be finite; contrast: <i>Being able to swim is important</i> , where <i>being</i> is not a modal verb]
<b>modify, modifier</b>	One word or phrase modifies another by making its meaning more specific.  Because the two words make a <a href="#">phrase</a> , the 'modifier' is normally close to the modified word.	In the phrase <i>primary-school teacher</i> : <ul style="list-style-type: none"> <li><i>teacher</i> is modified by <i>primary-school</i> (to mean a specific kind of teacher)</li> <li><i>school</i> is modified by <i>primary</i> (to mean a specific kind of school).</li> </ul>
<b>morphology</b>	A word's morphology is its internal make-up in terms of <a href="#">root words</a> and <a href="#">suffixes</a> or <a href="#">prefixes</a> , as well as other kinds of change such as the change of <i>mouse</i> to <i>mice</i> .  Morphology may be used to produce different <a href="#">inflections</a> of the same word (e.g. <i>boy</i> – <i>boys</i> ), or entirely new words (e.g. <i>boy</i> – <i>boyish</i> ) belonging to the same <a href="#">word family</a> .  A word that contains two or more root words is a <a href="#">compound</a> (e.g. <i>news+paper</i> , <i>ice+cream</i> ).	<i>dogs</i> has the morphological make-up: <i>dog</i> + <i>s</i> .  <i>unhelpfulness</i> has the morphological make-up: <ul style="list-style-type: none"> <li><i>unhelpful</i> + <i>ness</i></li> <li>where <i>unhelpful</i> = <i>un</i> + <i>helpful</i></li> <li>and <i>helpful</i> = <i>help</i> + <i>ful</i></li> </ul>
<b>noun</b>	The surest way to identify nouns is by the ways they can be used after <a href="#">determiners</a> such as <i>the</i> : for example, most nouns will fit into the frame "The ___ matters/matter."  Nouns are sometimes called 'naming words' because they name people, places and 'things'; this is often true, but it doesn't help to distinguish nouns from other <a href="#">word classes</a> . For example, <a href="#">prepositions</a> can name places and <a href="#">verbs</a> can name 'things' such as actions.  Nouns may be classified as <b>common</b> (e.g. <i>boy</i> , <i>day</i> ) or <b>proper</b> (e.g. <i>Ivan</i> , <i>Wednesday</i> ), and also as <b>countable</b> (e.g. <i>thing</i> , <i>boy</i> ) or <b>non-countable</b> (e.g.	<i>Our <u>dog</u> bit the <u>burglar</u> on his <u>behind</u>!</i>  <i>My big <u>brother</u> did an amazing <u>jump</u> on his <u>skateboard</u>.</i>  <i><u>Actions</u> speak louder than <u>words</u>.</i>  Not nouns: <ul style="list-style-type: none"> <li><i>He's <u>behind</u> you!</i> [this names a place, but is a preposition, not a noun]</li> <li><i>She can <u>jump</u> so high!</i> [this names an action, but is a verb, not a noun]</li> </ul> common, countable: <i>a <u>book</u>, <u>books</u>, two <u>chocolates</u>, one <u>day</u>, fewer <u>ideas</u></i>

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	<i>stuff, money</i> ). These classes can be recognised by the determiners they combine with.	common, non-countable: <i>money, some chocolate, less imagination</i> proper, countable: <i>Marilyn, London, Wednesday</i>
noun phrase	A noun phrase is a <a href="#">phrase</a> with a noun as its <a href="#">head</a> , e.g. <i>some foxes, foxes with bushy tails</i> . Some grammarians recognise one-word phrases, so that <i>foxes are multiplying</i> would contain the noun <i>foxes</i> acting as the head of the noun phrase <i>foxes</i> .	<i>Adult foxes can jump.</i> [ <i>adult</i> modifies <i>foxes</i> , so <i>adult</i> belongs to the noun phrase] <i>Almost all healthy adult foxes in this area can jump.</i> [all the other words help to modify <i>foxes</i> , so they all belong to the noun phrase]
object	An object is normally a <a href="#">noun</a> , <a href="#">pronoun</a> or <a href="#">noun phrase</a> that comes straight after the <a href="#">verb</a> , and shows what the verb is acting upon.  Objects can be turned into the <a href="#">subject</a> of a <a href="#">passive</a> verb, and cannot be <a href="#">adjectives</a> (contrast with <a href="#">complements</a> ).	<i>Year 2 designed puppets.</i> [noun acting as object] <i>I like that.</i> [pronoun acting as object] <i>Some people suggested a pretty display.</i> [noun phrase acting as object]  Contrast: <ul style="list-style-type: none"> <li><i>A display was suggested.</i> [object of active verb becomes the subject of the passive verb]</li> <li><i>Year 2 designed pretty.</i> [incorrect, because adjectives cannot be objects]</li> </ul>
participle	Verbs in English have two participles, called ‘present participle’ (e.g. <i>walking, taking</i> ) and ‘past participle’ (e.g. <i>walked, taken</i> ).  Unfortunately, these terms can be confusing to learners, because: <ul style="list-style-type: none"> <li>they don’t necessarily have anything to do with present or past time</li> <li>although past participles are used as <a href="#">perfects</a> (e.g. <i>has eaten</i>) they are also used as <a href="#">passives</a> (e.g. <i>was eaten</i>).</li> </ul>	<i>He is walking to school.</i> [present participle in a <a href="#">progressive</a> ]  <i>He has taken the bus to school.</i> [past participle in a <a href="#">perfect</a> ]  <i>The photo was taken in the rain.</i> [past participle in a <a href="#">passive</a> ]
passive	The sentence <i>It was eaten by our dog</i> is the passive of <i>Our dog ate it</i> . A passive is recognisable from: <ul style="list-style-type: none"> <li>the past <a href="#">participle</a> form <i>eaten</i></li> <li>the normal <a href="#">object</a> (<i>it</i>) turned into the <a href="#">subject</a></li> <li>the normal subject (<i>our dog</i>) turned into an optional <a href="#">preposition phrase</a> with <i>by</i> as its <a href="#">head</a></li> <li>the verb <i>be(was)</i>, or some other verb such as <i>get</i>.</li> </ul> Contrast <a href="#">active</a> .  A verb is not ‘passive’ just because it has a passive meaning: it must be the passive version of an active verb.	<i>A visit was arranged by the school.</i>  <i>Our cat got run over by a bus.</i>  Active versions: <ul style="list-style-type: none"> <li><i>The school arranged a visit.</i></li> <li><i>A bus ran over our cat.</i></li> </ul> Not passive: <ul style="list-style-type: none"> <li><i>He received a warning.</i> [past tense, active <i>received</i>]</li> <li><i>We had an accident.</i> [past tense, active <i>had</i>]</li> </ul>
past tense	<a href="#">Verbs</a> in the past tense are commonly used to: <ul style="list-style-type: none"> <li>talk about the past</li> <li>talk about imagined situations</li> <li>make a request sound more polite.</li> </ul> Most verbs take a <a href="#">suffix</a> <i>-ed</i> , to form their past tense, but many commonly-used verbs are irregular.  See also <a href="#">tense</a> .	<i>Tom and Chris showed me their new TV.</i> [names an event in the past]  <i>Antonio went on holiday to Brazil.</i> [names an event in the past; irregular past of <i>go</i> ]  <i>I wish I had a puppy.</i> [names an imagined situation, not a situation in the past]  <i>I was hoping you’d help tomorrow.</i> [makes an implied request sound more polite]
perfect	The perfect form of a <a href="#">verb</a> generally calls attention to the consequences of a prior event; for example, <i>he has gone to lunch</i> implies that he is still away, in contrast with <i>he went to lunch</i> . ‘Had gone to lunch’ takes a past time point (i.e. when we arrived) as its	<i>She has downloaded some songs.</i> [present perfect; now she has some songs]  <i>I had eaten lunch when you came.</i> [past perfect; I wasn’t hungry when you came]

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	<p>reference point and is another way of establishing time relations in a text. The perfect tense is formed by:</p> <ul style="list-style-type: none"> <li>turning the verb into its past <a href="#">participle inflection</a></li> <li>adding a form of the verb <i>have</i> before it.</li> </ul> <p>It can also be combined with the <a href="#">progressive</a> (e.g. <i>he has been going</i>).</p>	
<b>phoneme</b>	<p>A phoneme is the smallest unit of sound that signals a distinct, contrasting meaning. For example:</p> <ul style="list-style-type: none"> <li>/t/ contrasts with /k/ to signal the difference between <i>tap</i> and <i>cap</i></li> <li>/t/ contrasts with /l/ to signal the difference between <i>bought</i> and <i>ball</i>.</li> </ul> <p>It is this contrast in meaning that tells us there are two distinct phonemes at work.</p> <p>There are around 44 phonemes in English; the exact number depends on regional accents. A single phoneme may be represented in writing by one, two, three or four letters constituting a single <a href="#">grapheme</a>.</p>	<p>The word <i>cat</i> has three letters and three phonemes: /kæt/</p> <p>The word <i>catch</i> has five letters and three phonemes: /kætʃ/</p> <p>The word <i>caught</i> has six letters and three phonemes: /kɔ:t/</p>
<b>phrase</b>	<p>A phrase is a group of words that are grammatically connected so that they stay together, and that expand a single word, called the 'head'. The phrase is a <a href="#">noun phrase</a> if its head is a noun, a <a href="#">preposition phrase</a> if its head is a preposition, and so on; but if the head is a <a href="#">verb</a>, the phrase is called a <a href="#">clause</a>. Phrases can be made up of other phrases.</p>	<p><i>She waved to <u>her mother</u>.</i> [a noun phrase, with the noun <i>mother</i> as its head]</p> <p><i>She waved <u>to her mother</u>.</i> [a preposition phrase, with the preposition <i>to</i> as its head]</p> <p><i><u>She waved to her mother</u>.</i> [a clause, with the verb <i>waved</i> as its head]</p>
<b>plural</b>	<p>A plural <a href="#">noun</a> normally has a <a href="#">suffix</a> –s or –es and means 'more than one'.</p> <p>There are a few nouns with different <a href="#">morphology</a> in the plural (e.g. <i>mice</i>, <i>formulae</i>).</p>	<p><i><u>dogs</u></i> [more than one dog]; <i><u>boxes</u></i> [more than one box]</p> <p><i><u>mice</u></i> [more than one mouse]</p>
<b>possessive</b>	<p>A possessive can be:</p> <ul style="list-style-type: none"> <li>a <a href="#">noun</a> followed by an <a href="#">apostrophe</a>, with or without s</li> <li>a possessive <a href="#">pronoun</a>.</li> </ul> <p>The relation expressed by a possessive goes well beyond ordinary ideas of 'possession'. A possessive may act as a <a href="#">determiner</a>.</p>	<p><i><u>Tariq's</u> book</i> [Tariq has the book]</p> <p><i>The <u>boys'</u> arrival</i> [the boys arrive]</p> <p><i><u>His</u> obituary</i> [the obituary is about him]</p> <p><i>That essay is <u>mine</u>.</i> [I wrote the essay]</p>
<b>prefix</b>	<p>A prefix is added at the beginning of a <a href="#">word</a> in order to turn it into another word.</p> <p>Contrast <a href="#">suffix</a>.</p>	<p><i><u>overtake</u>, <u>disappear</u></i></p>
<b>preposition</b>	<p>A preposition links a following <a href="#">noun</a>, <a href="#">pronoun</a> or <a href="#">noun phrase</a> to some other word in the sentence. Prepositions often describe locations or directions, but can describe other things, such as relations of time.</p> <p>Words like <i>before</i> or <i>since</i> can act either as prepositions or as <a href="#">conjunctions</a>.</p>	<p><i>Tom waved goodbye <u>to</u> Christy. She'll be back <u>from</u> Australia <u>in</u> two weeks.</i></p> <p><i>I haven't seen my dog <u>since</u> this morning.</i></p> <p>Contrast: <i>I'm going, <u>since</u> no-one wants me here!</i> [conjunction: links two clauses]</p>
<b>preposition phrase</b>	<p>A preposition phrase has a preposition as its head followed by a noun, pronoun or noun phrase.</p>	<p><i>He was <u>in bed</u>.</i></p> <p><i>I met them <u>after the party</u>.</i></p>
<b>present tense</b>	<p><a href="#">Verbs</a> in the present tense are commonly used to:</p> <ul style="list-style-type: none"> <li>talk about the present</li> </ul>	<p><i>Jamal <u>goes</u> to the pool every day.</i> [describes a habit that exists now]</p>

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	<ul style="list-style-type: none"> <li>talk about the <a href="#">future</a>.</li> </ul> <p>They may take a suffix –s (depending on the <a href="#">subject</a>).</p> <p>See also <a href="#">tense</a>.</p>	<p>He <u>can</u> swim. [describes a state that is true now]</p> <p>The bus <u>arrives</u> at three. [scheduled now]</p> <p>My friends <u>are</u> coming to play. [describes a plan in progress now]</p>
<b>progressive</b>	<p>The progressive (also known as the ‘continuous’) form of a <a href="#">verb</a> generally describes events in progress. It is formed by combining the verb’s present <a href="#">participle</a> (e.g. <i>singing</i>) with a form of the verb <i>be</i> (e.g. <i>he was singing</i>). The progressive can also be combined with the <a href="#">perfect</a> (e.g. <i>he has been singing</i>).</p>	<p>Michael <u>is singing</u> in the store room. [present progressive]</p> <p>Amanda <u>was making</u> a patchwork quilt. [past progressive]</p> <p>Usha <u>had been practising</u> for an hour when I called. [past perfect progressive]</p>
<b>pronoun</b>	<p>Pronouns are normally used like <a href="#">nouns</a>, except that:</p> <ul style="list-style-type: none"> <li>they are grammatically more specialised</li> <li>it is harder to <a href="#">modify</a> them</li> </ul> <p>In the examples, each sentence is written twice: once with nouns, and once with pronouns (underlined). Where the same thing is being talked about, the words are shown in bold.</p>	<p><b>Amanda</b> waved to <b>Michael</b>.</p> <p><u>She</u> waved to <u>him</u>.</p> <p><b>John’s</b> mother is over there. <u>His</u> mother is over there.</p> <p>The <b>visit</b> will be an overnight <b>visit</b>. <u>This</u> will be an overnight <b>visit</b>.</p> <p><b>Simon</b> is the person: <u>Simon</u> broke it. <u>He</u> is the one <u>who</u> broke it.</p>
<b>punctuation</b>	<p>Punctuation includes any conventional features of writing other than spelling and general layout: the standard punctuation marks . , ; : ? ! – ( ) “ ” ‘ ’ , and also word-spaces, capital letters, apostrophes, paragraph breaks and bullet points. One important role of punctuation is to indicate <a href="#">sentence</a> boundaries.</p>	<p><u>“I’m going out, Usha, and I won’t be long,” Mum said.</u></p>
<b>Received Pronunciation</b>	<p>Received Pronunciation (often abbreviated to RP) is an accent which is used only by a small minority of English speakers in England. It is not associated with any one region. Because of its regional neutrality, it is the accent which is generally shown in dictionaries in the UK (but not, of course, in the USA). RP has no special status in the national curriculum.</p>	
<b>register</b>	<p>Classroom lessons, football commentaries and novels use different registers of the same language, recognised by differences of vocabulary and grammar. Registers are ‘varieties’ of a language which are each tied to a range of uses, in contrast with dialects, which are tied to groups of users.</p>	<p><i>I regret to inform you that Mr Joseph Smith has passed away.</i> [formal letter]</p> <p><i>Have you heard that Joe has died?</i> [casual speech]</p> <p><i>Joe falls down and dies, centre stage.</i> [stage direction]</p>
<b>relative clause</b>	<p>A relative clause is a special type of <a href="#">subordinate clause</a> that modifies a <a href="#">noun</a>. It often does this by using a relative <a href="#">pronoun</a> such as <i>who</i> or <i>that</i> to refer back to that noun, though the relative pronoun <i>that</i> is often omitted.</p> <p>A relative clause may also be attached to a <a href="#">clause</a>. In that case, the pronoun refers back to the whole clause, rather than referring back to a noun.</p> <p>In the examples, the relative clauses are underlined, and both the pronouns and the words they refer back to are in bold.</p>	<p>That’s the <b>boy</b> <u>who lives near school</u>. [<i>who</i> refers back to boy]</p> <p>The <b>prize</b> <u>that I won</u> was a book. [<i>that</i> refers back to prize]</p> <p>The <b>prize</b> <u>I won</u> was a book. [the pronoun <i>that</i> is omitted]</p> <p><b>Tom</b> <u>broke the game, which annoyed Ali</u>. [<i>which</i> refers back to the whole clause]</p>
<b>root word</b>	<p><a href="#">Morphology</a> breaks words down into root words, which can stand alone, and <a href="#">suffixes</a> or <a href="#">prefixes</a> which can’t. For example, <i>help</i> is the root word for</p>	<p><u>played</u> [the root word is <i>play</i>]</p> <p><u>unfair</u> [the root word is <i>fair</i>]</p>

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	other words in its <a href="#">word family</a> such as <i>helpful</i> and <i>helpless</i> , and also for its <a href="#">inflections</a> such as <i>helping</i> . <a href="#">Compound</a> words (e.g. <i>help-desk</i> ) contain two or more root words. When looking in a dictionary, we sometimes have to look for the root word (or words) of the word we are interested in.	<i>football</i> [the root words are <i>foot</i> and <i>ball</i> ]
<b>schwa</b>	The name of a vowel sound that is found only in unstressed positions in English. It is the most common vowel sound in English.  It is written as /ə/ in the International Phonetic Alphabet. In the English writing system, it can be written in many different ways.	/əlɒŋ/ [ <i>a</i> long] /bʌtə/ [ <i>b</i> utter] /dɒktə/ [ <i>do</i> ctor]
<b>sentence</b>	A sentence is a group of <a href="#">words</a> which are grammatically connected to each other but not to any words outside the sentence.  The form of a sentence's main clause shows whether it is being used as a statement, a question, a command or an exclamation.  A sentence may consist of a single clause or it may contain several clauses held together by subordination or co-ordination. Classifying sentences as 'simple', 'complex' or 'compound' can be confusing, because a 'simple' sentence may be complicated, and a 'complex' one may be straightforward. The terms ' <b>single-clause sentence</b> ' and ' <b>multi-clause sentence</b> ' may be more helpful.	<i>John went to his friend's house. He stayed there till tea-time.</i>  <i>John went to his friend's house, he stayed there till tea-time.</i> [This is a 'comma splice', a common error in which a comma is used where either a full stop or a semi-colon is needed to indicate the lack of any grammatical connection between the two clauses.]  <i>You are my friend.</i> [statement] <i>Are you my friend?</i> [question] <i>Be my friend!</i> [command] <i>What a good friend you are!</i> [exclamation]  <i>Ali went home on his bike to his goldfish and his current library book about pets.</i> [single-clause sentence]  <i>She went shopping but took back everything she had bought because she didn't like any of it.</i> [multi-clause sentence]
<b>split digraph</b>	See <a href="#">digraph</a> .	
<b>Standard English</b>	Standard English can be recognised by the use of a very small range of forms such as <i>those books</i> , <i>I did it</i> and <i>I wasn't doing anything</i> (rather than their non-Standard equivalents); it is not limited to any particular accent. It is the variety of English which is used, with only minor variation, as a major world language. Some people use Standard English all the time, in all situations from the most casual to the most formal, so it covers most <a href="#">registers</a> . The aim of the national curriculum is that everyone should be able to use Standard English as needed in writing and in relatively formal speaking.	<i>I did it because they were not willing to undertake any more work on those houses.</i> [formal Standard English]  <i>I did it cos they wouldn't do any more work on those houses.</i> [casual Standard English]  <i>I done it cos they wouldn't do no more work on them houses.</i> [casual non-Standard English]
<b>stress</b>	A <a href="#">syllable</a> is stressed if it is pronounced more forcefully than the syllables next to it. The other syllables are unstressed.	<i><u>a</u>bout</i> <i><u>vi</u>sit</i>
<b>subject</b>	The subject of a verb is normally the <a href="#">noun</a> , <a href="#">noun phrase</a> or <a href="#">pronoun</a> that names the 'do-er' or 'be-er'. The subject's normal position is: ▪ just before the <a href="#">verb</a> in a statement ▪ just after the <a href="#">auxiliary verb</a> , in a question.  Unlike the verb's <a href="#">object</a> and <a href="#">complement</a> , the subject can determine the form of the verb (e.g. <i>I am</i> , <i><u>y</u>ou are</i> ).	<i><u>R</u>ula's mother went out.</i>  <i><u>T</u>hat is uncertain.</i>  <i><u>T</u>he children will study the animals.</i>  <i>Will <u>t</u>he children study the animals?</i>



Term	Guidance	Example
<b>subjunctive</b>	In some languages, the <a href="#">inflections</a> of a <a href="#">verb</a> include a large range of special forms which are used typically in <a href="#">subordinate clauses</a> , and are called 'subjunctives'. English has very few such forms and those it has tend to be used in rather formal styles.	<i>The school requires that all pupils <u>be</u> honest.</i> <i>The school rules demand that pupils not <u>enter</u> the gym at lunchtime.</i> <i>If Zoë <u>were</u> the class president, things would be much better.</i>
<b>subordinate, subordination</b>	A subordinate word or phrase tells us more about the meaning of the word it is subordinate to. Subordination can be thought of as an unequal relationship between a subordinate word and a main word. For example: <ul style="list-style-type: none"> <li>an adjective is subordinate to the noun it <a href="#">modifies</a></li> <li><a href="#">subjects</a> and <a href="#">objects</a> are subordinate to their <a href="#">verbs</a>.</li> </ul> Subordination is much more common than the equal relationship of <a href="#">co-ordination</a> . See also <a href="#">subordinate clause</a> .	<i><u>big</u> dogs</i> [ <i>big</i> is subordinate to <i>dogs</i> ] <i><u>Big dogs</u> need <u>long walks</u>.</i> [ <i>big dogs</i> and <i>long walks</i> are subordinate to <i>need</i> ] <i>We can watch TV <u>when we've finished</u>.</i> [ <i>when we've finished</i> is subordinate to <i>watch</i> ]
<b>subordinate clause</b>	A clause which is <a href="#">subordinate</a> to some other part of the same <a href="#">sentence</a> is a subordinate clause; for example, in <i>The apple that I ate was sour</i> , the clause <i>that I ate</i> is subordinate to <i>apple</i> (which it <a href="#">modifies</a> ). Subordinate clauses contrast with <a href="#">co-ordinate</a> clauses as in <i>It was sour but looked very tasty</i> . (Contrast: <a href="#">main clause</a> )  However, clauses that are directly quoted as direct speech are not subordinate clauses.	<i>That's the street <u>where Ben lives</u>.</i> [ <a href="#">relative clause</a> ; modifies <i>street</i> ] <i>He watched her <u>as she disappeared</u>.</i> [ <a href="#">adverbial</a> ; modifies <i>watched</i> ] <i><u>What you said</u> was very nice.</i> [acts as <a href="#">subject</a> of <i>was</i> ] <i>She noticed <u>an hour had passed</u>.</i> [acts as <a href="#">object</a> of <i>noticed</i> ] Not subordinate: <i>He shouted, "<u>Look out!</u>"</i>
<b>suffix</b>	A suffix is an 'ending', used at the end of one word to turn it into another word. Unlike <a href="#">root words</a> , suffixes cannot stand on their own as a complete word.  Contrast <a href="#">prefix</a> .	<i>call – <u>called</u></i> <i>teach – <u>teacher</u></i> [turns a <a href="#">verb</a> into a <a href="#">noun</a> ] <i>terror – <u>terrorise</u></i> [turns a noun into a verb] <i>green – <u>greenish</u></i> [leaves <a href="#">word class</a> unchanged]
<b>syllable</b>	A syllable sounds like a beat in a <a href="#">word</a> . Syllables consist of at least one <a href="#">vowel</a> , and possibly one or more <a href="#">consonants</a> .	<i>Cat</i> has one syllable. <i>Fairy</i> has two syllables. <i>Hippopotamus</i> has five syllables.
<b>synonym</b>	Two words are synonyms if they have the same meaning, or similar meanings. Contrast <a href="#">antonym</a> .	<i>talk – <u>speak</u></i> <i>old – <u>elderly</u></i>
<b>tense</b>	In English, tense is the choice between <a href="#">present</a> and <a href="#">past verbs</a> , which is special because it is signalled by <a href="#">inflections</a> and normally indicates differences of time. In contrast, languages like French, Spanish and Italian, have three or more distinct tense forms, including a future tense. (See also: <a href="#">future</a> .)  The simple tenses (present and past) may be combined in English with the <a href="#">perfect</a> and <a href="#">progressive</a> .	<i>He <u>studies</u>.</i> [present tense – present time] <i>He <u>studied</u> yesterday.</i> [past tense – past time] <i>He <u>studies</u> tomorrow, or else!</i> [present tense – future time] <i>He <u>may study</u> tomorrow.</i> [present tense + infinitive – future time] <i>He <u>plans to study</u> tomorrow.</i> [present tense + infinitive – future time] <i>If he <u>studied</u> tomorrow, he'd see the difference!</i> [past tense – imagined future] Contrast three distinct tense forms in Spanish: <ul style="list-style-type: none"> <li><i>Estudia.</i> [present tense]</li> </ul>

Term	Guidance	Example
		<ul style="list-style-type: none"> <li>▪ <i>Estudió.</i> [past tense]</li> <li>▪ <i>Estudiará.</i> [future tense]</li> </ul>
<b>transitive verb</b>	A transitive verb takes at least one object in a sentence to complete its meaning, in contrast to an <a href="#">intransitive verb</a> , which does not.	<i>He <u>loves</u> Juliet.</i> <i>She <u>understands</u> English grammar.</i>
<b>trigraph</b>	A type of <a href="#">grapheme</a> where three letters represent one <a href="#">phoneme</a> .	<i>High, pure, patch, hedge</i>
<b>unstressed</b>	See <a href="#">stressed</a> .	
<b>verb</b>	<p>The surest way to identify verbs is by the ways they can be used: they can usually have a <a href="#">tense</a>, either <a href="#">present</a> or <a href="#">past</a> (see also <a href="#">future</a>).</p> <p>Verbs are sometimes called ‘doing words’ because many verbs name an action that someone does; while this can be a way of recognising verbs, it doesn’t distinguish verbs from <a href="#">nouns</a> (which can also name actions). Moreover many verbs name states or feelings rather than actions.</p> <p>Verbs can be classified in various ways: for example, as <a href="#">auxiliary</a>, or <a href="#">modal</a>; as <a href="#">transitive</a> or <a href="#">intransitive</a>; and as states or events.</p>	<i>He <u>lives</u> in Birmingham.</i> [present tense] <i>The teacher <u>wrote</u> a song for the class.</i> [past tense] <i>He <u>likes</u> chocolate.</i> [present tense; not an action] <i>He <u>knew</u> my father.</i> [past tense; not an action] Not verbs: <ul style="list-style-type: none"> <li>▪ <i>The <u>walk</u> to Halina’s house will take an hour.</i> [noun]</li> <li>▪ <i>All that <u>surfing</u> makes Morwenna so sleepy!</i> [noun]</li> </ul>
<b>vowel</b>	<p>A vowel is a speech sound which is produced without any closure or obstruction of the vocal tract.</p> <p>Vowels can form <a href="#">syllables</a> by themselves, or they may combine with <a href="#">consonants</a>.</p> <p>In the English writing system, the letters <i>a, e, i, o, u</i> and <i>y</i> can represent vowels.</p>	
<b>word</b>	<p>A word is a unit of grammar: it can be selected and moved around relatively independently, but cannot easily be split. In punctuation, words are normally separated by word spaces.</p> <p>Sometimes, a sequence that appears grammatically to be two words is collapsed into a single written word, indicated with a hyphen or apostrophe (e.g. <i>well-built, he’s</i>).</p>	<i><u>headteacher</u> or <u>head teacher</u></i> [can be written with or without a space] <i>I’<u>m</u> going out.</i> <i><u>9.30 am</u></i>
<b>word class</b>	Every <a href="#">word</a> belongs to a word class which summarises the ways in which it can be used in grammar. The major word classes for English are: <a href="#">noun</a> , <a href="#">verb</a> , <a href="#">adjective</a> , <a href="#">adverb</a> , <a href="#">preposition</a> , <a href="#">determiner</a> , <a href="#">pronoun</a> , <a href="#">conjunction</a> . Word classes are sometimes called ‘parts of speech’.	
<b>word family</b>	The <a href="#">words</a> in a word family are normally related to each other by a combination of <a href="#">morphology</a> , grammar and meaning.	<i>teach – teacher</i> <i>extend – extent – extensive</i> <i>grammar – grammatical – grammarian</i>



## **7. RESOURCES AND WEBSITES**

Ofsted [Research review series: English - GOV.UK \(www.gov.uk\)](https://www.gov.uk/research-review-series-english)

Vocabulary Ninja [Vocabulary Ninja - THE HOME OF HIGH-QUALITY TEACHING AND LEARNING RESOURCES.](https://www.vocabularyninja.com/)