

Bream C of E Primary School

Helping all children to become caring, confident and curious young people

*'Be the best you can be; together we grow from acorns
to oaks flourishing in God's love'*

Writing Toolkits Progression Document

Trust, Friendship, Respect, Forgiveness, Courage, Truthfulness

Fiction Toolkits

This document provides strategies and examples for how to teach aspects of fiction and non-fiction effectively.

Action

To create action that the reader can imagine, which sounds real and using it to intrigue, you might want to:

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
- Use time openers to advance the story, <i>e.g. first, next, after that, then, finally.</i> - Use action verbs, <i>e.g. jumped, crashed, pounded, dashed, leapt, grab, grip, chase</i> - Use sound effects of the action <i>e.g. The crocodile jaws snapped. The rocks were crashing.</i> - Use a wordless picture book and discuss what a character might be doing.	- Focus on action with a sentence of 3 verbs, <i>e.g. He ran down the lane, leapt over the wall and screamed!</i> - Carefully selected powerful verbs, <i>e.g. fell → plunged, plummeted, tumbled, descended</i> - Use adverbs to add detail about how a character moves <i>e.g. She tiptoed quietly. He growled aggressively. Gently, the branches swayed.</i> - Use similes to create atmosphere <i>e.g. The trees lined the streets like an army.</i> - Use onomatopoeia to interrupt and interject, <i>e.g. Snap!</i> - Use a range of dramatic fronted adverbials to advance the action, <i>e.g. At that moment... Suddenly... Unfortunately,</i>	'Show' not 'tell' – reveal or hint at a character's feelings through their actions, <i>e.g. trudged, tiptoed, glanced, sighed</i> - Use personification <i>e.g. The bushes seemed like they were holding their breath.</i> - Use a variety of progressive '-ing' openers to drop the reader straight into the action, <i>e.g. Leaping out from behind the car...</i> - Extend the action using an '-ing' clause, <i>e.g. The trees lined the streets like an army, standing to attention.</i> - Vary sentence length to affect the reader, <i>e.g. short punchy sentences to build tension and pace: The door slammed shut. He froze. Disaster struck. They ran. etc.</i> - Use wider range of dramatic fronted adverbials to advance the action, <i>e.g. In an instant... Without warning... To her amazement... Just then... All of a sudden...</i> - Double Dilemma – explain the implications of the problem/action <i>e.g. She was stuck, no-one could help now</i> - Use a question to hook/interest the reader <i>e.g. Would she be able to stop? Would the dog ever stop barking?</i>	- Use a character's reaction or the author's comments to show the effect of a description, <i>e.g. Joanna shuddered.</i> - Infer the character's feelings (show don't tell), <i>e.g. Moving closer, James' eyes widened as he gasped.</i> - Suggest the character's attitude linked the action <i>e.g. Trembling, James clenched his fists and demanded the ghosts left him alone.</i> - Mirror the character's feelings through the setting, <i>e.g. The murky water lay dead before him.</i> - Push for vocabulary that powerfully connects to the desired mood and feeling, <i>e.g. mocking, dominating.</i> - Use speech to advance the action and show emotion, <i>e.g. "Come back you scoundrel!"</i> - Use repetition to build tension whilst advancing the action, <i>e.g. Towards the lake... Towards the bowl... Towards my fish!</i> - Show action by describing what happens and reactions.

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Description

To create a description that the reader can imagine, making it sound real and using it to intrigue, you might want to:

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
- Look attentively and talk about new experiences - Use adjectives (describing words) to say what images and objects look like - Look carefully at images, objects, animals, events, etc. - Use all the senses to discuss and describe: <i>look, touch, taste, hear and smell</i> - Use effective verbs to describe the quality of movement, <i>e.g. crept instead of tiptoed</i>	- Use precise nouns to 'name it' and create a picture in the reader's mind, <i>e.g. poodle rather than dog.</i> - Choose adjectives to help the reader picture the scene. If two are together, separate them with a comma, e.g. the small, round pot (a simple noun phrase) - Sentence or power of 3 to describe, <i>e.g. Santa was red, fat and friendly.</i> - Choose powerful verbs rather than got, came, went, said, look. - Use adverbs to describe how something does something, <i>e.g. she tiptoed quietly.</i> - Experiment with alliteration, <i>e.g. Sally slept silently.</i> - Use 'as' and 'like' similes, <i>e.g. Bea was brave like a lion. Pete was as slow as a snail.</i> - Observe carefully and draw on all the senses when describing: sight, sound, smell, taste, touch.	'Show' not 'tell' – describe a character's emotions using senses or a setting to create an atmosphere. <i>E.g. The shadow darted forwards. Her skin crawled.</i> - Select powerful, precise and well-chosen nouns, adjectives, verbs, adverbs that really match <i>e.g. rusted, overgrown, smeared, smothered.</i> - Use personification, <i>e.g. The bushes seemed to be holding their breath.</i> - Use metaphors and similes to create atmosphere, <i>e.g. even the tables froze.</i> - Use alliteration to add to the effect, <i>e.g. Sally slept silently. The dark, damp dangerous wood...</i> - Use expanded noun phrases to add intriguing detail, <i>e.g. The shaggy dog at the end of the lane begged on all fours.</i>	- Use expanded noun phrases to add intriguing detail and include relative clause where relevant, <i>e.g. The shaggy dog, who loved playing with his ball, begged on all fours, waiting for Joe to throw his toy.</i> - Use a character's reaction or the author's comments to show the effect of a description, <i>e.g. Joanna shuddered.</i> - Use onomatopoeia along with alliteration to reflect meaning, <i>e.g. The bees buzzed busily.</i> - Ensure all word choices earn their place and add something new and necessary, <i>e.g. not the red letterbox but the rusted letterbox.</i> - Use precise detail when describing to bring a scene alive, <i>e.g. His gold fob watch glinted.</i> - Select detail and describe for a purpose, <i>e.g. to scare the reader, to lull the reader.</i> - Consider how your description reflects the pace of the story at that time, <i>e.g. more detailed descriptions of settings or feelings when there is less action, showing characters have time to really take in their surroundings and thoughts. As opposed to, shorter selective description when in the action, perhaps using show not tell or perhaps using single well selected adjectives (or no description at all) to reflect the pace at that time.</i>

Openings and Endings

To create openings and endings that hook the reader, you might want to:

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
- Learn a <i>'Once upon a time'</i> opening - Establish a character in a setting by using <i>Once upon a time there was a... who lived...</i> e.g. <i>Once upon a time, there was a pirate who lived on an island.</i> - Learn to end a story with <i>'Finally'</i> or <i>'In the end,'</i> plus <i>'happily ever after.'</i>	- Think about how the character feels/what the character wants before the story starts - Add more ways to start a story, using the 'time' starter 'one', e.g. <i>One day... One morning... One afternoon... One night...</i> - Add in 'early' or 'late', e.g. <i>Late one night... Early one morning...</i> - Use 'place' starters, e.g. <i>In a distant land... Far, far away... On the other side of the mountain... etc.</i> - Use more time starters, e.g. <i>'Once, not twice... Many moons ago... Long, long ago...</i> - End by stating how the character has changed or what has been learned, e.g. <i>He would never steal again.</i> Or take your characters home.	- Use time (<i>Late one night</i>), weather (<i>Snow fell</i>) or place starters (<i>The river teemed with fish</i>) plus 'who', 'where', 'when' plus 'weather' and 'what' (is happening) to orientate the reader - Start with the name of your character, e.g. <i>'Bill stared out of the window'</i> Think about how the character feels (or personality, e.g. bossy) and show this at the start, e.g. <i>Bill glared at his teacher.</i> - Use dramatic speech, e.g. <i>"How do we escape now?"</i> (Try warnings, worries, dares, secrets.) - Start with questions or exclamations to hook the reader's interests, e.g. <i>"Run!" they yelled. / "What is it?" she muttered.</i> - End by showing how the character has changed, <i>'Bill grinned.'</i> Or what has been learned, e.g. <i>a moral</i>	'Hook' the reader, e.g. <u>Usually</u>, Tim enjoyed playing in the park but... - Use a contrast, e.g. inside/outside: <i>Outside, the wind howled. Inside, the fire blazed.</i> - Use a <u>dilemma</u>, <u>desire</u> or <u>unexpected</u> event, e.g. <i>Jo wept.</i> - Suggest something dangerous might happen (<i>the ancient bridge shook</i>) or has happened (<i>smoke rose from the village</i>) - Dismiss the 'monster', e.g. <i>Tim had never believed in ghosts.</i> - Create mood, e.g. <i>The fog shrouded</i> - Use a 'trigger' to catch the reader's interest, e.g. <i>someone wants something; is warned not to do something; has to go somewhere; is threatened; has lost something; a mysterious parcel arrives.</i> - Use flashback or forwards - End by showing what the main character has learned or how they have changed. Make a link back to the beginning. Have the author comment on events.

Settings

To create a setting that the reader can imagine, which sounds real and has atmosphere, you might want to:

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
- Draw maps showing different settings - Create a simple story that starts and ends in the same place - Create a simple story in which a main character does from setting to setting on a journey - Write a story with a local or invented setting - Select from a bank of photos or images of settings to help you - Choose a scary setting where something might happen, e.g. <i>bridge, forest, old house</i> - Use adjectives (<i>dark, gloomy, sunny</i>) and similes to describe settings (<i>it was dark as coal</i>)	- Choose a name for and vary setting – real, fantasy etc. - Take your characters home to end the story - Try to 'see' it in your mind and use all senses to describe <i>i.e. sight, sound, smell, taste and touch</i> - Use sentences of 3 to describe <i>e.g. blue curtains, red carpet and a blazing fire.</i> - Choose adjectives with care to suit the mood <i>e.g. Tall trees, bright flowers, wooden bench.</i> - Use 'like' and 'as' similes <i>e.g. like an icicle</i> - Include time of day and weather, e.g. <i>it was a hot night</i>	- Choose an interesting name for the setting (<i>Hangman's Wood; Sandy Cove; Crystal Castle</i>) and vary the setting: e.g. fantasy, sci-fi - Use an interesting detail as a 'hook'. <i>e.g. Only one window was broken. His window</i> - Select the time of day and weather to create an effect, e.g. <i>thunder rumbled through the darkness</i> - Show how a character reacts to the setting: <i>Jo shivered.</i> - Show the setting through the character's eyes, e.g. <i>Jo looked round the room.</i> - Use prepositions to extend descriptions – <i>below the hill; on top of the tower</i> - Use change of setting, weather or time to create a new atmosphere	- Choose a name that suggests something about the setting, e.g. <i>Hangman's Wood</i> - Show the scene through the character's eyes – <i>Jill peered round the shop.</i> - Use detailed sentence of 3 to describe what can be seen, heard or touched, e.g. <i>Old carpets, dusty sheets and broken chairs littered the floor.</i> - Pick out unusual details to bring different settings alive, e.g. <i>On the piano, stood a large cage containing a tiny dragon.</i> - Introduce something unusual to hook the reader and lead the story forwards, e.g. <i>There was a letter on the doormat.</i> - Change atmosphere by altering weather, place or time and use metaphor and personification e.g. <i>the wind moaned</i> - Reflect a character's feelings in the setting, e.g. <i>The rain poured and Gary sniffed.</i>

Characterisation

To create characters that sound real and the reader can imagine, you might want to:

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
- Give your character a name - Use adjectives to describe, e.g. <i>friendly, scary</i>. - Have a 'goodie' and a 'baddie' - Give your character a problem <u>You could also:</u> Develop descriptive vocabulary (synonyms and antonyms) through orally discussing the features of characters and their profiles. <i>e.g.</i> <i>What do you think is thinking? How do you think..... feels? Do you like.....? What makes you like them? What do you think would say? Why do you think..... behaved like that?</i> And... - Introduce speech bubbles and thinking bubbles as visual aids to help focus talk on what a character is saying and thinking	- Use expanded noun phrases to describe the character, <i>e.g. Personality: <u>The brave, young knight strode forward.</u></i> <i>Appearance: <u>The tall, handsome knight kissed the damsel.</u></i> - Use sentence or power of 3, e.g. <i>Santa was red, fat and friendly.</i> Sentence of 3: <i>The alien had green hair, an enormous nose and seemed to be completely confused.</i> - Use simple similes to describe, <i>e.g. He stood as tall as a tree. The giants head was</i> - Use adverbs to describe how something does something <i>e.g. She tiptoed quietly.</i> - Use a carefully selected character name to hint their personality. <i>e.g. Miss Trunchbull vs. Miss Honey</i> - Use feelings and personality traits to build a character <i>e.g. trouble maker, day dreamer, hard-working, joker.</i>	- Use pronouns/nouns effectively when describing a character, <i>e.g. Henry could be – 'he' 'the boy' 'the trouble maker' etc...</i> - Show not tell – describe a character's emotions using senses, <i>e.g. the effect on the character's body: a shiver shot up her spine. Sarah's face went pale and her heart froze = scared.</i> - Use comparatives and superlatives to describe <i>e.g. He was taller than the Empire State Building... He was the bravest knight in the whole eight kingdoms...</i> - Use subordination to add detail for effect, <i>e.g. When he reached his bed, the exhausted boy collapsed. The young girl smiled at the woman because she was lonely.</i> - Use expanded noun phrases in different positions to describe a character, <i>e.g. The curly haired maths teacher... The maths teacher with curly hair.</i> - Use small details about appearance and personality to build a character, <i>e.g. a character who spits on the floor or wipes his nose on his sleeve is likely to create dislike or disgust. A character who wears a kind smile is likely to be friendly.</i> - Give your main character a hobby, interest or special talent: - Shiv kept a pet rat called Simon in a cage made of bamboo shoots. - An expression for speech, e.g. 'Rats!' she cried. - A distinctive feature, e.g. she wore scarlet jeans. - A secret - Know your character's desire, wish or fear, <i>e.g. Gareth had always wanted a pet/never liked lizards.</i> - Begin to use dialogue and speech verbs to show a character talking, <i>e.g., screamed, shouted, called, whispered.</i>	- Drop in a few details to suggest character, <i>e.g. Mr. Simons, gripping his cane, glared at the two boys.</i> - Show (not tell) how characters feel by what they do, think or say: <i>"Get out!" he snapped, slamming the door. (to show anger). The forest seemed to close in on Jade as the moon faded behind the clouds. She pulled her jacket around her whilst the wind blew a shiver down her spine.</i> - Use relative clauses to add detail to the character, <i>e.g. James, who was white as a ghost, shivered in the corner.</i> - Reveal a character's thoughts, <i>e.g. He hoped that he would find his way home.</i> - Use dialogue (including accent and dialect) to portray the character and advance actions <i>e.g. "Ow many times 'av I told ya? Enough is enough! Come inside this VERY minute," shouted his mum. "Just coming!" Jane replied.</i> - Explore how a character's personality and behaviour can impact and drive plot, <i>e.g. a moral flaw or a deep-rooted fear will determine how the character reacts in certain situations.</i> - Use other character's (or narrator's) comments or reactions, <i>e.g. 'Tracy's upset again,' whispered Jamil. or Jamie stared at his friend, shaking his head sadly.</i> - Use contrasting characters to develop conflict in narrative. <i>e.g. Two siblings, one shy and withdrawn and the other adventurous, find themselves at a crossroads in the narrative - who prevails? At what cost?</i> - Explore writing in the first/third person and from different viewpoints to effect characterisation. <i>e.g. if using the first person you may have more empathy and insight into a character's thoughts and feelings.</i> - Show character development – how they feel at the start and end of a story. Do the characters learn anything. Does their personality change <i>e.g. not likeable character becomes likeable at the end. e.g. Mrs. Bonny frowned. [opening] Mrs. Bonny turned to her new-found friend and smiled [ending].</i>

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Dialogue

To create dialogue that sounds real, reflects character and moves action forwards, you might want to:

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
- Use puppets and make up funny voices when playing - Role-play different characters - Read aloud using different voices for characters - On story maps, draw simple speech inside speech bubbles - Notice speech marks in shared reading - When the sound is turned down in films, discuss what they might be saying - Use wordless picture books and discuss what a character might say	- Choose and decide how a character feels, thinks or behaves and show this through what they say, <i>e.g. "I'm scared!"</i> - Use speech verbs powerfully to show how speaker feels, <i>e.g., hissed, squealed, roared, whispered.</i> - Use said plus and adverb to show how the speaker feels, <i>e.g. he said nervously.</i> Basic Speech punctuation rules introduced: - Write what is said, starting with a capital letter, and the punctuation inside a speech bubble. - Burst the bubble to leave inverted commas (speech marks) around what is said. - Start a new line for each speaker. - Start spoken words with a capital letter. - If the sentence ends with speech, put a full stop or ! or ? inside the speech marks. If the sentence continues, end the speech with a comma.	- Use only a few exchanges - Tag on what a character is doing while speaking in the reporting clause, just like stage direction, <i>e.g. "No," he hissed, shaking his head.</i> - Use correct speech punctuation rules. Use the speech sandwich to help secure basic speech punctuation rules: <i>Inverted commas (speech marks) are equivalent to the bread, capital letters and punctuation are the butter and the spoken words are the jam (or your favourite filling). The sandwich itself sits on a plate that identifies the person speaking.</i> - Use dialogue to suggest how a character feels, thinks or what they are like and to move actions forwards. - Use expressions, catchphrases or colloquialisms of speech, <i>e.g. "Crazy cats," she muttered. "We need to nip it in the bud!" suggested George.</i> - Experiment with non-standard English, dialect and idiolect, <i>e.g. "When we gonna get 'ome, Mom?" asked Bella.</i>	- Speech is controlled and used to move the action or plot on. - Vary speech patterned between characters. Be controlled and consistent with this and use it to portray character traits, <i>e.g. have one character consistently speak standard 'Queen's English' while another has a strong dialect or use if idioms/colloquialisms.</i> - Add to the speech sandwich by adding in the listener's reaction, <i>e.g. "Hello," said John, waving to his friend. Tim gasped.</i> - Also add in something else that is needed to keep the action moving forwards, <i>e.g. "Hello," said John, waving to his friend. Tim gasped. Coming down the road was an elephant.</i> - Complete with what the listener says, and allow this to move on the action <i>e.g. "Hello," said John, waving to his friend. Tim gasped. Coming down the road was an elephant. "Run for it!" squealed Tim.</i> - Use indirect speech to keep dialogue concise, <i>e.g. "I think we should leave," Lara suggested. Simon agreed.</i> - Put the speaker before or after what is said or in between, <i>e.g. Sam said, "So let's go." "So, let's go," said Sam. "So," said Sam, "Let's go."</i> Remember: Start the speech with a capital letter. Use commas to separate the reporting clause and the spoken clause, including in split speech, (unless splitting two sentences of speech, <i>e.g. "Where did they go?" asked Sam. "Did they leave me?"</i>). End the sentence with a full stop (or ? or ! if the sentence ends with the speech) - Ensure children are secure with the basic speech punctuation rules, including new lines for new speakers.

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Suspense

To create suspense to build tension, scare the reader and keep the reader wanting to find out what will happen you might want to:

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
- Make the main character hear or see something, e.g. <i>Red Riding Hood saw huge, sharp teeth. The wolf growled.</i> - Explain why something is a problem/scary, e.g. <i>The wolf was very hungry.</i> - Use action verbs, e.g. <i>run, grab, grip, chase, etc.</i> <i>Make your main character escape</i>	- Put the main character in a dark setting e.g. <i>the lights flickered on and off, the clouds surrounded the last shards of moonlight.</i> - Use a sound effect to hear the problem e.g. <i>there was a growl, footsteps were coming.</i> - Put the character/characters in a lonely place e.g. <i>The door slammed behind her, she was trapped. Or: She wandered too far from the group...</i> - Use adverbial openers which signal that there is a problem, e.g. <i>Unluckily..., Suddenly..., Unfortunately..., At that moment</i> - Use exclamations for impact.	- Let the threat get closer and closer. - Use sound effects to create atmosphere e.g. <i>The window creaked open, a whisper crept through the wind, there was a distant rustle of leaves, a branch snapped nearby.</i> - Use 'empty words' to introduce a problem, e.g. <i>Glowing eyes peered at him. Something was behind him. A Silhouette. It was waiting.</i> - Use Rhetorical questions, e.g. <i>who had turned out the lights? Had it seen her? Would the light ever return?</i> - Use a greater range of dramatic adverbial openers which signal that there is a problem, e.g. <i>Without warning..., All of a sudden..., Just then..., Out of nowhere..., In an instant..., Out of the blue...</i> - Use the character's reaction to the situation, e.g. <i>his palms started to sweat, his heart raced.</i> - Use short sentences for impact and to quicken pace, e.g. <i>They ran. She froze. Silence.</i> - Select powerful verbs, e.g. <i>crept, grabbed, smothered etc.</i>	- Hide the threat, but use a small detail to create a glimpse of the threat, e.g. <i>Something darted behind a tree.</i> - Create a false sense of security and then introduce an element of unease, e.g. <i>Hannah leant on the trunk of the tree and took in her surroundings. What was that in the distance?</i> - Use a cliff hanger to hook the reader, e.g. <i>Cliff hanger steps:</i> 1. Create a sense of safety/relief, 2. Show a slight concern/worry, 3. Create a false sense of security, 4. Create the cliff hanger/danger in the last line. - Use carefully selected verbs to build tension, e.g. <i>edged, grabbed, scabbled, whispered, brushed against, hissed.</i> - Use a more sophisticated range of character reactions to the problem, e.g. <i>His pupils dilated, her lips went dry, the room started to spin, making Kat dizzy.</i> - Vary sentence lengths and types for effect, e.g. <i>longer sentences to add detail, short sentences to quicken the pace. Sentences of 3 and drop in clauses to slow the action.</i> - Make your characters hear, see, touch, smell or sense something ominous. - Reveal the character's thoughts, e.g. <i>She wondered if she would ever escape the darkness.</i>

Non-Fiction Toolkits

Information

To create information writing which informs the reader in an interesting way, you might want to:

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
Use shared writing to create a simple text e.g.: - A title and simple introductory topic sentence: <i>Tractors are very big, they plough fields and pull heavy loads...</i> - list points, re-read, extend as discussion develops: <i>Tractors have enormous wheels to drive over rough ground; Some tractors have a cab to keep the driver dry in the rain; They cannot go very fast, sometimes they are used to...etc.</i> - a conclusion with a more personal touch: <i>We have a toy tractor in our play area with two trailers</i>	- Learn and retell simple information texts with a three-part structure in sentences or short paragraphs: - an opening that introduces reader to the topic e.g. <i>Dinosaurs are large reptiles which lived millions of years ago.</i> - a number of chunks of information about the topic e.g. <i>Some dinosaurs ate meat. These are carnivores...</i>, <i>Dinosaurs are extinct, which means they are not alive today ...</i>, <i>The T-Rex was a large dinosaur. Its name meant king of the tyrant lizards...</i> - a conclusion with an amazing fact e.g. <i>Although dinosaurs are extinct, birds we see today have evolved from dinosaurs. So, there could in fact be an ancestor of a dinosaur in your garden!</i> - Use conjunctions to link and add information: <i>and, also, as well as etc.</i> - Use well-chosen adjectives to denote size, colour, behaviour etc.: <i>T-Rex was a large, ferocious and powerful dinosaur...</i> - Use prepositions where appropriate to show position and direction: <i>behind, above, towards etc.</i> - Use correct sentence punctuation and, for an amazing fact, an exclamation mark!	- Collect and organise ideas developing the three-part structure (Y1/2) 'boxing-up' information to plan the writing sequence with: - a topic sentence to capture interest and define subject. - A reason and/or invitation to read on; - more detailed definitions e.g. <i>of type, appearance, where found, habitat and diet for creatures, purposes and uses for materials etc.;</i> - a range of interesting facts and ideas about the topic in a sequence which builds up information logically; - a conclusion leaving an amazing, unexpected and memorable fact to leave the reader thinking. - Use a more sophisticated range of generalisers and signposts/conjunctions: - generalisers e.g. <i>all...</i>, <i>many...</i>, <i>the majority...</i>, <i>typically...</i>, <i>Like most...</i>, <i>always...</i>, <i>often...</i>, <i>sometimes...</i>, <i>usually...</i> - to add information: <i>as well as...</i>, <i>furthermore...</i>, <i>additionally...</i>, <i>moreover...</i>, <i>Not only...</i> - showing cause and effect: <i>because...</i>, <i>so...</i>, <i>as a result...</i>, <i>due to...</i>, <i>this means that...</i>	- Consolidate and extend use of information text structure from Y3/4 to include: - An expanding range of conjunctions and generalisers: - Use of provisional statements with words and phrases like <i>usually...</i>, <i>seem to be...</i>, <i>tend to...</i>, - Add in opinions as well as facts e.g. <i>Some people still believe that... It used to be thought that...</i> - Use technical vocabulary to add precision e.g. <i>spine, compression, glucose</i> - Add in references to sources of evidence to add authority e.g. <i>Most people now believe...</i>, <i>However, last year, a new variety was discovered...</i> - Write reports for different audiences and purposes - to interest or attract: language e.g. <i>The best thing about Stroud on a Saturday morning is the Farmers' Market...Local farmers and gardeners sell honey, home-made cheeses... etc.</i> - to warn: <i>Some people think that mushrooms are edible and toadstools are poisonous. In fact, there is no difference between them, which can get mushroom hunters into a lot of trouble.</i> - to report objectively: e.g. <i>The bicycle, usually called a bike, is a human-powered vehicle with two wheels attached to a frame. Bicycles were introduced in the 19th century in Europe...</i> - Vary sentence structure, length and type e.g. - complex sentences to combine information clearly and precisely, and

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	Write in the present tense and usually 3rd person to give text an impersonal and objective voice.	- to compare: <i>like the...</i>, <i>similarly...</i>, <i>as with...</i>, <i>equally...</i>, <i>in contrast to...</i>, <i>etc.</i> - for emphasis: <i>most of all...</i>, <i>most importantly...</i>, <i>In fact...</i>, <i>without doubt...</i>, <i>etc.</i> - Use correct punctuation: <i>commas to mark clauses in sentences, commas for lists, colons and bullets for lists where appropriate</i> - Use mostly present tense, 3rd person in formal style for an unknown audience. - Collect and use specialised and technical vocabulary linked to the topic: <i>originated, mammal, rainforest; roman, gladiator etc.</i> - Use complex sentences to combine information clearly and precisely, and vary sentence style and length to keep the reader interested <i>e.g. Dormice are small, nocturnal rodents who can hibernate for up to 6 months each year, while the weather is cold</i>	vary sentence style and length to keep the reader interested <i>e.g. Dormice are very small, nocturnal rodents who can hibernate for up to 6 months each year, while the weather is cold.</i> - sentences with lists of three: <i>Dormice are fast, agile and extremely well adapted to climbing.</i> - active and passive voices: <i>Baby dormice are born helpless and hairless</i> (active). <i>They need to be looked after by their mothers for the first 20 days...</i> (passive) - conditional and hypothetical (if...then) sentences <i>e.g.: If they are woken up too soon...</i> - exclamatory sentences: <i>To this day, dormice are hunted and eaten in Slovenia!</i> - Collect interesting nuggets of information to conclude texts and sustain the reader's interest
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Instructions

To create instructions which tells the reader what to do in a clear and concise way, you might want to:

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
- Based on a real experience, discuss and list what is needed to tell someone how to do something and what steps need to be taken <i>e.g. a class cooking activity, cleaning my teeth, how to get to another part of the school to another etc.</i> - Make a map to show a process getting the steps in the right order - Use the map to learn and retell instructions with a few simple steps, with appropriate actions emphasising use of language features: - Time conjunctions/signposts: first second; then, next, after that etc. as for recounts. - Imperative (bossy) language e.g. <u>Put</u> the flour in the bowl, then add some water, <u>mix</u> them together etc. - Invent and retell new instructions by changing the map. (These can be imagined and creative to practice and learn the structures above <i>e.g. How to get to the moon; How to</i>	- Use a clear title starting with 'How to...' <i>e.g. <u>How to make a model lighthouse.</u></i> - Have clear subtitles: <i><u>What you need:</u> / <u>What to do:</u></i> - Underline your title and subtitles. - Have a clear list of needed equipment/ingredient - Use bullet points to organise equipment/ingredients. - Use numbers or letters to organize steps - Carefully select bossy (imperative) verbs to clearly state what to do <i>e.g. cut, bake, glue, fold, mix etc.</i> Try to avoid general imperatives: get, put etc., - Use time conjunctions/signposting to clearly sequence the steps: <i>first, next, after that, then, finally</i> - Keep your sentences short, clear and concise. - Sparingly use some controlled adverbs and adjectives to help explain how to carry out a step, <i>e.g. <u>Carefully</u> glue the bottle tops to the <u>red</u> card.</i> - Use diagrams, arrows, pictures etc. alongside text, where it helps to make instructions clear.	- Have an interesting title to grab reader's attention - Consider sparing use of adverbs and adjectives for brevity and precision - Experiment with varied sentence order and openings for emphasis and effect <i>e.g. <u>Carefully</u>, place them on the board before ...</i>, - Use diagrams etc. alongside text to clarify meaning - Include introductions to interest or hook the reader <i>e.g. <u>These simple directions will help you to...</u> Have you ever wondered how to...? Have you ever been bored by...Well this game will give you hours of fun...</i> - And conclusions to wrap up and summarise <i>e.g. <u>Follow these directions carefully and you will never need to...</u>; <u>These simple instructions should enable anyone to...</u></i> - Use appropriate punctuation: commas for lists, colons and bullets, for points and sub-points, new lines and paragraphs etc. to frame the sequence for readers. - Use a range of add-on and drop-in phrases/clauses to advise and warn <i>e.g. <u>Without spilling it</u>, transfer the powder to...; <u>the next player, who should have taken a card already...</u>;</i>	- Increase the complexity of topics and steps to include to include: - explanations <i>e.g.: <u>who the instructions are intended for;</u></i> - to introduce technical language; - to guide readers on how to use the instructions; - to describe/define outcomes <i>e.g. <u>what counts as winning, what a product should look or taste like, how it should behave;</u> etc.</i> - Experiment with multiple prior or parallel steps where appropriate, <i>e.g. <u>Before this can be done, the ends should be tied off so that ...While the glue is setting, cut the wires to fit round ...</u></i> - Give your reader options, <i>e.g. <u>at this point you can either (a)...</u>or <u>(b)...</u>; ...any player may roll the dice but only the player with...etc.</i> - Add advice or hints and tips <i>e.g. <u>Before you take the wrapping away...</u>, <u>You may need another pair of hands to help you do this...</u>, <u>although this could be done without drawing the lines, ...</u></i> - Decide whether it will help to use symbols, diagrams, pictures, flow charts etc. to support the text. - Vary the tone and formality e.g. to make instructions to sound: - authoritarian with uncompromising imperatives e.g. Leave the building quietly, do not leave the area until..., or friendlier and more reasonable by using modal verbs may, might, should, could, would etc. and phrases like provided that..., so long as... etc.

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<i>make baby bear happy; How to make soup for a giant etc.)</i>		<i>First climb up the beanstalk, taking care not to...</i> • Use a range of prepositions appropriately to indicate place, position and time accurately, e.g. <i>in front of, behind, besides, while etc.</i> •	○ speak to a general audience e.g. These regulations are intended for the use of... ○ or to an individual e.g. To get the best results, take a few minutes t ... • When you have finished, check carefully to ensure your instructions are: ○ make sense and are free of ambiguity and contradiction, ○ effectively sequenced to achieve their objective, • can be understood by others.
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Persuasion

To create persuasive writing which convinces the reader to think or act in a particular way, you might want to:

Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
- The structure should comprise: - A catchy title naming the product or event <i>e.g. The Red Class Crispy Biscuit</i> - An opening sentence or two inviting readers to <i>e.g. Try the Red Class Crispy biscuit.</i> - A series of positive points to recommend the event or product <i>e.g. You will really like our biscuits because: They are really crispy and delicious..., they are perfect for a quick snack..., they don't leave any crumbs..., they contain nuts which are good for you..., they are very cheap at 5 pence each..., all the money we collect is for helping sick animals...</i> - A conclusion drawn from the points <i>e.g. you are sure to enjoy these great biscuits, so come to our class and buy some today.</i> - Focus on a few essential conjunctions to join ideas and structure the argument: - numerical <i>firstly, secondly...</i>, to list points - conjunctions <i>and, but, because, as, when</i> to add information and extend ideas - if...then..., to persuade <i>e.g. If you enjoy biscuits, you will really enjoy...</i> - Bank and use adjectives which enhance persuasive impact: <i>delicious, crispy, fascinating, gripping, unmissable etc.</i> - Use simple comparatives and superlatives: <i>best, fastest, lighter, tastier etc.</i> - Use the present tense and usually 2nd person/ directive language (<i>you</i>) to talk directly to the reader	- Consolidate and extend the text structure introduced in Y1/2 with: - a title to hook reader and capture the topic clearly <i>e.g. The Mary Rose – an unmissable experience</i> - an introduction which: (a) Invites the reader directly <i>e.g. Have you ever wondered...?, If you enjoy... don't miss..., What could be easier than to...?</i> (b) uses a punchy topic sentence to make clear what is being promoted <i>e.g. The New Mary Rose exhibition could be just the place to visit this weekend...</i> - a main section setting out the points in favour in a connected sequence: (a) as a list with numbers, numerical conjunctions or bullets. (b) as a connected paragraph, or series of paragraphs. - Introduce points with a topic sentence <i>e.g. The sky tower gives you...</i>, or an invitation <i>e.g. See things differently from the top of the sky tower...</i> Add information to tempt and entice <i>e.g. In the old mill, where they still grind flour...</i> - a conclusion to round off <i>e.g. At the end of your visit why not enjoy..., you can have all this and more for the price of..., Book now. Tickets are available from...</i> - Bank and use a variety of persuasive devices: - use of informal language: <i>Join us for a great day out...</i> - imperative, direct forms of address: <i>Don't forget to ride on the train...</i> - Repetition: <i>Find us, find the fun...</i> - boasting and exaggeration: <i>The highest tower in the south of England..., The UK's first..., breathtaking..., stunning..., hair-raising..., fantastic..., fabulous..., incredible...,</i> - Short sentences: <i>Don't wait...try it now...</i> - Patterns of three: <i>Make your own T-shirt in 15 minutes: design it, print it, wear it...</i> - Use complex sentences to combine and compress information, create emphasis and make the text more interesting for the reader: - relative clauses <i>e.g. This walkway, which has the one of the longest...,</i> - subordinate clauses: <i>On the train ride, as you cross the bridge, a red signal will...</i> - Use a wider range of conjunctions and connecting phrases to: - Address and invite readers: <i>See the new..., Have you ever been... etc.</i> - add information: <i>as well as..., additionally..., etc.</i> - mark time and sequence: <i>when, after, as soon as..., etc.</i> - change of direction: <i>but, however, although, etc.</i>	- When assembling arguments: - try to support views with reasons or evidence <i>e.g. ...According to the Daily Mail, more than 10,000 homes could face demolition if a proposed third runway is built at Heathrow.</i> - offer and refute some counter arguments <i>e.g. Now some people might object that...,</i> - disguise opinions to sound like facts <i>e.g. In fact..., The truth is..., in what some would call the most important moment in..., It has frequently been claimed that...</i> - or (more rationally) make clear that these are your opinions <i>e.g. I think..., in my opinion...,</i> - try to persuade using persuasive devices (see below), - try to get the reader interested and on your side - appear reasonable. - Make your reader think that the rest of the world, agrees with you <i>e.g. Everyone agrees that..., We all know that...</i> - Use humour as it can get people on your side. - Express possibility, speculation and conditionality, using modal verbs <i>may, might, should, could, would</i> etc. and adverbs <i>perhaps, surely, possibly</i>; phrases like <i>provided that..., so long as... etc.</i> Vary sentence structure, length and type e.g. - complex sentences to combine and compress information: <i>Although a decision is yet to be taken, there is already evidence showing that a new runway could damage the health of local residents, and might could even prove fatal for babies...</i> - Short sentences for effect e.g. No-one wants this. - Sentence openers: <i>interestingly..., from our point of view..., Indeed there could even be..., Passive voice to sound more formal: It could be said that..., Additional disturbance would be created by...</i> - Conditional and hypothetical (if...then) sentences using the subjunctive <i>'were' If that's the best they can offer..., If it were to be approved...,</i>

Recount

To create a recount that retells an event in a clear, chronological and interesting way, you might want to:

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
Imitation: learn and retell simple recounts based on real experiences that all children in the class have shared... - Using maps and props, adapt model(s) to retell other experiences in sequence - Use complete sentences in sequence - Use past tense - Use some simple time signposts/ conjunctions e.g. first, then, after that, finally	Organise recounts in sequence: - Opening to describe When? Who? What? Where? to create introductory sentences, which capture the main event <i>e.g. Last Thursday afternoon Mrs. James took us to the fire station to see the fire engines.</i> - A middle section to expand opening and describe events in detail, <i>e.g. We went by coach after lunch. The fire officer, who was called Mr. Bunday, showed us the fire engine. I sat in the driver's seat then... Next we looked at the ladders and hoses... Luckily there were no fires so... etc.</i> - A conclusion to round it off, and show how it felt. <i>When we got back to school my mum was waiting. I liked the blue flashing light and the siren but...etc.</i> - Use past tense consistently and correctly - Use a range of time signposts and conjunctions to sequence sentences: <i>first, after that, when, but, then, so, or, because etc.</i> - Use technical vocabulary for accuracy <i>e.g. fire engine, bucket chain, fire-breaker.</i> - Choose adjectives and similes to add detail and precision <i>e.g. brass nozzles, flashing blue light, as high as...</i> - Add information using who/which (relative) clauses: <i>The fireman, who showed us his helmet, said...</i>	'Create well-crafted openings using complex sentences to capture reader's attention. - Organise text into paragraphs introduced with topic sentences - Link paragraphs appropriately with a range of conjunctions and sentence signposts to steer readers through the sequence, and provide hooks inviting them to read on e.g. to: - sequence events: <i>firstly, secondly, later, etc...</i> - add information: <i>also, additionally, furthermore, not only... etc.</i> - change direction: <i>but, however, although etc.</i> - conclude and summarise: <i>finally..., in the end..., at last..., etc.</i> - Use pronouns to avoid repetition. - Use past tenses verbs appropriately and consistently - Create 1st person recounts based on individual and shared experiences, show how you feel – your emotions and attitudes by describing settings, people, objects so the reader can see through your eyes. - Create 3rd person recounts for specific audiences e.g. newspaper reports police reports	- Create recounts for a wide range of purposes with varying degrees of formality <i>e.g. letters to friends; reporting facts accurately to inform others; an official police report</i> - Use recounts to explore alternative points of view e.g. from stories or linked to other subjects of the curriculum, writing in role as a character <i>e.g. as an evacuee, a Greek hero etc.</i> - Use 1st and 3rd persons to recount and report, and as well as using past tense for narrating, experiment with using present tense, as in a sports commentary – explore the effects of changing from one tense to another. - Create and use banks of specific and technical vocabulary (nouns, verbs, adjectives, subordinate clauses) to make meaning precise and accurate <i>e.g. The tractors ran on diesel fuel and had specially designed caterpillar tracks to climb the steep inclines left by the quarrying...</i> - Use past tenses verb appropriately e.g. <i>We climbed up the slope...</i> (simple past); <i>While we were climbing up the slope...</i> (continuous past); <i>When we had climbed up the slope...</i> (past perfect); <i>We had been climbing up the slope while...</i> (past perfect continuous); - Use direct and reported speech appropriately: <i>"Don't put your fingers near the machinery", said our guide; (direct) ...</i> <i>Our guide told us to keep our fingers away from the machinery... (indirect/reported) etc.</i> - Vary sentence structure, length and type e.g.

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		- Use sentences of different types and lengths to vary the pace, combine information, create emphasis, effect e.g. - long and short sentences: <i>We left the house full of energy and looking forward to trying out the raft for the first time...; 'Got it', he shouted... etc.</i> - sentences with 'drop-in' phrases and clauses: <i>The beaver, with the rope between his teeth, was heading for the weir... etc.</i> - a variety of sentence openers: <i>The beaver began chewing hungrily...; Hungrily, the beaver began chewing... etc.</i> - Questions and exclamations: <i>Why would he swim so close to the raft? we wondered...; Look out, or he'll start eating the rope!</i>	- complex sentences to combine information effectively: <i>we decided, without thinking about what might be inside, to force open the lid...</i> - Sentences with lists of three: <i>...then the box, the shelf and the chair all came crashing down...</i> - Active and passive voices: - Active: <i>Jack left the ladder where it was.</i> - Passive: <i>The ladder was left where it was [by Jack].</i> - Active then passive: <i>Jack pushed the gate but it had been fastened with a piece of wire [by someone else].</i> - Subjunctive, / conditional and hypothetical (if...then) sentences e.g.: <i>If we had wanted (Had we wanted...) to take the dog with us, we could not have gone on the bus...</i> - Varied sentence openers... - Questions and exclamations...
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Explanations

To create explanation writing which explains actions, ideas or processes to the reader, you might want to:

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
Listen to and discuss short simple explanations	- Use a three-part structure which should comprise of: - A title which sets up expectations for the reader <i>e.g. Why we must look after our bees...</i>, - An opening that introduces reader to the topic and signals the purpose of the text <i>e.g. Bees are winged insects which play an important role in our ecosystem.</i> - An ordered list of reasons or events leading up to the outcome signalled in the title <i>e.g. Firstly, Bees are important because they can make honey. They also help trees and plants to grow ...</i> - A conclusion which follows from the reasons listed in section 2 and links back to the title <i>e.g. So, without bees, we would have no fruit. Now you know why they are so important.</i> - Where appropriate, use generalising words: <i>e.g. most, many, some, few</i> - Use conjunctions for: - time and sequence: <i>then, before, when etc. first second etc.</i> to sequence information leading towards the conclusion; - cause and effect to link reasons/motives and conclusions: <i>so..., so that..., because..., in order to..., that's why..., etc.</i> - Use well-chosen adjectives to denote size, colour, behaviour etc.	- Extend use of three-part text structure, boxing up the text: - general statement to introduce the topic, <i>e.g. in the autumn some birds migrate</i> - a series of logical steps explaining how or why something occurs, <i>e.g. because the days get shorter and there is less light...</i>, - steps continue until the explanation is complete. - End with a summary statement or memorable piece of information: <i>As a result, Dinosaurs quickly became extinct along with about 50% of other animal species.</i> - Interest the reader e.g. with: - a title that captures the text the discovery of bubble gum; <i>Why are dragons extinct?</i> - an exclamation: <i>Beware, foxes can bite!</i> - questions, <i>did you know that...?</i> - tempting turns of phrase: <i>strange as it may seem..., not many people know that..., Interestingly...</i> - add extra, interesting bits of information <i>e.g. the first balloons were made from animal intestines.</i> - Collect and use a range of conjunctions and generalisers to link sentences and add interest for readers:	- Help readers to understand explanations through: - Introductions that link to their experiences <i>e.g. No doubt you will have seen a suspension bridge, and it is almost as likely that you have travelled over one.</i> - giving examples: <i>other mammals, such as flying squirrels and gliding possums, can only glide for short distances.</i> - Inventing similes to illustrate points <i>e.g. a tree's bark is like our skin..., the cables of a suspension bridge are stretched under tension like a spring..</i>, - possible use of diagrams, charts, illustrations or models. - Use expanding the range of conjunctions and generalisers, particularly those showing: - cause and effect - use of provisional statements with words and phrases like <i>usually..., seem to be..., tend to...</i>, - opinions as well as facts <i>e.g. Some people still believe that... It used to be thought that...</i> - technical vocabulary to add precision <i>e.g. spine, compression, glucose</i> - references to sources of evidence to add authority <i>e.g. Most people now believe..., However, last year, a new variety was discovered...</i> - Vary sentence structure, length and type e.g. - complex sentences to combine information effectively: <i>The Outer bark keeps a tree from losing too much water, which could happen easily in a plant so large...</i>; - sentences with lists of three: <i>Pulleys are used on boats to hoist sails, in garages to lift engines and in cranes for shifting heavy weights;</i>

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	• Use prepositions to show position and direction: <i>behind, above, towards etc.</i> • Write in the present tense and usually 3rd person to give text an impersonal and objective voice.	○ For cause and effect <i>e.g., this means that..., as a result..., owing to..., in order to, leading to..., where..., when..., therefore..., consequently...,</i> ○ to add information: <i>e.g. as well as..., furthermore..., additionally..., moreover..., Not only...,</i> ○ to compare: <i>like the..., similarly., as with..., equally..., in contrast to., etc.</i> ○ for emphasis: <i>most of all..., most importantly..., In fact..., without doubt., etc.</i> ○ to generalise <i>e.g. all..., many..., the majority..., typically..., Like most..., always..., often..., sometimes., usually...</i> ○ to conclude: <i>finally., so..., thus..., in conclusion..., to sum up..., which explains why..., etc.</i> • Use technical language, explaining what it means where necessary. • Use descriptive language to illustrate key points and help the reader build a picture of what is being explained • Use mostly present tense, 3rd person in formal style for an unknown audience. Use correct punctuation for sentences, clauses, questions, exclamations.	○ active and passive voices: <i>suspension bridges have cables strung between tall towers from which a deck is hung (or suspended);</i> • conditional and hypothetical (if...then) sentences <i>e.g.: If trees lose (were to lose) their bark, they would die because...; If Fleming hadn't accidentally noticed the mould, we might not have penicillin today.</i>
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Discussion

To create discussion writing which helps the reader to think and reflect, you might want to:

Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
- Learn and retell prepared text on the issue that you have been discussing with - a title: <i>Should we keep an animal in the classroom?</i> - an opening sentence to introduce the issue <i>e.g. We have been discussing whether we should...</i> - list points in favour <i>e.g. Some of us think we should keep animals in the classroom, our reasons are...</i> - use numerical conjunctions: <i>firstly, secondly etc.</i> - then change viewpoint <i>e.g. On the other hand...</i>, and list points against - An ending <i>e.g. In conclusion/so, we think that...etc.</i> - Use complete simple or compound sentences with correct punctuation. - Write mostly in the present tense 1st person (I or We) - Focus on a few essential conjunctions to join ideas and structure the argument: - whether (or not) ..., to set out alternatives. <i>But..., although..., on the other hand ... etc.</i> to mark change of viewpoint; - if...then..., to show consequences <i>e.g. If we keep animals in the classroom, someone will have to look after them at the weekend...</i>	- Develop the framework from Y1/2, boxing the text up, to create connected paragraphs in place of simple sentences and lists: - opening paragraph to interest the reader in the topic <i>e.g. Since the arrival of the Daleks, there has been much discussion about whether...</i> - a series of points in favour in a connected paragraph, - a series of points against in a connected paragraph - a reasoned conclusion which can be justified by the arguments. - Use complex sentences to combine information, create emphasis and make the text more interesting for the reader: - relative clauses <i>e.g. Daleks, who are fearless and hard-working, are also...</i>, - subordinate clauses: <i>While many people think this is a good thing, others believe..., First they point to the fact that, when Daleks have previously visited, they always..., etc.,</i> - Use generalised language to depersonalise and objectify the writing: - generalisers: <i>some, most, everyone,</i> - category nouns <i>e.g. people, animals, food, vehicles, vegetables.</i> - Use a variety of conjunctions and connecting phrases to guide the reader through the argument: - to set out alternatives and set the scene <i>e.g. to decide ...whether or not/ if we should/ where the/ either...or etc...,</i> - to add on and sequence ideas <i>e.g. The first reason..., also..., furthermore..., moreover...,</i> - to introduce a different viewpoint <i>e.g. However..., On the other hand..., many people also believe that...</i> - to conclude <i>e.g. In conclusion..., Having considered the arguments..., Looking at this from both sides... Use correct punctuation for sentences, clauses, questions, exclamations.</i>	- When assembling arguments: - try to support views with reasons or evidence, - or make clear that these are your opinions e.g. I think..., in my opinion..., - or try to persuade – see below. - Write openings to introduce the reader and explain why you are discussing an issue <i>e.g. Since last summer, people have been arguing about whether or not to build a new supermarket next door to our school. We think everyone should be clear about the reasons before a decision is made.</i> - Give examples which move from the general to the specific: <i>Most shoppers would agree that ... One lady who has shopped in the town for many years told us...</i> - Use indirect, reported speech <i>e.g. It has been said that..., the local policeman told us that...</i> - Vary sentence structure, length and type e.g. - complex sentences to combine and compress information: <i>Although the new store will be easier to drive to, it will cause traffic congestion around the school and increase the likelihood of accidents to children.</i> - Short sentences for effect <i>e.g. No-one wants this.</i> - Sentence openers: <i>interestingly..., from our point of view..., Indeed there could even be...,</i> - Passive voice to sound more formal: <i>It could be said that...,</i> - Conditional and hypothetical (if...then) sentences using the subjunctive 'were' <i>If that's the best they can offer..., If it were to be approved...,</i> - Use persuasive devices to press points - see toolkit guidance for persuasive texts Address readers directly

		from time to time to hold attention and draw them in to the arguments: - o inviting them to speculate: <i>You may be wondering why...</i>, - o asking questions <i>e.g. How would you like to meet one of these creatures on your way home...</i> - o using exclamations <i>e.g. ...and they smell horrible!</i> - o Extend the range of conjunctions given in Y3/4 to link sentences and paragraphs interestingly, coherently and effectively. Including: <i>addition: also, furthermore, moreover, etc.</i> - o change of direction: <i>on the other hand, however, although, unfortunately, despite etc.</i> - o cause and effect: <i>so that...</i>, <i>owing to...</i>, <i>due to...</i>, <i>etc.</i> - o uncertainty: <i>perhaps, it is possible that...</i>, <i>another possible reason...</i> <i>etc.</i> - o comparison: <i>equally, similarly, just as...</i>, <i>in contrast, whereas etc.</i> - o Emphasis: <i>most/least of all...</i>, <i>importantly etc.</i> • Make views sound more reasonable through use of modal verbs <i>e.g. might/may/could be</i>, and words and phrases that leave room for alternative views or contrary facts <i>e.g. often/usually/commonly/mostly/tend to/are likely to...</i> • Use a variety of phrases for drawing conclusions <i>e.g. In conclusion...</i>, <i>to sum up...</i>, <i>Having considered...</i>, <i>In the light of...</i>, <i>given these arguments ...</i>, <i>On the whole...</i>, <i>By and large...</i>, <i>In the circumstances...</i>, <i>All things considered...</i>
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