Key Stage 3
National Strategy

Grammar for reading: Course handbook

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Grammar for reading
Course handbook

Acknowledgements

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Contents

Introduction

The most effective teaching of English is informed by an understanding of the way the language works at word, sentence and text level. This course is for your professional development at two levels:

- to expand your explicit knowledge and understanding of English grammar (if necessary);
- to explore the way this knowledge and understanding can inform the process of shared reading and the teaching of writing in response to texts in your Key Stage 3 classroom.

There have been passionate debates over the past 30 years about how much grammar should be taught to learners. It is important for you to distinguish between the grammatical knowledge that is helpful to you as a teacher when preparing lessons and giving explanations to pupils, and the grammatical knowledge needed by your pupils. The grammatical knowledge needed by pupils will be less explicit than that needed by you.

The Key Stage 3 National Strategy has already promoted *Grammar for writing*, an understanding of grammar that allows pupils to make better choices as writers, to have more control over their writing and to be more creative. Thus, Module 10 of the 2001 English Department Training focused on word choice and modification, sentence construction and textual cohesion in ways designed to give young writers 'tools, not rules'.

This course is designed to build on that foundation in two ways: firstly, by offering more detail about the nuts and bolts of English grammar for those teachers who expressed a need for more knowledge of this kind; and secondly, by focusing on looking at the way we teach pupils to understand the impact of the grammar choices made by the authors they read.

We have pointed out particular areas of difficulty for those who are learning English as an additional language. You may also find it helpful to refer to *Grammar for writing: supporting pupils learning EAL*, DfES 0581/2002, which contains specific advice for those teaching pupils learning English as an additional language.

Grammar for reading

The idea behind these modules is to explore how an author's grammar choices have affected the meaning of a text. This understanding can be developed at a basic or advanced level depending on the ability of your class and your own knowledge. It is important firstly because of its place within the teaching sequence for writing:

- establish clear aims;
- provide examples;
- explore the features of the text; ————— 'Grammar for reading'
- define the conventions;

- demonstrate how it is written;
- compose together;
- scaffold the first attempts;
- independent writing;
- draw out key learning;
- review.

Secondly, it is needed because it offers readers insight into the way writers construct text. It encourages pupils to read as writers and develop their understanding of the techniques writers use to influence the reader so they can then apply these techniques to their own writing.

Thirdly, this knowledge is needed to answer some of the questions set in the reading sections of the QCA optional (Year 7 and 8) and statutory (Year 9) tests.

Grammar has its own terminology, and knowing the correct terms can allow you and your pupils to explain a text more efficiently. Our approach to teaching grammar recognises, however, that understanding the grammatical feature and the impact it has is more important than knowing terms. It is this understanding and, above all, the ability to apply it as part of the creative act of reading and writing that is our ultimate goal.

For some of you the course may be covering familiar ground; for others, some of the grammar may be less familiar. The explicit knowledge that underpins the course is contained in units of pre-course reading. Some of you will be able just to skim read this material to reassure yourselves that you are already familiar with it. Some of you will find most of the reading familiar, but with some new topics. Others may find most of it new and perhaps difficult and demanding, but we hope the material will prove accessible and helpful.

Course structure

The course is divided into five modules, each consisting of:
- pre-course reading;
- a two-hour training session;
- material to try in the classroom.

Each module has a substantial piece of pre-course reading which consists of a summary of key grammatical points relating to the focus of the training session. There are two main reasons for providing this material as pre-course reading:

1 The training sessions themselves are designed to focus on the application of knowledge about grammar in classroom teaching, not the actual knowledge itself.

2 Course participants will have different levels of knowledge and understanding. You can decide for yourself how much time you need to spend on the material. Those of you with a reasonable or good knowledge will be able to skim the material to remind yourself of how much you already know, perhaps identifying some areas where you need to read more carefully. Those of you with less prior knowledge will need to spend longer and work harder with the material.

It is not possible to benefit fully from the training sessions unless the pre-course reading has been completed. There will be time in the first half of each training session to discuss areas of difficulty you have identified in your pre-course reading. This means that the best strategy for completing the reading is not to dwell too long on aspects that you find difficult or confusing. At the end of each section of pre-course reading, there is an opportunity for you to make notes on any questions or difficulties you may wish to raise. You may find it helpful to highlight areas about which you are unsure as you read and jot these down on the notes page.

Each training session is divided into two parts:

- the opportunity to reflect on the pre-course reading and the application of the relevant knowledge to texts;
- a demonstration of how this knowledge can be applied in shared reading and the opportunity to prepare texts for classroom use.

At the end of each module there are notes pages for you to make any notes as an *aide memoire* or to help you carry out a shared reading session.

This course handbook contains all the material you need for the pre-course reading and for the training sessions. You will also receive a pack containing the text extracts in this handbook that you may wish to prepare for classroom use. These texts are printed so they can conveniently be made into overhead transparencies (OHTs).

Further support and materials are available:

English department training, 2002, Year 7, DfES ref: 0204/2002
English department training, 2002, Year 8, DfES ref: 0303/2002
English department training, 2002, Year 9, DfES ref: 0201/2002
Key objectives bank: Year 7, DfES ref: 0207/2002
Key objectives bank: Year 8, DfES ref: 0206/2002
Key objectives bank: Year 9, Dfes ref: 0203/2002
Year 9 booster kit: English 2002/03, DfES ref: 0712/2002

You may also find it helpful to have a basic reference book: there is a bibliography on page 126 of this handbook to help you.

Module 1: Words

Pre-course reading

Introduction

The pre-course reading for Module 1 focuses on:

- how words are constructed;
- morphemes;
- word classes;
  - nouns;
  - verbs;
    - main verb;
    - auxiliary;
    - regular and irregular;
    - finite and non-finite;
    - verb chains;
    - tense;
  - adjectives;
  - determiners;
  - pronouns;
  - adverbs;
  - prepositions;
  - conjunctions.

How words are constructed

Grammar may be divided into two elements, **morphology** and **syntax**.

Morphology is: *the branch of grammar which studies the structure or forms of words*.

Syntax: *deals with the rules governing the combination of words in sentences*.

(A *Dictionary of Linguistics and Phonetics*, David Crystal, Blackwell, 1997)

Morphemes

There are two types of morpheme:

1 **Free morphemes:** free morphemes can stand alone and can be recognised as words, for example: *dog, walk, river, run, biscuit*.

   Some compound words consist of two free morphemes, for example, *blackbird*. Historically, these have often gone through a process of two words being made into a hyphenated word and then into a single word.

2 **Bound morphemes:** bound morphemes cannot exist alone but are *fixed* onto words to affect their grammar, leaving their basic meaning unaffected. Such morphemes can be known by the generic term **affixes**.

For example, the regular English plural morpheme is *-s*, (*dog/dogs*). An example of an irregular plural morpheme is *-en* (*child/children*, *ox/oxen*).

Bound morphemes can be added to change an adjective into a noun (*happy/happiness*), an adjective into an adverb (*happy/happily*), or a noun into a verb (*beauty/beautify*).

Bound morphemes are added to denote opposites: *regular/irregular*; *legal/illegal*; *necessary/unnecessary*.

Other bound morphemes can denote a diminutive, such as *piglet*, *duckling*.

Verbs can change morphologically more than any word class to alter, for example, person, tense or number: *I walk, he walks, we walked, they are walking; I was, we were.* Some of these involve adding a bound morpheme to a free morpheme, as in adding *-ed* to form the regular, simple past tense. Some involve a change to a different free morpheme, for example, *was* to *were*, *have* to *had*.

Morphemes can be combined in a variety of ways:

morpheme 1	+ morpheme 2	+ morpheme 3
self	selfish	unselfish
auto	autobio	autobiography

Remember

One or more morphemes make a word.

Word classes

Within grammar, words are arranged into different categories or classes, known as **word classes**. These used to be referred to as 'parts of speech' but the focus is now on the structural features that signal the way in which groups of words behave rather than on a definition based on meaning.

The main word classes are: **nouns, verbs, adjectives, determiners, pronouns, adverbs, prepositions, conjunctions**.

A brief definition of each of these is given below.

Nouns

Traditional grammars define a noun as a word that denotes a person, place or object. But that definition is vague because it makes no recognition of abstract qualities, like *beauty*, *strength*, *perseverance*, nor does it account for how nouns behave in the grammar of the language.

A word is a noun if some of the following factors apply:

- it may combine with a determiner, for example, *a, the, a few, some*;
- it changes form to show singular, plural or possession, for example, *boy, boys, boy's, boys'*;
- it acts as the **head word** of a noun phrase (explained in Module 2), for example, *all the sticky* **cakes**;
- it uses suffixes to make other classes of words, for example, *beauty, beautiful, beautify*.

Many nouns (**countable nouns**) can be singular (only one) or plural (more than one). For example, *book/books, sister/sisters*.

Other nouns (**mass or uncountable nouns**) do not normally occur in the plural. For example, *butter, music, electricity, money*.

Mass, or uncountable, nouns prove difficult for learners of English, especially when they hear '*two sugars, please*' or '*how many coffees do we need?*'

They need clear explanations of how to use these nouns in speech and writing.

Nouns can also be categorised as:
- **common** (*cat, dog, man, woman, dinner*);
- **proper** (*London, Scrooge, Victorians, Christmas, 'A Christmas Carol'*);
- **collective** (a *flock* of sheep, a *crowd* of people, a *team* of players);
- **abstract** (*difficulty, fear, courage, womanhood*).

There are also **noun phrases** (see Module 2).

Verbs

A verb is a word that expresses an action, a happening or state. It expresses the notion of *doing, being* or *having*. Verbs can go through more morphological changes than any other word class.

There are three types of verb:

- **lexical verbs** express the action, event or state, for example, *run, jump, go, look, think, hate, love, exist*;
- **primary auxiliaries** function either as a main/lexical verb or as auxiliaries, for example, *be, have* and *do*;
- **modal auxiliaries** help the main verb by expressing more complex shades of meanings, for example, *can, could, may, might, will, would, shall, should, must*.

There are some verbs which are like modal verbs but vary to some degree, for example, *dare, need, used to* and *ought to*.

Pupils learning English as an additional language need to be explicitly taught how to use auxiliary verbs as this is an area of difficulty for them. Being explicit about the ways writers use such verbs helps pupils to learn in context.

Most verbs (except the modal verbs) have four or five different forms. For example:

- V *walk* (the **base** form) which needs *to* to become the **infinitive**: *to* walk;
- V + s *walks* (**3rd person singular**);
- V + ing *walking* (**present participle**);
- V + ed *walked* (**simple past tense)**;
- V + en *walked* (**past participle**). Follows *has/had* or *have*: *I have walked; he had spoken; we had run; they have talked*;
- **imperatives** are the same as the base form of the verb, for example, *walk, run, go.*

Verbs that are formed in this way are called **regular** verbs.

There are **irregular** verbs where the past tense and past participles are quite different.

V	V + s	V + ing	V + ed	V + en
speak	speaks	speaking	spoke	spoken
swim	swims	swimming	swam	swum
grow	grows	growing	grew	grown

The most irregular verb of all is the verb *be*.

V	V + s	V + ing	V + ed	V + en
be	is	being	was	been

The main verb of a sentence should be a **finite verb**. Finite verbs can be used without another verb in the sentence, for example:

> I **go** to the cinema.
> John **spoke** to the teacher.
> Mary and Sumitra **swim** at the local pool.
> The plant **grew** in the garden.

They can also consist of the lexical verb and an appropriate auxiliary, for example:

> I **was going** to the cinema, **not** I going to the cinema.
> John **has spoken** to the attendant, **not** John spoken to the attendant.

Non-finite verbs consist of only *V + ing* or *V + en*. They do not have a subject or any auxiliaries, for example:

> **Eating** a large hamburger, Su Lin broke a tooth.
> He bought the car **stolen** from the hotel.

The verb element in a sentence or clause is often expressed by a **verb chain** which consists of the lexical verb and all its auxiliaries. It is important to ensure pupils recognise the complete verb element:

I **could be going** to the match tomorrow, but I'**m** not sure.

Verbs can express the tense in a sentence and this can be the easy way to spot a verb. *I am, I was, we were, we have been* and so on, express ideas of time or tense. However, English tenses are notoriously difficult and grammarians argue about their nature.

The future is particularly difficult as it can be expressed through using the auxiliary *will*, for example:

She **will go** to the ball tomorrow.

However, this can also denote the idea of compulsion.

It can be expressed through *be + V* (verb) + *ing*, for example:

I **am going** to the ball tomorrow.

This, however, can denote determination. The context will determine the precise usage but those learning English as an additional language will need clear explanations of how to understand and deploy tense.

The verb is an essential element in the structure of clauses and sentences and is explored in detail in Modules 3 and 4.

Adjectives

Adjectives are words that describe some quality of a noun, for example, *old, white, heavy, busy, good, bad*. As with all word classes, it is worth noting the way adjectives behave rather than just relying on a definition as an aid to identification.

1 An adjective can be used in two different positions in a sentence.

- Before a noun, the adjective is described as **pre-modifying**, for example, *a **big** book*.
- After certain verbs (*be, become, seem, feel, look*), the adjective is described as **post-modifying**, for example, *the book is **big***.

Some adjectives may change their meaning if they are moved from one position to another, for example, *an **old** friend* (one known for many years) means something quite different from *my friend is **old*** (aged rather than known for a long time).

2 Adjectives can be used to compare nouns.

This book is **bigger** than that one.
This apple is the **biggest** in the bag.
That horse is the **smaller** of the two.
That's the **biggest** horse I've ever seen.

The use of the adjective with the *-er (more/less)* forms is the **comparative**.

The use of the adjective with the *-est (most/least)* forms is the **superlative**.

There are irregular comparatives and superlatives, for example, *good, better, best.*

3 Adjectives can be intensified through the use of an **adverb**.

> *This is a **really good** book.*
> *It's **very amusing**.*
> *It's a **perfectly good** meal.*

When adjectives are placed before a noun, these are usually arranged in the order of size, general description, age, shape, colour, material, origin, purpose.

> *It was a **large, ugly, old, battered, red, metal, American** pick-up truck.*

Other ways of describing nouns

1 The verbal connection

Often a *V + ing* is used to describe a noun, for example, *This is a **walking** stick.* Or a *V + en* can be used: *The **opened** book lay on the table. The **stolen** book lay on the table.*

In such cases, *walking* does not function exactly like an adjective as it cannot be a ***more** walking stick*, nor can we usually say *The stick is walking.*

The same is true of *opened* and *stolen: The book was opened* and *The book was stolen* both make their verbal connections clear. We can say, however, that they are behaving rather like an adjective in describing a noun.

2 The noun connection

Nouns are often used to describe nouns, for example, *The **paper** bag was thrown in the bin.*

When the adjectival criteria are used, we find that the bag cannot be more or less paper, nor can we say *the bag is paper*. We would say *the bag is made of paper*. It then becomes clear that *paper* is a noun.

The same is true of, for example, *former Prime Minister Margaret Thatcher.* We would not say *the more former Prime Minister.* When the sentence is turned round it becomes *Margaret Thatcher is the former Prime Minister* or *Margaret Thatcher, who is the former Prime Minister*, both of which make the noun connection clear.

Adjectival phrases are discussed in Module 2.

Determiners

Determiners include many of the most frequent English words, for example, *the, a, my, this, that, those, each, every, some, any*. Determiners are words that precede nouns (*this* book, *my* friend, *a* car). They limit (or determine) the reference of the noun.

Determiners include: **articles, demonstratives, possessives, quantifiers, numbers, some question words**.

Words like *this, some, many,* and *little* can be **pronouns**. They are determiners only when they precede a noun, for example:

> I would like **some** cake. (determiner)
> I would like **some**. (pronoun)

The term **determiner** does not replace terms such as **definite article**. It refers to a larger class of words of which the definite article is a subclass. It is useful to be able to refer to this range of commonly occurring words without introducing the additional complexity of distinguishing between them.

Pronouns

Pronouns often take the place of a noun or noun phrase, allowing us to avoid repetition.

There are several kinds of pronoun:

- **personal** as subject – *I, you, he/she/it, we, you, they*
             as object   – *me, you, him/her/it, us, you, them*
- **reflexive** – *myself, yourself, himself/herself/itself, ourselves*
- **demonstrative** – *this, that, these, those*
- **possessive** – *my, your, his/her/its, our, their* and *mine, yours, his/hers/its, ours, theirs*
- **indefinite** – *anyone, everybody, something*
- **interrogative** – *who, whom, whose, which, what*
- **relative** for persons – subject – *who, what*
                      – object – *whom/who, that*
                      – possessive – *whose*
           for things   – subject – *which, that*
                      – object – *which, that*
                      – possessive – *whose/of which*

Adverbs

Adverbs modify or add information to a verb, an adjective, a preposition, another adverb or a whole sentence.

I **really** *enjoyed the party.*	(adverb + verb)
She is **really** *attractive.*	(adverb + adjective)
We were flying **just** *above the clouds.*	(adverb + preposition)
We arrived **just** *as he was departing.*	(adverb + conjunction)
He works **really** *slowly.*	(adverb + adverb)
Really*, he should do much better.*	(adverb + sentence)

The main kinds of adverb indicate manner, place, time, frequency and degree. There are also interrogative adverbs: *why, when, where, how*.

Adverbial phrases are groups of words that function in the same way as an adverb. These are discussed in Module 2.

Prepositions

Prepositions are words like *at, over, by* and *with*. They relate two elements in a sentence and the preposition is usually followed by a noun phrase. In the following examples, the prepositions and the following noun phrases are shown in bold.

We got home **at midnight***.*
Did you come here **by car***?*
Are you coming **with me***?*
They jumped **over the fence***.*
What's the name **of the street***?*
I fell asleep **during the film***.*

Prepositions often indicate time (**at** *two o'clock*, **after** *the show*), position (**on** *the table*, **in** *the field*) or direction (**to** *the station*, **over** *the stile*, **past** *the church*). There are many other meanings, including possession (**of** *talent*, **with** *ideas*), cause (**for** *a joke*, **on account of** *the floods*), means (**by** *car*), accompaniment (**with** *me*), exception (**apart from**, **except**) and concession (**in spite of**).

There are single word prepositions: *at, over, by*;

two word prepositions: *ahead of, instead of, near to*;

three word prepositions: *by means of, in front of, in spite of*.

Many prepositions, such as *on, over* and *up* can also be used as adverbs (without a following noun or pronoun).

Prepositional phrases are very common and very useful in defining and extending meaning in a sentence. They can also have an adverbial function. These are discussed in Module 2.

Conjunctions

Conjunctions are a subset of **connectives**. Connectives *link linguistic units at any level* (David Crystal, *ibid*).

1 Conjunctions may link, for example, two nouns or adjectives:

*I ate fish **and** chips.*
*The flag is red **and** green.*

2 A conjunction may link clauses or parts of clauses within a sentence.

There are two ways in which this can be done: through coordination or subordination.

Common **coordinating conjunctions** are *and*, *but*, *or*. These join (and are placed between) clauses of equal weight. For example:

*It was raining, **but** it wasn't cold.*
*They took a taxi **and** went to the station.*

Subordinating conjunctions such as *when, while, before, after, since, until, if, because, although* and *that* are placed at the beginning of a subordinate clause.

This is explained in more detail in Module 4, which deals with sentences.

Conclusion

Word class is determined by the function of a word or words in a sentence, not by meaning or form. For example:

*I went for a **walk** (noun).*
*I needed a **walking** stick (rather like an adjective).*
*I usually **walk** to town (verb).*

Use the following pages to note any questions or difficulties you have as a result of the pre-course reading. Your tutor will help you resolve any problems.

Make notes on any questions or difficulties arising from the pre-course reading here.

Tutored session 1
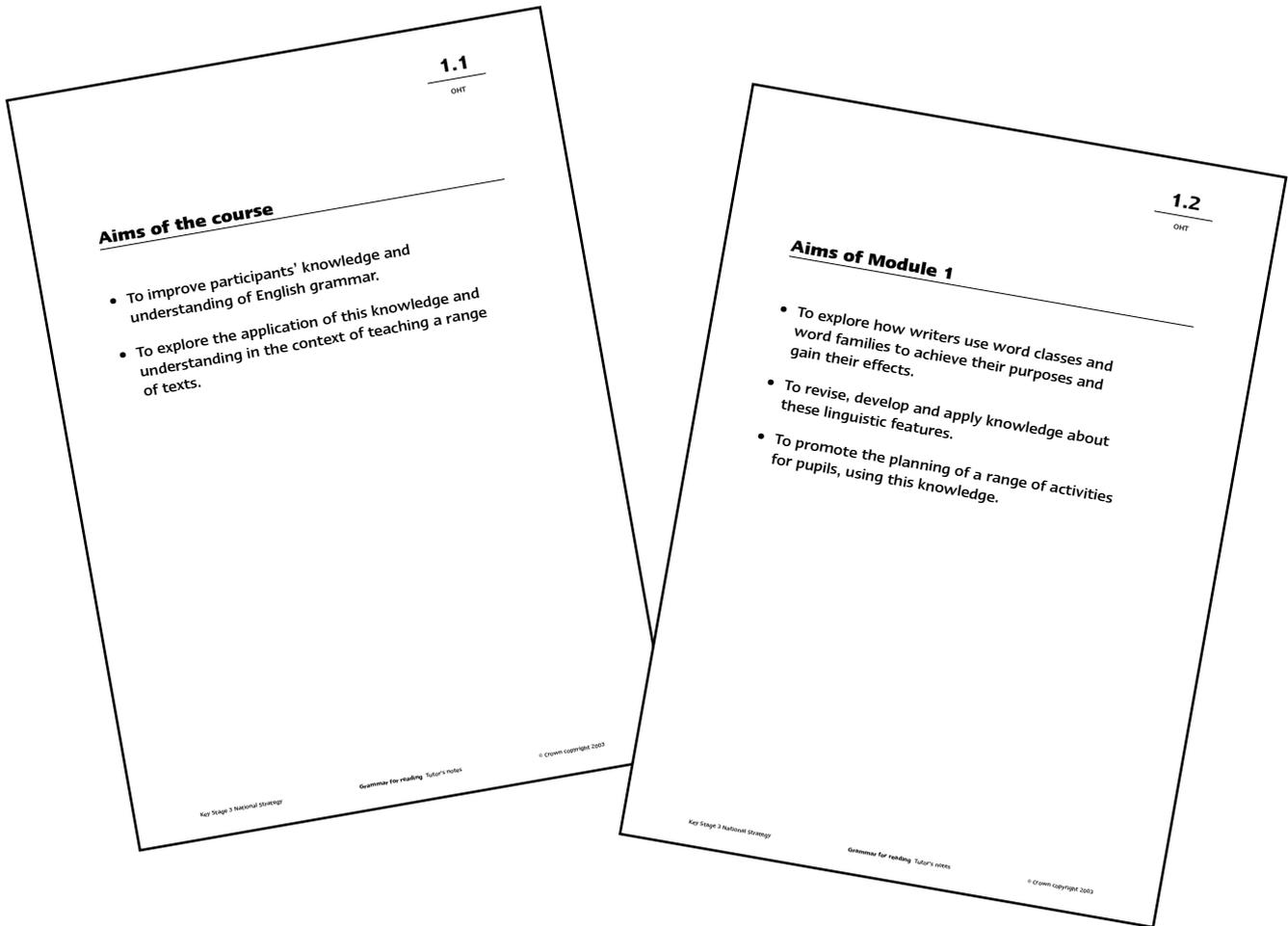
Activity 1: *The Rivals* — *10 minutes*

We often judge people by the way in which they speak and by their use of language whilst speaking. Likewise, some people try to impress others by the way they speak and the language they use. Shakespeare and many other writers through the ages have exploited these characteristics.

Here is a passage from *The Rivals* by Richard Brinsley Sheridan. Captain Absolute is in love with Lydia Languish, the niece of Mrs Malaprop, but he woos her under the name of Ensign Beverley. Mrs Malaprop disapproves of the affair with Beverley.

Read the script with a colleague. The words which Mrs Malaprop misapplies have been underlined in the text. Using the table on page 21, note, on each occasion, the word you think she intends. Put the words in columns and analyse the nature of the mistake: wrong derivation or base word, wrong prefix, wrong suffix – or variations on this. Then mark the word class of each mistake to discover the linguistic areas that Sheridan exploits to create this extraordinary character. The central column can be used by those of you interested in derivations, using an etymological dictionary.

The Rivals

by Richard Brinsley Sheridan

MRS MALAPROP: Your being Sir Anthony's son, Captain, would itself be sufficient <u>accommodation</u>; but from the <u>ingenuity</u> of your appearance, I am convinced you deserve the character here given of you.

ABSOLUTE: Permit me to say, Madam, that as I never yet have had the pleasure of seeing Miss Languish, my principal inducement in this affair at present, is the honour of being allied to Mrs Malaprop; of whose intellectual accomplishments, elegant manners, and unaffected learning, no tongue is silent.

MRS MALAPROP: Sir, you do me infinite honour! I beg, Captain, you'll be seated. (*They sit*) Ah! few gentlemen, nowadays, know how to value the <u>ineffectual</u> qualities in a woman! Few think how a little knowledge becomes a gentlewoman! Men have no sense now but for the worthless flower of beauty!

ABSOLUTE: It is but too true indeed, Ma'am – yet I fear our ladies should share the blame – they think our admiration of beauty so great, that knowledge in them would be superfluous. Thus, like garden-trees, they seldom show fruit, till time has robbed them of the more specious blossom. Few, like Mrs Malaprop and the orange-tree, are rich in both at once!

MRS MALAPROP: Sir – you overpower me with good-breeding. He is the very <u>pineapple</u> of politeness! You are not ignorant, Captain, that this giddy girl has somehow contrived to fix her affections on a beggarly, strolling, eavesdropping Ensign, whom none of us have seen, and nobody knows anything of.

ABSOLUTE: Oh, I have heard the silly affair before. I'm not at all prejudiced against her on that account.

MRS MALAPRPOP: You are very good, and very considerate, Captain. I am sure I have done everything in my power since I <u>exploded</u> the affair! Long ago I laid my positive <u>conjunctions</u> on her never to think on the fellow again – I have since laid Sir Anthony's <u>preposition</u> before her – but I'm sorry to say she seems resolved to decline every <u>particle</u> that I enjoined her.

ABSOLUTE: It must be very distressing indeed, Ma'am.

MRS MALAPRPOP: Oh! It gives me the <u>hydrostatics</u> to such a degree! I thought she had <u>persisted</u> from corresponding with him; but behold this very day, I have <u>interceded</u> another letter from the fellow! I believe I have it in my pocket.

ABSOLUTE: (*Aside*) O the devil! my last note.

MRS MALAPROP: Aye, here it is.

ABSOLUTE: (*Aside*) Aye, my note indeed! O the little traitress Lucy.

MRS MALAPROP: There, perhaps you may know the writing.

Gives him the letter

   ...Oh, the fellow had some design in writing so –

ABSOLUTE: That he had, I'll answer for him, Ma'am.

MRS MALAPROP: But go on, Sir – you'll see presently.

ABSOLUTE: *As for the weather-beaten she-dragon who guards you* – who can he mean by that?

MRS MALAPROP: *Me*, Sir – *me* – he means *me* there – what do you think now? But go on a little further.

ABSOLUTE: Impudent scoundrel! – *it shall go hard but I shall elude her vigilance, as I am told that the same ridiculous vanity, which makes her dress up her coarse features, and deck her dull chat with hard words which she don't understand–*

MRS MALAPROP: There, Sir! An attack upon my language! what do you think of that? An aspersion upon my parts of speech! Was ever such a brute! Sure if I <u>reprehended</u> anything in this world, it is the use of my <u>oracular</u> tongue, and a nice <u>derangement</u> of epitaphs!

Word used	Word intended	Word class	Base word or derivation	Prefix	Suffix	Other
accommodation	recommendation	noun	Commend, not commodus/ accommodare	Re– not ac–	(a)tion	

This following text is an extract from a leaflet produced by the Woodland Trust.

- Read the following passage and decide which word class should go into each gap. Use the following code:

      n = noun
      d = determiner
      v = verb
      a = adjective
      p = pronoun

- When you have done this, share your answers with a colleague, discussing why you chose a particular word class to fill each gap.

- Are there places where more than one word class could go?

- Which of the word classes is difficult to predict accurately and why is this so?

Join the Woodland Trust

Join the Woodland Trust.

Painting the landscape green again.

Imagine a land without trees. No shady picnic spot on a [1]_____ summer's day. No red, gold and copper leaves rustling in [2]____ autumn breeze. A silent land, with few [3]_____. A dull, [4]_____ land, with scarcely any wild flowers, butterflies or wild mammals.

Our woodland [5]____ for people. But it is also for birds, plants and animals who bring so much life to our [6]_____.

Now [7]_____ of a wood, rescued by the Woodland Trust.

Listen to a [8]_____ of birdsong with nightingale, cuckoo and thrush in full voice. A carpet of bluebells [9]_____ against a mass of green ferns. You can smell [10]_____ wild garlic hidden in the undergrowth. The air is fresh, purified by the trees' [11]_____ of dirt and pollution into their leaves.

Who [12]_____ to live in a land without trees? In the last century, the UK has become a pale, [13]_____ shadow of [14]____ former self.

Almost half of her ancient woodland has been destroyed. Look at [15]__ map today; you [16]_____ only fragments of great woods which once stretched across our [17]_____.

Join us for a greener countryside

But the map is slowly beginning to turn green again. Since 1972, the Woodland Trust has secured over [18]_____ sites from intensive agriculture, [19]_____ roads and sprawling cities. Across the UK, our woods [20]_____ over 43,000 acres. Will you join us today to spread even more green ink across the map?

Another week, another wood saved

The Woodland Trust is committed solely to protecting, enhancing and regenerating native woodland right across the country. On average, the Trust takes possession of a new wood every single week.

Perhaps there is a woodland on your doorstep which is under threat? Join us and put trees back on the map.

Tutored session 2

Key features of shared reading

- The teacher demonstrates the process of reading and making sense of a text.

- There is a particular focus on aspects of the text, which relate to the lesson's objectives.

- The teacher uses a range of techniques to engage the class actively in the process of reading.

- The process helps pupils read for meaning and interrogate text.

- Pupils are enabled to read texts that are beyond their independent reading levels because the teacher is leading and supporting the process.

- Shared reading provides a setting for cooperative learning, developing motivation and enjoyment of reading. It should inspire enthusiasm.

Key Stage 3 National Strategy   **Grammar for reading** Tutor's notes   © Crown copyright 2003

Year 7 Framework objectives

- Text level, reading 12
  Comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure.

- Sentence level 13
  Revise the stylistic conventions of the main types of non-fiction:
  b) Recount, which maintains the use of the past tense, clear chronology and temporal connectives.

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Activity 3: Preparing a text for shared reading	**10 minutes**

How would you run a shared reading session with a Year 7 class? Use the following questions to guide your planning.

- How would you manage the initial reading of the whole text (Shackleton and his crew abandon ship)? Would you ask them to read it silently, read it to them or use other strategies?

- What are the key questions you would put to the class?

- What strategies would you use to maximise participation in answering questions (for example, time out, talk partners)?

- How would you identify the key features of the text for them and explain these while keeping the teaching interactive?

Shackleton and his crew abandon ship, Weddell Sea, Antarctic

by Sir Ernest Shackleton

The following passage relates a celebrated episode from Sir Ernest Shackleton's courageous, though ill-fated, attempt to cross the Antarctic continent from sea to sea. The entire crew of 28 men were marooned on the desolate, floating ice of the Weddell Sea, after turbulent ice floes had surrounded and crushed their ship Endurance. *As a result, most had to face several months of desperate hunger and cold while Shackleton and a small number of the crew sailed in a small boat in search of help from the island of South Georgia.*

The pressure was increasing steadily, and the passing hours brought no relief or respite for the ship. The attack of the ice reached its climax at 4 pm. The ship was hove stern up by the pressure, and the driving floe, moving laterally across the stern, split the rudder and tore out the rudderpost and sternpost. Then, while we watched, the ice loosened and the *Endurance* sank a little. The decks were breaking upwards and the water was pouring in below. Again the pressure began, and at 5 pm I ordered all hands on to the ice. The twisting, grinding floes were working their will at last on the ship. It was a sickening sensation to feel the decks breaking up under one's feet, the great beams bending and then snapping with a noise like heavy gunfire.

Grammar for reading Course handbook

The water was overmastering the pumps, and to avoid an explosion when it reached the boilers I had to give orders for the fires to be drawn and the steam let down. The plans for abandoning the ship in case of emergency had been made well in advance, and men and dogs descended to the floe and made their way to the comparative safety of an unbroken portion of the floe without a hitch. Just before leaving, I looked down the engineroom skylight as I stood on the quivering deck, and saw the engines dropping sideways as the stays and bedplates gave way. I cannot describe the impression of relentless destruction that was forced upon me as I looked down and around. The floes, with the force of millions of tons of moving ice behind them, were simply annihilating the ship.

Activity 4: Worldwide Fund for Nature leaflet

20 minutes

This is a campaign leaflet designed to raise money and support for the organisation. There is a good deal of information presented here but the prime objectives are to argue a case and to persuade.

Plan a shared reading session using this text by annotating it for key features and considering how the session might fit into a series of lessons leading to a piece of writing. There are some background notes relating to this text on page 32, but you need only refer to them if you are stuck.

Suggested Framework objectives, Year 8:

- Word level 8
  Understand and use key terms that help to describe and analyse language.

- Sentence level 9
  Adapt the stylistic conventions of the main non-fiction text types to fit different audiences and purposes.

- Text level, reading 10
  Analyse the overall structure of a text to identify how key ideas are developed.

Make notes on how this shared reading session could fit into a series of lessons leading to a piece of writing, which might be based on:

- Text level, writing 13
  Present a case persuasively, making selective use of evidence, using appropriate rhetorical devices and anticipating responses and objections.

Worldwide Fund for Nature

These species all face extinction. Will you support the WWF campaign to help protect these and other threatened species and habitats?

WWF, the world's largest independent conservation organisation, is leading the fight for our vanishing species.

Campaigns by WWF have already helped protect many species of animals, birds and plants. But we will need to apply the full weight of our experience, gained over thirty-nine years in the field, to the battle that is to come.

We have put together an ambitious programme of action. But we must complete it. For many of our vanishing species, it may be their only chance of survival:-

Effective conservation programmes

In 1982, we started a Community Guards project in Namibia, working with local communities to protect wildlife. So far the project has proved to be a huge success, with numbers of elephants, springbok and mountain zebra all on the increase – and the numbers of black rhino actually doubling.

Currently we are creating four of the largest national parks ever in the Russian Arctic, home to the polar bear and many other species.

But this is only part of our work. With as few as 5,000 tigers remaining in the world, WWF are working to protect the tiger from the threat of extinction. We already fund projects across nine countries, but more protection is urgently needed for the tiger and other endangered species.

Working with governments

Wherever possible, WWF works alongside governments to secure the future of species. Often the responsibility for a species' survival rests solely with one country, such as the golden lion tamarin in Brazil and the Sumatran tiger.

WWF will continue to pressure all governments to put in place effective conservation programmes to protect their wildlife, and can help by providing the necessary expertise.

International lobbying

Wildlife trade is controlled by CITES (The Convention on International Trade in Endangered Species), under which countries are required to have laws to protect vanishing species. But these well-meant laws will only prevent trafficking if they are vigorously enforced.

For years, Yemen has been a market for rhino horn for use in ceremonial dagger handles. After years of intensive lobbying, Yemen finally joined CITES in 1997.

WWF will be doing all we can to help the authorities put in place CITES recommendations.

Exposing the illegal trade

After months of painstaking investigation, TRAFFIC, our highly effective wildlife trade monitoring network, uncovered the largest ever haul of tiger bones in India. There have been other successes too.

One of our 18 TRAFFIC officers is currently working in Taiwan to provide the hard evidence needed to stop the illegal trade in rhino horn.

Exposing crimes against wildlife is costly and labour-intensive, but will continue to form one of the cornerstones of our campaign.

Bringing the eco-criminals to justice

With the profits from their illegal trade, poachers and traders can hire expensive lawyers. Often they escape on a technicality. In India, the WWF-run Environmental Law Centre helps ensure that the case for the prosecution is watertight. We need more centres like this as a serious deterrent to traffickers.

Changing attitudes

WWF is helping to curb demand for products from vanishing species, through radio and TV programmes in many parts of the world that alert people to the devastating consequences of their actions.

WWF is involved in public awareness activities in Far Eastern countries which use rhino horn and tiger bone in Traditional Chinese medicines. Working closely with local communities, we hope to change public opinion towards wildlife conservation.

Enlisting the support of local people

We cannot protect vanishing species unless we have the support of the people like Salamu Waziri. He used to hunt forest buffalo in the Gashaka Gumti National Park Nigeria, but now helps to protect the species with his tracking and guide experience.

It's this community-led WWF approach that's proved to reap rewards.

WWF is working all around the world, fighting for our vanishing species. We can't fight alone. Please support this crucial work. Extinction is forever.

Background notes to Worldwide Fund for Nature leaflet

The text contains many noun phrases and many of these consist of abstract nouns. It is worth looking for the common nouns and the abstract nouns in this document and recording how many nouns are repeated: *conservation, organisation, species, protection, community* and *communities, project, extinction, campaigns, programmes, experience*. Repetition reinforces importance and keeps the ideas in the reader's mind.

There are numerous noun phrases, most of them familiar to the reader of persuasive texts like pamphlets or newspapers, such as: *vanishing species, full weight of our experience, ambitious programme, only chance of survival, a huge success, the threat of extinction, endangered species, the future of the species, conservation programme, the necessary expertise, these well-meant laws, years of intense lobbying, painstaking investigation, highly effective, cornerstone of our campaign, serious deterrent, devastating consequences*. The nouns and adjectives emphasize urgency – *threat, extinction, endangered*. They appeal to our emotions.

Modifiers like *vanishing, effective* are repeated and others like *community-led* are familiar. This contributes to the predictability in a document which has many qualities of journalese, even cliché. However, the repetitions are part of the persuasive purpose.

The adverbs give a sense of importance and crisis: *urgently, highly, vigorously.* When these are linked to the nouns and adjectives, the reader is all too aware of the fact that tomorrow may be too late.

There is an interesting contrast in the verb tenses. On the one hand, the pamphlet uses the past and perfect tenses to indicate what has been done or achieved in the past but changes to the present tense and modal verbs in the present to suggest what the organisation is doing now and what it *must* or *may* do in the future.
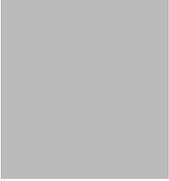
Notes on Module 1

Module 2: Phrases

Pre-course reading

Introduction

The pre-course reading for Module 2 focuses on:

- phrases;
- noun phrases;
- adjectival phrases;
- prepositional phrases;
- adverbial phrases.

Phrases

The focus of Module 1 was on words, especially word classes. Words have meanings and some of those meanings are shaped by the contexts in which they are used and the functions they have in those contexts. Words may be used, however, to combine with other words to build **phrases**, and phrases often combine with other words and phrases to make larger phrases and clauses. As with word classes in Module 1, phrases can be classified. The phrase is built around a single word called the **head word** and it is that word which determines its classification. The noun phrase has a noun as the head word. There are also adjectival, prepositional and adverbial phrases. The exception is the phrase in which the head word is a verb. These are called clauses and the verb element in these may be a single verb or a verb chain. This is dealt with in detail in Module 3. The focus in this module is upon noun, adjectival, prepositional and adverbial phrases. As we shall see, some of the prepositional phrases can also have adjectival and adverbial functions.

The phrase is especially important in writing as it helps to give clarity, explicitness and expansion to the message. The noun phrase is especially significant in writing because most sentences contain several of them and it is often the length and complexity of these noun phrases that decide the overall length and complexity of the whole sentence.

Noun phrases

The **noun phrase**, as the name implies, has a noun as the head word. The term can refer to a single noun, for example, *cat*, a pronoun, for example, *it* or a group of words that acts as a noun in the sentence: *a curious cat, plenty of energy, a very notorious couple of cats.*

There are four possible parts to the noun phrase:

- the **head** – the central noun;
- the **determiner** – this limits the reference of the noun;
- the **pre-modifiers** – words which appear before the head noun (adjectives, participles, even another noun);
- **post-modifiers** – any words appearing after the head noun but within the noun phrase.

For example:

That big, amusing joke book on the table *is mine.*

head	=	*book*
determiner	=	*that*
pre-modifiers	=	*big, amusing joke*
post-modifier	=	*on the table*

The noun phrase has the potential of expanding into a larger phrase unit, but it only rarely contains all these elements in speech or writing. It is fun, however, to explore the theoretical possibilities. Consider, for example, the nursery rhyme, *The House that Jack Built*.

When teaching writing, it is important that pupils do not over modify: it is much better to choose one or two words which carry the intended meaning.

A **pronoun** can function as the head word in a noun phrase, for example:

The two mountaineers are crossing the glacier.

They *are crossing* **it**.

Adjectival phrases

The adjectival phrase occurs where the adjective is the head word and is modified by other words. In each of the following examples, the adjective *disguised* is the head word of the phrase:

The man was **disguised**.
The man was **heavily disguised**.
The man was **very heavily disguised**.
The man was **very heavily disguised as a woman**.

The head word may be preceded by pre-modifiers, for example:

very heavily *disguised*.

The head word may also be followed by post-modifiers, for example:

very heavily disguised as a woman.

Adjectival phrases frequently come between the determiner and the head word in the noun phrase, for example:

My **extremely long-suffering** *servant has returned*.

The adjectival phrase is frequently used as a comparative:

His salary is **far greater** *than mine but his car is* **much smaller**.

It is also used as a superlative:

This is the **most cherished** *book in the collection*.

Prepositional phrases

Prepositional phrases are key elements in the construction and expansion of the clause and the sentence. They are a useful way for the writer to add detail and elaborate the basic idea of the sentence. The head word is a preposition and the other part of the phrase is a noun phrase, for example:

> *in America;*
> *before the summer holidays.*

Prepositional phrases are especially important in writing because they allow information about time and place, or the way things are done or what they are like, to be added within a clause, for example:

> *We are standing **in the study of the Prime Minister in his country residence**.*

The prepositions *of* and *in* each allows a later noun phrase to modify an earlier one.

Prepositional phrases are usually used to modify another word. They can behave like adjectives and describe a noun, as in the following examples where the preposition phrases modify *the stunt kite.*

> *Mahyar flew the stunt kite **with the light sticks and expensive fabric**.*

> *The stunt kite **with the expensive fabric** flies majestically in the sky.*

They can come after the noun they describe, for example:

> *a book **about volcanoes**.*

Where the prepositional phrase modifies the verb, it has an adverbial function, for example:

> *Aisha took the dog **for a walk**.*
>
> How?   *Aisha took the dog for a walk **in a hurry**.*
> When?   *Aisha took the dog for a walk **after dinner**.*
> Where?   *Aisha took the dog for a walk **in the park**.*
> Why?   *Aisha took the dog for a walk **for exercise**.*

Adverbial phrases

Adverbs are clearly very important items in the clause element of the sentence. They give explicit information about the verb and so describe how the verb was done. A typical adverbial phrase would be:

*He wrote **extremely quickly**.*

In this phrase, *quickly* is the head word and *extremely* intensifies *quickly*.

Adverbs like **extremely**, **really**, **nearly**, **hardly** are useful in that they increase or diminish the force of the word they modify.

Remember

One or more words make a phrase.

Use the following pages to note any questions or difficulties you have as a result of the pre-course reading. Your tutor will help you resolve any problems.

Make notes on any questions or difficulties arising from the pre-course reading here.

Tutored session 1

Aims of Module 2

- To clarify participants' understanding of phrases.
- To examine the use and functions of four kinds of phrase:
  - noun;
  - adjectival;
  - prepositional;
  - adverbial.
- To apply knowledge about phrases to the teaching of texts.

Key Stage 3 National Strategy

Grammar for reading Tutor's notes

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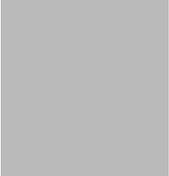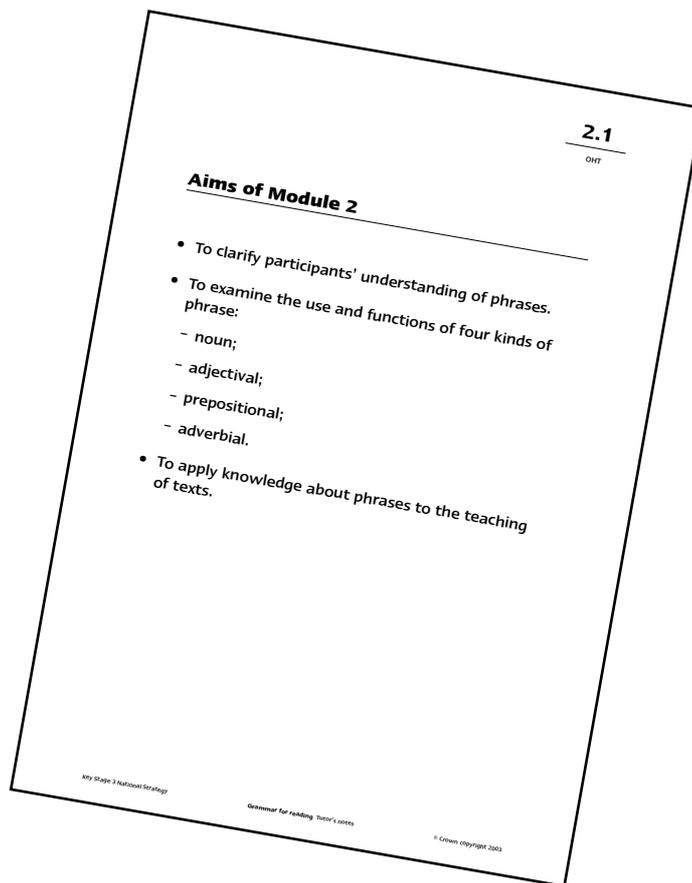
Activity 1: Sunnymede Hall   *15 minutes*

Here is the enticing menu of starters at a hotel restaurant, which has a reputation for its quality and excellence.

- Annotate each item on the menu, identifying the nouns, adjectives, determiners, prepositions and conjunctions.
- Mark the head noun in each item.
- Identify the phrases in each item by underlining.

Sunnymede Hall

Sunnymede Hall

To commence:

Roast breast of pigeon with a puff-pastry crust

Terrine of corn-fed chicken with truffle dressing

*Trio of fish with a mixed leaf salad
in a mild mustard dressing*

*Sweet melon slices under an avalanche of
fruits of the forest*

- Take a noun, like *beef*, *lamb* or *salmon*, and write your own menu item. Explore the extent to which you can expand the noun phrase in this kind of text.

- What other types of text can you think of that make use of many expanded noun phrases in this way?

Activity 2: *A Christmas Carol*   *15 minutes*

The following text is an extract from *A Christmas Carol* by Charles Dickens.

Read the passage and investigate how Dickens creates the intense drama of the haunting. Annotate the text to identify examples of his use of the phrases that give a sense of the passing of time, of a haunted place and an increasing unease of character. Having noted the phrases, try to classify them grammatically, using the chart.

A Christmas Carol

by Charles Dickens

'Humbug!' said Scrooge; and walked across the room.

After several turns, he sat down again. As he threw his head back in the chair, his glance happened to rest upon a bell, a disused bell, that hung in the room, and communicated for some purpose now forgotten with a chamber in the highest storey of the building. It was with great astonishment, and with a strange, inexplicable dread, that as he looked, he saw this bell begin to swing. It swung so softly in the outset that it scarcely made a sound; but soon it rang out loudly, and so did every bell in the house.

This might have lasted half a minute, or a minute, but it seemed an hour. The bells ceased as they had begun, together. They were succeeded by a clanking noise, deep down below; as if some person were dragging a heavy chain over the casks in the wine-merchant's cellar. Scrooge then remembered to have heard that ghosts in haunted houses were described as dragging chains.

The cellar-door flew open with a booming sound, and then he heard the noise much louder, on the floors below; then coming up the stairs; then coming straight towards his door.

'It's humbug still!' said Scrooge. 'I won't believe it.'

His colour changed though, when, without a pause, it came on through the heavy door, and passed into the room before his eyes. Upon its coming, the dying flame leaped up, as though it cried, 'I know him! Marley's Ghost!' and fell again.

Noun phrase	Prepositional phrase	Prepositional/ adjectival phrase	Prepositional/ adverbial phrase	Adjectival phrase	Adverbial phrase

Tutored session 2

Activity 3: Lesson plan *15 minutes*

Use the space below, and the lesson plan notes page opposite, to plan a lesson for Year 7 pupils based around a menu text (such as the one you looked at in Tutored session 1). The lesson should include activities designed to teach pupils about noun phrases and give them an opportunity to apply that knowledge in their own writing.

The Framework objective for the lesson is:

- Year 7, sentence level 2
  Expand nouns and noun phrases.

Lesson plan notes

Starter

Main part

Plenary

Activity 4: Eggstravaganza! *15 minutes*

Annotate the text *Eggstravaganza!* in preparation for shared reading. The Year 7 Framework objectives are:

- Text level, reading 13
  Identify, using appropriate terminology, the way writers of non-fiction match language and organisation to their intentions.

- Sentence level 2
  Expand nouns and noun phrases.

Eggstravaganza!

Eggstravaganza!

We've a fantastic variety of eggs instore for you to choose from this Easter. Enjoy all the delights of our Taste the Difference Belgian egg, the spectacular smooth milk chocolate egg and lanterns of Belgian chocolate mini eggs. In fact you'll find everything to suit the most sophisticated adult tastes including vegan and organic eggs to fun ideas for the kids... and of course all your usual favourites too!

Sainsbury's
Making life taste better.

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- What are the key questions you would put to the class about this text?

- What activities could follow in the lesson after the shared reading in order to consolidate the objectives and give pupils an opportunity to apply their knowledge in their own writing?

Activity 5: Literary texts
30 minutes

Printed below are extracts from three literary texts, one modern and two from the nineteenth century. The modern extract comes from a short story by the Irish writer Bernard MacLaverty and the two nineteenth-century extracts are by Robert Louis Stevenson and Charles Dickens. Each of the texts is concerned with establishing a setting, there is some action and, in two of the texts, some suggestion of character.

Use the MacLaverty text and choose one other. Prepare the texts for shared reading with a Year 9 class and, where appropriate, draw attention to the use of phrases. You will be aiming to cover the following Framework objectives in a sequence of lessons leading to a piece of writing by the pupils:

Word level 6
Know and use terms that are useful for analysing language.

Text level, reading 7
Compare the presentation of ideas, values or emotions in related or contrasting texts.

Text level, reading 9
Compare themes and styles of two writers from different times.

Objective for writing task:
Text level, writing 5
Explore different ways of opening, structuring and ending narratives.

Life Drawing

by Bernard MacLaverty

He moved to the wall cupboard by the small fireplace and had to tug at the handle to get it open. Inside the surface of everything had gone opaque with dust. Two old radios, one with a fretwork face, the other more modern with a tuning dial showing such places as Hilversum, Luxembourg, Athlone; a Dansette record player with its lid missing and its arm bent back, showing wires like severed nerves and blood vessels; the empty frame of the smashed glass picture was still there; several umbrellas, all broken. And there was his box of poster paints. He lifted it out and blew off the dust.

It was a large Quality Street tin and he eased the lid off, bracing it against his stomach muscles. The colours in the jars had shrunk to hard discs. Viridian green, vermilion, jonquil yellow. At the bottom of the box he found several sticks of charcoal, light in his fingers when he lifted them, warped. He dropped them into his pocket and put the tin back into the cupboard. There was a pile of magazines and papers and beneath that again he saw his large Winsor and Newton sketchbook. He eased it out and began to look through the work in it. Embarrassment was what he felt most, turning the pages, looking at the work of this schoolboy. He could see little talent in it, yet he realised he must have been good. There were several drawings of hands in red pastel which had promise. The rest of the pages were blank. He set the sketchbook aside to take with him and closed the door.

© Bernard MacLaverty 1982

The Strange Case of Dr Jekyll and Mr Hyde

by Robert Louis Stevenson

It chanced on one of these rambles that their way led them down a by street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the week-days. The inhabitants were all doing well, it seemed, and all emulously hoping to do better still, and laying out the surplus of their gains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passengers.

Two doors from one corner, on the left hand going east, the line was broken by the entry of a court; and just at that point, a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation no one had appeared to drive away these random visitors or to repair their ravages.

Mr Enfield and the lawyer were on the other side of the by street; but when they came abreast of the entry, the former lifted up his cane and pointed.

'Did you ever remark that door?' he asked; and when his companion had replied in the affirmative, 'It is connected in my mind,' added he, 'with a very odd story.'

'Indeed!' said Mr Utterson, with a slight change of voice, 'and what was that?'

'Well, it was this way,' returned Mr Enfield: 'I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of the town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession, and all as empty as a church – till at last I got into that state of mind when a man listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross-street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut.'

A Christmas Carol

by Charles Dickens

The Grocers'! oh the Grocers'! nearly closed, with perhaps two shutters down, or one; but through those gaps such glimpses! It was not alone that the scales descending on the counter made a merry sound, or that the twine and roller parted company so briskly, or that the canisters were rattled up and down like juggling tricks, or even that the blended scents of tea and coffee were so grateful to the nose, or even that the raisins were so plentiful and rare, the almonds so extremely white, the sticks of cinnamon so long and straight, the other spices so delicious, the candied fruits so caked and spotted with molten sugar as to make the coldest lookers-on feel faint and subsequently bilious. Nor was it that the figs were moist and pulpy, or that the French plums blushed in modest tartness from their highly-decorated boxes, or that everything was good to eat and in its Christmas dress; but the customers were all so hurried and eager in the hopeful promise of the day, that they tumbled up against each other at the door, clashing their wicker baskets wildly, and left their purchases upon the counter, and came running back to fetch them, and committed hundreds of the like mistakes in the best humour possible; while the Grocer and his people were so frank and fresh that the polished hearts with which they fastened their aprons behind might have been their own, worn outside for general inspection, and for Christmas daws to peck at if they chose.

Make notes on how you could plan the shared reading of the texts into a sequence of lessons to meet the objectives and lead to a piece of writing by pupils.

Notes on Module 2

Module 3: Clause structure and the simple sentence

Pre-course reading

Introduction

The pre-course reading for Module 3 focuses on:

- sentences and sentence types;
- clause elements;
  - verb;
  - subject;
  - adverbial phrases;
  - direct and indirect objects;
  - complement;
- varying the order of elements within a clause.

It may help you to refer back to Module 1 to remind yourself of verbs as a word class.

What is a sentence?

A sentence could be defined as:

- a group of words that tell you something;
- a grammatical structure that begins with a capital letter and ends with a full stop;
- a grammatical structure that must contain a main verb;
- a group of words that stands on its own and makes sense;
- a statement or a question or a command.

Each of these definitions has some merit but fails to give the whole picture. Three general principles apply:

- the sentence is rule-governed;
- it is the largest linguistic construction to which the rules of grammar apply;
- it is a construction which is complete and can stand on its own.

Major and minor sentences

There are two forms of sentence: the **major** sentence and the **minor** sentence.

The **major** sentence is by far the most common. Major sentences are what have been traditionally considered to be complete sentences and are found in many written texts, particularly formal ones. For example:

I eat chips with my dinner.
The central defender passed the ball back to the goalkeeper.

These sentences contain elements that form common patterns of language.

Minor sentences do not have a finite verb but are, nevertheless, deemed sentences. They make sense by themselves, but may be more context dependent than major sentences. For example:

For sale.
Bikes for hire!
No hawkers.
Foot and mouth!
Overhead cables.
'No!'
'Bye.'
'Going out?'

Such sentences are usually found on signs, as headings or in conversations or narratives.

Sentence types

There are four types of sentence.

Statements or declarative sentences

Most sentences are declarative which means their subject comes before the verb. They generally end with a full stop, but the punctuation can vary according to how they are used. For example:

I am going shopping.

You're really going shopping this time?

You're going shopping at this time of night!

Interrogative sentences

These seek information and look for answers. They usually end with a question mark.

They can be classified into two types.

- So-called '*wh-*' questions which begin with an interrogative word like *what, who, why* or *where*. For example:
  Why does the tide ebb and flow?
  Where are the scissors?
  Who is on duty?

- Questions which usually seek a 'yes or no' answer. These do not use an interrogative word, but show the subject coming after the first verb, which is an auxiliary, for example:
  It is raining. (statement)
  Is it raining? (question)

If there is no auxiliary in the statement, then the dummy auxiliary *do* is introduced to form the question, for example:

He likes cake.
***Does** he like cake?*

Alternative interrogatives are like 'yes or no' questions, but they contain alternative answers linked by *or*, for example:

Was it a boy or a girl?
Do you want tea or coffee?

- We sometimes ask questions by adding a small interrogative structure to the end of a declarative or imperative one. These are known as tag questions, for example:

*She is coming to the party, **isn't she**?*
*She lives next door, **doesn't she**?*
*Be careful, **won't you**?*

Tag questions allow us to make very subtle contrasts in meaning by varying the choice between positive and negative and varying the intonation.
Your name is Jack, isn't it?
Your name is Jack, is it?
Be quiet, will you?
Sit down, won't you?

The last two may well carry the force of a command and be punctuated with an exclamation mark.

Exclamations or exclamatory sentences

These start with *what* or *how* and express strong feelings, sometimes shock, horror or surprise. They generally end with an exclamation mark, for example:

What a terrible mess you've made of that!
How I long to see her again!

Commands or imperative sentences

These generally convey instructions, for example:

Go to your room, instantly!
Strain the sauce carefully.
Don't do that!
Please don't do that.

Clause elements

Clause: a term used in some models of grammar to refer to a unit of grammatical organisation which may be smaller than the sentence, but larger than phrases or words. The traditional classification is into main

and subordinate or dependent clauses, for example: The man arrived/after the rain started. *Some grammars distinguish finite and non-finite types of clause, depending on the form of verb used.*
(A *Dictionary of Linguistics and Phonetics*, David Crystal, Blackwell, 1997)

A clause, then, may be part of a sentence or the whole sentence as in the case of a **simple sentence**, which has one main clause only. In traditional grammar, a clause always has a verb, but grammarians now accept verbless clauses where the verb is omitted, but understood, for example: *When ripe, these apples are lovely*. The subordinate clause *When ripe* is understood as *When they are ripe.*

In this module we will deal with the simple sentence, that is one main clause, in order to focus on the elements within a clause. Compound and complex sentences, which have more than one clause, are dealt with in Module 4.

A clause is made up of various elements:

The verb or verb chain (designated V)

The **verb** or the **verb chain** is at the heart of the clause. It helps writers to express subtle shades of meaning and forces them to consider very carefully what they are trying to say and how they are going to say it. A verb chain consists either of one main verb or of a main verb preceded by one or more auxiliaries. For example:

> *They **start** the match.*
> *They **have started** the match.*
> ***Have** they **started** the match?*
> *They **play** very well.*
> *They **are playing** very well.*
> ***Are** they **playing** very well?*

The main verb is the one that expresses the meaning, in these examples the ideas of *starting* and *playing*. The auxiliary generally adds important shades of meaning, which are shown in the table and often vary with the context. The precise meaning of some modal auxiliaries in particular often comes from the context in writing or the intonation in speech.

Auxiliary	Function
have/has/had	Tense
is/was/were	Tense
do/did (this auxiliary has no meaning in itself)	To intensify: *Do get on with it.* To form a question when no auxiliary is present: *Do you like cake?* To form a negative when no auxiliary is present: *I didn't do it.*
may/might ought to must shall/should can/could will/would shall	These are all modal auxiliaries, which express concepts of possibility, conditionality, compulsion and probability. They are important to express subtle shades of meaning: Possibility: *We could go out tomorrow.* Condition (*if* is expected): *We would go out tomorrow.* Possibility or permission: *We may go out tomorrow.* Future or compulsion: *They will go out tomorrow.* They are also used to express degrees of politeness: *Can you pass the salt?* *Could you pass the salt?* *Would you mind passing the salt?*

Thus it is possible to say:

> They **are starting** at 2.00 pm.
> They **have started**.
> They **will start** at 2.00 pm.
> They **had started** by 2.00 pm.
> They **start** at 2.00 pm.

The above all express ideas of time.

It is also possible to say:

> They **should have started** by now.
> They **could have started** by now.
> They **might have started** by now.
> They **ought to have started** by now.
> They **will have started** by now.

In each case above, the auxiliary carries the ideas of probability or possibility and shades of meaning within those ideas.

Active and passive voice

In the clause, the verb can be viewed in one of two ways. This distinction is known as the voice. The first example is in the active voice and the second example is in the passive voice:

> I **did** the experiment several times.
> The experiment **was done** several times (by me).

The characteristics of the passive voice are:

- the subject of the active form becomes the passive agent (*by me*);
- the agent (*by me*) can be omitted;
- the object of the active sentence becomes the subject of the passive (*the experiment*);
- the passive uses the auxiliary verb *to be* (sometimes *to get*) together with past participle;
- the passive voice is often used in impersonal writing, for example, 'it can be said that ...'
- it is also used to avoid stating the obvious, for example, *Foreman fought Ali and was beaten* (*by Ali* would be stating the obvious);
- it can also be used to avoid mentioning who carried out the action, for example, *The vase has been broken* (the culprit avoids adding *by me*);
- often the verb *to get* is used, for example, *I got hit by a car*. This usage is, however, informal and although it is common in speech it would be inappropriate in formal writing;
- the use of the passive in some political or journalistic writing can permit readers to add the agent from their own prejudice/knowledge.

The subject (designated S)

The **subject** is the part of the sentence or clause about which something is said. The subject, a person or a thing, performs the action of the main verb or is in a particular state.

> ^{S}*The boat* ^{V}*sank.*

The boat answers the question *What sank*? It is, therefore, the subject.

> ^{S}*The boy* ^{V}*ran.*

The boy answers the question *Who ran*? It is, therefore, the subject.

The above sentences are simple, in that they have one main clause and are constructed as subject verb, shortened to SV.

Subject/verb agreement

The subject is usually the first element in the sentence and is usually placed before the verb. There has to be **agreement** or **concord** between the subject and the verb. If the subject of the verb is singular,

then the verb must be singular too, and if the subject is plural, then the verb must be plural, for example:

*The **boy runs** round the track.*
*The **boys run** round the track.*

In the past tense, the form is the same for singular and plural, for example:

***He/they ran** round the track.*

The exception to this is the verb *to be* in the third person of the past tense, for example:

***He was** there. **They were** there.*

The verb *to be* is also unusual in that it uses *am* to show agreement in the first person singular present and *was* to show agreement in the first and third person singular of the past tense, for example:

I am here.
He is here.
I was there.
He was there.

The plural of *was* is, of course, *were*, as in *we were there*. Regional variations can show *was* or *were* used as the past tense irrespective of number. See the *Key Objectives Banks* for ways of teaching this topic.

Sometimes it is difficult to decide whether a subject is singular or plural, for example:

*Twenty-seven years **is** a long time to be wrongly imprisoned.*
(*Twenty-seven years* refers to a **single** period of time.)

*The aristocracy no longer **has/have** the power **it/they** once possessed.*
(*Aristocracy* is a collective noun which can be used with a singular or plural verb.)

Similar problems occur with other collective nouns such as *The government is* or *The government are* and *the team is/are*. This is the subject of frequent debate and largely depends on whether what is in the writer's mind is an entity or a looser collection of individual people. Usually, either singular or plural is acceptable, as long as it is used consistently.

Some nouns may look plural but are in fact singular, for example:

*Here **is** the news.*
*Mathematics **is** my best subject.* (American English uses the abbreviation *math*, **not** *maths*, thus avoiding ambiguity.)

Different varieties of English may also differ in their patterns of subject/verb agreement and pupils may need to be taught the differences between their own regional form of English and Standard English, so that they can make appropriate choices.

Adverbial phrases (designated A)

We can add further information to the clause by adding a phrase that indicates where, when or how the verb happened. Such phrases can all be summed up as adverbial phrases. Many adverbials are simply adverbs; others are prepositional phrases, but all are designated A.

> S*(The boat)* V*(sank)* A*(rapidly).*

> S*(The boat)* V*(sank)* A*(rapidly)* A*(in mid Atlantic)* A*(at around 3.00 pm).*

> S*(The boat)* V*(sank)* A*(rapidly)* A*(without trace)* A*(in mid Atlantic)* A*(at around 3.00 pm).*

In the above cases the adverbials describe how (*rapidly, without trace*), where (*in mid Atlantic*), and when (*at around 3.00 pm*).

The above clauses culminate in SVAAAA, but all still form a simple sentence.

Direct and indirect objects

The object usually follows the subject and the verb. There are two kinds of object, the direct object and the indirect object.

Direct object (Od)
The direct object is directly affected by the verb.

> S*(She)* V*(rode)* Od(**the horse**). SVOd
> S*(Farouq)* V*(ate)* Od(**the biscuit**). SVOd
> S*(Susan)* V*(read)* Od(**a book**). SVOd

Indirect object (Oi)
Typically, verbs of *asking, giving, offering, showing, reading* (a book to...), *teaching* (a subject to...), *pouring, promising, owing, telling, throwing, lending* take a direct and indirect object (Oi). The direct object is what was given, offered, lent; the indirect object is the noun/pronoun to which the object was, for example, given or lent.

> S*(She)* V*(lent)* Oi(**her friend**) Od *(the fifty pence piece).*

The money is *what* she lent and her friend is the person *to whom* she lent it.

When we have both an object and indirect object in the sentence, we can choose the order in which we place them.

> *(She) (lent)* Od*(the fifty pence piece)* Oi*(to her friend).*
> *(She) (lent)* Oi*(her friend)* Od*(the fifty pence piece).*

- When both objects are personal pronouns, then the direct object normally comes first.

- When the indirect object comes first, then the *to* is usually omitted.

Verbs which take a direct object are known as **transitive** verbs; those that do not are known as **intransitive**. Verbs, such as those of *giving* and *showing*, which can take both a direct and an indirect object, are known as **ditransitive**.

Complement (designated C)

A complement can either be a noun or an adjective. A **compl<u>e</u>ment** is needed to **compl<u>e</u>te** certain verbs. These are: *be, seem, appear, look* (in the sense of *appear)* and *become.*

> S(*Farouq*) V(*might be*) C(*ill*). SVC
>
> S(*The work*) V(*seems*) C(*fine*). SVC
>
> S(*He*) V(*is*) C(*a doctor*). SVC
>
> A(*After university*) S(*she*) V(*became*) C(*an actor*). ASVC

Varying the order of elements within a clause

The adverbial

A basic, simple sentence in English would be an SVOd or SVC construction. In order to increase fluency, varying sentence structure is important. If sentences are always constructed in the same way, they become stilted. The position of an element can be varied for effect.

The most moveable component is the **adverbial**.

A simple adverb can come after the verb and any direct objects or complements, for example:

> S(*He*) V(*ate*) Od(*the burger*) A(*quickly*). SVOdA

The adverbial can be used at the beginning of the sentence. Note the punctuation: a comma usually follows the adverbial.

> A(*Quickly)*, S(*he*) V(*ate*) Od(*the burger*). ASVOd

Putting *quickly* first implies that the eating was furtive.

The adverb can also appear in between the subject and the verb:

> S(*He*) A(*quickly*) V(*ate*) Od(*the burger*). SAVOd

Adverbial phrases can be used in the same way:

> A(*By 5 o' clock)*, S(*he*) V(*was*) C(*really tired*). ASVC

Putting A first makes the time important.

> S(*He*) V(*was*) C(*really tired*) A(*by 5 o' clock*). SVCA

Putting A at the end emphasises the tiredness.

Sometimes moving the adverbial can affect the meaning of the sentence, for example:

He smiled at her happily.   (a happy smile)

Happily, he smiled at her.   (fortunately)

Split infinitives

Splitting the infinitive with an adverbial can cause vigorous debate in many circles. It became unacceptable when Latinate grammar became the guiding principle. The infinitive in Latin is always one word, in English it is formed by *to* + base form of the verb. Those who felt that Latin grammar should be the rule decided that the unity of the infinitive must be preserved. To most English speakers, it is now perfectly acceptable to split the infinitive.

The following example illustrates the point:

I told him to jolly well try again.

I told him jolly well to try again.
(The meaning is affected, *jolly well* now modifies *told* rather than *try.*)

I told him to try jolly well again.
(**If** it is acceptable, meaning is altered to refer to the way he tried last time: he did it *jolly well* last time, now must do it *jolly well* again.)

Other elements

It is difficult to move other elements as meaning in English is strongly affected by word order.

The dog bit the policeman.
The policeman bit the dog.

The syntactic elements of the two sentences above are the same, SVOd, but changing the words around affects the meaning and one is far more newsworthy than the other!

The word order of *Bit the policeman the dog* is impossible in normal, contemporary usage.

However, writers will vary the elements to place words in stressed positions or to shock the reader into noticing the content. Poetry frequently uses variation in syntax for this purpose. Writers will also compose a sequence of sentences in the same pattern to ensure they are noticed and linked by the reader.

Remember

One or more phrases make a clause.

Use the following pages to note any questions or difficulties you have as a result of the pre-course reading. Your tutor will help you resolve any problems.

Make notes on any questions or difficulties arising from the pre-course reading here.

Tutored session 1 *60 minutes*
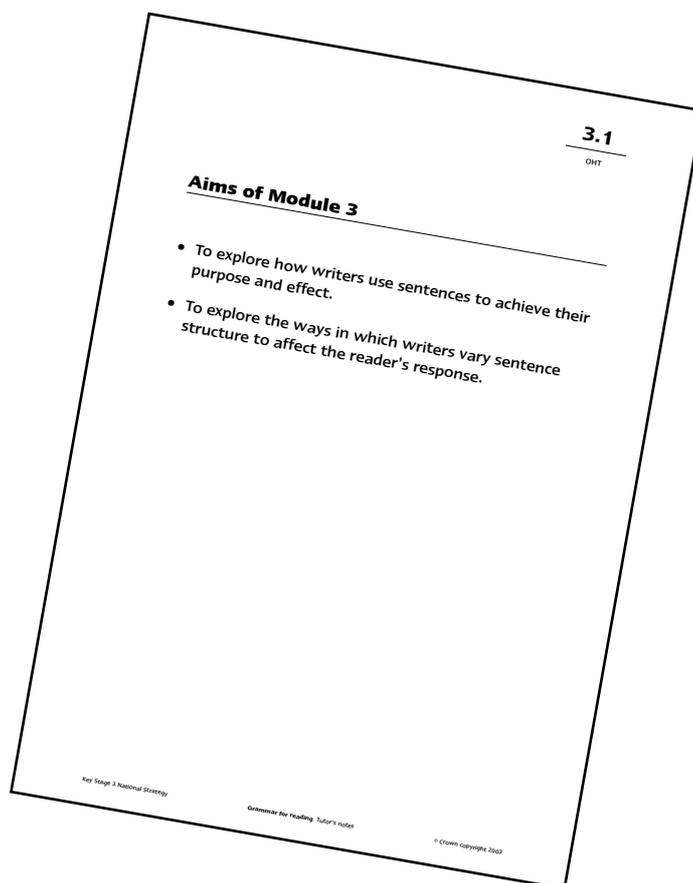
Activity 1: Working with a literary text: *20 minutes* *Bleak House*

Read the passage from *Bleak House* by Charles Dickens and determine firstly the author's purpose and the effect he intends to have on his reader. In relation to this, you should also examine Dickens' use of non-finite verbs and identify some of the following features:

- his use of minor sentences;
- the effect of the repetition of these structures upon meaning;
- his use of adverbials.

Bleak House

by Charles Dickens

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs, fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds...

The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest, near the leaden-headed old obstruction, appropriate ornament for the threshold of a leaden-headed old corporation: Temple Bar. And hard by Temple Bar, in Lincoln's Inn Hall at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery.

Activity 2: Non-literary texts   *20 minutes*

The English strand of the Key Stage 3 National Strategy builds on work done on text types in primary schools. This includes work on texts whose main purpose is to inform, recount, explain, instruct, persuade, argue and narrate. Although text types are not clear cut, especially those offered at Key Stage 3 and beyond, it is important to recognise the grammatical features of the different types to help pupils read and recreate texts.

Working with a colleague, choose one of the texts each on pages 74 or 75 to:

- note the text type and the writer's purposes and assumed audience;
- classify the predominant sentence types used in each – declarative, interrogative, exclamatory, imperative – and note any use of minor sentences or variations on conventional sentence structures;
- identify the characteristics of the verb elements in each – tense, voice, transitive or intransitive (subject/object/complement), use of modals;
- comment on the writer's use and placing of adverbials to expand and clarify meaning.

Comment on how the grammatical devices are used to further the purpose of the writer and clarify content for the reader.

Text 1: Chicken in the oven with verjuice

Preheat the oven to 180°C, 350°F, gas mark 4. Finely chop the garlic, ginger and chilli and mix together. Open up the chicken thighs and place them on a board skin-side down. Divide the garlic mixture between the chicken thighs and fold each one up into a parcel. Tie with kitchen string and season with salt and pepper. Heat the olive oil in a heavy-based pan and brown the chicken all over, then transfer to the preheated oven. Roast for 20 minutes, or until the juices run clear.

Transfer the chicken to a dish, cover with foil and set aside in a warm place while you finish the sauce. Remove the excess fat from the roasting pan, then add the verjuice to the pan and reduce slightly over a high heat, then add the cream and reduce again. Remove from the heat and whisk in the butter to make a smooth sauce.

Cut each piece of chicken in half and dress with the sauce. Serve with roast potatoes and a rocket salad.

From *Sainsbury's Magazine*, May 2001

Text 2: Eating to manage your cholesterol

Should I be managing my cholesterol?

There is no doubt that most of us could benefit from lowering our cholesterol levels. Doctors recommend that it is especially important if you answer yes to some of the following questions.

- Are you watching your blood cholesterol level?
- Is a member of your family watching their blood cholesterol level?
- Is your blood pressure at an unhealthy level?
- Have you been told by your doctor that you have a heart problem?
- Does your family have a history of heart disease?
- Do you smoke?
- Are you overweight?

How can you reduce your cholesterol?

Doctors recommend that a healthy diet – one that is low in fat (especially saturated fat) and salt and containing plenty of fruit, vegetables and fibre will prevent cholesterol build-up and reduce the risk of coronary heart disease. It is important to remember that diet is only one element of keeping in good health and maintaining a healthy heart. Physical activity is another important element. There are other important factors too:

- avoid smoking;
- maintain a healthy body weight;
- be more physically active;
- ask your GP or Practice Nurse whether you should have your blood pressure checked;
- learn to control your stress and take time to relax.

From *Eating to manage your cholesterol,* The Flora Project

Tutored session 2

60 minutes

You are already familiar with the processes of shared reading from Modules 1 and 2 and with how to prepare texts for shared reading for a whole class. This session will look at preparing another text for shared reading.
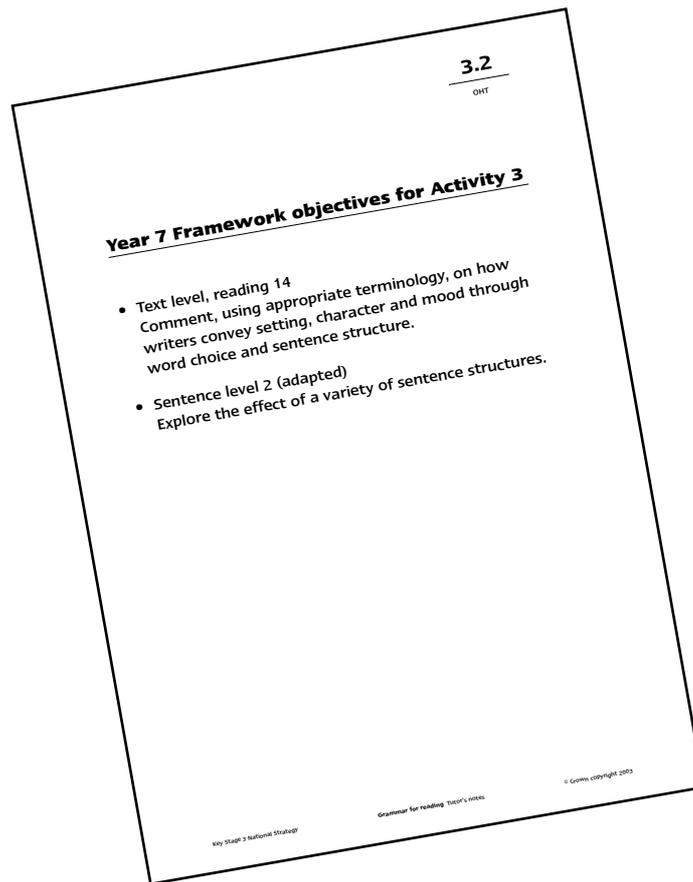
Activity 3: Preparing a text for shared reading

40 minutes

The text entitled *Witness* is a recount text from Edvard Radzinskii's biography of Stalin. It uses sentences as part of the way in which it builds tension and uncertainty on the part of the people on duty outside the room.

This work relates to the following Year 7 Framework objectives:

- Text level, reading 14
  Comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure.

- Sentence level 2 (adapted)
  Explore the effect of a variety of sentence structures.

The tutor will model annotating the first paragraph of the text. Think about how you might teach the text, annotating it and making notes as required.

Witness

by Edvard Radzinskii

Peter Lozgachev was on duty outside the rooms where Josef Stalin conducted the business of running the Soviet Union. Those on duty were only allowed to enter the room when summoned. The account explores the theory that Stalin was left to die by his heirs who were lining up to succeed him.

At 10 am, as usual, we gathered to plan things for the day … there was no movement in Stalin's rooms. It struck 11 – still no movement. At 12 – still none. That was strange: he got up between 11 and 12. Soon it was 1 pm – still no movement … he had always told us categorically: if there was 'no movement', we were not to go in, or else we'd be severely punished. It was already six in the evening, and we had no clue what to do. Suddenly the guard outside rang us: 'I can see the light in the small dining room.' Well, we thought, thank God, everything was OK. We were all at our posts, on full alert, ready to go, and then, again, nothing. At eight – nothing. At nine – no movement. At 10 – none. At that moment a package arrived from the Central Committee. It was my duty to hand over the mail. 'All right, then,' I said, 'Wish me luck, boys.' We normally went in making some noise to let him know we were coming. He did not like it if you came in quietly. You had to walk in with confidence, but not stand too much at attention. Or else he would tell you off: 'What's all this good soldier Schweik stuff?'

Well, I opened the door, walked loudly down the corridor. The room where we put documents was next to the small dining room. I went in and looked through the open door into the small dining room and saw the Master on the floor, his right hand outstretched. I froze. My arms and legs refused to obey me. He could not talk. His hearing was fine, he'd obviously heard my footsteps and seemed to be trying to summon me to help him. I ran to him and asked: 'Comrade Stalin, what's wrong?' He'd wet himself. I said to him: 'Should I call a doctor?' and he just mumbled incoherently.

From *Stalin*, 1996

Working in pairs, consider the following questions.

- What might pupils need to know before they start reading?

- How would you manage the initial reading of the whole text? For example, ask pupils to read it silently, or read it to them?

- What are the key questions you would put to the class?

- What strategies would you use to maximise participation in answering questions (for example, time out, talk partners)?

- How would you identify the key features of the text for them and explain them while keeping the teaching interactive?

Grammar for reading Course handbook © Crown copyright 2003

Activity 4: Preparing a text for shared reading

20 minutes

You will now have time to prepare the following text for possible use in a shared reading session in your school. It relates to the objectives on page 76.

If you are teaching pupils who are learning English as an additional language, you need to take account of what specifically they should look for so they become aware of the effect of words, not just their basic meaning.

Consider how the shared/guided reading could be taken forward into a series of lessons leading to a piece of writing which seeks to persuade the reader of the value of visiting your region for a short break.

Try to use the text as a shared read in class before the next session, so you can discuss how it went with the group.

Iceland is ...

Pure nature

With probably the greatest variety of stunning scenery and unspoilt wildernesses of any European destination, in Iceland you will find dazzling landscapes that go from the surreal to the sublime. Their colours defy description: imagine rust-red craters, cobalt-blue lakes and luminous green moss that punctuates a sea of black sand. Conjure up the scent of freshly mown hay or a flower-strewn meadow set to a backdrop of shimmering ice. And the air is so clear and crisp that the views can stretch forever. You can drink from some of the cleanest rivers on earth. Cascading with youthful exuberance, they create waterfalls of every size and shape imaginable en route to the sea. There, a coastline of sandy beaches, rugged cliffs and tranquil fjords throngs with birds, while just off shore six species of whale and dolphin regularly captivate visitors on whale watching trips. Iceland is nature in the raw – rugged and rewarding.

Unlimited adventure

Your Iceland experience can be as easy or as wild as you like. You can opt for an escorted holiday touring by coach, a fun-filled super-jeep safari to explore off the beaten track or, for complete flexibility, a Fly Drive itinerary or tour using scheduled air and bus services. On foot, you can choose from short and scenic walks on gentle trails to full wilderness hikes or longer back-packing expeditions. Enjoy boat cruises, fishing, riding the delightful and sure-footed Icelandic horse or, for an adrenaline fix, try snowmobiling and river rafting. You can watch a whole showcase of geothermal curiosities: hissing steam vents, bubbling mud pools and erupting geysers. Take a bathe in a natural geothermal pool, such as the unforgettable Blue Lagoon, stay up for the midnight sun, be dazzled by the northern lights ......the adventure is yours.

Iceland ... where holidays come naturally

Source: Arctic Experience, 2001
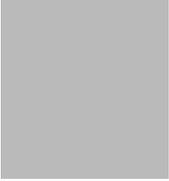
Notes on Module 3

Module 4: Compound and complex sentences

Pre-course reading

Introduction

The pre-course material for this module builds on the previous module and focuses on:

- conjunctions;
- types of sentence: compound and complex;
- non-finite clauses;
- ellipsis;
- clause types and their function within sentences;
- varying clauses within the sentence for fluency and effect.

The focus of Module 3 was the structure of the main clause or simple sentence and which elements within it can move to increase fluency.

Few sentences, however, are simple ones consisting of one main clause. Most sentences combine clauses to express linked ideas or ideas which are dependent on each other for unity of meaning. This module examines the features of complex sentences.

Conjunctions

As seen in Module 1, conjunctions are a sub-set of connectives. This module defines as conjunctions those words which can properly be used to join clauses within a sentence.

Conjunctions fall into three main groups.

- Coordinating conjunctions, which join two clauses of the same type together. These are few in number, the most common examples being *and, but* and *or*.
- Subordinating conjunctions, which join a subordinate clause to another clause. Most conjunctions fall into this category, including *because, although, if, when, who*. Some conjunctions are made up of two or more words, for example, *as if, as though, in order to, so as to, so that, even if*.
- Correlative conjunctions work as pairs in the sentence, for example, *either … or, neither … nor, both … and*.
  *You can **either** come with me now **or** walk home later.*
  *He **neither** drinks **nor** drives.*
  *She **both** plays the violin **and** sings in the choir.*

Compound sentences

Compound sentences consist of more than one main clause (Mcl). They are joined by a coordinating conjunction *and, but, or*.

They are used to give information of equal weight in each clause, so each clause has equal grammatical status, for example:

I went to the new restaurant and I really enjoyed my dinner.
I went to the new restaurant, but I did not enjoy my dinner.
I went to the new restaurant and I could have chosen fish or I could have decided on steak.

In each of the above cases, the second clause could stand by itself as a sentence without affecting meaning:

I went to the new restaurant. I enjoyed my dinner.
I went to the new restaurant. I did not enjoy my dinner.
I went to the new restaurant. I could have chosen fish. I could have decided on steak.

And adds further information, **but** introduces a contrasting piece of information, **or** adds alternative information.

When two clauses are linked in this way there is no need to repeat the subject at the start of the second clause if the subject of each clause making the compound sentence is the same.

My mother bathed my sister. My mother wrapped her in a towel.
My mother bathed my sister and wrapped her in a towel.

The co-ordinating conjunctions between the clauses must appear at the beginning of the second clause and cannot be moved.

I went home early, but my brother stayed until later.

It is usual to place a comma before the *but* clause.

Complex sentences

A complex sentence consists of a main clause and one or more subordinate clauses (Subcl). Whereas the main clause can stand alone, the subordinate clause cannot.

Subordinate clauses are usually introduced by subordinating conjunctions. These may be:

- simple subordinators of one word, such as *although, if, that, until*;
- complex subordinators of more than one word, such as *in order that, as long as*.

For example:

Mcl[*England lost the match*] Subcl[*because a player was sent off*].

England lost the match can stand alone: it is a unit of meaning with SVOd construction. *Because a player was sent off* does not make sense by itself, it is dependent on the main clause for clarification and completion.

Sentences may contain a number of subordinate clauses contained within larger clauses, for example:

~Mcl~[*England lost the match*] ~Subcl~[*because a player was sent off*] ~Subcl~[*after he deliberately smashed into an opposition defender*] ~Subcl~[*which broke his left metatarsal*].

Subordinate clauses may occur in different positions within a sentence, for example:

- at the start of the main clause
  ~Subcl~[*When I'm big*], ~Mcl~[*I'm going to be a footballer*].

- in the middle of the main clause
  ~Mcl~[*The people*, ~Subcl~[*who come to this course*], *are all teachers*].
  ~Mcl~[*I can guess* ~Subcl~[*why he did it*] *from the expression on his face*].

- at the end of the main clause
  ~Mcl~[*I'm going to be a footballer*] ~Subcl~[*when I'm* big].
  ~Mcl~[*I know*] ~Subcl~[*what you want*].
  ~Mcl~[*I know most of the people*] ~Subcl~[*who are in this room*].

A warning: **coordinating conjunctions** join two clauses of the same type together. Sometimes they join two subordinate clauses together. This can be hard to spot, as the subordinating conjunction is often omitted.

~Mcl~[*The game wasn't cancelled*]~Subcl~[*because it was raining*], ~Subcl~[*but because the pitch was waterlogged*].

But is joining two clauses of the same type: they are both subordinate clauses, made clear by the use of *because*.

~Mcl~[*The game was cancelled*]~Subcl~[*because it was raining*] ~Subcl~[*and the pitch was waterlogged*].

The third clause is a subordinate clause despite the use of *and*. *Because* is understood: *and **because** the pitch was waterlogged*.

The above are all **finite** subordinate clauses because they all have a subject and a finite verb in them and follow the order of elements as outlined in Module 3.

However, clauses can contain non-finite verbs.

Non-finite clauses

The differences between finite and non-finite verbs are discussed in Module 1. There are three forms of the non-finite verb:

- V + ing   present participle   *going, running, jumping, writing;*
- V + ed   past participle   *asked, jumped, climbed, walked;*
- V + to   infinitive   *to run, to go, to jump, to ask, to walk.*

A clause that begins with a non-finite verb form is known as a **non-finite clause**.

$_{Subcl}$[*Walking home*], $_{Mcl}$ [*I felt easy*].

$_{Subcl}$[*Asked to come at 9 am*], $_{Mcl}$[*they arrived at midday*].

$_{Mcl}$[*He asked me* $_{Subcl}$[*to go to the shop*]].

In each case the non-finite clause is subordinate and there is no conjunction linking the finite and non-finite clauses.

The final example with an infinitive shows how much non-finite clauses depend on their context for their precise meaning. The same non-finite clause expresses a request in one clause, a command in another and a prohibition in a third, depending on the verb in the main clause:

[*He asked me* [*to go to the shop*]].   request
[*He told me* [*to go to the shop*]].   order
[*He forbade me* [*to go to the shop*]].   prohibition

With some kinds of non-finite clauses it may be quite unclear who the subject is, for example:

$_{Subcl}$[*Coming round the corner*], $_{Mcl}$[*a gale-force wind hit him*].

Who or what was coming round the corner – the wind or him? Young readers and writers may need help in interpreting some such clauses in more complicated texts.

Ellipsis

Ellipsis occurs when part of the sentence is omitted, but the omission is clearly understood. It is a grammatical technique that avoids repetition and clumsiness.

In a compound sentence, it works in the following way:

I would like to help build the scout hut, but I can't.

The omission is clear: *but I can't* **help you build the scout hut**.

Sometimes an ellipsis is indicated by a clause ending with *why*, *how*, *where* or *what*:

He mocks his teachers without knowing **why** (*he mocks his teachers*).
Many countries are intending to fight crime, but they don't know **how** (*to fight it*).
I'm sure we'll find your friend, but God only knows **where** (*we will find her*).

Frequently, there is no such signal of subordination.

> *And what is the Chairman doing while this is going on? I'll tell you what he's doing. Driving around in his flash car at the company's expense, that's what. Or chatting with his cronies about his golf handicap.*

Understood: (**He is**) *driving*, *what* (**he's doing**), *Or* (**he is**) *chatting*.

Ellipsis occurs in both speech and writing.

Clause types and their function within sentences

Like phrases, clauses have a job to do in the sentence and can be defined in terms of that job. There are four major types of subordinate clause that can occur in a complex sentence:

- noun clauses;
- relative clauses;
- adverbial clauses;
- comparative clauses.

Noun clauses

These are sometimes referred to as **nominal clauses**. They have a range of functions similar to those of the noun and noun phrase (see Modules 1 and 2).

They may be:

- the subject of the sentence:
  That people are apathetic *is a matter of great regret*.

- the object of the sentence:
  *She believes **that she will be made redundant***.

- the complement of the sentence:
  *That is **what actually happened on that fateful day***.

Note that noun clauses are embedded in the sentence: they cannot be removed to leave a main clause which makes sense.

Is a matter for regret does not make sense by itself. Just as a simple sentence cannot make sense without a subject, a main clause cannot make sense without its subject. The same is true when a direct object or complement is needed to complete the unit of meaning.

Relative clauses

The relative clause further defines (post-modifies) the noun phrase and so functions adjectivally.

It is usually introduced by the relative pronouns *who*, *whom, whose, which* and *that*. (See Module 1, Pronouns and Module 2, Adjectival phrases.) For example:

> *I am looking for someone **who will take the register to the office***.

Whom has been preferred to *who* in **formal speech** when *who* acts as the object in a clause. However, this usage is dying out and younger people will probably not use it.

That is often used as a relative pronoun.

> *He is the consultant **whom I saw***.
> *That's the consultant **who/that I saw***.

A complex feature of the relative clause is to decide whether the post-modification of the noun phrase is **restrictive** or **non-restrictive**. This depends on whether or not the relative clause narrows the meaning of the main clause.

> *The garden which blooms in May always gives me great pleasure*.

This **restricts** the meaning to only those gardens that bloom in May.

> *The garden, which blooms in May, always gives me great pleasure*.

This gives additional information about a particular garden, but does not mean that other gardens do not give the speaker or writer pleasure at other times of the year. It is, therefore **non-restrictive**.

The non-restrictive relative clause is usually preceded and followed by commas or dashes because it can be removed from the sentence without affecting the meaning.

Adverbial clauses

There are many types of adverbial clause. These are listed in the table opposite with the common subordinators that introduce them. See Module 1 for further information on adverbs and subordinating conjunctions. See Module 2 for information on adverbial phrases and Module 3 for the positioning of adverbials.

Adverbial clause	Subordinator
of manner	as, as if, as though, like
of place	where, wherever
of time	after, as, before, since, until, when, while
of reason	because, since, for, as
of purpose	to, in order to, so as to, so that
of result	so, so that
of concession	although, though, if, even if, whereas
of contrast	whereas, while, whilst
of exception	except that, save that, even if, whereas
of preference	rather … than
of condition	unless

Examples of adverbial clauses

- **manner** – these clauses tell how the verb was carried out, for example:

  *He completed his homework **as he had been instructed**.*

- **place** – these clauses refer either to position or direction, for example:
  *She could not see **where the oak tree stood**.*
  *She decided to go **wherever the path took her**.*

- **time** – these clauses tell of the time at which something occurs, for example:

  ***Before you go on that muddy field**, you must change your clothes.*
  (The time of the main action is before something takes place.)

  *He arrived at the station **just as the train was departing**.*
  (The time of the main action is simultaneous with another factor.)

  ***When the clock finished striking**, the ghost appeared to Scrooge.*
  (The time of the main action is after another event.)

- **reason** – these clauses express the reason or cause of the action in the main clause, for example:
  *I watched television **because Liverpool were in the Cup Final**.*

- **purpose** – these clauses express the purpose for the action in the main clause, for example:
  *She had to change her job **in order to spend more time with her family**.*

- **result** – this clause always expresses the idea of an outcome from the main clause, for example:

  He admitted liability so he had to pay compensation.

- **concession** – as the label suggests something is conceded and this tends to weaken the force of the main clause:

  *The report was generally favourable **although it was critical of the maintenance of the buildings***.

- **contrast** – these clauses link contrasting attitudes or positions, for example:

  ***Whereas Megan has always enjoyed football**, Anna much prefers to play rugby*.

- **exception** – these clauses express the idea of an exclusion from the idea of the main clause, for example:

  *It was an enjoyable event **except that the rain sent people running for shelter***.

- **preference** – these clauses suggest that one idea or action is more acceptable than another, for example:

  *She wanted to pass well **rather than scrape through the exam***.

- **condition** – these clauses are most frequently introduced by *if*, but may be introduced by *unless*. One action depends upon another happening, for example:

  *I will only come with you **if I am allowed to pay my share***.
  ***Unless I can raise the money**, I won't be coming*.

  Both *if* and *unless* can introduce a subordinate clause at the beginning of the sentence. When the '*if*' clause comes at the beginning of the sentence, it is usually separated from the main clause by a comma, for example:

  ***If we go to the garden centre**, I will buy you a plant*.

- **comparative clauses** – a comparative clause is always introduced by *than* or *as*, for example:
  *He is taller **than she is***.
  *As many people came to the party **as bought tickets***.

  The main clause contains some adjective or adverb that the comparative clause modifies. Before *than* we find a comparative adjective or adverb: *taller*.

  *She is more disappointed **than I have ever known her to be***.

  This sentence compares her disappointment now with her disappointment on previous occasions.

Varying clauses for fluency and effect

As we have seen in Module 3, being able to vary the construction of a sentence increases fluency. It is possible to move clauses round within sentences to increase variety and gain particular effects.

_{Mcl}[*The game was cancelled*] _{Subcl}[*because it was raining*].

_{Subcl}[*Because it was raining*], _{Mcl}[*the game was cancelled*].

_{Subcl}[*Although the match was cancelled*], _{Mcl}[*I got my money back*].

_{Mcl}[*I got my money back*] _{Subcl}[*although the match was cancelled*].

Note the use of the comma when the subordinate clause comes first in the sentence, but not when it comes second.

As with phrases, it is the adverbial clause which will move most easily. Relative clauses need to be adjacent to the noun they are describing and noun clauses need to precede or follow the verb for which they are the subject, object or complement.

_{Mcl}[*Sumitra stopped working*] _{Subcl}[*when the clock struck 4.00*] _{Subcl}[*because she was tired*] _{Subcl}[*and had, in any case, completed* _{Subcl}[*what she was doing*]].

_{Subcl}[*When the clock struck 4.00*], _{Mcl}[*Sumitra stopped working*] _{Subcl}[*because she was tired*] _{Subcl}[*and had, in any case, completed* _{Subcl}[*what she was doing*]].

_{Subcl}[*Because she was tired*] _{Subcl}[*and had, in any case, completed* _{Subcl}[*what she was doing*]], _{Mcl}[*Sumitra stopped working*] _{Subcl}[*when the clock struck 4.00*].

The clause that comes first foregrounds the information it contains.

Remember

One or more clauses make a sentence.

Use the following pages to note any questions or difficulties you have as a result of the pre-course reading. Your tutor will help you resolve any problems.
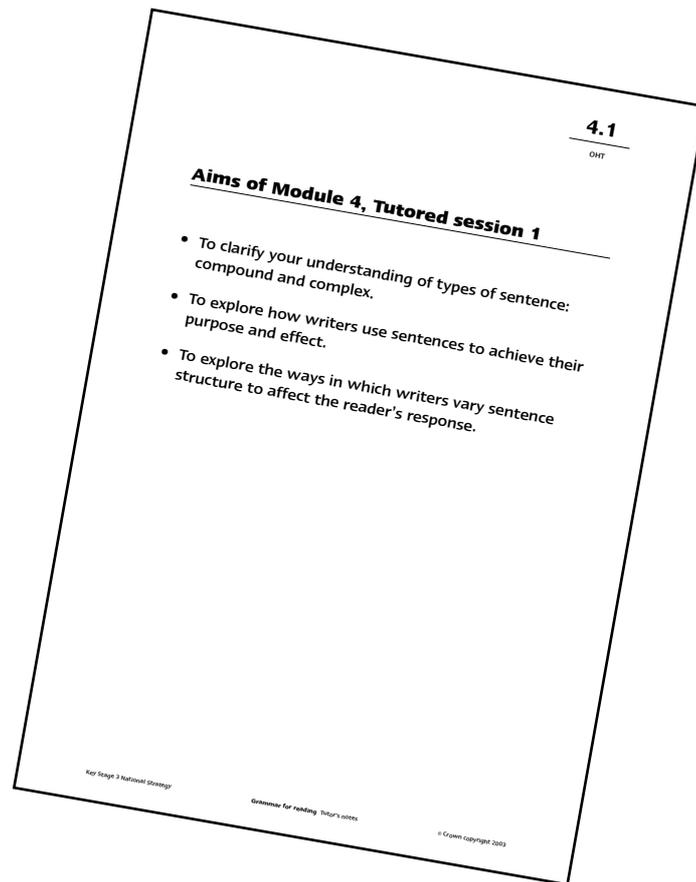
Make notes on any questions or difficulties arising from the pre-course reading here.

Tutored session 1 *60 minutes*

4.1
ONT

Aims of Module 4, Tutored session 1

- To clarify your understanding of types of sentence: compound and complex.
- To explore how writers use sentences to achieve their purpose and effect.
- To explore the ways in which writers vary sentence structure to affect the reader's response.

Key Stage 3 National Strategy

Grammar for reading *Tutor's notes*

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Activity 1: Working with a non-literary text *20 minutes*

The following text is an advertisement for a well-known chemist chain and the beauty products they sell. (The use of this text does not imply any support for the chain or the products, it merely exemplifies the use of persuasive text.)

Read the passage and comment on:

- the audience and purpose of the text;
- the kinds of sentence used in the text;
- the way a variety of sentences is used to persuade the reader.

I Spy Skin Care

Unless you're the one in a million with beautiful, flawless skin (in which case read no further) chances are you have problem skin, whether it's spot-prone, dry, reactive or scalp. If you're nodding your head sadly, you probably also know that skin products can sometimes make problem skin worse. So where's a girl to turn?

How about your favourite high-street chemist? Boots has travelled the world to bring the most advanced, easy-to-use range of specialist skin care available to your doorstep. Supported by French dermatologists, this specialist range, which includes brands such as Lutsine, RoC DermatologiC, Avène and Ducray, has a solution for all types of problem skin. And that's not all. Boots has also introduced specialist advisors who can provide free, unbiased advice. They are now on-hand to listen to you, talk about your problem skin and help you find the best products. Because Boots understands that figuring out for yourself what's causing your problem can be tricky to say the least, our trained advisors will help you check your skin type by determining the amount of oil and moisture in the skin. They'll then be able to recommend the product that's suitable for your skin type.

This amazing new service and range of skin care closes the gap between medicated products and good-looking, lovely smelling brands. With the texture and fragrance of luxury beauty products, you'd be proud to make room for them in your bathroom. Still not convinced? Take one of our trial-sized samples home with you, and you soon will be.

If there's one thing that makes you feel confident, it's knowing your skin's in great condition. With the help of our in-store advisors and the new range, you can be sure your skin's getting the best possible care and attention. So make an appointment and talk to us today.

Source: *New Woman*, May 1999

Activity 2: Literary and information texts   *20 minutes*

The English strand of the Key Stage 3 National Strategy builds on work done on text types in primary schools. These include texts whose main purpose is to inform, recount, explain, instruct, persuade, argue and narrate. Although text types are not clear-cut, especially those offered at Key Stage 3 and beyond, it is important to recognise the grammatical features of the different types to help pupils read and compose texts.

Read the two texts, *Jane Eyre* and *The jet engine*. You should work with a partner. Choose one text each and make notes and annotations on the following points:

- note the text type and the writer's purposes and assumed audience;
- classify the predominant sentence types (complex and compound) and why the writer chose the sentence type at that point in the text;
- comment on the writer's use and placing of clauses to expand and clarify meaning;
- join together to note the similarities and differences between the two texts and note how sentence types are deployed to suit the audience and purpose of the text.

Decide how the grammatical devices are used to further the purpose of the writer and clarify content for the reader.

Jane Eyre

by Charlotte Brontë

There was no possibility of taking a walk that day. We had been wandering, indeed in the leafless shrubbery an hour in the morning; but since dinner (Mrs Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further outdoor exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, 'She regretted to be under the necessity of keeping me at distance; but that until she heard from Bessie, and could discover from her own observation that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner – something lighter, franker, more natural, as it were – she really must exclude me from privileges intended only for contented, happy little children.'

'What does Bessie say I have done?' I asked.

'Jane, I don't like cavillers or questioners: besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent.'

A small breakfast-room adjoined the drawing-room: I slipped in there. It contained a bookcase: I soon possessed myself with a volume, taking care that it should be one stored with pictures. I mounted into the window-seat: gathered up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement.

The jet engine

by David Macauley

The jet engine

Without the jet engine, many of us would have little experience of flight. Superior both in power and economy to the propeller engine, it has made mass worldwide air travel possible.

A jet engine sucks air in from the front and ejects it at high speed from the back. The principle of action and reaction forces the engine forwards as the air streams backwards. The engine is powered by heat produced by burning kerosene or paraffin.

The turbofan

The engine that drives big airliners is a turbofan engine. At the front of the engine, a large fan rotates to draw air in. Some of this air then enters the compressors, which contain both rotating and stationary blades.

The compressors raise the pressure of the air, which then flows to the combusters or combustion chambers. There, flames of burning kerosene heat the air, which expands. The hot, high-pressure air rushes towards the exhaust, but first passes through turbines which drive the compressors and the fan.

The rest of the air sucked in by the fan passes around the compressors, combusters and turbines. It helps to cool and quieten the engine, and then joins the heated air. A large amount of air speeds from the engine, driving the aircraft forwards with tremendous force.

From *The way things work*, 1988

Tutored session 2

Introduction

You are already familiar with the processes of shared reading from the first three modules, and with how to prepare texts for shared reading for a whole class. This session will look at preparing a text for shared reading.
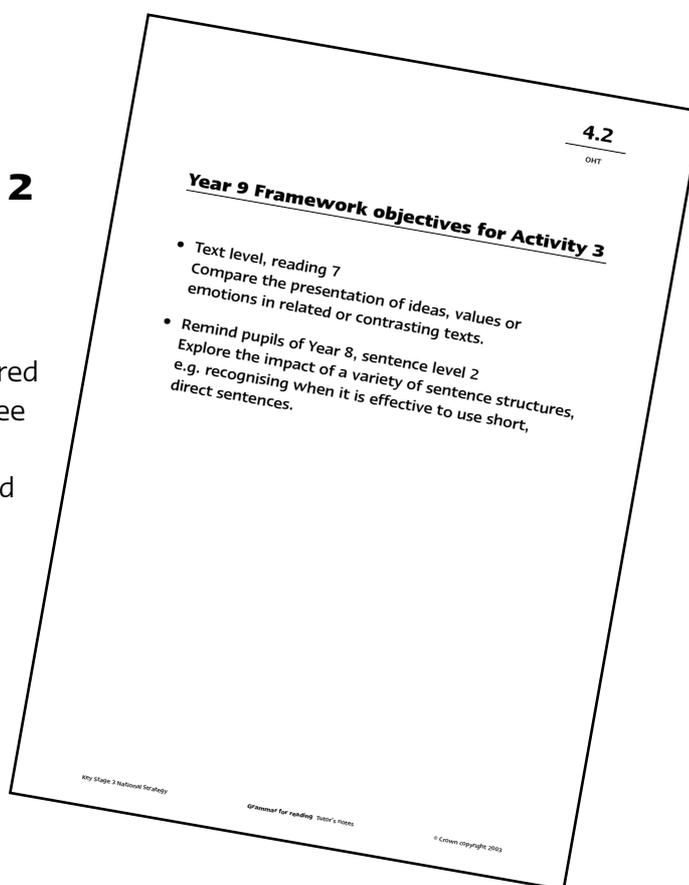
Activity 3: *Letter to Daniel*   *40 minutes*

The following text is an extract from a letter written by the author, Fergal Keane, to his infant son. It forms part of a collection of articles, *Despatches from the Heart*. It contains elements of recount and explanation.

Consider these two Framework objectives adapted to focus on sentences.

- Year 9, text level, reading 7
  Compare the presentation of ideas, values or emotions in related or contrasting texts.
- Remind pupils of the Year 8, sentence level 2
  Explore the impact of a variety of sentence structures, e.g. recognising when it is effective to use short, direct sentences.

In order to teach the objectives you will need to focus on:

- the purpose and probable audience for the text;
- how the writer uses compound and complex sentences to convey meaning;
- how sentences are varied for effect, for example, beginning sentences with subordinate clauses, embedding clauses within a sentence, employing ellipsis to avoid repetition and maintain pace.

The tutor will model annotating the first paragraph of the text. You will then be given time to think about how you might teach it, and to make notes of your own.

Letter to Daniel

by Fergal Keane

Hong Kong, February 1996

Daniel Patrick Keane was born on 4th February, 1996

My dear son, it is six o'clock in the morning on the island of Hong Kong. You are asleep cradled in my left arm and I am learning the art of one-handed typing. Your mother, more tired yet more happy than I've ever known her, is sound asleep in the room next door and there is soft quiet in our apartment.

Since you've arrived, days have melted into night and back again and we are learning a new grammar, a long sentence whose punctuation marks are feeding and winding and nappy changing and these occasional moments of quiet.

When you're older we'll tell you that you were born in Britain's last Asian colony in the lunar year of the pig and that when we brought you home, the staff of our apartment block gathered to wish you well. 'It's a boy, so lucky, so lucky. We Chinese love boys,' they told us. One man said you were the first baby to be born in the block in the year of the pig. This, he told us, was good Feng Shui, in other words a positive sign for the building and for everyone who lived there.

Naturally your mother and I were only too happy to believe that. We had wanted you and waited for you, imagined you and dreamed about you and now that you are here no dream can do justice to you. Outside the window, below us on the harbour, the ferries are ploughing back and forth to Kowloon. Millions are already up and moving about and the sun is slanting through the tower blocks and out on to the flat silver waters of the South China Sea. I can see the contrail of a jet over Lamma Island and, somewhere out there, the last stars flickering towards the other side of the world.

We have called you Daniel Patrick but I've been told by my Chinese friends that you should have a Chinese name as well and this glorious dawn sky makes me think we'll call you Son of the Eastern Star. So that later, when you and I are far from Asia, perhaps standing on a beach some evening, I can point at the sky and tell you of the Orient and the times and the people we knew there in the last years of the twentieth century.

From *Despatches from the Heart*, 1999

Activity 4: *Macbeth*   *20 minutes*

Prepare the following text for possible use in a shared reading session in your school. You should use Year 9 objectives while reminding pupils of a Year 8 objective, as follows:

- Year 9, text level, reading 7
  Compare the presentation of ideas, values or emotions in related and contrasting texts.
- Year 8, sentence level 2
  Explore the impact of a variety of sentence structures, e.g. recognising when it is effective to use short direct sentences.

Think about any comparisons you could make between this text and *Letter to Daniel*.

If you are teaching pupils who have been learning English as an additional language for four years or so, you will need to think about strategies they need to explore the impact of language.

Consider how the shared and guided reading could be taken forward into a series of lessons leading to a piece of writing which formally compares the way the two writers portray feelings in these texts.

Try to use the text as a shared read in class before the next session, so you can discuss how it went with the group.

Macbeth

by William Shakespeare

She should have died hereafter:

There would have been a time for such a word.

Tomorrow, and tomorrow, and tomorrow,

Creeps in this petty pace from day to day

To the last syllable of recorded time;

And all our yesterdays have lighted fools

The way to dusty death. Out, out, brief candle!

Life's but a walking shadow; a poor player,

That struts and frets his hour upon the stage

And then is heard no more: it is a tale

Told by an idiot, full of sound and fury,

Signifying nothing.

Act 5, scene 5, lines 9–28
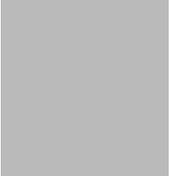
Notes on Module 4

Module 5: Coherence, cohesion and applying grammatical knowledge in the tests

Pre-course reading

The first section of the pre-course reading for Module 5 focuses on:

- coherence;
- cohesion;
- connectives;
- reference;
- substitution;
- ellipsis.

Pre-course reading for Tutored session 1

Introduction

The word *text* has the same origin as *textile*: the Latin verb *texere*, meaning 'to weave'. This implies, quite rightly, that a piece of writing needs to be created with a structure that holds it together in terms of the meaning it communicates, just as a piece of cloth is held together by the interweaving of its threads. A well-woven text presents ideas in a logical sequence, using appropriate language, so that a message is conveyed effectively. It holds together both in its meaning and as a grammatical entity.

Cohesion and coherence are the two most important concepts when considering how a piece of text holds together and makes sense at text level. Those teaching pupils learning English as an additional language will need to be very explicit in teaching these areas; you will need to think about strategies for encouraging pupils to explain the effects of language. Pupils who have been learning English for four years or more may give the impression of being fluent, but they still need to develop their skills as readers and writers and need explicit explanations.

Coherence

A coherent text makes sense because all the parts are clearly related to each other. Coherence is about the choice of content and its organisation.

There are well-established patterns for the organisation of a text. These include moving from the general to the particular, from universals to specifics with the citing of examples. Listed below are some common ways in which writers organise the content of their work:

- general to particular;
- chronological order;
- simple to complex;

- external to internal (sometimes writers reverse this in description or narrative, for example, the opening of *Bleak House*);
- problem and solution;
- question and answer;
- claim and counterclaim;
- hypothetical and real;
- cause and effect;
- comparison and contrast.

Cohesion

The term **cohesion** refers to the language that we use to link and sequence the ideas in a text. It is the language features that hold a text together by showing the reader how different elements relate to each other. Cohesion devices are signposts through a text, enabling us to perceive it as a 'whole' and to follow its developing meaning.

Cohesion devices are grammatical features such as:

- pronouns;
- verb tense;
- connectives such as *next, meanwhile, lastly, on the other hand* and other adverbials which link sentences and paragraphs and usher the reader from one to the next.

Other features such as visual layout, use of repetition and other patterns can also contribute to cohesion.

Connectives

David Crystal defines **connectives** as: *a term used in the grammatical classification of words whose function is primarily to link linguistic units at any level*. (A *Dictionary of Linguistics and Phonetics*, Blackwell, 1997)

They can broadly be classified into two types.

1 Conjunctions

Clauses within sentences are connected by conjunctions and these conjunctions aid cohesion by making clear the nature of the link between the ideas expressed in the clauses. It is also possible for conjunctions to have a linking role across sentence and even paragraph boundaries. Common conjunctions include *and, but, when, because,* and *yet*.

2 Adverbials

Some adverbials can fulfil the role of making links across sentences and paragraphs. They add to cohesion by making explicit the relationship between different parts of a text and in so doing may function like signposts that orientate the reader to the developing meaning of the text. Adverbials that commonly fulfil this role include: *nevertheless, consequently, finally, eventually, before, after, next, in spite of, in contrast, for example, as a result, in the beginning, up to that time, on the other hand.*

Connectives may be classified in terms of those that:

- **add** – *also, furthermore, moreover, and, for example, especially*;
- **contrast** – *however, nevertheless, on the other hand, but, instead, in contrast, looking at it another way, yet, though, at least, in fact*;
- **concede** – *although, nevertheless*;
- **reinforce** – *besides, anyway, after all*;
- **explain** – *for example, in other words*;
- **sequence** – *first of all, then, next, finally*;
- indicate **cause and effect** – *and so, because, since, so, consequently, as a result, thanks to this, because of this, thus*;
- indicate **time (temporal)**:
  - **subsequent time** – *just then, next, in due course, in the end, since, after that, later, finally, eventually, then*;
  - **prior time** – *at first, before, in the beginning, until then, up to that time*;
  - **concurrent time** – *now, in the meantime, simultaneously, concurrently, meanwhile, when.*

Different kinds of text may use a particular connective and the kind of connective used is often a key feature in identifying a particular text type.

- **Information** texts often use connectives relating to sequence or cause and effect, or for comparison (for example, *then, and so, similarly*).
- **Recount** texts use connectives related to time (for example, *later, meanwhile, twenty years on*), to cause (for example, *because, since*), or to contrast (for example, *although, however, nevertheless*).
- **Explanatory** texts use connectives which indicate sequence (for example, *next, gradually*), cause and effect (for example, *because, so*), or comparison (for example, *although, in contrast*).
- **Instructions** use connectives relating to chronology (for example, *next …, then …, when the joint is secure …*).

- In **persuasion** the connectives are related to the logic (for example, *this shows, because, therefore, in fact*).

- **Discursive** writing also uses connectives which relate to logic (for example, *as a result, alternatively, however, for example*).

Although this is a useful guide, it is clear from the classifications above that some connectives are used in more than one text type. Moreover, words and phrases like *besides, anyway, at least, in that case* can be used slightly differently according to the contexts. For further information on connectives and their relationship to text types, see the *Literacy Across the Curriculum* training folder, Module 2, *Writing non-fiction*, DfES 0235/2001.

Reference

Referring back – anaphoric reference

When we speak or write, we often refer to something or someone already mentioned. This makes a connection with earlier parts of the text. We can do this by using:

- personal pronouns (to refer to someone already described):
  - subject forms - *I, you, he, she, it, we, they;*
  - object forms – *me, him, them;*
  - possessive forms – *my, your, his, hers, mine, yours.*

  For example:
  The whining schoolboy *went to school.* ***He*** *hated school.*

- determiners (*another, both, each, every, other, either, neither*), for example:
  Two young women *went on holiday together to Spain.* ***Both*** *enjoyed themselves.*

- demonstratives (*this/that, these/those*), for example:

  The chairman has been awarded a pay-rise of £46,000. ***This*** *is exorbitant.*

- certain adjectives (*previous, above, former, latter*), for example:

  As explained on the ***previous*** *page...*

- certain nouns summarising or referring back to ideas under discussion (*situation, issue, problem, attitude*), for example:

  The ***situation*** *you describe does not bode well for the future.*

- verbs or verb chains which refer back to an earlier part of the text, for example:
  As ***has been mentioned already****...*

- references to pieces of writing (*chapter, extract, letter, passage, section, table*), for example:

  See the example ***in Chapter 1****.*

Referring forward – cataphoric reference

When we speak or write we also refer forward to things that are about to be mentioned. This makes a connection between the subject under discussion and what is to come.

We do this by using:

*   *this* and *these*, for example:
    *You might not believe **this**, but I have never been to Germany.*

*   certain adjectives (*following, next, below*), for example:
    *In the **next** episode this problem will be resolved.*
    *When this work is finished, I am going to do the **following**: take a holiday, dig the garden and repair the drain cover.*

*   In narratives, the writer may often use a pronoun to introduce a character and delay introducing the name: this adds to the suspense and draws the reader in. For example:
    There he was again, staring at her: John, the bane of Susan's life.

Reference beyond the text – exophoric reference

Sometimes we refer to people or things beyond the text, assuming that our reader knows about what or to whom we are referring, for example:

> *He had the manners of a **pirate**.*

Substitution

Some words help create cohesion by standing in for longer phrases already used.

This can be done by using *so, not, one* and *do/did*, for example:

> *'You are about to show me shadows of the things that have not happened, but will happen in the time before us,' Scrooge pursued. 'Is that **so**, Spirit?'*

> *'Are you ready?' 'I think **so**.'*

> *'I won't do it again.' 'I hope **not**.'*

> *You're reading a book about history. I'm reading **one** about crime.*

> *'It rained cats and dogs throughout the holiday.' 'Indeed, it **did**.'*

Ellipsis

Cohesion is strengthened by the avoidance of unnecessary repetition of words. If the writer describes something and introduces a new subject, or provides an answer, then there is no need to repeat the original phrase.

Ellipsis is very common in conversation. We can avoid unnecessary repetition by using:

- *have*, *be* and *do*, for example:

  Do we want more teachers?
  *I think we **do**!* (want more teachers)

  Perhaps you're right.
  *I know I **am**.* (right)

  She may have a temperature.
  *I am sure she **has**.* (a temperature)

- contrasting tenses, for example:

  *I have never enjoyed knitting. I still **don't**.* (enjoy knitting)

- question words (usually in conversation), for example:

  Shall we talk?
  ***Why**?* (should we talk)

- single words (usually when giving an answer in conversation), for example:

  What's your favourite team?
  ***Newcastle**.* (Newcastle is my favourite team)

Parallel patterning in coordination is also a form of ellipsis. In this we have a single sentence beginning with multiple endings which avoid repeating the subject/verb element.

> *We bought a newspaper, some baked beans, a loaf of bread, and a pint of milk at the village shop.*

The writer avoids repeating the first few words in the sentence. Most lists and conjunctions involve some ellipsis.

> *The production was slick and entertaining.*

A study of the above list will reveal that in ellipsis, the speaker or writer may leave out a noun, a verb, or an entire clause.

Examples of working with coherence and cohesion can be found in the Year 8 training material and the *Key objective banks*:
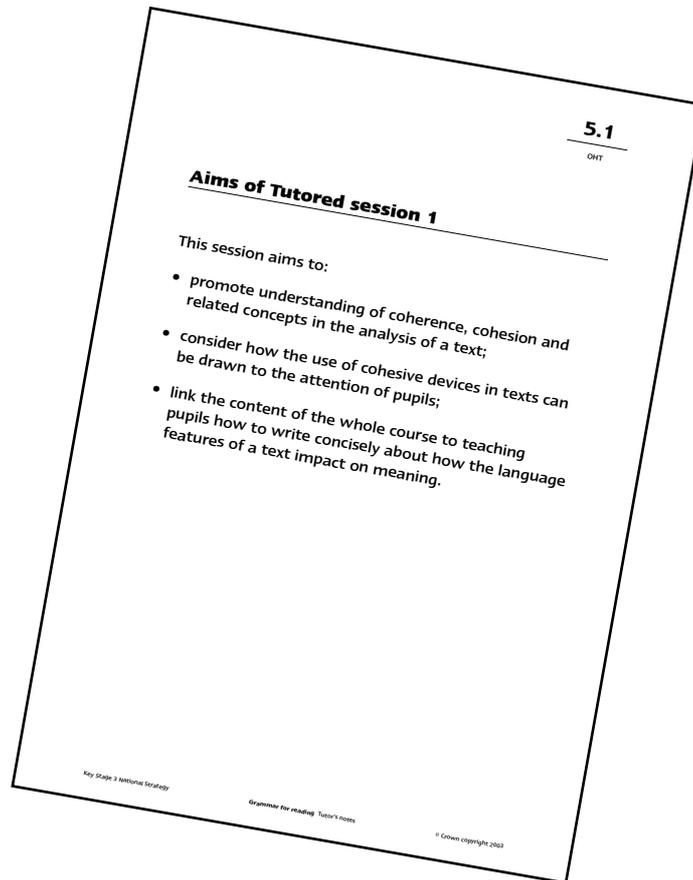
- *English department training, 2002, Year 8*, DfES ref: 0303/2002
- *Key objectives bank*, DfES ref: 0206/2002 (available on the Key Stage 3 website: www.standards.dfes.gov.uk/keystage3)
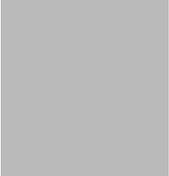
Make notes on any questions or difficulties arising from the pre-course reading here.

Tutored session 1

Activity 1: Sequencing   *25 minutes*

The next text has five paragraphs but the original order has been rearranged. The title is a big clue, but identify other language features that help you discover the original paragraph sequence. Reflect on the coherence of the text.

Get out there – make it happen – achieve your goal

by Joan Smith

They had advertised two jobs and got 800 applicants. I got the job because I was a woman and knew a lot about military aircraft. So I had gone from reporting traffic accidents to working on major investigations such as where the Shah of Iran had hidden his money!

At that time, the Tornado aircraft was being tested by British Aerospace at Preston. Two of the prototypes had crashed and I wanted to make a programme about that. It was extraordinary that I was allowed to.

Then I saw an ad in the UK Press Gazette for a job on the Insight team of the Sunday Times. At that time, the Sunday Times was just starting again after being shut down for a year, and Harold Evans was its editor. I wrote off for the job and sent them a script of the programme. For my second interview, I had to fly down to London because I was working night shifts. I saw Harold Evans and we talked for a long time. I went back the next day and the secretary handed me a letter saying something like 'welcome aboard'. I joined two weeks later.

In 1979 I was working for Piccadilly Radio, a commercial radio station in Manchester. It was mainly a pop station but it had a proper news service and I was a reporter in the newsroom. We were also able to make one-off radio documentaries.

I knew people who worked on the plane; I also went to Berlin for the programme because the plane was a joint British-West German project. I said they were incredibly over-complex aircraft, hard to fly and expensive. What might happen was that they would crash a lot and they would have a white elephant on their hands as a result. In 1991 they started using them and I think I was proved right. The programme went out – and it must have sounded a bit odd, because people were mainly tuning in to listen to music.

From the *Guardian*, April 2001

Grammar for reading Course handbook

Activity 2: Literary and non-literary texts   *25 minutes*

Consider the two texts overleaf. The first is an explanatory text about the life cycle of the garden ant, the other is narrative fiction – an extract from *Great Expectations* by Charles Dickens.

First, identify and highlight examples of cohesive devices used in both texts. Next, consider how you might use one or both of these texts with a Year 8 class to teach these Framework objectives:

- Sentence level 6
  Explore and compare different methods of grouping sentences into paragraphs of continuous text that are clearly focused and well developed.
- Text level, reading 10
  Analyse the overall structure of a text to identify how key ideas are developed.

How could you use the texts in whole-class teaching? How could they be used for group or individual pupil tasks?

Organised labour

by Robert Burton

The life of an ant colony starts in late summer with the sudden swarming of 'flying ants', the young females or queens and males, on their 'marriage flights'. Swarming is triggered by warm, sultry weather so that flying ants emerge from all the nests in a neighbourhood at one time, to the great benefit of gulls, starlings and many other birds. Only a small fraction of the young queens survive the flight to land and crawl down a crevice in the soil. Even then, survival depends on the chance of settling outside the territories of existing colonies. If all goes well, the queen's first action is to rub her wings off against a stone. Her fertilised eggs take several months to mature, during which time she subsists by digesting her redundant wing muscles. Eggs first hatch in spring and in a few weeks a batch of workers starts building the nest and collecting food.

The diet of ants is mainly small animals, including other ants. Prey includes bugs, mites, spiders, springtails, wireworms, fly larvae, woodlice, aphids and caterpillars. Predation by ants is so severe that many of these animals have evolved ways to defend themselves. Springtails are named after the way they flick themselves into the air; hairy caterpillars and hard, shiny beetles are difficult to grasp; some woodlice roll into balls; and many insects kick their legs or exude sticky or repellent substances.

Nevertheless, no system of defence is perfect and ants find plenty of prey that is old, disabled, vulnerable through moulting or perhaps incapacitated by low temperature. Less well-known is the ants' collection of seeds to stock a larder in the nest. This habit is not so well developed in our garden ants as in the desert-dwelling species.

Garden ants are considered beneficial because they kill insect pests such as wireworms, caterpillars and bugs, but their habit of 'farming' aphids does not help gardeners. You can often see black ants among clusters of aphids on bean plants. The aphids provide the ant with honeydew. In return, the ants defend the aphids against predatory ladybirds and hoverflies by driving them away and killing their eggs and larvae. The ants even build shelters to protect their aphids from the elements. However, if ants are kept away from a colony of aphids by greasing the host plant's stem, the aphids do not flourish so well as those that are 'farmed'.

From *The Garden*, Journal of the Royal Horticultural Society, vol. 126, part 6, June 2001

Great Expectations

by Charles Dickens

'Hold your noise!' cried a terrible voice, as a man started up from among the graves at the side of the church porch. 'Keep still, you little devil, or I'll cut your throat!'

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

'O! Don't cut my throat, sir,' I pleaded in terror. 'Pray don't do it, sir.'

'Tell us your name!' said the man. 'Quick!'

'Pip, sir.'

'Once more,' said the man, staring at me. 'Give it mouth!'

'Pip. Pip, sir.'

'Show us where you live,' said the man. 'Pint out the place!'

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.

The man, after looking at me for a moment, turned me upside down, and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself – for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet – when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

'You young dog,' said the man, licking his lips, 'what fat cheeks you ha' got.'

I believe they were fat, though I was at that time undersized, for my years, and not strong.

'Darn me if I couldn't eat 'em,' said the man, with a threatening shake of his head, 'and if I han't half a mind to't!'

I earnestly expressed my hope that he wouldn't, and held tighter to the tombstone on which he had put me; partly, to keep myself upon it; partly, to keep myself from crying.

'Now lookee here!' said the man. 'Where's your mother?'

'There, sir!' said I.

He started, made a short run, and stopped and looked over his shoulder.

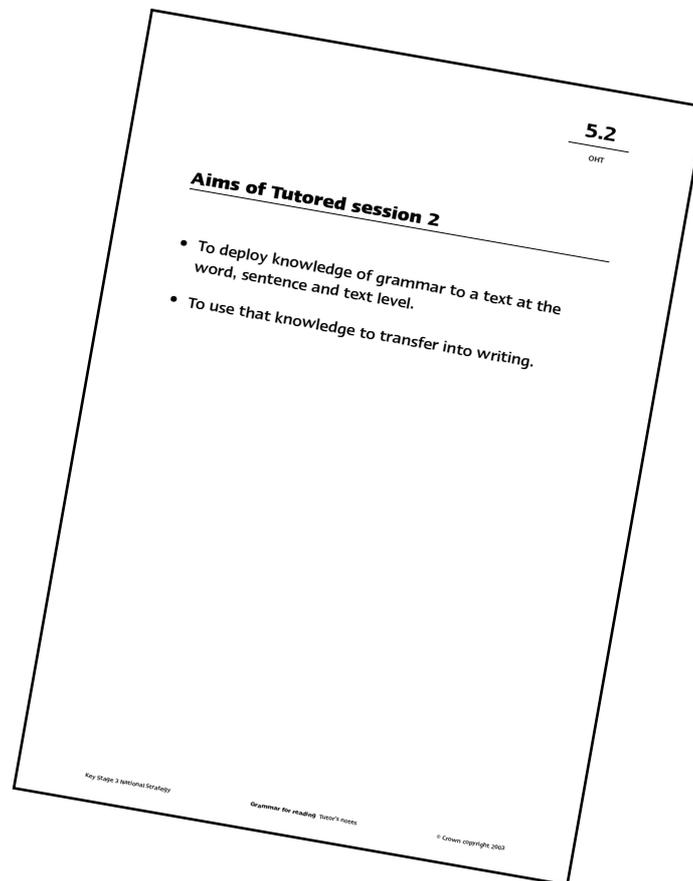'There, sir!' I timidly explained. 'Also Georgiana. That's my mother.'

'Oh,' said he, coming back. 'And is that your father alonger your mother?'

'Yes, sir,' said I; 'him too; late of this parish.'

'Ha!' he muttered then, considering. 'Who d'ye live with – supposin' you're kindly let to live, which I han't made up my mind about?'

'My sister, sir – Mrs Joe Gargery – wife of Joe Gargery, the blacksmith, sir.'

Tutored session 2

The OHT (5.2) shows:

5.2
OHT

Aims of Tutored session 2

- To deploy knowledge of grammar to a text at the word, sentence and text level.
- To use that knowledge to transfer into writing.

Key Stage 3 National Strategy | **Grammar for reading** Tutor's notes | © Crown copyright 2003

Pre-course reading

Printed below is the extract from Edvard Radzinskii's biography of Stalin from Module 3 where you considered the deployment of simple sentences in the article to create tension.

In preparation for the final tutored session, which will last about 60 minutes, you are going to prepare the text at the text, sentence and word level to take account of the same objectives as in Module 4. Annotate the text first and then you can sum up your findings on the grid which follows. It follows the grid in the *English department training*, Module 4, *Writing non-fiction*. Remember, you have already done the sentence level in Module 3, so refer back to your notes.

To remind you, you are working this time on the following objectives:

- Year 9, reading level 7
  Compare the presentation of ideas, values or emotions in related and contrasting texts.

- Remind pupils of the Year 8, sentence level 2
  Explore the impact of a variety of sentence structures, e.g. recognising when it is effective to use short direct sentences.

The appendix gives brief information linking grammar to the new Key Stage 3 tests.

Witness

by Edvard Radzinskii

Peter Lozgachev was on duty outside the rooms where Josef Stalin conducted the business of running the Soviet Union. Those on duty were only allowed to enter the room when summoned. The account explores the theory that Stalin was left to die by his heirs who were lining up to succeed him.

At 10 am, as usual, we gathered to plan things for the day … there was no movement in Stalin's rooms. It struck 11 – still no movement. At 12 – still none. That was strange: he got up between 11 and 12. Soon it was 1 pm – still no movement … he had always told us categorically: if there was 'no movement', we were not to go in, or else we'd be severely punished. It was already six in the evening, and we had no clue what to do. Suddenly the guard outside rang us: 'I can see the light in the small dining room.' Well, we thought, thank God, everything was OK. We were all at our posts, on full alert, ready to go, and then, again, nothing. At eight – nothing. At nine – no movement. At 10 – none. At that moment a package arrived from the Central Committee. It was my duty to hand over the mail. 'All right, then,' I said, 'Wish me luck, boys.' We normally went in making some noise to let him know we were coming. He did not like it if you came in quietly. You had to walk in with confidence, but not stand too much at attention. Or else he would tell you off: 'What's all this good soldier Schweik stuff?'

Well, I opened the door, walked loudly down the corridor. The room where we put documents was next to the small dining room. I went in and looked through the open door into the small dining room and saw the Master on the floor, his right hand outstretched. I froze. My arms and legs refused to obey me. He could not talk. His hearing was fine, he'd obviously heard my footsteps and seemed to be trying to summon me to help him. I ran to him and asked: 'Comrade Stalin, what's wrong?' He'd wet himself. I said to him: 'Should I call a doctor?' and he just mumbled incoherently.

From *Stalin*, 1996

Witness

Purpose
Text
Sentence
Word

Use this framework to help you plan a writing lesson in the second half of the tutored session.

Aspect	Planning
Identification of prior knowledge/check of understanding of what has been read	
Teacher demonstration of process	
Shared exploration through activity	
Scaffolded pupil application of new learning	
Independent work: guided groups where necessary	
Drawing out key learning	
Homework	
Next lesson	
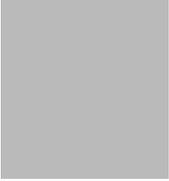
Congratulations

You have finished the course, which we hope has proved enjoyable and has increased your knowledge and understanding of grammar. We also hope that it has given you increased confidence in tackling grammar in context and gone some way to demonstrate that grammar is a useful tool to describe some of the ways in which writers attempt to affect the reader.
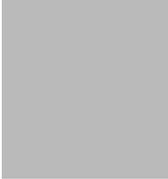
Notes on Module 5

Bibliography

It is useful to have a range of reference books so you can refer to them when you are uncertain. They can be for your own use, but may be better as part of a departmental library to which all can refer.

You will find a good etymological dictionary useful: one which also tells you which word class a word might belong to is the best.

- Longman's *Dictionary of Contemporary English* Longman
  ISBN 0-582-45639-8
- *Dictionary of Linguistics and Phonetics*, David Crystal, Blackwell,
  ISBN 0-631-20097-5
- *Rediscover Grammar*, David Crystal, Longman, ISBN 0-582-00258-3
- *The Cambridge Encyclopedia of the English Language*, David Crystal,
  CUP, ISBN 0-521-59655-6
- *Practical English Usage*, Michael Swan, OUP, ISBN 0-194-31197-X
- The Collins Cobuild series is useful: there is both a dictionary and a grammar reference book.
- There are a range of websites that may prove useful. We recommend Debra Myhill's Cyber grammar at www.ex.ac.uk/~damyhill. The grammar section comes up on the menu.
- Another very good site with material for self-supported study is www.phon.ucl.ac.uk/home/dick/tta/KS3.htm

Appendix

Grammar for the KS3 tests

The reading assessment focuses for the tests are:

- use a range of strategies, including accurate decoding of text, to read for meaning;
- understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text;
- deduce, infer or interpret information, events or ideas from texts;
- identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level;
- explain and comment on the writers' uses of language, including grammatical and literary features at word and sentence level;
- identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader;
- relate texts to their social, cultural and historical contexts and literary traditions.

The assessment focuses which require grammar are points 4 and 5, though 7 may require an ability to compare today's vocabulary and grammar with that of a text from a previous century.

The sample material on the QCA website: www.qca.org.uk/tests shows the ways in which grammar is needed in, for example, question 2; question 4. The guidance makes clear:

- word focus, e.g. Q1 and Q3;
- sentence focus, e.g. Q2 and Q12;
- text focus, e.g. Q4, Q8 and Q14.

Frequently, both the sentence and text focus require a knowledge of grammar to arrive at a clear, succinct answer.

The writing paper has three strands:

- sentence structure and punctuation;
- text structure and organisation;
- composition and effect.

Grammar is relevant to all three, but particularly to strands 1 and 2. The more pupils have explored a variety of texts and defined the conventions, especially as text types are less clear cut as they move through the Key Stage, the easier it will be for them to tackle any written text.

The sample material makes clear how the assessment focuses work on pages 17, 18 and 19. Further support in assessing writing is available in the *Year 9 booster kit: English 2002/03*, DfES ref: 0712/2002.

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Standards
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