



Guidance

Curriculum & Standards

Key Stage 3 National Strategy

Literacy Progress Unit **Sentences**

REPLACEMENT

**Teachers &
Teaching Assistants**

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Key Stage 3

National Strategy

Literacy Progress Unit

Sentences

REPLACEMENT

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Introduction to Key Stage 3 Literacy Progress Units

The context of the Key Stage 3 National Strategy

A key factor in raising standards is ensuring that more pupils have the competence and confidence in literacy to cope well with the learning challenges of the secondary curriculum.

There are three major elements to the drive to raise standards of literacy in secondary schools through the Key Stage 3 National Strategy:

- i training for English departments on increasing achievement through effective teaching based on the *Framework for teaching English: Years 7, 8 and 9*;
- ii cross-curricular training on literacy for all staff;
- iii support materials for teachers of pupils who attained below level 4 at the end of Key Stage 2.

Pupils who enter Year 7 on level 3 need additional support if they are to develop the literacy skills that can unlock learning and enable them to reach the national expectation at the end of Key Stage 3. Literacy Progress Units have been developed to offer such support.

The need for Key Stage 3 Literacy Progress Units

The evidence from national test results 1996–2001 shows that almost two-thirds of pupils who enter Year 7 without having achieved level 4 in English fail to reach level 5 at the end of Year 9. Many of them also fail to do justice to their abilities in other subjects because they find it difficult to handle the pressures of reading and writing with sufficient speed and skill. That is a situation the government is determined to tackle. The need for specific support in relation to writing is clear, given the disparity in attainment between reading and writing at the end of Key Stage 2. (In 2001 82 per cent of pupils gained level 4 in reading, as opposed to only 57 per cent in writing.) Similarly clear, within the context of equality of opportunity, is the need to motivate and support the boys who form the majority of Year 7 pupils who have not yet achieved level 4.

What so many of the pupils still on level 3 need is tangible progress that will build their belief in themselves as successful learners. Experience with the Additional Literacy Support (ALS) in primary schools has shown that such progress is possible, using well-structured, fast-paced and carefully targeted intervention. The Literacy Progress Units provided for the Key Stage 3 National Strategy reflect the principles and practice of ALS which has proved so successful.

These Literacy Progress Units reflect the belief that all pupils on level 3 should aspire to level 4 by the end of Year 7, and should aim to catch up with their peers by achieving level 5 or above at the end of Year 9. Public indications of progress will be provided through the end of Year 7 progress tests for pupils who entered secondary school below level 4.

Moving from level 3 to level 4

In achieving level 3, pupils have shown themselves capable of reading with some understanding and fluency, and of using different forms of writing with a degree of accuracy. What they need to learn is how to read with greater insight and understanding, and how to express themselves in accurate, well-organised writing that uses language effectively at word and sentence level. In many cases this will involve revisiting aspects of English which they have met in primary school, but doing so with material that respects their status as secondary school pupils and assumes a 'can do' approach, which builds in and builds on pupils' existing experiences and abilities.

We know what we have to do to move pupils towards level 4. The characteristic constraints for pupils who attain level 3 at Key Stage 2, identified in relation to the three strands of the National Literacy Strategy, are:

Word level

- uncertain choices for long and unstressed medial vowel sounds;
- limited grasp of spelling rules and conventions;
- insecure understanding and use of possessive apostrophes.

Sentence level

- limited use of complex sentences;
- variable use of commas to mark boundaries within sentences;
- limited ability to use pronouns and verb tenses accurately;
- uncertainties over speech punctuation.

Text level

- limited use of paragraphing and other organisational devices;
- limited ability to organise non-narrative writing;
- insufficient planning, reviewing and editing of writing for clarity, interest and purpose;
- literal rather than inferential reading.

Key Stage 3 Literacy Progress Units have been informed and shaped by QCA analyses of Key Stage 2 English test results in recent years, by the evidence from Ofsted and by the emphases of the National Literacy Strategy. They have also been revised in the light of national feedback, and from pilot LEAs in particular. They focus on the critical features which move pupils on to level 4, which are:

- developing effective strategies for information retrieval;
- reading using inference and deduction;
- using full-stops, capital letters and commas accurately in longer sentences;
- varying sentence structure;
- organising texts in ways other than chronological;
- using paragraphs effectively;
- applying knowledge of spelling rules and conventions.

These features are reflected in the Literacy Progress Units, since addressing these aspects of English is the surest way to ensure progress towards level 4 and beyond.

Literacy Progress Units overview

The six units and the main areas they cover are:

- *Writing organisation*: organising and shaping writing effectively;

- *Information retrieval*: extracting and evaluating information from a range of non-literary sources;
- *Spelling*: spelling accurately, as a result of knowing the conventions and having strategies for improving spelling;
- *Reading between the lines*: using inference and deduction in interpreting literary texts;
- *Phonics*: applying knowledge of phonics in their own writing;
- *Sentences*: having a repertoire of sentence structures and using them effectively (revised for 2003).

Many teachers will be familiar with the content, if not the focus and methodology, in the units on *Writing organisation*, *Reading between the lines* and *Information retrieval*. The Literacy Progress Unit least familiar to many secondary teachers will probably be *Phonics*, but Ofsted evidence continues to indicate that the quality of phonics teaching in primary schools is variable and if pupils do not know about phonics they need to be taught. This aspect of word level work is of central importance in pupils' acquisition of literacy skills. The *Spelling* unit offers ways of addressing an area of continuing concern to teachers, to employers and to pupils themselves. Similarly significant, although an area of uncertainty for some teachers, is the *Sentences* unit: pupils need to understand enough about sentence grammar to be able to appreciate the choices available to them as writers, and to make those choices effectively. The revised version of this unit focuses particularly on how this knowledge of sentence grammar can be transferred into pupils' own writing.

Management and organisation

The role of senior staff

In relation to **Key Stage 3 Literacy Progress Units**, senior staff need to:

- lead from the top by giving visible support and, if possible, by becoming personally involved;
- make any necessary timetabling changes;
- explore the possibilities for having Literacy Progress Unit sessions outside the usual time of the school day;
- ensure that Literacy Progress Unit sessions take place in situations which promote a positive learning atmosphere;
- identify or, if funding permits, appoint staff for Literacy Progress Units;
- agree monitoring procedures with the people involved;
- inform staff not directly involved in delivering Literacy Progress Units;
- provide the resources and equipment needed;
- determine evaluation criteria;
- encourage staff and pupils and celebrate achievement.

The role of the teacher

In relation to **pupils**, teachers need to:

- select pupils who will benefit from Literacy Progress Units, basing their assessments on judgements about current attainment, informed by the assessment guidance in each unit, and test results from Key Stage 2;
- prepare the pupils by establishing appropriate expectations about how they will work during the Literacy Progress Unit sessions;
- ensure that work done in mainstream lessons based on the Framework relates to, reinforces and builds upon what has been done in Literacy Progress Unit sessions;
- monitor pupil progress in attitude as well as attainment.

In relation to **teaching assistants and other colleagues**, teachers need to:

- make sure that the staff involved understand the principles and practice of Literacy Progress Units;
- plan and liaise effectively;
- offer support, especially during the initial stages;
- help to monitor pupil progress;
- observe or participate in some of the sessions.

In relation to **parents**, teachers need to:

- inform parents why their children have been chosen to work on Literacy Progress Units and explain how the units can support their children's progress;
- suggest how parents can help;
- keep parents informed.

Timing

Each of the six units has 18 sessions of 20 minutes. It is therefore possible to deliver a unit in six weeks, with three sessions each week. The units relate to the revision objectives in Year 7 of the *Framework for teaching English: Years 7, 8 and 9*, but they are not an alternative to the English programmes of study of the National Curriculum. They should be thought of as complementing or contributing to English lessons, not as replacing them.

Literacy Progress Unit sessions can be provided in or outside the school day, such as before school, lunchtime or after school. Sessions can also be fitted into English lessons that follow the pattern recommended in the Framework and therefore include structured group time, but teachers need to recognise that this limits the opportunity to consolidate the aims of the main lesson.

Teaching and learning

Literacy Progress Units are flexible enough to be adapted to suit the contexts of different schools, but they have been developed with group work (rather than whole-class activity) in mind. They can be delivered by teachers, by teaching assistants or by other staff such as librarians.

The units are based on the teaching principles and practice which have proved their worth through the National Literacy Strategy. Central to the approach in Literacy Progress Units is a movement from demonstration to independence in small secure steps. The small-group context allows the teacher to be aware of how effectively pupils are applying what has just been taught, and to intervene at the moment of maximum impact. Each session of 20 minutes usually includes:

- building on prior knowledge;
- linking writing with speaking and listening, and with reading;
- a highly interactive approach;
- an emphasis on teacher modelling;
- gradual drawing in of pupils with scaffolded activities;
- building pupil confidence through supported application;
- consolidation of individual learning through revision and reflection;
- a deliberately fast pace;
- a sense of enjoyment through working together.

The teaching sequence which underpins every session is:

Remember	Identification of prior knowledge and key objectives
Model	Teacher or teaching assistant demonstration of process
Try	Shared exploration through activity
Apply	Scaffolded pupil application of new learning
Secure	Consolidation through discussion/activity

Units have been written for the adult who is delivering them, but few sessions are scripted verbatim since the teacher's own words will often be the best.

Pupils

Literacy Progress Units are intended for pupils who have attained level 3 in English and are working towards level 4. The proportion of pupils in that category varies so widely across schools that the decision whether or not to use a particular unit with a pupil must rest with the school. It will depend on the diagnosis of individual need, based on the analysis of Key Stage 2 results and evidence from a pupil's current work. It might be appropriate for some pupils to tackle six units during a school year, since the whole suite of units constitutes a powerful preparation for level 4, while others, who have reached level 4 in reading, might need only the units that will help them to improve their writing. Guidance on preliminary assessment is given in the appendix to this Introduction, and more detailed diagnostic guidance accompanies each unit.

One of the teacher's permanent aims should be that pupils' self-esteem is enhanced by Literacy Progress Unit sessions. We want pupils to be confident enough to take risks, and to learn from their mistakes. The small-group situation envisaged for Literacy Progress Units offers particular opportunities for insecure learners: it is highly interactive and creates a close trusting community who can be honest with each other. The teaching sequence is designed to scaffold success for all, and the steps between the learning activities are small enough to allow little mistakes to be picked up so naturally and quickly that no one needs to make a big mistake. This means intervening early to correct errors, not allowing them to become embedded.

Ways of supporting pupils include:

- establishing that we all make some mistakes, and that they are usually valuable starting points for learning;
- giving clear guidance over tasks and timing;
- allowing sufficient thinking time;
- using pair work to avoid individual embarrassment;
- giving pupils strategies for signalling uncertainty and creating a 'not sure' option;
- using supportive body language;
- rewarding and commenting on positive behaviour, rather than noticing only negative behaviour;
- being clear about errors, and not dodging the issue;
- unearthing underlying misconceptions;
- going back a stage when necessary to model and explain first principles;
- always preserving the pupil's dignity as well as the teacher's.

Staffing

In many schools the units will be taught by support staff as well as by teachers or librarians. The government has provided funding for an increasing number of teaching assistants in secondary schools, and the style of the units reflects an expectation that in many schools the teaching will be done by a teaching assistant, working with a group of around six pupils. The unit authors have therefore tried not to take subject knowledge for granted, and have been deliberately explicit about terminology and pedagogy. Schools are recommended to have training sessions for the colleagues involved, prior to the introduction of the units, and to ensure time for liaison between those teaching mainstream lessons and those delivering the Literacy Progress Units.

The role of teaching assistants

The number of teaching assistants in secondary schools is rising, since the government has recognised and welcomed the increasingly important contribution that teaching assistants are making to raising standards in secondary schools. Funding for teaching assistants in secondary schools has been increased substantially through the Standards Fund, as part of the government's commitment to increase the number of support staff (a wider group including teaching assistants) by at least 20,000 by 2005, and provide new recruits with induction training, as well as further increased resources in school and LEA grants.

There are considerable variations in the quality of support and training for teaching assistants, and in the effectiveness with which they are deployed. As a matter of good practice, each school should have an agreed policy on the role of teaching assistants. This policy should include provision for training and for shared planning time.

The DfES has provided LEAs with a training programme for secondary teaching assistants which consists of four days training and includes a module of two half-days on supporting pupils' literacy skills. The literacy module includes a session on the Literacy Progress Units. Local education authorities will be expected to disseminate this training to secondary teaching assistants and their mentors using the Standards Fund grant for 2003–4. From April 2003 the Standards Fund will contain two separate grants relating to support staff: a new grant to cover salaries of support staff (including teaching assistants) and help for small schools at £268 million, and a further grant of £37.45 million to cover training for support staff.

The Literacy Progress Units have been written specifically for teaching assistants. This is reflected in the style and in the use of terminology. If a teaching assistant (or anyone else) is to deliver Literacy Progress Units effectively, that person will need to:

- feel confident about working with groups of Year 7 pupils;
- be familiar with the *Framework for teaching English: Years 7, 8 and 9*;
- be willing to plan and prepare with other colleagues;
- have the necessary skills and knowledge to understand and deliver the materials;
- prepare sessions in advance;
- know and relate to the pupils.

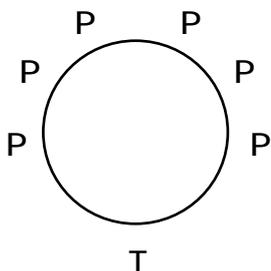
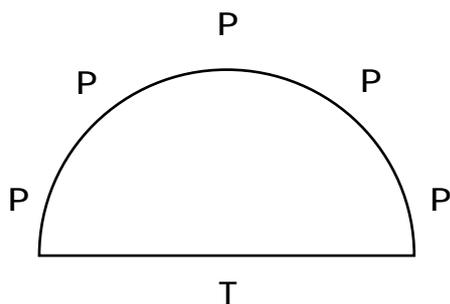
Shared discussion over implementation is essential. It is good practice to involve a wider group of colleagues (including the Head of English and the SENCo) in discussion of how the materials will be introduced and evaluated.

Preparation

Each session needs careful preparation in advance, since many of them depend on games or resource sheets which need to be at hand in the session to avoid slackening the pace. The timing of the sessions has such momentum that there is no time for finding or making resource materials. Many sessions need an OHP or a flipchart with the necessary accessories. The support materials are all photocopiable and there is always a list of the materials needed for a particular session. This means that careful storage of cards and other materials for future use is a good investment of time. Some units need posters and pupil response sheets available for a series of sessions if the learning opportunities are to be optimised. These need to be prepared in advance.

Location

It is not fair to the pupils, the teachers or to the materials if problems arise, not because of what is being taught, but *where* it is being taught. Many schools, in their planning for Literacy Progress Units, have ensured that they can take place in suitable situations. For example, they have arranged for pupils to be seated in an arc around the teacher in a way that maximises face-to-face contact and ensures that no pupil has to see a text upside down.



Parents

Parents have the right to know what is happening to their children and why. It is important to inform and involve parents as much as possible by providing information about Literacy Progress Units.

Appendix: Initial assessment for Literacy Progress Units

Note: Focus only on pupils who gained level 3 in reading and/or writing.

Using the outcomes of Key Stage 2 assessment

The ideal way to assess a pupil's suitability for Literacy Progress Units is to use Key Stage 2 data and to talk with the pupil's former teacher. The Key Stage 2 school mark sheet for end of Key Stage 2 assessments enables teachers in the secondary school to identify differences in patterns of attainment across attainment targets. (For writing there is a spelling mark, a handwriting mark, a writing mark and the overall total which determines the level for writing. For reading there is a reading mark and reading level.) Many pupils who gained level 4 in reading, but not in writing, need the Literacy Progress Units on writing, but not those for reading.

Individual pupil cover sheets, available from primary schools, give a more detailed breakdown of the marks for writing and are useful for identifying specific areas of strength and weakness. These cover sheets give the marks for purpose and organisation, for style and punctuation, in addition to spelling and handwriting. Such evidence can help to identify which units are priorities for a pupil.

Using evidence from pupils' work

If Key Stage 2 test evidence is not available, schools should consider Key Stage 2 teacher assessment. If this indicates that pupils are not secure in level 4, pupils' current work should be assessed. Assessment guidance for each unit is available in the unit-specific introductions.

Introduction to Sentences

This unit has been revised to provide greater opportunity for pupils to transfer knowledge of sentence grammar into their own writing.

'Sentences make words yield up their meanings. Sentences actively create sense in language' – David Crystal

Sentences work differently in speech and writing. This unit helps pupils to write more effective sentences in a range of contexts in English and other subjects across the curriculum.

Sentences are not easily defined. Instead of definitions, we need to focus on common features to emphasise meaning.

- A sentence will make sense as a stand-alone unit.
- Sentences can be **major** (i.e. can be broken down into clauses; simple, compound, complex) or **minor** (less conventional sentences, often oral). Major sentences are what might be traditionally defined as a sentence, for example:
 - *Mary and Farzana should have been at the lesson.*
- Minor sentences make sense but are far more dependent on where they occur to make sense, for example:
 - *No trespassing.*
 - *For sale.*
- Authors sometimes use minor sentences to create particular effects in texts, especially in narrative writing.
- Sentences have four main communicative purposes. They can be:
 - statements;
 - commands;
 - exclamations;
 - questions.
- The order and position of words is important; this is known as syntax and is rule-governed.
- Punctuation helps the writer and reader make meaning.
- Sentences begin with a capital letter.
- They end with a full-stop, exclamation mark or question mark.

Possible ways of using this unit

The unit is designed to work as a whole to improve a pupil's ability to write sentences. However, there are times when one or two sessions might be useful to reinforce an aspect of a pupil's knowledge or understanding about sentences, or to teach one aspect to address a specific gap in knowledge for an individual pupil, a small group or a whole class.

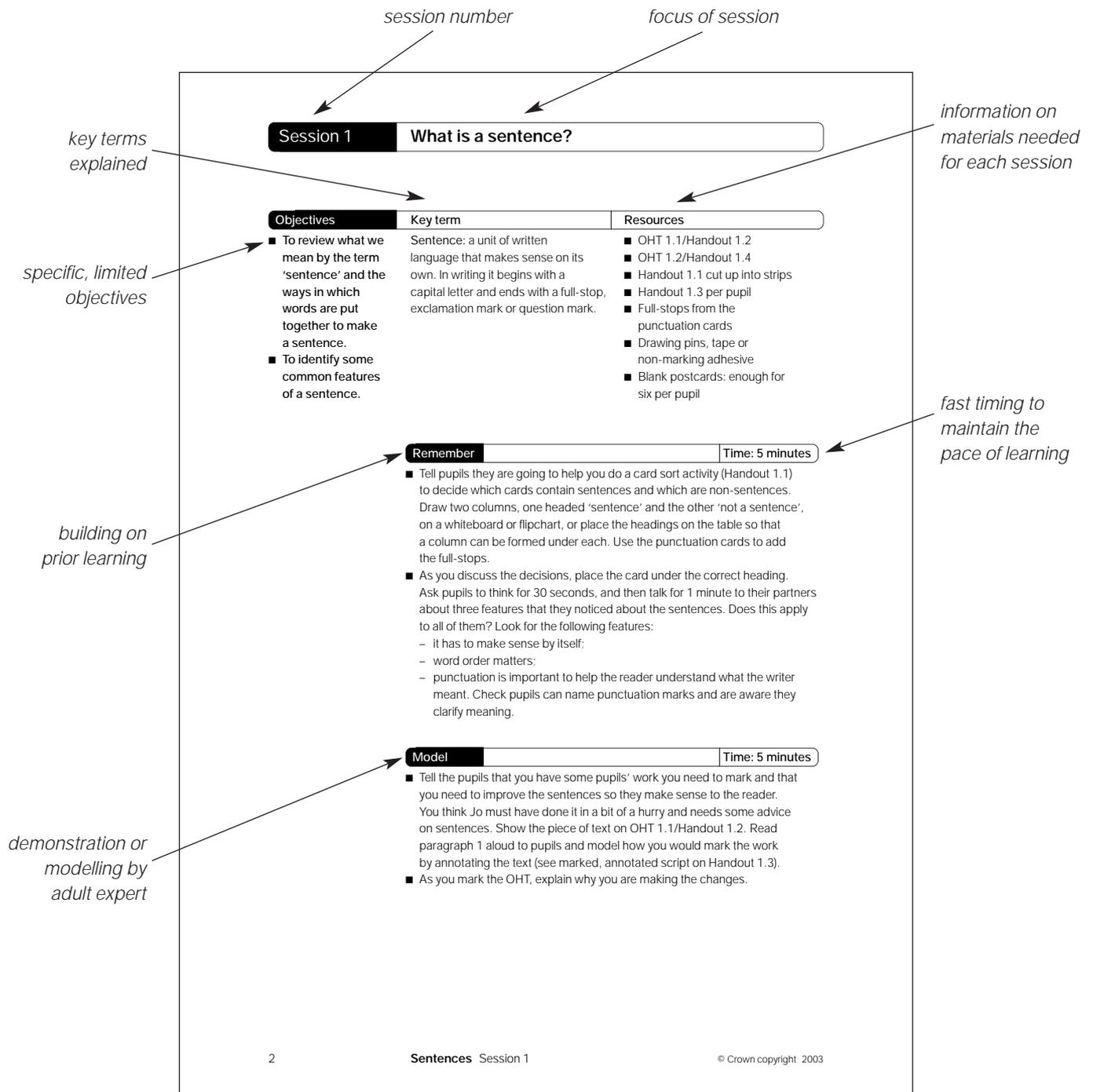
- If the gap lies with the whole class, then a specific session could be used as a starter for whole-class teaching before beginning a piece of fiction or non-fiction writing as appropriate.
- If a small group in the class needs some support, then appropriate sessions can be used as guided sessions during writing lessons. This approach could be especially helpful to pupils learning English as an additional language (EAL), as discussion of text at sentence level can help them to attain greater accuracy and fluency in their writing.

- Individual difficulties could be addressed through a mentoring session with a teaching assistant or as part of a school's academic mentoring programme.
- Many pupils learning EAL, particularly those at level 3/4 in writing, would benefit from being taken through this unit. It is essential that it is delivered in a small-group context, as overt discussion of language features is of particular benefit to EAL learners.
- Finally, please note that there are only 17 sessions in this unit. The final (eighteenth) session should be used to celebrate the successes of the pupils and, if necessary, finish off or revise any key elements that are still felt to be insecure.

Punctuation cards (comma, full-stop, question mark and exclamation) are provided before the sessions start, for use as appropriate in each session.

It would also be helpful for pupils to have a dedicated exercise book or folder to work in. This could then be kept by the pupils and used to support their learning across the curriculum.

Sample session plan



Session 1

Try Time: 3 minutes

- Read the second paragraph of OHT 1.1/Handout 1.2 aloud and ask pupils to tell you why it is hard to understand what Jo meant (responses may include lack of punctuation, word order, missing words). Involve the pupils in marking this part of the text. Ask some pupils to come forward to mark sentence beginnings and ends, using punctuation on the OHT, and to explain their changes.

Apply Time: 5 minutes

- Distribute OHT 1.1/Handout 1.2. Pupils read the third paragraph individually and correct the work on their own. Then tell them to compare their changes in pairs. What features did they mark and why?
- Reread the whole text aloud and ask if the meaning is now clear to the reader.

Secure Time: 2 minutes

- Take feedback from pupils on their marking. Discuss with them their reasoning and ask them to draw on the important features to remember about sentences, identified during the first part of session.

Challenge

- Distribute six blank postcards to each pupil. Ask pupils to write three sentences on their postcards, showing what they understand about sentences. This could be used as a starter activity for the class/group in an English lesson.

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supported first attempt at the activity

scaffolded application of learning

consolidation of learning

post-session task designed to help pupils consolidate and transfer learning

detailed guidance for the person delivering the session

space for comment or evaluation

Punctuation cards

To be used as appropriate in each session.
It might be advisable to copy the cards and laminate them.

.	?	!
.	?	!
/	/	/
/	/	/
.	.	.

Session plans

Objectives	Key term	Resources
<ul style="list-style-type: none"> ■ To review what we mean by the term 'sentence' and the ways in which words are put together to make a sentence. ■ To identify some common features of a sentence. 	<p>Sentence: a unit of written language that makes sense on its own. In writing it begins with a capital letter and ends with a full-stop, exclamation mark or question mark.</p>	<ul style="list-style-type: none"> ■ OHT 1.1/Handout 1.2 ■ OHT 1.2/Handout 1.4 ■ Handout 1.1 cut up into strips ■ Tutor support sheet 1.1 ■ Full-stops from the punctuation cards ■ Drawing pins, tape or non-marking adhesive ■ Blank postcards: enough for six per pupil

Remember**Time: 5 minutes**

- Tell pupils they are going to help you do a card sort activity (Handout 1.1) to decide which cards contain sentences and which are non-sentences. Draw two columns, one headed 'sentence' and the other 'not a sentence', on a whiteboard or flipchart, or place the headings on the table so that a column can be formed under each. Use the punctuation cards to add the full-stops.
- As you discuss the decisions, place the card under the correct heading. Ask pupils to think for 30 seconds, and then talk for 1 minute to their partners about three features that they noticed about the sentences. Does this apply to all of them? Look for the following features:
 - it has to make sense by itself;
 - word order matters;
 - punctuation is important to help the reader understand what the writer meant. Check pupils can name punctuation marks and are aware they clarify meaning.

Model**Time: 5 minutes**

- Tell the pupils that you have some pupils' work you need to mark and that you need to improve the sentences so they make sense to the reader. You think Jo must have done it in a bit of a hurry and needs some advice on sentences. Show the piece of text on OHT 1.1/Handout 1.2. Read paragraph 1 aloud to pupils and model how you would mark the work by annotating the text (see marked, annotated script on Tutor support sheet 1.1).
- As you mark the OHT, explain why you are making the changes.

Try**Time: 3 minutes**

- Read the second paragraph of OHT 1.1/Handout 1.2 aloud and ask pupils to tell you why it is hard to understand what Jo meant (responses may include lack of punctuation, word order, missing words). Involve the pupils in marking this part of the text. Ask some pupils to come forward to mark sentence beginnings and ends, using punctuation on the OHT, and to explain their changes.

Apply**Time: 5 minutes**

- Distribute OHT 1.1/Handout 1.2. Pupils read the third paragraph individually and correct the work on their own. Then tell them to compare their changes in pairs. What features did they mark and why?
- Reread the whole text aloud and ask if the meaning is now clear to the reader.

Secure**Time: 2 minutes**

- Take feedback from pupils on their marking. Discuss with them their reasoning and ask them to draw on the important features to remember about sentences, identified during the first part of session.

Challenge

- Distribute six blank postcards to each pupil. Ask pupils to write three sentences on their postcards, showing what they understand about sentences. This could be used as a starter activity for the class/group in an English lesson.

Jo's homework

We pushed open the door there was nothing but darkness we see. Then something moved something slithery and rustled about what was it rat Arif hung back scared but I wanted to see what was in there

my eyes were getting used to the darkness now I door kicked the open further. piles of old papers. On the floor they were brown and dried up looking nothing very interesting Here I thought then the noises started again louder this time with a chattering sort of sound.

I didn't like it nor did Arif who come in standing behind me breathing in my ear I wished we a torch but we didn't I pointed a small dark shape was moving down the wall like nothing I had ever seen before What was it was alive it

Jo's homework (marked version)

We pushed open the door. There was nothing but darkness. We could hardly see (~~or~~ we could see nothing but darkness). Then something moved, something slithery, (and) something that rustled about. What was it? A rat! Arif hung back scared, but I wanted to see what was in there.

My eyes were getting used to the darkness now. I kicked the door open further. Piles of old papers lay on the floor. They were brown and dried up looking. Nothing very interesting here, I thought. Then the noises started again, louder this time, with a chattering sort of sound.

I didn't like it, nor did Arif, who came in, standing behind me, breathing in my ear. I wished we had a torch but we didn't. I pointed at a small dark shape that was moving down the wall like nothing I had ever seen before. What was it? Was it alive?

Sentences and non-sentences

Glaring us

He was angry

He the boys shouted at

The whiteboard pen

The door banged shut

Swinging on its hinges

The blue classroom door

No one said anything

Silently, we left the room

We had no homework that day

Jo's homework (annotated version)

We pushed open the door. ← Full-stop at end of a unit of meaning that can stand alone

Capital letter to start sentence → **T**here was nothing but darkness. **We could hardly** ← Add in extra words to make it make sense

Add in words to make sense and emphasise repetition to create suspense → **see. Then something moved, something slithery and something that rustled about.** ← Add commas

Capital letter and question mark needed → **W**hat was it? **A rat!** Arif hung back scared, but I wanted to see what was in there. ← Punctuation for exclamation: rats are not liked

Full-stop needed → **What was it? A rat! Arif hung back scared, but I wanted to see what was in there.** ← Add comma

Capital letter → **M**y eyes were getting used to the darkness now. I **kicked the** ← Missing main verb

Change word order to make sense → **door open further. Piles of old papers lay** on the floor. They were brown and dried up looking. **Nothing very** ← Capital letter not required in middle of sentence

Capital letter → **N**othing very interesting **here,** I thought. Then the noises started again, louder this time, **with a** ← Commas to separate out adverb phrase in complex sentence and make it easier to read

Capital letter → **chattering sort of sound.**

I didn't like it, nor did Arif, who

Use past tense → **came** in, standing behind me, ← Full-stop

Missing verb → **breathing** in my ear. **I wished we**

Missing preposition → **had** a torch **(but we didn't).**

Add *that was* or leave out altogether → I pointed **at** a small dark shape **(that was)** moving down the wall like nothing I had ever seen before. **What was it?** ← Punctuation needed to mark two questions to keep reader guessing

Was it alive?

Objectives	Key terms	Resources
<ul style="list-style-type: none"> ■ To revise the distinguishing features of a sentence. ■ To understand how punctuation affects meaning. ■ To identify the main types of sentences – questions, statements and commands – and to learn how to punctuate them correctly. 	<p>Statement: a sentence whose purpose is to convey a fact or piece of information.</p> <p>Command: a sentence that gives commands or instructions.</p> <p>Exclamation: a sentence that expresses emotion or surprise.</p> <p>Question: a sentence that asks for information.</p>	<ul style="list-style-type: none"> ■ OHT 2.1 ■ Handout 2.1 (copied onto card and cut up): one set per pair ■ Handout 2.2 grid: one per pair ■ Copies of sentences/non-sentences from previous lesson on display

Remember

Time: 3 minutes

- Remind pupils of the sentences and non-sentences used in the previous lesson. Ask pupils to identify the three common features that apply to sentences. Write or uncover the following on a flipchart for display purposes:
 - it has to make sense by itself;
 - word order matters;
 - punctuation is important to help the reader understand what the writer meant.

Model

Time: 5 minutes

- Explain that the main purpose of this session is to focus on how the meaning of a written sentence can be changed by use of punctuation. Display OHT 2.1. Say that the first sentence is a *statement*: it tells the reader a fact and it needs a *full-stop*.
- Say the second sentence as if you are surprised or angry and say this is an *exclamation* and needs an *exclamation mark*.
- Say the third one as a *question* and say that this one needs a *question mark*.
- Tell pupils that the punctuation here takes the place of the tone of voice used. Writers only have punctuation to make sure the reader knows *how* things were said in a text.

Try**Time: 3 minutes**

- In pairs, give pupils sets of examples (Handout 2.1 cut into strips) to sort onto the grid (Handout 2.2).

Apply**Time: 5 minutes**

- In pairs, pupils **write** one or two examples of their own sentences with correct punctuation under each heading on the grid.

Secure**Time: 4 minutes**

- Distribute three punctuation cards to each pupil. Read the following sentences in a way that shows the kind of sentence required. Pupils respond by showing the punctuation that would be required to communicate a particular meaning if the sentences were written.
 - *What did he do?*
 - *Stop it now!*
 - *It's almost the end of this lesson.*
 - *Shall I give you this week's challenge?*
 - *I quite liked the new film.*
 - *I hated it!*
 - *She didn't know what to think.*
 - *There's no time now!*
 - *He told us where to meet.*
 - *Why don't you come?*
 - *I didn't know why she was so upset.*
 - *Why do you think he did it?*

Challenge

- Find examples of statements, exclamations, commands and questions from adverts, newspapers and junk mail. Copy or stick them into books or folders.

It's not there.

It's **not** there!

It's not there?

Questions, commands or statements?

Stop doing that now!	I'll mark your homework.
Is it all right to ask each other?	Stand up!
Turn over the test paper!	Don't start giggling!
I think you could begin the next one.	What did you think it meant?
Have you finished?	You can work together as a group.
I'd like you to check your answers.	Do you think you did that well?

Questions, commands or statements?

Purpose of sentence	Example	Own examples
Statements		
Questions		
Commands		

Objectives

- To understand a simple sentence.
- To understand when to use a simple sentence.

Key terms

Simple sentence: one with only one main clause.

Verb: expresses an action or a state of being.

Subject: the person or thing who *does* the verb.

Types of sentences: command, question, exclamation, statement.

Resources

- OHT 3.1
- Tutor support sheet 3.1
- Pupil sheet 3.1, one per pair
- Pupil sheet 3.2, copied onto cards and cut up
- Whiteboards and pens

Remember

Time: 2 minutes

- Ask the pupils in pairs to discuss what they remember about sentences, i.e. they need to contain a verb; there are different kinds of sentences (questions, exclamations, statements, commands); they need punctuation, a capital letter and a full-stop, question mark or exclamation mark.

Model

Time: 3 minutes

- Explain that you will be looking at simple sentences only.
- Show OHT 3.1. On the first sentence underline the verb and explain that this is a *vital* part of the sentence as the whole sentence depends on it for sense.
- Then underline the *subject* of the sentence and explain that this is the person or thing that is carrying out the action suggested by the verb. Do the same for the other two sentences. Point out the punctuation used.
- Explain that these sentences are from a reading scheme for young children and ask why simple sentences have been used.

Try**Time: 4 minutes**

- Give out Pupil sheet 3.1 and ask pupils, in pairs, to underline the verbs and subjects in each sentence.
- Using Tutor support sheet 3.1 as a guide, ask pupils to decide what type of text each one is and why the authors have used simple sentences.

Apply**Time: 6 minutes**

- Pupils choose one card each from the Pupil sheet 3.2 and write three simple sentences, thinking about the specified audience and purpose on the card.
- Take feedback and correct any misunderstandings. Check punctuation.

Secure**Time: 5 minutes**

- Explain that simple sentences are not always short. Write the following sentence on the board: *The great, green monster slithered smoothly back into its gloomy cave.*
- Ask the class to identify the subject and verb and to underline them. Say that it is not a short sentence, phrases have been added to give more information, but there is still only one verb, *slithered*, with the subject, *The great, green monster*, so it is a simple sentence.
- Next, ask pairs to write a simple sentence to continue the story on their whiteboards. Then ask them to swap their sentences with another pair, who must underline the subject and verb and check punctuation.
- Ask the pupils to read out their sentences and say which is the verb and which is the subject.

Challenge

- Ask pupils to cut out examples of *simple* sentences from newspapers, magazines, leaflets, etc. and bring them in to form a wall display.

Simple sentences

Charlie runs through
the wood.

Sarah is at the top
of the hill.

The horse jumps
over the gate.

Brush the pan with melted butter. **Slice** the apples into chunks.
Add the apples to the pan.

The monkey **jumped** from tree to tree. It **flew** though the air.
The monkey **landed** on a great big leaf.

I **remember** my first training session. It **was** really hard. The
coach **pushed** us to the edge. My fitness **needed** to improve.

Brush the pan with melted butter. Slice the apples into chunks.
Add the apples to the pan.

The monkey jumped from tree to tree. It flew through the air.
The monkey landed on a great big leaf.

I remember my first training session. It was really hard. The
coach pushed us to the edge. My fitness needed to improve.

Write three simple sentences for
a spooky story aimed at Year 3 pupils.

Write three simple sentences explaining
how to make toast.

Write three simple sentences for
a young child's reading book.

Write three simple sentences explaining
how to cross the road safely.

Write three simple sentences for
a young children's adventure story.

Write three simple sentences explaining
how to play a computer game.

Objectives

- To understand what a compound sentence is.
- To understand how and why to use one.

Key terms

Compound sentence: one consisting of more than one main clause.

Conjunction: a word class consisting of words which join either words or clauses together within a sentence.

Resources

- OHT 4.1
- Tutor support sheet 4.1
- Pupil sheets 4.1, 4.2, 4.3

Remember

Time: 2 minutes

- Write a simple sentence on the board: *John eats chips*.
- Ask pupils to identify what type of sentence this is (simple).
- How do we know? It has one verb *eats* and its subject, *John*.
- Underline these features.

Model

Time: 3 minutes

- On the board write the sentence *John eats chips and Lisa eats apples*.
- Ask what has happened to the simple sentence. Look for the following responses: another verb has been added, another subject has been added, or another simple sentence has been added, *and* has been added. Explain that *and* is a conjunction and joins the sentences and that *but* and *or* are other conjunctions used to join what could be separate simple sentences.
- Explain that two simple sentences joined together in this way is known as a compound sentence.
- Use OHT 4.1 to make the simple sentences into compound sentences by adding a conjunction and another simple sentence.
- Use the last sentence to point out that the conjunction chosen can suggest contrast between the two elements. For example:
 - *Frankie supports Manchester United and I support Arsenal.*
 - *I do my homework or I watch Top of the Pops.*
 - *I went to Spain, but Sam went to Scotland.*
- Tell pupils that in the first sentence more information is added. In the second, alternative information is added and in the third, contrasting information is added.
- Make it clear to pupils that *but* always adds contrasting information and that a comma always comes before *but*, as they can see in the third example.

Try**Time: 4 minutes**

- Using Pupil sheet 4.1, ask pairs to make a compound sentence by adding a conjunction and a second simple sentence to each example.
- Take feedback, highlighting the elements of each simple sentence (subject, verb, punctuation).

Apply**Time: 7 minutes**

- Explain that writers use different types of sentence according to what they want to tell the reader and how they want to tell them. This variation in style also makes it more interesting for the reader.
- Explain that pupils are now going to combine simple sentences into compound sentences to join pieces of information and to make the passage more interesting.
- Using Pupil sheet 4.2, ask pairs to make five compound sentences by using *and*, *or* or *but* at least once each.
- Take feedback and ask pupils to explain which sentences they combined and *why*.

Secure**Time: 4 minutes**

- Using Pupil sheet 4.3 (and Tutor support sheet 4.1), ask pairs to indicate with a tick whether the sentences are simple or compound, and to underline the subjects and verbs in each one.
- Take feedback, ensuring any misconceptions are cleared.

Challenge

- Give out the packs of sentences and conjunction cards. Ask pupils to 'test' a family member or a friend, asking them to add conjunction cards and their own simple sentences to make compound sentences.

Frankie supports
Manchester United.

I do my homework.

I go to Spain.

Simple or compound sentences?	Simple	Compound
<p>The <u>elephant</u> <u>enjoys</u> a bath, but the <u>spider</u> <u>hates</u> water.</p>		✓
<p>A golden <u>sun</u> <u>shone</u> brightly.</p>	✓	
<p><u>You</u> can <u>eat</u> carrots or <u>you</u> can <u>eat</u> swede.</p>		✓
<p>The tall, gangly, red-haired <u>girl</u> <u>ran</u> swiftly down the dark, gloomy street.</p>	✓	
<p><u>Ben</u> <u>supports</u> Birmingham City FC.</p>	✓	
<p>I <u>like</u> Harry Potter and <u>Gina</u> <u>likes</u> The Lord of the Rings.</p>		✓
<p>Sleek, slimy <u>snakes</u> <u>slide</u> silently over shimmering sand.</p>	✓	

Denzil plays piano.

The waves crash.

Emma goes home.

School dinners are tasty.

Challenge (conjunction cards)

and

or

but

Simple or compound sentences?	Simple	Compound
<p>The elephant enjoys a bath, but the spider hates water.</p> <p>A golden sun shone brightly.</p> <p>You can eat carrots or you can eat swede.</p> <p>The tall, gangly, red-haired girl ran swiftly down the dark, gloomy street.</p> <p>Ben supports Birmingham City FC.</p> <p>I like Harry Potter and Gina likes The Lord of the Rings.</p> <p>Sleek, slimy snakes slide silently over shimmering sand.</p>		

Objectives	Key terms	Resources
<ul style="list-style-type: none"> ■ To consolidate understanding of complex sentences by identifying the main clause, the subordinate clause, the main verb and the subdividing connective. ■ To understand that subordinate clauses can be moved. 	<p>Complex sentence: sentence with a main clause and at least one subordinate clause.</p> <p>Main clause: makes sense on its own and can form a complete sentence.</p> <p>Subordinate clause: does not make sense on its own and depends on the main clause for its meaning.</p> <p>Verb: expresses an action or a state of being.</p>	<ul style="list-style-type: none"> ■ Handout 5.1, copied onto card and cut up ■ Comma and full-stop cards (issued at the beginning of the unit)

Remember

Time: 3 minutes

- Write up two simple sentences:
 - e.g. *She ran. Her heart pounded.*
- Give pupils 2 minutes to jot down on their whiteboards what they remember about simple sentences. Responses should include:
 - they have a verb;
 - they have a subject: someone or something who/that *does, is or has*;
 - they make sense by themselves;
 - they start with a capital letter and end with a full-stop.

Model

Time: 5 minutes

- Explain that we can make this sentence more interesting or precise, or make clearer the links between what is happening, by creating a complex sentence.
 - e.g. *Her heart pounded as she ran.*
- Identify the main clause by underlining it (*her heart pounded*) and explain that this makes sense by itself and so is the main clause. It could be a simple sentence because it has a verb: *pounded*, and *her heart* did the pounding so is the subject.
- Identify the subordinate clause by underlining it in a different colour and explain that *as*, in this case, introduces the idea of when her heart was pounding, i.e. *as she ran*.
- Now put the subordinate clause first and explain that varying the way sentences are constructed makes the writing more interesting and fluent – *As she ran, her heart pounded.*
- Point out to pupils that a comma is used for separation when the subordinate clause comes first. Explain that there is no comma when the main clause comes first, as in the first example: *Her heart pounded as she ran.*
- Point out that the main clause remains the same: *her heart pounded* can stand by itself. It doesn't matter where it is placed in the sentence.
- Explain that subordinate clauses often explain or add more information about where, when or how things happen or are done.

Try**Time: 5 minutes**

- Use the cards of main and subordinate clauses, cut up from Handout 5.1. In pairs, ask pupils to create sentences by matching a main clause to a subordinate clause. Next, ask pupils to lay these on the table and to place the comma and full-stop cards appropriately and to show where a capital letter would be needed.
- Now ask each pair to read out one of their sentences, identifying the main and subordinate clauses, and to explain how they punctuated their sentence.

Apply**Time: 3 minutes**

- In the same pairs, ask pupils to rearrange their sentences, placing the subordinate clauses in a different position to make a new sentence. State that they should also adjust the punctuation accordingly. Next, ask the pairs to tell the rest of the group how they have moved their subordinate clauses and what changes they have made to the punctuation as a consequence.

Secure**Time: 4 minutes**

- Give pupils one minute to think of a complex sentence. Next, allow 2 minutes for them to write it on their whiteboard and to identify (by annotation) the main clause and the subordinate clause. Finally, ask the pupils to show their annotated sentences to the rest of the group and check understanding.

Challenge

- Ask pupils to collect two examples of complex sentences that they have used in their own writing, and to bring them to the next session.

Main clauses

the crowd cheered

the men laughed

the dog barked

the car swerved

the bird dived

Subordinate clauses

as he scored

as he fell

when she arrived

before it hit the tree

at the mouse

Objectives	Key terms	Resources
<ul style="list-style-type: none"> ■ To identify complex sentences in a narrative text. ■ To understand the types of information that can be conveyed by subordinate clauses. 	<p>Complex sentence: sentence with a main clause and at least one subordinate clause.</p> <p>Main clause: makes sense on its own and can form a complete sentence.</p> <p>Subordinate clause: does not make sense on its own and depends on the main clause for its meaning.</p> <p>Verb: expresses an action or a state of being.</p> <p>Subordinating conjunction: a connective which is used to link a main clause and a subordinate clause.</p>	<ul style="list-style-type: none"> ■ OHT 6.1 ■ Tutor support sheet 6.1 ■ Handout 6.1

Remember**Time: 4 minutes**

- Write the sentence *As she ran, her heart pounded* on the board/OHT and ask pupils to identify the subordinate clause, the main clause and the main verb. Next, ask pupils to say where the comma should be put, and to state why. Then ask pupils to state how the sentence could be written in another way.
- Ask pupils to share one of the sentences that they collected for the previous session's challenge, stating why they added the subordinate clauses and how they improved the detail in their writing.

Model**Time: 5 minutes**

- Show the first paragraph of OHT 6.1 and explain that it is a paragraph taken from a suspense story and it uses different types of sentences. Read the paragraph aloud to the pupils. Next, underline the subordinate clauses and circle the words *as*, *if* and *when*. Explain that these are subordinating conjunctions, as they are joining words which link the subordinate clause to the main clause. For each subordinate clause, model/explain what type of extra information is added in each case: time, manner (i.e. *how*) and time again.

Try**Time: 4 minutes**

- Ask the pupils to help you to underline the subordinate clauses in the second paragraph, and to identify the subordinating conjunctions, stating what type of extra information is added. Highlight them, as they talk.
- Tutor support sheet 6.1 is available to help, if needed.

Apply**Time: 3 minutes**

- Read the third paragraph aloud to the pupils and then distribute Handout 6.1. Next, ask pupils in pairs to annotate the final paragraph of the extract, as you have done in the model sections. They should then think about why the writer uses complex sentences and what type of extra information is added to the main clause.

Secure**Time: 4 minutes**

- Take feedback from pupils, asking them how they identified the complex sentences. Also ask them to explain what further information is added to a sentence in a subordinate clause and *why* they believe the writer chose to use them in this piece.

Challenge

- Ask pupils to collect three complex sentences from a narrative text (that they have been reading in English, privately or from elsewhere), and to copy them out for the next session. State that they must be prepared to say why the examples are effective and necessary to the narrative.

Identifying subordinate clauses

While she was listening to the strange noises, she could feel the shadows thickening. The room seemed to be closing in on her as if the walls were breathing. When she tried to push open the door, it wouldn't budge. She was trapped in the darkness. Her chest tightened and her hands trembled. She suddenly became aware of being alone.

The room was getting darker and the shadows were becoming thicker until the light faded completely. Her breathing became more erratic. She could not move, frozen in the darkness until she felt the shadow approach. It touched her. Its evil was embracing her as if she was drowning. What could she do? Where could she hide?

She spotted a glimmer of light as it was seeping through the door. As her fear rose, she became more determined. She would escape from this evil situation. She would escape from the evil before her strength gave out.

Identifying subordinate clauses

(annotated version of OHT 6.1)

time/when
While she was listening to the strange noises, she could feel the shadows thickening. The room seemed to be closing in on her as if the walls were breathing. When she tried to push open the door, it wouldn't budge. She was trapped in the darkness. Her chest

manner/how *time/when*

tightened and her hands trembled. She suddenly became aware of being alone.

The room was getting darker and the shadows were becoming thicker until the light faded completely. Her breathing became more

time/when *time/when*
erratic. She could not move, frozen in the darkness until she felt the shadow approach. It touched her. Its evil was embracing her, as if she was drowning. What could she do? Where could she hide?

time/when *manner/how*
She spotted a glimmer of light as it was seeping through the door. As her fear rose, she became more determined. She would escape from this evil situation. She would escape from the evil before her strength gave out.

time/when

Note: *When* adds information about when something happened.

As if makes a comparison: it was like breathing walls; drowning.

As adds information about when: things happening at the same time.

Before and *until* add information about time.

Identifying subordinate clauses

Identify the complex sentences in the paragraph below.
You should highlight:

- the subordinate clause;
- the subordinating connective.

She spotted a glimmer of light as it was seeping through the door. As her fear rose, she became more determined.

She would escape from this evil situation. She would escape from the evil before her strength gave out.

Objective	Key terms	Resources
<ul style="list-style-type: none"> ■ To develop pupils' use of complex sentences in narrative writing. 	<p>Complex sentence: sentences with a main clause and at least one subordinate clause.</p> <p>Main clause: makes sense on its own and can form a complete sentence.</p> <p>Subordinate clause: does not make sense on its own and depends on the main clause for its meaning.</p> <p>Verb: expresses an action or a state of being.</p> <p>Subordinating conjunction: a connective which is used to link a main clause and a subordinate clause.</p>	<ul style="list-style-type: none"> ■ OHT 7.1 ■ Tutor support sheet 7.1, two sets copied onto card, cut up and placed in an envelope ■ Handout 7.1 ■ Whiteboards

Remember**Time: 3 minutes**

- In pairs, ask pupils to share the sentences that they have found from narrative texts, saying why they are effective.
- Choose one or two sentences to be shared with the whole group, asking pupils to **explain** the effectiveness of the complex sentence chosen.

Model**Time: 3 minutes**

- Show OHT 7.1, an example of a pupil's work. Explain that the pupil was asked to continue the story that was read during the previous session. The student seems to have used only simple sentences so the writing lacks variety.
- Ask the group how the writing could be made more interesting. Elicit from the pupils that further information can be given by including complex sentences.
- The teacher models how the first, simple sentence could be rewritten:
 - Simple sentence:
She crept to the door.
 - Complex sentence:
Trembling with fear, she crept to the door.
- Explain that the sentence is a different type of subordinate clause as it has no subordinating conjunction: it begins with a verb with an *-ing* ending. Explain that such clauses are common and pupils need to look out for them and try and write them, especially when describing.
- Remind pupils that a comma is needed where a subordinate clause comes at the start of a sentence. Explain to the pupils that further information has been given by using a subordinate clause. The subordinate clause tells us how the character felt as she made her way to the door.
- Tell the pupils that you will leave the next simple sentence *the handle moved*, as it is for effect.

Try**Time: 4 minutes**

- Ask the pupils, in pairs and using whiteboards, to improve the piece of writing on Handout 7.1. They should experiment with creating complex sentences, although they may also decide to leave a simple sentence for effect. The complex sentences should give the reader more information about time, manner or place.

Apply**Time: 8 minutes**

- Explain that the pupils will now play the complex sentence game as a group. The instructions are as follows:
 - On the board write the complex sentence: *Although she was exhausted, she carried on running.*
 - Ask pupils to identify the main clause, the subordinate clause and the subordinating conjunction.
 - A pupil in the group picks up a card and reads the instruction on it.
 - S/he must follow the instruction on the card.
 - Allow 30 seconds' thinking time before asking the pupil to suggest an answer. S/he may also want to use the whiteboard initially to prepare an answer.
 - The group then checks his/her answer.
 - You may wish to write down the answer on the board as it is changed.

Secure**Time: 2 minutes**

- Ask pupils to explain to their partner the difference between a main and a subordinate clause. Take feedback and confirm correct answers.

Challenge

- Ask pupils to find three examples of complex sentences from newspapers or magazines. They should bring them to the next session to put on the wall or stick into their exercise books or files.

Writing subordinate clauses

Continuation of story

*She crept to the door. The handle moved.
The door opened.*

She was free. Her heart pounded. She ran.

Teacher example

Trembling with fear, she crept to the door.

Complex sentence game instructions

<p>Move the subordinate clause</p>	<p>Change the subordinate clause</p>
<p>Make two simple sentences</p>	<p>Change the main clause</p>
<p>Change into a compound sentence</p>	

Writing subordinate clauses

Reread the extract below and then rewrite it in order to make it more exciting for the reader. Try to include complex sentences that give the reader further information.

Remember, complex sentences are often created by using subordinating connectives such as: *after, as, before, since, until, when, where, while*.

Continuation of story

*She crept to the door. The handle moved.
The door opened.*

She was free. Her heart pounded. She ran.

Objectives

- To understand what an additional connective is and why they are so important in writing sentences.
- To identify connectives which add information to a sentence.
- To use additional connectives appropriately.

Key terms

Connective: word that connects ideas because it links clauses or sentences. It can be a word like *but*, *when*, *because* (conjunctions) or *however*, *then* (connecting adverbs).
 Examples of additional connectives: *in addition*, *also*, *as well as*, *furthermore*, *moreover*.

Resources

- OHT 8.1
- Tutor support sheets 8.1, 8.2
- Pupil sheets 8.1, 8.2
- Pupil whiteboards

Remember

Time: 3 minutes

- Remind pupils of the previous sessions on the different types of sentences: simple, compound and complex.
- Next, ask pupils to choose a sentence from their folder to read out, and to identify the conjunction within the sentence.

Model

Time: 5 minutes

- Introduce the term 'connective'. Explain that conjunctions are a subset of connectives. You are going to use the word 'connective' for those words which link ideas across sentences
- Tell pupils that this session will require them to look at examples of connectives which add information to a text like *in addition*, *also*, *furthermore*, *moreover*.
- Underline the additional connectives as you read out the passage on OHT 8.1.
- Tell pupils their purpose in the text. For example, additional connectives are used to repeat a point or to add to a point.
- Point out that the connectives in the text make links between or across sentences, rather than joining clauses together within a sentence.

Try**Time: 3 minutes**

- Write this simple sentence from Pupil sheet 8.1 on the board or flipchart:
The tons of ash and lava from volcanoes harden the earth's surface.
- Give out cards created from Pupil sheet 8.1.
- Ask one pupil to stand at the front with the card containing the clause or sentence.
- Give the remaining pupils the cards with the connectives which add information.
- Tell pupils to decide where the connective can be placed within the sentence by physically moving them.
- Take feedback and agree on the appropriateness of the connective and the position.
- Point out that a comma follows the connective.

Apply**Time: 6 minutes**

- In pairs or individually, pupils now complete Pupil sheet 8.2, choosing from the connectives at the bottom of the sheet.
- Allow 5 minutes for completion.
- Take feedback, highlighting alternative connectives that might be used and those which are clearly inappropriate. A completed version of Pupil sheet 8.2 is provided for reference (Tutor support sheet 8.1).

Secure**Time: 3 minutes**

- Play the 'Who wants to be a millionaire?' game with pupils.
- Read out the statements on Tutor support sheet 8.2.
- Pupils respond on their whiteboards with a choice of A, B, C or D for the correct answer.

Challenge

- Ask pupils to find an interesting piece of text, which contains connectives, either from newspapers or from a text book, and bring it to the next session.

Scientists cannot stop volcanoes from erupting. Moreover, they cannot prevent people from living near them and taking advantage of the fertile soil to grow their crops. As well as studying the causes of eruptions, scientists try and give future warnings to people so that they can be evacuated in time.

They study the movement in rocks beneath the earth's surface. Rising magma creates a series of tiny earthquakes, which can be used as early warnings. In addition, the volcano's shape can be monitored. As the magma chamber fills up, it begins to swell or bulge, which also indicates that the volcano is erupting.

However, to a large extent volcanoes remain a mystery to science. Furthermore, predicting eruptions is still an uncertain and dangerous business as seen in the eruption of Mount Unzen in Japan in June 1991.

A volcanic eruption is awesome. A fiery cloud of rock and ash bursts from the mountains. *In addition/furthermore/moreover*, the heat is intense. The effects of the eruption can change the landscape in minutes.

Moreover/in addition/furthermore, scientists cannot make accurate predictions of how violent the eruption will be.

Note: any connective can be used in any position; pupils need to be able to vary the connectives they use.

Draw attention to the comma rule: a comma follows a connective, as shown above.

Who wants to be a millionaire?

A word or phrase that links across sentences is an:

A: connective C: pronoun

B: adjective D: verb

Answer: A

Which one is not an additional connective?

A: moreover C: furthermore

B: because D: also

Answer: B

The tons of ash and lava from volcanoes harden the earth's surface.

The gases and steam help to form the oceans.

In addition

Furthermore

Moreover

A volcanic eruption is awesome. A fiery cloud of rock and ash bursts from the mountains. _____, the heat is intense. The effects of the eruption can change the landscape in minutes.

_____, scientists cannot make accurate predictions of how violent the eruption will be.

In addition

Furthermore

Objectives	Key terms	Resources
<ul style="list-style-type: none"> ■ To understand how to develop sentence structure by using appropriate connectives. ■ To select appropriate additional connectives for different audiences and purpose. 	<p>Connective: word that connects ideas because it links clauses or sentences. It can be a word like <i>but</i>, <i>when</i>, <i>because</i> (conjunctions) or <i>however</i>, <i>then</i> (connecting adverbs).</p> <p>Examples of additional connectives: <i>in addition</i>, <i>also</i>, <i>as well as</i>, <i>furthermore</i>, <i>moreover</i>.</p>	<ul style="list-style-type: none"> ■ OHT 9.1 ■ Tutor support sheet 9.1 ■ Pupil sheets 9.1, 9.2, 9.3, copied onto card and cut up

Remember

Time: 2 minutes

- Ask one or two pupils to read out a passage containing connectives from the text they found for the previous week's challenge, and to explain why they chose it.
- Give out cards created from Pupil sheet 9.1 and ask pairs of pupils to circle the additional connectives (for example, *in addition*, *furthermore*, *moreover*).
- Take one card and check answers, inviting the rest of the group to check answers with you.

Model

Time: 5 minutes

- Read the paragraph on OHT 9.1.
- Model editing the passage, crossing out on the OHT additional connectives that are unnecessary. A Tutor support sheet is provided to help you, if necessary. However, point out the need to use a variety of connectives, as using the same one all the time would be boring for the reader.

Try**Time: 4 minutes**

- Give out the cards from Pupil sheet 9.2.
- Pairs underline connectives they feel are unnecessary. Take brief feedback, clarifying any uncertainties

Apply**Time: 6 minutes**

- Give out the cards from Pupil sheet 9.3.
- Explain that they have two pieces of dialogue, one using formal language and one using informal language. Both pieces of dialogue use the additional connectives *furthermore* and *moreover*.
- Each pair reads out the two extracts and decides between them which extract uses *furthermore* and *moreover* appropriately. They should be able to hear whether the connectives sound right in the context or not.
- Take feedback: the informal passage uses connectives which sound formal.
- Each pair must then decide on more suitable additional connectives to use in the informal dialogue.

Secure**Time: 3 minutes**

- On whiteboards, pupils write their own formal or informal sentence using an additional connective.
- Pupils show their whiteboards to each other and explain their choices.

Challenge

- Pupils could write the additional connectives in their journal and note any text in which they find examples during the next week's lessons.
- In English or drama lessons, pupils could explore further the use of additional connectives in formal and informal situations through drama activities.

Shakespeare's plays were mainly performed in the open. In addition, the audience would sit around three sides of the stage. In addition, the poor would have to stand in the pit. Additionally, having no toilets in Shakespeare's time furthermore meant that the pit was often smelly, particularly in hot weather. As well as this, moreover, some plays like *Hamlet* went on for over three hours! Furthermore, if the audience did not like the play, they would get unruly and throw rotten fruit and vegetables at the actors, moreover.

Shakespeare's plays were mainly performed in the open. The audience would sit around three sides of the stage. The poor would have to stand in the pit. Additionally, having no toilets in Shakespeare's time meant that the pit was often smelly, particularly in hot weather. Some plays like *Hamlet* went on for over three hours! Furthermore, if the audience did not like the play, they would get unruly and throw rotten fruit and vegetables at the actors.

Correct examples for Pupil sheet 9.2

As well as performing in the open, he used several theatres, for example, The Rose and The Globe.

A cannon would be fired from the top of the theatre roof to signal when the play was going to start.

One cannon shot set fire to one of Shakespeare's theatres and, in addition, burned it to the ground.

Moreover, you can see Shakespeare's plays performed today on Elizabethan-style stages, like The Globe in London.

Actors are very superstitious people. Their greatest superstition is that *Macbeth* is an unlucky play. Unless they are acting it they never say a line from the play. Moreover, they use a different title.

In addition, people believe if they act in the play, they will fall under the curse of *Macbeth*.

As well as accidents happening on the stage, actors have fallen ill and some have even died.

Actors, therefore, swear that it is true because it has happened to someone they know.

As well as, furthermore, performing in the open, he used several theatres, for example, The Rose and in addition The Globe.

A cannon would be fired from the top of the theatre roof to signal when the play was going to start, moreover.

One cannon shot set fire to one of Shakespeare's theatres and as well as, in addition, burned it to the ground.

Moreover, you can see Shakespeare's plays in addition performed today on Elizabethan-style stages like The Globe in London.

Child: Oh mum, do we have to go and see *Macbeth* on Friday night? I was going to go to the disco. Furthermore, I've just spent six weeks studying it. Moreover, I've handed in my essay on him already.

Headteacher: We have organised a trip to the Globe Theatre and we expect all Year 7 pupils to attend. This will help with your studies of Shakespeare. Moreover, several of you will be asked to audition for the school Christmas performance of *Macbeth*. Furthermore, you will have to write an essay evaluating this performance.

Objectives	Key terms	Resources
<ul style="list-style-type: none"> ■ To understand what a cause and effect connective is. ■ To identify cause and effect connectives in a sentence. ■ To use cause and effect connectives appropriately. 	<p>Connective: word that connects ideas because it links clauses or sentences. It can be a word like <i>but</i>, <i>when</i>, <i>because</i> (conjunctions) or <i>however</i>, <i>then</i> (connecting adverbs).</p> <p>Cause: the reason something happens or happened.</p> <p>Effect: the result or a consequence of something happening.</p> <p>Explanation: an explanation is written to explore how or why something happens.</p> <p>Examples of cause and effect connectives: <i>because</i>, <i>therefore</i>, <i>consequently</i>, <i>as a result</i>, <i>as</i>, <i>in fact</i>, <i>so that</i>.</p>	<ul style="list-style-type: none"> ■ OHT 10.1 ■ Tutor support sheet 10.1 ■ Pupil sheet 10.1, copied onto card and cut into strips, and Pupil sheet 10.2 ■ Pupil journals

Remember

Time: 3 minutes

- Remind pupils of the previous session on additional connectives and invite individuals to say how they have used them since.
- Next, explain that you are going to play a short round of 'Consequences'. You will begin the game by giving them a sentence and then each pair will add another sentence that follows on and uses an 'additional connective'.
- Begin by saying, 'We have completed nine sessions of the sentences unit, therefore we know a lot about sentences.' Then invite pairs to construct subsequent sentences to follow. Examples of what might be offered could be:
 - *As well as learning a lot about sentences, we have been collecting some from newspapers and books.*
 - *In addition to learning how to write better sentences, we have had some fun.*
 - *Furthermore, we have been learning how to judge other people's writing.*
 - *As well as learning a lot about sentences, we have learned how to work well together.*

Model**Time: 5 minutes**

- Introduce the cause and effect connectives and conjunctions: **because**, *therefore*, *consequently*, *as a result*, **as**, *in fact*, **so that**. Conjunctions are in bold.
- Explain that in this session they are going to try out a range of connectives and look at how effective they are in linking cause and effect.
- Use OHT 10.1 to highlight cause and effect connectives. Point out how the connectives link clauses or sentences. Use Tutor support sheet 10.1 for guidance.
- Articulate the matching-up process, drawing attention to the clause or phrase that signals cause and effect on Tutor support sheet 10.1. Explain that sometimes the effect can come before the cause and vice versa.

Try**Time: 2 minutes**

- Give out the cards from Pupil sheet 10.1.
- Using the cards, pupils as a group are to sequence the statements in the correct order and they are to insert a connective of their choice in the appropriate place. Tell pupils they can only use a connective once.

Apply**Time: 7 minutes**

- Give out Pupil sheet 10.2, which contains a short paragraph. Read it aloud.
- In pairs, pupils write the next paragraph of three sentences, using at least three connectives to show cause and effect.

Secure**Time: 3 minutes**

- Allow one or two pairs to read their paragraphs.
- Pupils comment on specifically suitable or unsuitable choices.
- Correct any misconceptions.

Challenge

- Pupils can highlight the cause and effect connectives they have written in their different subjects, bringing an example to show the group the following week.

Dear Diary,

My friends were all going to the school disco, consequently, I wanted to go too. I knew Mum would object because I've been out twice this week and you know what she is like. Therefore, I had to come up with a good reason to persuade her to let me go. Guess what I came up with? My science results! Since I had lied about my test results, she didn't believe me. In fact, she even went as far as phoning the school. They then told her that my maths wasn't as good either. As a result, she has agreed with the teacher that I should do more homework – ugh!

Dear Diary,

My friends were all going to the school disco, **consequently**, I wanted to go too. I knew Mum would object because I've been out twice this week and you know what she is like. **Therefore**, I had to come up with a good reason to persuade her to let me go. Guess what I came up with? My science results! **Since** I had lied about my test results, she didn't believe me. **In fact**, she even went as far as phoning the school. They then told her that my maths wasn't as good either. **As a result**, she has agreed with the teacher that I should do more homework – ugh!

Examples to point out where cause and effect are positioned:

Cause: my friends were all going to the school disco.

Effect: I wanted to go too.

Cause: I knew Mum would object because I've been out twice this week and you know what she is like.

Effect: I had to come up with a good reason to persuade her to let me go.

Cause: lied about my test results.

Effect: she didn't believe me.

Cause: they told her that my maths wasn't as good either.

Effect: she has agreed with the teacher that I should do more homework.

School uniform should be abolished

it isn't comfortable enough to run around in

We should be allowed to wear jeans instead

they are hard-wearing

I like to play sports at break

my uniform is often messy by lunchtime

I often go home with holes in my clothes

my mum gets cross and says I shouldn't run

around in my uniform

It's so unfair!

because	as a result
in fact	consequently
as	

Pop music

These days, you only need to be young and good-looking to succeed in the music industry. As a result, there are many people in pop groups who cannot sing or play an instrument. Consequently, more and more performers mime on stage. In fact, as long as pop stars are able to dance well, look good and mime, they will become famous.

Objectives	Key terms	Resources
<ul style="list-style-type: none"> ■ To understand how to develop sentence structure by using appropriate connectives. ■ To select appropriate additional connectives for different audiences and purposes. 	<p>Connective: word that connects ideas because it links clauses or sentences. It can be a word like <i>but</i>, <i>when</i>, <i>because</i> (conjunctions) or <i>however</i>, <i>then</i> (connecting adverbs).</p> <p>Cause: the reason something happens or happened.</p> <p>Effect: the result or consequence of something happening.</p> <p>Explanation: an explanation is written to explore how or why something happens.</p> <p>Examples of cause and effect connectives: <i>because</i>, <i>therefore</i>, <i>consequently</i>, <i>as a result</i>, <i>as</i>, <i>in fact</i>, <i>so that</i>.</p>	<ul style="list-style-type: none"> ■ OHT 11.1 ■ Tutor support sheet 11.1 ■ Pupil sheet 11.1, copied onto card and cut up ■ Pupil sheet 11.2

Remember**Time: 2 minutes**

- Remind pupils of the challenge set in the previous session, when they were asked to collect sentences using cause and effect connectives, and ask them to share some examples.

Model**Time: 5 minutes**

- Explain that we use cause and effect connectives to give reasons.
- Read through OHT 11.1. Explain that this is a piece of pupil's writing which would be improved by adding cause and effect connectives.
- Model adding appropriate cause and effect connectives into the first paragraph. Explain the reasons for your choice of connective and why it is in that position in the sentence. Use Tutor support sheet 11.1 for guidance.

Try**Time: 5 minutes**

- Give out cards created from Pupil sheet 11.1 (some statements are causes and some statements are effects).
- Pupils have to move to find their partner, so they match the cause to the effect.
- Once they have found their partner, they have to decide upon the most appropriate cause and effect connective to link the statements together.

Apply**Time: 5 minutes**

- Using the cause and effect sentence that pupils created from the 'Try' section above (Pupil sheet 11.1), pairs then add another sentence of their own that follows on from the first one and also uses a cause and effect connective.
For example: *Marge has blue hair because she left the dye on too long.*
As a result of this, her hair started to fall out.
- Take feedback and check for sense and use of connectives.

Secure**Time: 3 minutes**

- Give out Pupil sheet 11.2.
- Ask pupils to suggest the most appropriate connectives to complete the statements on the poster.

Challenge

- Pupils are to find an example of a review from a magazine or newspaper and stick it in their journals. They are then to highlight the cause and effect connectives.

Shrek is a really good film. The voice for Shrek is by Mike Myers. The voice for the donkey is Eddie Murphy, the comedian. The donkey is funny. It has a princess, a dragon and a handsome prince. It has everything you want. Shrek, the main character, is upset. He is about to be thrown out of his house. The princess gets captured. He tries to rescue the princess. It is great to watch, the effects are good.

Shrek is a really good film. The voice for Shrek is by Mike Myers. The voice for the donkey is Eddie Murphy, the comedian.

As a result, the donkey is funny. It has a princess, a dragon and a handsome prince. **In fact**, it has everything you want.

Shrek, the main character, is upset **because** he is about to be thrown out of his house. The princess gets captured.

Consequently, he tries to rescue the princess. It is great to watch because the effects are good.

Note: Point out that *because* is a conjunction but still connects the two parts of the sentence together.

The other connectives link across/between sentences.

Marge has blue hair

She left the dye on too long

Flanders is religious

He makes Homer mad with his praying

Lisa wants to save the environment

She once stayed up a tree to stop it being chopped down

Bart skipped school one day

He got in trouble with Principal Skinner

Homer left a nodding duck on the panel to do his work

He nearly blew up the power plant

We have to use connectives
_____ it makes your
work flow. _____, they
can make your work more
interesting. _____,
our work will improve.

Objectives

- To understand that punctuation, in this case full-stops, relates to making meaning.
- To practise making decisions about placing full-stops in text to clarify meaning.

Key terms

Full-stops

Resources

- OHT 12.1
- OHT 12.2/Pupil sheet 12.1
- Tutor support sheets 12.1, 12.2, 12.3

Remember

Time: 3 minutes

- Ask pupils to share the reviews they found for the previous session's challenge.
- Remind pupils that they have been learning about simple and compound sentences. Ask them to tell you how they would recognise the beginning and the end of a sentence when they are reading.
- They should respond with: sentences start with a capital letter and end with a full-stop.
- Now ask pupils to tell you the other kinds of punctuation which can be used to indicate certain kinds of sentence.
- Take feedback, ensuring that pupils are secure about question marks and exclamation marks which are exemplified in session 2.

Model

Time: 7 minutes

- Explain that you are now going to show them a text that you have just written. You have left out the full-stops, so you can talk about how you might decide where to place them. You need to emphasise meaning: punctuation is used for more than just identifying a pause.
- Using OHT 12.1, read the passage aloud so the pupils see it as a whole and then read the first paragraph aloud again.
- Work through the first paragraph, inserting the full-stops, talking about the decisions you have made about meaning.
- Tutor support sheet 12.1 has a commentary to support you. Two punctuated versions are presented as Tutor support sheets 12.2 and 12.3. You may end up with a combination of both sheets. This does not matter. What matters is that meaning is clear and that pupils are clear that this should be the criteria they use when judging their own writing.

Try**Time: 5 minutes**

- Explain that you now want the pupils to help you with the second paragraph.
- Read it aloud to them.
- Give them 2 minutes to talk in pairs about how they might place the full-stops to ensure meaning is clear.
- Take feedback, placing the full-stops as you go. Remember, there is more than one possibility. As long as meaning is clear, accept the answer.
- When completed, discuss where else the full-stops could go and how that would affect meaning. Tutor support sheets 12.1–12.3 will support you in this activity.

Apply**Time: 3 minutes**

- Ask pupils in pairs to place the full-stops into paragraph 3. OHT 12.2/Pupil sheet 12.1 has paragraph 3 so the pupils can work on it for easier feedback. Monitor the pupils as they work, prompting and supporting as necessary.

Secure**Time: 2 minutes**

- Ask two pairs to feed back to the class by putting up OHT 12.2 and talking the group through the decisions they have made and why they have made them.

Challenge

- Tell pupils to bring a corrected piece of their own writing to the next session. They should be ready to explain how the punctuation they have corrected has helped clarify the meaning.

It was a glorious day when Aisha left the house she saw the toddler from next door wandering down the road the child seemed determined as he walked towards the playground down the road he looked as if he had things to do

Aisha stopped and watched the child she was concerned because the child was alone and so young she knew he shouldn't be there

As the child reached the playground he started to run towards the swings Aisha started to run too while she continued to watch him she quickened her pace as he reached the nearest swing she caught him

As the child reached the playground he started to run towards the swings Aisha started to run too while she continued to watch him she quickened her pace as he reached the nearest swing she caught him

It was a glorious day (you could put a full-stop here to start: with a simple sentence that would emphasise the nature of the day) when Aisha left the house (you could put a full-stop here, which focuses on the moment of leaving the house in glorious weather by putting the two pieces of information in the same sentence. If you do this, you will have leaving the house and seeing the toddler closely linked in meaning) she saw the toddler from next door wandering down the road (you need a full-stop here, as you have completed the ideas of Aisha, the weather, leaving and seeing the toddler, and are moving to focus on the toddler) the child seemed determined (you could put a full-stop here to place full emphasis on the child's determination. If you place one after road, you are linking his determination to where he is going) as he walked towards the playground down the road (if you placed a full-stop after determined, you won't put a full-stop here, as the sentence needs the main clause that follows to complete it) he looked as if he had things to do (you need a full-stop here because you have completed the introductory paragraph).

Aisha stopped and watched the child (you need a full-stop here, as you have completed the idea of Aisha stopping and watching) she was concerned (you could put a full-stop here to focus on her concern. You could place one after so young, as that would give the reader a clear reason for her stopping and watching) because the child was alone and so young she knew he shouldn't be there (you need a full-stop here, as it is the end of the paragraph about the child going to the playground. If you placed a full-stop after so young, you will finish with a simple sentence that focuses on Aisha's knowledge; if you placed a full-stop after concerned, you are explaining the reason why the child shouldn't be there).

As the child reached the playground he started to run towards the swings (*you have to place a full-stop here as the subordinate clause that opens the paragraph needs the main clause, that follows it to complete the meaning*). Aisha started to run too (*you could place a full-stop here to focus on Aisha's running; you could place a full-stop after watch him to emphasise the fact that running and watching go on at the same time*) while she continued to watch him she quickened her pace (*you could place a full-stop here to focus on the increased pace; you could place one after swing to show that she quickened her pace at the same time as the child reached the swing*) as he reached the nearest swing she caught him (*you need a full-stop here as it's the end of the passage. If you placed a full-stop after pace, you have stated that the child was caught as he reached the swing*).

Suggested punctuation 1

(A different version is presented on Tutor support sheet 12.3. Combinations of the two are perfectly possible.)

It was a glorious day when Aisha left the house. She saw the toddler from next door wandering down the road. The child seemed determined as he walked towards the playground down the road. He looked as if he had things to do.

Aisha stopped and watched the child. She was concerned. Because the child was alone and so young, she knew he shouldn't be there.

As the child reached the playground he started to run towards the swings. Aisha started to run too, while she continued to watch him. She quickened her pace. As he reached the nearest swing, she caught him.

Suggested punctuation 2

It was a glorious day. When Aisha left the house, she saw the toddler from next door wandering down the road. The child seemed determined. As he walked towards the playground down the road, he looked as if he had things to do.

Aisha stopped and watched the child. She was concerned because the child was alone and so young. She knew he shouldn't be there.

As the child reached the playground, he started to run towards the swings. Aisha started to run too. While she continued to watch him, she quickened her pace. As he reached the nearest swing, she caught him.

Objectives	Key terms	Resources
<ul style="list-style-type: none"> ■ To understand the purpose of comparing and contrasting sentences. ■ To investigate the range of connectives used in comparing and contrasting sentences. 	Simple sentence Complex sentence Subordinate clause Comma Connective	<ul style="list-style-type: none"> ■ OHT 13.1/Pupil sheet 13.1 ■ Tutor support sheet 13.1 ■ Pupil sheet 13.2 ■ Pupil sheet 13.3, copied onto card and cut up

Remember**Time: 4 minutes**

- Begin the session by asking pupils in pairs to share the corrected work they completed for the previous week's challenge. Listen to explanations, to ensure pupils can explain why they punctuated their work in the way they did.
- Explain that the terms *compare* and *contrast* usually mean the same thing. Give an example: *Sarah is bigger than her brother*. Point out to pupils that in this phrase there is a comparison and a contrast. For instance, Sarah is big whereas her brother is small/smaller/not so big. When pupils are asked **either** to compare **or** to contrast, they are expected to identify both similarities and differences between the two things.
- Give 30 seconds for pupils to think of an example of a comparing or contrasting sentence.
- Allow pupils to voice their sentences, correcting any obvious misconceptions.

Model**Time: 5 minutes**

- Use the first paragraph of OHT 13.1/Pupil sheet 13.1. Point out the range of connectives used to compare and contrast. (There are others, but the text focuses on the most obvious or commonly used ones.)
- You should model how to underline the comparing/contrasting sentences and then highlight the connectives (see Tutor support sheet 13.1). Also draw attention to the way *than* always needs elaboration, and where punctuation is used.
- List on the board the connectives used.

Try

Time: 5 minutes

- Using OHT 13.1/Pupil sheet 13.1, ask pupils to work in pairs and to repeat the process above, underlining the comparative sentences and circling the connectives in the second paragraph.
- Take feedback from the pairs, a sentence each, correcting or asking pupils to correct any mistakes.
- Continue to add to the list of connectives used.

Apply

Time: 4 minutes

- Pupils look at the two pictures on Pupil sheet 13.2. Pictures are provided, but others could be used – for example, large, coloured pictures from the art department.
- The pupils should verbally rehearse two sentences to compare and contrast the two pictures. In one sentence they use the connective *than*, and in the other sentence they use one of the connectives from the list on the board.
- Pupils say their sentences aloud. Correct any obvious errors.

Secure

Time: 2 minutes

- Place cards made from Pupil sheet 13.3 in a bag.
- Pupils pull out a word card and use that connective to form a comparative sentence about another member of the group.
- Demonstrate the activity first and set the ground rules – no insults, no silly sentences e.g. *My connective is **whereas**. My sentence is: Paul has blue eyes, whereas Nasima has brown eyes.*

Challenge

- Pupils should investigate and try to answer these two questions.
 - What sort of words need to go with *than* in a comparative sentence?
 - Which position do these words occupy in the sentence?

My visit to Georgetown

When on holiday recently in the Gambia, a small country in West Africa, I visited the capital, Georgetown. I expected a large modern city like London, in contrast, it was more like a country village. London has over 12 million inhabitants, whereas Georgetown has only 25,000. The city had only dust roads. The centre was however more exciting with people, animals, bikes and carts everywhere. Unlike London there are no big shops. The market sells absolutely everything. It is very colourful with hundreds of small stalls. It is certainly much cheaper than London.

I also visited a school. The classrooms had far less equipment than at home. Like at home the children were similarly noisy. In contrast to British schools they work very long hours from 6am to 8pm. Despite this, the pupils are keen to attend.

My visit to Georgetown (annotated copy)

When on holiday recently in the Gambia, a small country in West Africa, I visited the capital, Georgetown. I expected a large modern city like London, in contrast, it was more like a country village. London has over 12 million inhabitants, whereas Georgetown has only 25,000. The city had only dust roads. The centre was however more exciting with people, animals, bikes and carts everywhere. Unlike London there are no big shops. The market sells absolutely everything. It is very colourful with hundreds of small stalls. It is certainly much cheaper than London.

I also visited a school. The classrooms had far less equipment than at home. Like at home the children were similarly noisy. In contrast to British schools they work very long hours from 6am to 8pm. Despite this, the pupils are keen to attend.

Look at the two pictures. Compose two sentences that compare and contrast the pictures.



although	however
whereas	though
than	similarly
in contrast	

Objective	Key terms	Resources
<ul style="list-style-type: none"> ■ To write comparing and contrasting sentences using a variety of connectives. 	Simple sentence Complex sentence Subordinate clause Comma Connective	<ul style="list-style-type: none"> ■ OHT 14.1/Handout 14.1, one per pupil (or customised alternative) ■ Paper strips, non-marking adhesive

Remember**Time: 3 minutes**

- Remind pupils quickly of the concept of comparing and contrasting sentences and check how well they were able to answer the two questions set as their last challenge.
- Ask pupils if they can recall the most likely connectives and record them on the board, adding to the list as necessary.
- Tell pupils that, in this session, they will be practising writing sentences using these connectives and practising using correct punctuation.

Model**Time: 3 minutes**

- Introduce the chart on OHT 14.1 comparing two characters from a book, and issue pupils with a copy on Handout 14.1.
 Note: Another chart could be used to focus on a book/play/film that the pupils are studying, or have recently studied, or a current cross-curricular topic could also be used.
- Model how to make one or two comparative sentences using the information from the chart and the connectives listed on the board, e.g.
 - *Harry wears glasses, **whereas** Hermione has good eyesight.*
 - *Although Hermione has parents, Harry has no parents.*
- Point out the use of connectives, the construction and the relevant punctuation.

Try**Time: 4 minutes**

- In pairs, pupils should write some further sentences using the chart and the connectives. Now allocate lines to particular pairs. Pupils should write on paper strips.
- When finished, pupils display their examples on the wall for the class, identifying structure, connective and punctuation.

Apply**Time: 7 minutes**

- Pupils construct a short paragraph of four sentences using *different* connectives. They may use the examples displayed on the wall, or make new ones.

Secure**Time: 3 minutes**

- Hear one or two examples and point out well-constructed sentences.

Challenge

- Pupils should write another three comparative sentences and bring them to the next session.

Chart to compare Harry and Hermione

Harry	Hermione
wizard/boy	witch/girl
scarred face	pretty
short hair	long hair
glasses	good eyesight
very popular	less popular
no parents	has parents
quite clever, but knows fewer spells	very clever, knows lots of spells
plays Quidditch	reads a lot of books
belongs to Gryffindor house	belongs to Gryffindor house
doesn't know he has magic	knows she has magic

Objectives

- To recognise and write conditional sentences.
- To understand how the clauses can be moved.
- To use correct punctuation.

Key term

Conditional sentence

Resources

- OHT 15.1
- Tutor support sheet 15.1, copied onto card and cut up
- Pupil whiteboards and pens
- Non-marking adhesive

Remember

Time: 2 minute

- Remind pupils that complex sentences are made up of more than one clause and that clauses establish some relationship. Display sentences from the previous lesson on the OHP and invite one or two pupils to add another sentence they had written, for the previous session's challenge.

Model

Time: 6 minutes

- Write this conditional sentence on a flipchart or whiteboard:
 - *If you eat a lot of sweets, you'll get bad teeth.*
- Read the sentence aloud. Explain that this sentence shows how something must happen so that another thing can happen. Write a number 1 under the *if* clause and a number 2 under the main clause. Pointing to the relevant clauses, say, *You have to do this first before this happens*. Explain that this kind of sentence is a conditional sentence. The *if* clause describes what must happen first, i.e. the *condition*. The main clause shows what will happen as a result.
- Place the two sentence cards (Tutor support sheet 15.1) at the top of the whiteboard or flipchart, using non-marking adhesive. Ask which clause has to happen first and which clause is the possible result. Write 1 and 2 underneath the relevant clause. Pointing to the relevant clauses, say, *You have to do this first before this happens*.
- Now change the two clauses around. Point out that there is no change in meaning at all. The order of the clauses is up to the writer. Sometimes, the most important clause goes first. (You could do this exercise just by writing, rather than using the cards.)
- Ask pupils what changes they think need to be made to the sentence when the clauses are reversed (capital letters, comma and full-stop). Record these changes on the cards, or underneath the relevant part of the sentence, on the flipchart or whiteboard. Point out that, in the case of conditional or *if* sentences, the comma is omitted when the *if* clause goes last.

Try

Time: 6 minutes

- Put up OHT 15.1 and read it aloud. Explain that this is an extract from the Year 7 handbook for Hollywell School, which explains the school rules. Ask pupils to identify examples of conditional sentences in the text. Ask them to come up to the OHT and put *1* under the *condition* and *2* under the *subsequent action*.

Apply

Time: 3 minutes

- Explain that, in pairs, pupils are going to invent one rule for their dream school and to write a conditional sentence. Give them the example, *If you turn up to school, you'll get ten bars of chocolate*. Remind pupils to put in the correct punctuation. Ask pupils to hold up the whiteboards so that you can monitor what they have written.

Secure

Time: 3 minutes

- Pupils swap whiteboards. They rewrite the sentence reversing the clauses, ensuring that the punctuation is correct. They then present their rewritten sentences to the group.

Challenge

- Pupils collect two or three sentences and then change the subordinate clause, to make a 'nonsense sentence'. For example:
 - *If you do your homework carefully, you will be too tired for school.*
 - *If you eat junk food, you will have more energy to learn.*

Hollywell School

The school expects high standards of work and behaviour at all times. If you behave well, you will be rewarded with merits. For good work, you will be rewarded with points. There are prizes for pupils with the most points and merits at the end of the year.

School uniform must be worn at all times. Pupils will be sent home if they are not wearing school uniform.

If you are late to school more than twice in one week, you will have late detention after school on Friday. This will last for half an hour. If you are late several times in a half-term, the Head of Year will write a letter home.

You must stay on site throughout lunchtime if you have school dinners or packed lunch. Only pupils with permission letters from their parents will be allowed to leave the site at this time.

Sentence cards

If you listen carefully,

you will understand.

Objective

- To learn that clauses can be moved within sentences for effect, and to increase fluency and reader interest.

Key terms

Main clause
Subordinate clause
Comma
Fluency

Resources

- OHTs 16.1, 16.2
- Tutor support sheets 16.1, 16.2
- Four different colours of OHP pens
- Pupil whiteboards

Remember

Time: 5 minutes

- Remind pupils that they have been looking at complex sentences during this unit. Complex sentences have one main clause and one or more subordinate clauses. To illustrate the point, ask one or two pupils to read out a nonsense sentence they created for their last challenge.
- Use OHT 16.1 to remind pupils that subordinate clauses can occur in varying places within the sentence.
 - Ask one pupil to come to the OHP and to highlight the *main* clauses in the text in one colour, talking through the process as it is done.
 - Invite a second pupil to highlight the *subordinate* clauses in the text.
 - Finally, ask a third pupil to check/include the correct punctuation, paying particular attention to the use of commas.
- Use Tutor support sheet 16.1 with this activity. It may be necessary to point out the punctuation when a subordinate clause comes first in the sentence.

Model

Time: 5 minutes

- Tell pupils that placing clauses in different positions ensures fluency in style and helps keep the reader interested.
- Put up OHT 16.2 and explain that it is the opening of a chapter in a horror story. Read the first paragraph aloud to the pupils, asking them to listen carefully to the text and to decide what they think of the text and how it could be improved.
- Allow 1 minute for pupils to discuss their reaction to the text. Make sure that they understand that they will need to justify their opinions by referring closely to the way sentences are constructed.
- Take feedback from one or two pairs.
- They should note (or be encouraged to note) that the writing becomes boring and dull because all the sentences are constructed in the same way: the subordinate clause comes first.
- Now model changing the sentences around in the first paragraph on the board or a flipchart, so pupils can see both texts. Explain that you may change the conjunctions as well as move the clauses, to avoid repetition.
- Read the completed paragraph aloud and tell pupils that it is now more varied, interesting and fluent.
- Tutor support sheet 16.2 suggests a way of completing the task with an appropriate commentary.

Try

Time: 5 minutes

- Read the second paragraph aloud to pupils and say that you are all going to improve this one together.
- Give them 1 minute to reread the paragraph and ask them for their first impressions.
- Take feedback, which should include:
 - There are two *whens*, so one (if not both) will need to be changed.
 - There are two main clauses in the second sentence joined by *and* to show two events of equal importance: *I struggled ... and wedged*. Ask pupils to say if these two main clauses can be switched round. The answer is *no* because the door had to be opened before it could be wedged.
- Ask pupils to help you rewrite it on the board or flipchart. Consider rewriting the last sentence to:
 - *As soon as I had done this, light poured into the darkness.*
 or even changing the sentence to a simple sentence:
 - *Light poured into the darkness through the opening.*
- Invite pupils to consider several options and decide on the preferred text with your guidance.

Apply

Time: 3 minutes

- In pairs, pupils rewrite the last paragraph on their whiteboards. Keep an eye on what they write and, without saying anything, choose the best paragraph to read aloud in the secure section.

Secure

Time: 2 minutes

- Without mentioning that this is the best, ask your chosen pair to read their paragraph aloud to the rest of the group, who then say why it is effective in terms of fluency and interest.

Challenge

- Ensure they write varied sentences in history and English, and then bring examples to the last session to share with the group.

When it is raining, football practice is cancelled.

Football practice is cancelled when it is raining.

If we do our geography homework on time, the teacher gives us a merit.

The teacher gives us a merit if we do our geography homework on time.

I do my homework when I get in from school so that I can watch television without worrying about it.

When I get in from school, I do my homework so that I can watch television without worrying about it.

So that I can watch television without worrying about it, I do my homework when I get in from school.

When the moon went down, the garage door creaked open. When I listened carefully, something rustled in the darkness. When I stared, I could see nothing beyond the vague shapes of old boxes and cartons piled high. Although it was warm in the doorway, there was a musty smell.

When I felt brave enough, I struggled into the garage and wedged the door open with a piece of old box. When I did this, light poured into the darkness.

When a cobweb brushed my face, I felt the sudden tickle of a spider crawl across my cheek. When I made my way forward, it grew colder and darker.

When it is raining, football practice is cancelled.

Football practice is cancelled when it is raining.

If we do our geography homework on time, the teacher gives us a merit.

The teacher gives us a merit if we do our geography homework on time.

I do my homework when I get in from school so that I can watch television without worrying about it.

When I get in from school, I do my homework so that I can watch television without worrying about it.

So that I can watch television without worrying about it, I do my homework when I get in from school.

Note: The suggested commentary to use as you write is in italic script. The actual words to write are in normal font. The complete text is at the end, so you can see it as a whole.

I am going to leave the first sentence as it is, as I want to be clear about the time, i.e. when the moon went down, so the reader knows I am talking about a particular time very late at night, almost at dawn. That makes it sound more scary because nobody would be around at that time. I need to keep the comma separating the subordinate clause from the main clause.

When the moon went down, the garage door creaked open. I stood still, listening carefully. Something rustled in the darkness.

I decided to begin with a main clause and then changed the subordinate clause with a conjunction to one without, to maintain pace and interest. I then used a simple sentence because I wanted the sound to stand alone: it makes it scary; the reader wants to know what it is.

I now want to change when to a different conjunction because I've used it once. I think I'll use as because I want to give the impression that I am seeing nothing at the same time as I am staring. I'll leave the rest, as I am happy with it.

As I stared, I could see nothing beyond the vague shapes of old boxes and cartons piled high.

I haven't used although before, so I'll leave the next sentence as it is. I need to remember my comma again after the subordinate clause.

Although it was warm in the doorway, there was a musty smell.

Complete text

When the moon went down, the garage door creaked open. I stood still, listening carefully. Something rustled in the darkness. As I stared, I could see nothing beyond the vague shapes of old boxes and cartons piled high. Although it was warm in the doorway, there was a musty smell.

Objective	Key terms	Resources
<ul style="list-style-type: none"> ■ To secure the use of the comma: <ul style="list-style-type: none"> – in lists; – in compound sentences; – with connectives that link across sentences; – in punctuating clauses within a sentence; – to go round additional information that can be removed from the sentence. 	Simple sentence Complex sentence Subordinate clause Comma Connective	<ul style="list-style-type: none"> ■ OHT 17.1 ■ Tutor support sheets 17.1, 17.2 ■ Pupil sheets 17.1, 17.2 ■ Card

Remember**Time: 3 minutes**

- Remind pupils of the work they have done on compound and complex sentences in session 4, and of using a comma before the *but* clause:
 - *He wanted to go out, but it was raining.*
- Also remind pupils of sessions 5–7, where they have added a subordinate clause to explain (for example) where, when or how the main clause happened. Remind them of what happens when the subordinate clause comes first:
 - *As she ran, her heart pounded.*
- Also remind them of the sessions on connectives (8–10), and remind them of the need to have a comma after a connective:
 - *Furthermore, if the audience did not like Shakespeare's play, they would throw rotten eggs.*
- Write the rules they have learned up on the board, or have them ready as a wall chart or check list. They are printed as Tutor support sheet 17.1.
- You will need to rub out or cover up the list for the 'Secure' section.

Model**Time: 6 minutes**

- Explain that you often need commas within a sentence to clarify meaning and that you are going to look at five rules for using commas within sentences. That means pupils will be learning two more rules today.
- Using the first paragraph of text on OHT 17.1, add in the punctuation and talk about why you are putting commas where you are. Tutor support sheet 17.2 has the punctuation in place. A commentary is provided for support if needed. Ask pupils if they can come up with two more rules from what you have just done. If they can't, prompt them to look at the second sentence and the final sentence. Don't wait too long: tell the pupils the rule if they are unsure.
- Add two more rules to the list from the 'Remember' section:
 - to separate items in a list;
 - to go round information that can be removed from the sentence without affecting meaning.

Try**Time: 4 minutes**

- Ask the pupils to help you do the second paragraph. Read it aloud to them.
- Give them 2 minutes to discuss in pairs where they think the commas should be.
- Then they should point out to you where the punctuation should be and which rule they are applying.
- Correct any misconceptions.

Apply**Time: 4 minutes**

- Give pupils the third paragraph on Pupil sheet 17. 2 and ask them, in pairs, to add the commas to the paragraph and then to note the reasons why they have made their decisions.
- Ask pupils to feed back to the group. Other pupils then check the punctuation as feedback continues.
- You should write the correct version on OHT 17.1.

Secure**Time: 3 minutes**

- Remove or cover up any sheets or wall charts that give the rules for using commas.
- Ask pupils to write a list of rules for using commas onto card. They can use their list as a support card, to refer to when they are stuck.
- If required, a list is provided as a reference sheet for pupils to stick into their student planners or into an exercise book. It has been printed twice on Pupil sheet 17.1 to facilitate photocopying.

Challenge

- Tell pupils they should now use commas in their work. Ask them to bring examples from geography, history and English to the next celebratory session to show how well they have used commas.

As soon as he was given the bone Patch buried it. He always did this because he was frightened that next door's dog who's a bit of a bruiser would steal it. However much we tried to stop him he always buried bones in the flowerbed. We tried to persuade him to use the bit of ground behind the compost heap the bare patch by the shed or the edge of the path but he would have none of it.

For some reason Patch also liked silver paper bags and bits of string. However he didn't bury these but preferred to pile them up in his bed. When Mum removed them he sulked for days. He was never put off though. He just went round the house and garden looking for more.

When our neighbour's dog called Charlie came into our house he lay down on our dog's bed and ate a paper bag and two bits of string. Our dog went mad growled at his enemy barked loudly but the neighbour's dog just growled back. Mum chased Charlie out of the house in the end with the sweeping brush.

We use commas:

- before *but* in a compound sentence;
- to separate the subordinate clause from the main clause when the subordinate clause comes first;
- after a connective that links across or between sentences.

The two new rules for the session:

- to separate items in a list;
- to go round information that can be removed from the sentence without affecting meaning.

As soon as he was given the bone, (*subclause comes first, so comma required to separate from main clause*) Patch buried it. He always did this because he was frightened that next door's dog, who's a bit of a bruiser, (*additional information which can be removed without affecting meaning*) would steal it. However much we tried to stop him, (*as first example*) he always buried bones in the flowerbed. We tried to persuade him to use the bit of ground behind the compost heap, (*comma to separate items in a list*) the bare patch by the shed or the edge of the path, (*comma before but*) but he would have none of it.

For some reason Patch also liked silver paper, (*list: discuss what happens if a comma is placed between silver and paper and paper and bags*) paper bags and bits of string. However, (*comma to separate however from the rest of the sentence, as it is a connective operating between sentences. This is different to the use of however above, where it is used within the one sentence*) he didn't bury these, (*comma before but as above*) but preferred to pile them up in his bed. When Mum removed them, (*comma to separate subclause from main clause*) he sulked for days. He was never put off, (*commas round connective that links across the sentence and round something that can be removed from the sentence*) though. He just went round the house and garden looking for more.

When our neighbour's dog, called Charlie, (*additional information in the sentence which can be taken out*) came into our house, (*to separate subclause from main clause*) he lay down on our dog's bed and ate a paper (*discuss why a comma would be inappropriate here*) bag and two bits of string. Our dog went mad, (*list*) growled at his enemy, barked loudly, (*before but*) but the neighbour's dog just growled back. Mum chased Charlie out of the house, in the end, (*additional information*) with the sweeping brush.

We use commas:

- before *but* in a compound sentence;
- to separate the subordinate clause from the main clause when the subordinate clause comes first;
- after a connective, that links across or between sentences;
- to separate the items in a list;
- round additional information in a sentence that can be removed without affecting meaning.

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