# Year 5

## Teaching units 33–43

Before working from these teaching units, please read the following sections:

- Introduction and rationale (page 7);
- How to use the teaching units (page 24).

A few reminders:

- Instructions for activities displaying page numbers are to be found in Section 3 of Part 3.
- For work on any grammatical feature in a previous or subsequent year or term, please refer to the grammatical subject index in Section 8 of Part 3.
- These units do **not** include the teaching for text level objectives.
- The activities in the units can be used, reused and elaborated.
- Sentence level learning should be applied in shared, guided and independent writing.

# Y5 Term 1 S2 (Y5 Term 2 S2 and Y5 Term 3 S1)

## OBJECTIVES

**S2** to understand the basic conventions of standard English and to consider when and why standard English is used: agreement between nouns and verbs; consistency of tense and subject; avoidance of double negatives; avoidance of non-standard dialect words;

## Principles and explanation

- In most areas of grammar, standard and non-standard English are the same and often children whose spoken language includes some non-standard forms do not use them in writing. The few areas of difference should be discussed in class so that children are aware of the standard forms which should be used in writing.
- In discussing these differences, the words 'standard' and 'non-standard' should be used, rather than 'correct/incorrect' or 'right/wrong', as the non-standard forms are 'correct' in casual speech.
- Non-standard forms include different past tense and past participle formation for some irregular verbs which were discussed in earlier years (see Teaching Unit 2).
- Other frequently occurring standard/non-standard features of which children should be aware include the following:
  - adjectives as adverbs (Teaching Unit 23), eg **He ran real quick.**
  - subject–verb agreement with **was**/**were**, eg **He were**. **They was**.
  - **them** as determiner, eg **them books**
  - 'double' negatives (more accurately, multiply-marked negatives), eg **I didn't say nothing to no-one.**
  - **what** or **as** as relative pronoun, eg **the book what/as I bought**.

## Sentence level activities

### Verbs

Revise the list of verbs which have different past tenses or past participles in standard and the local dialects (the list will vary from place to place), and discuss the different situations in which the alternatives are used. This discussion should be handled sensitively, as children in the class may differ according to which forms they use in casual speech. Establish the names 'standard' and 'non-standard' for these forms.

### Adverbs and adjectives

Discuss the use of adjectives or adverbs to show that the non-standard goes beyond verb forms. Make sure the children all understand the standard rule (adjectives can only modify a noun).

### Subject–verb agreement

Do the same for subject–verb agreement with **was**/**were**, contrasting the use in the local non-standard with that in standard English; point out that **was**/**were** is the only past-tense verb that agrees with its subject in standard English and discuss the pros and cons of the two grammars.

*Ensure children apply this sentence level learning in their writing.*

## Shared writing

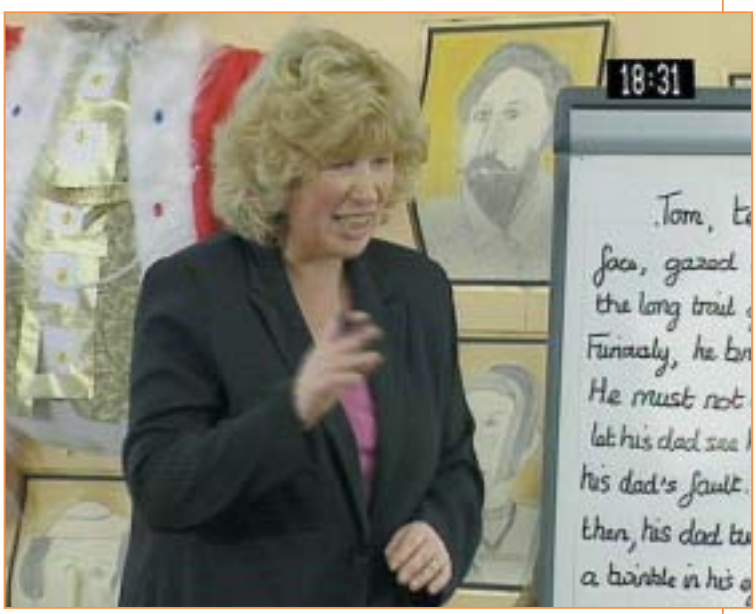
- Select a passage of standard written English and invite the children to convert it into 'correct' local non-standard.

- Collect other examples of differences between the local non-standard and standard English as a class project and record them in a book. (The collection could be built cumulatively by successive Year 5 classes as a school project.)

- As a drama activity let two children simulate a conversation between two local people and tape the result; alternatively the teacher could tape a short conversation in non-standard speech between two local people and play it to the children (without revealing identities). The tape could then be transcribed accurately by the class and discussed in terms of its grammatical features.

- Use this transcription as material for two further exercises:
  - a playscript which replaces the non-standard features, for discussion of the effects of this change;
  - a prose narrative in which the non-standard features are preserved within direct speech.



# Y5 Term 1 S3 and S6



## OBJECTIVES

**S3** to discuss, proof-read and edit their own writing for clarity and correctness, eg by creating more complex sentences, using a range of connectives, simplifying clumsy constructions;

**S6** to understand the need for punctuation as an aid to the reader, eg commas to mark grammatical boundaries; a colon to signal, eg a list;

## Principles and explanation

- See the Glossary (Section 7 of Part 3) for an explanation of complex sentences and subordinate clauses.
- There is a tendency for weaker writers to write in simple and some compound sentences with a limited range of conjunctions within, and connectives between, sentences. Varied sentences occur when a conjunction is introduced, so it is helpful to draw the children's attention to the range of conjunctions available, eg **after**, **although**, **as**, **as if**, **as long as**, **as though**, **because**, **before**, **if**, **in case**, **once**, **since**, **than**, **that**, **though**, **till**, **until**, **unless**, **when(ever)**, **where(ever)**, **whereas**, **while**, and pronouns, eg **who**, **which**, **what**, **whose**, **where**, **when**, **why**, **how**.
- Commas are used after a subordinate clause which begins a sentence, eg **Although it was cold, we didn't wear our coats.** See the Glossary for other uses for the comma.
- Sometimes other punctuation can be used in much the same way as commas. Both dashes and brackets tend to indicate more of a break between subordinate and main clauses, and dashes are used in more informal writing.
- Note that simple sentences should not be linked by a comma. This is called the 'comma splice'; it has the effect of weakening both sentences and is a very common mistake in children's writing. Simple sentences may be joined by a semi-colon or a conjunction, or separated by a full stop.

## Sentence level activities

### Adding conjunctions

Put a list of subordinating conjunctions on display, eg **after**, **although**, **as**, **as if**, **as long as**, **before**, **if**, **in case**, **since**, **unless**, **when(ever)**, **where(ever)**, **whereas**. Start with a main clause, eg **we didn't wear our coats** and ask the children in turn to make up subordinate clauses to precede the main clause, eg **Before it was cold, we didn't …**, **Unless it was cold, we didn't …**, **Wherever we went we didn't …**, **In case it got hot, we didn't …** When they say the sentence, they should insert the comma with a curled finger and the rest of the children spot the verb in the subordinate clause.

### Construct (page 158)

Give out clauses, conjunctions and commas. Children should make sentences starting with a subordinate clause so they need to get into groups of four in the order: red (conjunction) – green (clause) – blue (comma) – green (clause). The resulting sentence should make sense even though it may be unlikely, eg **In case there were rabbits everywhere, I went to the park. When I wanted to be alone, I escaped to my bedroom.** With the addition of the conjunction, the first clause in the sentence becomes the subordinate clause and the second is the main clause.

| CLAUSE (EG GREEN) | CLAUSE (EG GREEN) | CONJUNCTION (EG RED) | COMMAS (EG BLUE) |
|---|---|---|---|
| I went to the park | there wasn't anyone around | Although | , |
| I wanted to be alone | there was a lot to be done | In case | , |
| I was feeling miserable | there was a strange sound | When | , |
| I could not eat my breakfast | there were rabbits everywhere | As | , |
| I climbed the staircase | it was deserted | Since | , |
| I wanted to finish reading my book | it was sunny | After | , |
| I escaped to my bedroom | it was going to be hot | Before | , |
| I managed to get out | it was a tight squeeze | Whenever | , |

### Complex sentence game (page 159)

Starter sentence: **As I leaned against the railing, it collapsed.**

### Collect and classify (page 156)

Investigate other punctuation in sentences, such as dashes and brackets.

### Punctuate (page 159)



Cover all the punctuation in a text. Use both punctuation fans, one for each child in the pair. Children confer to decide who has the appropriate punctuation mark on their fans.

*Ensure children apply this sentence level learning in their writing.*

## Shared writing

**Related text level objectives:** Y5 Term 1 T15, T17, T24, T25

- **Writing for effect**
  Provide a structure for a short piece of writing using a strip cartoon, strip action stories, eg *Feelings* by Aliki, detailed action pictures, eg *Out and About Through the Year* by Shirley Hughes (Walker) and *Where's Wally* by Martin Handford (Walker).

  Ask children to write a story deliberately using different sentence structures, eg short, simple sentences, maximum six words; compound sentences, 10–20 words; complex sentences, minimum 25 words; a mixture of lengths of sentences; a particular, defined pattern of sentences such as short-medium-long-short-medium-long, etc.

  Discuss the effect of writing in these different ways, eg short sentences speed up the action or echo the heartbeat of a scared character.

- Ask children to write the first part of, eg a description, starting with a simple sentence such as **The girl had red hair** and adding a subordinate clause to give more information about the subject, demarcating it with commas, eg **The girl, who was standing by the door, had red hair.** Extend the description by adding another sentence with the subordinate clause in a different position, eg **Looking rather lost, she pulled a letter from her bag.** Finish the paragraph by adding some further information in the form of a list or simple sentences linked by semi-colons, eg **She read it twice; it seemed to cheer her up.**

# Y5 Term 1 S4 (Y5 Term 2 S3 and Y5 Term 3 S2)

## OBJECTIVES

**S4** to adapt writing for different readers and purposes by changing vocabulary, tone and sentence structures to suit, eg simplifying for younger readers;

## Principles and explanation

Writing can be adapted for different readers and purposes by varying:

- sentence length (including variations);
- sentence complexity;
- use of subordinate clauses and conjunctions;
- use of reported speech;
- use of first and second person pronouns;
- use of tenses;
- use of questions and other alternatives to ordinary statements (eg **suffice it to say …**; **…, don't you? …thought Wolfie …**);
- use of names (eg **Mr Wolf**, **The Big Bad Wolf**, **Wolfie**);
- use of vocabulary (eg **childish – scampered, prettiest**; **racey – chill out**; etc.).

## Sentence level activities

### Collect and classify (page 156)

Select three or four texts, each of which has clearly been written for a very different audience, eg a picture book written for very young children, a 'bedtime story'-type text written for 6–7-year-olds, a 'Horrible Histories'-type text written for 10–11-year-olds, a 'Point Horror'-type text written for teenagers. Identify and classify the main language features of each. (Perhaps this could be done as a group activity, with different groups looking at different texts and then reporting back to the whole class.)

### Advice

Ask the children to write advice for someone writing for this particular age group (eg **Keep the sentences fairly short. Keep the tone informal and 'chatty'.**). Ask them to think of two or three 'Golden Rules'.

*Ensure children apply this sentence level learning in their writing.*

## Shared writing

**Related text level objective:** Y5 Term 1 T15

- Take a scene from a well known story (perhaps one that is not usually elaborated in most versions) and on different occasions write up the same basic story line for each of the specific audiences studied earlier.

- Make a point of employing the language features identified and following the 'Golden Rules', eg for the scene from 'Little Red Riding Hood' where the wolf arrives at Grandma's cottage, eg:

### Text for a picture book



Mr Wolf soon found Grandma's cottage. He opened the wooden door and peeked inside. There was Grandma in her cosy bed. She was wearing her best nightcap. She was wearing her new spectacles too. Poor Grandma was terrified. "Help!" she cried, but no one heard her. The wolf grinned his most wicked grin. Then he pounced into the cottage and ate poor Grandma all up. He was so greedy that he swallowed her whole. Nasty Mr Wolf licked his lips. Then he put on Grandma's best nightcap and her new spectacles. He hadn't eaten those. He slipped into Grandma's bed. It was still warm. He pulled up Grandma's covers, right up to his wicked chin. Then he waited. He just waited, grinning his wicked grin.

Simple, clear sentences. Simple connectives. Straightforward vocabulary. Not too much detail (the picture will add more). Clear narrative. Warm tone.

### Bedtime story



Grandma's cottage was the cosiest you have ever seen. It had a roof of thatch, and the prettiest garden with yellow roses all around the door. The Big Bad Wolf didn't lose any time at all in getting there. He wanted to be sure that he was well ahead of Red Riding Hood. So he scampered through the forest and reached the cottage before you could say "Jack Robinson". Once there, he quietly turned the polished, brass handle and pushed open the wooden door. He peered around it sneakily. There she was, fast asleep and looking as warm as toast in her enormous four-poster bed. All that showed of Grandma above the covers was her wonderful lacey nightcap. Well, you know what happened next, don't you? We won't go into the nasty details. Suffice it to say that very soon it was the wolf, and not poor Grandma, who was lying in the cosy bed with a flowery nightcap pulled between his pointed ears.

As for Red Riding Hood, she was skipping through the forest without a care in the world. She hummed softly to herself as she went. Little did she know what awaited her at Grandma's house. But you know, don't you?

Some more complex sentences, with more interesting connectives, but still not too long or complicated. Rather 'old fashioned' vocabulary and sentence structure to give it a 'fairy tale' feel. More detail and description (no pictures). A familiar, personal relationship between writer and reader (both 'on the same side').

### For 'streetwise kids'



It was all going to plan. Wolfie wrapped himself in an old red blanket, put on a squeaky, girlie voice and pretended to be that goody-goody, butter-wouldn't-melt-in-her-mouth granddaughter. His performance deserved on Oscar, I can tell you. As it turned out, she swallowed the whole performance whole, as you might say. (This was before **he** swallowed **her** whole, of course, we haven't got to that bit yet.)

"Like taking candy off a baby," thought Wolfie. "In fact that's a good idea. I was wondering what to do tomorrow."

The Granny's cottage bit did turn out to have its down side though. Parents, grandparents, teachers, other old fogeys … they all do it. As soon as they think they've got you cornered they go on and on at you. They say things like … when I was a young lad/lass/herring, just knee high to a grasshopper/space hopper/gobstopper … Well, Granny was no exception. Wolfie thought she would never shut up. Then, suddenly he remembered that he had a way of making her. Scrunch! Goodbye Granny!

"That'll teach you to go on at me," he mumbled with his mouth full.

Very chatty. Colloquial language. Comic book style. Some longer, rambling sentences. Like talking to someone. 'Silly' humour.

UNIT 36

# Y5 Term 1 S5 and S7

## OBJECTIVES

**S5** to understand the difference between direct and reported speech (eg *she said, 'I am going'*, *she said she was going*), eg through: finding and comparing examples from reading; discussing contexts and reasons for using particular forms and their effects; transforming direct into reported speech and vice versa, noting changes in punctuation and words that have to be changed or added;

**S7** from reading, to understand how dialogue is set out, eg on separate lines for alternate speakers, and the positioning of commas before speech marks;

## Principles and explanation

- See the Glossary (Part 3) for the definition of direct and reported or indirect speech.
- Reported speech is used in fiction and in non-fiction to create variety, so that the writer does not include long stretches of direct speech. If direct speech is used sparingly, it can have greater impact: writers tend to put their most forceful points in direct speech.
- Sentences in which there is reported speech are among the most common forms of complex sentence. **He said that he would come** has a main and a subordinate clause. Quite commonly, in speech and in writing, the connective **that** is omitted. **He said he would come** is a complex sentence which has no connective and no comma.
- Speech can imply character but can also slow down the pace of a narrative. Therefore, use of direct speech should be considered carefully.
- Reported speech is useful when the writer wants to contrast between what a writer says and what she or he is thinking.
- Reported speech is useful for summarising what the speaker says and therefore moves the action along more quickly.
- When direct speech is converted to reported speech, a number of changes are made, eg **'Are you ready?'** might be reported as **He asked if I was ready.** This requires removing the speech marks and making the following changes:
  - tense: **are** to **was**
  - person: **you** to **I**
  - subordinating words: **if** added
  - word order: **Are you** changes to **I was**
  - punctuation: **?** to **.**

## Sentence level activities

### Compare (page 157)

Ask the children to look at the sentences below, and describe what is happening when direct speech is transformed into reported speech.

| DIRECT SPEECH | REPORTED SPEECH |
|---|---|
| 'I hate you,' she whispered. | She whispered that she hated him. |
| The man shouted at the dog. 'Go home!' | The man shouted at the dog to go home. |
| 'Did you find it in the tunnel?' she asked. | She asked whether he had found it in the tunnel. |
| 'Let's find the others,' he suggested. | He suggested (that) they find the others. |
| 'That's not fair,' he exclaimed. | He exclaimed (that) it was not fair. |
| He asked, 'How did you know?' | He asked her how she knew. |
| 'Mending walls,' he said, 'is a specialist occupation.' | He said that mending walls was a specialist occupation. |

The children should suggest similar features to those in the Principles and explanation section.

*Ensure children apply this sentence level learning in their writing.*

## Shared writing

**Related text level objectives:** Y5 Term 1 T15, T18, T21, T24

- Explain that if there is a section of a story in which the characters talk a lot, it may be a good idea to use both direct and reported speech, eg:

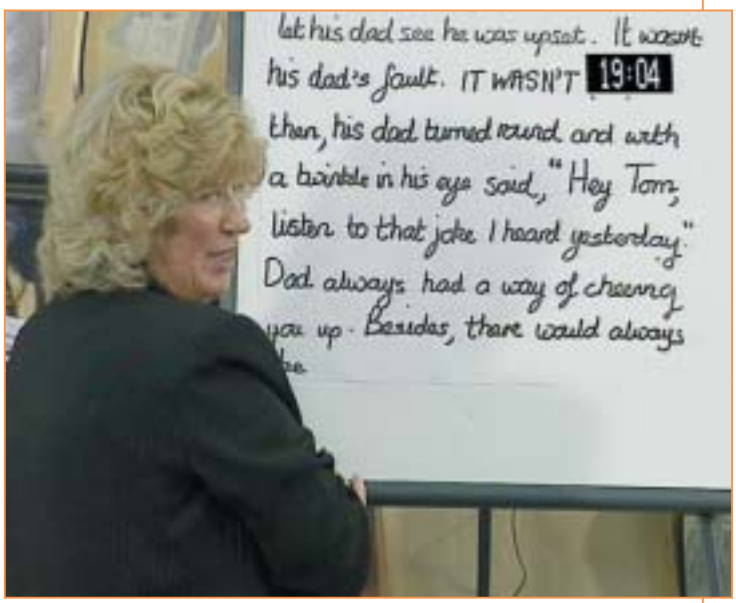
  **'I shouldn't have done it,' she sobbed. She said she was the one who had broken the window. 'It's all my fault, and no-one else's,' she said, looking the policeman straight in the eye**.

  The effect here is to emphasise the direct speech, and so to emphasise the fact that the girl is taking all the blame. Perhaps it leads the intelligent reader to suspect that it is not entirely true that she was the only one to blame.

- Plan a story together as a class. Choose a moment in the story where there might be a large amount of dialogue. Ask the children to write this part of the story, but include only three sentences of direct speech. The rest of the information will have to be conveyed by other means, including reported speech.

- Try transforming a small part of a playscript into a story, and see what changes are required.

- Use dialogue to build character. See Teaching Unit 22. Allow the reader to infer a person's appearance and character from the verbs, particularly speech verbs, eg **muttered**, **gloated**, **spat**, **exhorted**, etc.



UNIT 37

# Y5 Term 1 S8 and S9

## OBJECTIVES

**S8** to revise and extend work on verbs (see Y4 objectives), focusing on: tenses: past, present, future; investigating how different tenses are formed by using auxiliary verbs, eg *have*, *was*, *shall*, *will*; forms: active, interrogative, imperative; person: 1st, 2nd, 3rd. Identify and classify examples from reading; experiment with transforming tense/form/person in these examples – discuss changes that need to be made and effects on meaning;

**S9** to identify the imperative form in instructional writing and the past tense in recounts and use this awareness when writing for these purposes;

## Principles and explanations

- See Teaching Units 2 and 21.
- English has only two inflected tenses: past and present. In other words, in English only the past and present can be made by changing the form of the verb itself. The present can also be used for future events, eg **The train *leaves* in five minutes.**
- In English, all other examples of tenses are created by using **auxiliary** verbs like **be** and **have** (see the Glossary).
- The future is formed with modal verbs (see the Glossary) like **will**/**would**, **shall**/**should**. Modal verbs are a special kind of auxiliary verb used to express shades of meaning and are very important in a wide range of genres, particularly argument and persuasion, since they allow the writer to qualify and refine thoughts and ideas.

## Sentence level activities



### Read

Read the poem 'The Commentator' supplied on the disk. (Ensure that you create the tone and rhythm of a real commentary.) This poem is by a pupil and is based on 'The Commentator' by Gareth Owen, which can be found in *Song of the City* (Collins). Ask the children to identify the tense of the poem. (Mostly the present, although there are some examples of the past, eg **'he said'** and **'He stopped stone dead …'**, etc. and some interesting uses of modal verbs for the future, eg **'Can he? Will he?**) Why do commentators use the present tense? (Because the action is happening at the same time and the tense makes it sound exciting.) Take a short extract from the poem and ask children to cast it into the past tense. What effect does this have in describing the action? Make the point that in writing stories we tend to stick to the past tense and should try to be consistent.

### Discuss

You could also discuss 'The Commentator' as an oral text, which creates the effect of speech (eg repeated use of **and**, with some short statements, eg **'Incredible! 0.62 seconds inside the world record.'**). One effect of putting the poem into the past tense might be to make it sound more like writing. Another might be the need for a wider range of adverbs of time to make it work as writing (instead of simply **and**), eg **then**, **next**, **later**, **meanwhile**, **suddenly**, **afterwards**. (You could make the point that it is important to be able to choose from a range of such words to make a narrative hang together in interesting ways.)

### Mime

Get one or more children to mime a simple scene. One other can play the part of Commentator (always using the present tense). As the scene takes place, the Commentator provides the commentary, with support from other children/the teacher as appropriate. Now ask another pupil to be a journalist and retell what has taken place as a news report using the past tense. Another

possibility is to choose a pupil, or group of children to adopt the role of interviewer and ask those who are about to mime the scene, what they will be doing (using the future). Draw out the contrasts in tense and the different functions from these three role-play activities.

### Rewrite playscript

In discussing a playscript or narrative, identify the direct speech. Taking some examples of the dialogue, rewrite it as reported speech. Explain the shift from the present to the past tense. Ask children to identify which word in the verb chain changes to make this shift (the first one). Does this rule always work? Look at some further examples and test them out. (The answer is Yes.)

*Ensure children apply this sentence level learning in their writing.*

## Shared writing

**Related text level objectives:** Y5 Term 1 T13, T15, T16, T18, T19, T20, T24, T25

- Use 'The Commentator' poem for shared reading, discussing the tense and how the writer contrasts simple actions with an exciting commentary. (Also discuss the repeated use of **And** and **But**, emphasising that normally they would not begin a sentence and so would not have a capital letter. Why has the writer deliberately broken this rule? (Main answer: To make the text more like speech.)

- Take a simple event, action or job and model producing the beginning of a commentary poem through shared writing. (An example, 'Tense Moments', based on the act of writing is provided on the disk for illustration, but this does not have to be used.) Ask children to choose their own action or event, the simpler the better being the guideline. Ask them to provide a sports commentary that makes it sound as if it is the most exciting event in the world, remembering to use mainly the present tense. The written task could be built up from oral work, eg in pairs or small groups children could improvise commentaries in independent time before producing written versions. Now cast a short part of the event as a narrative in the past tense. What are the differences in effect? Ensure that the past tense is used consistently. In the plenary read aloud some of the commentator poems. Do they work? Do they sound exciting? How well is tense used to create the desired impact?



- Having analysed a playscript with stage directions in shared reading (T5), ask the children to work in groups to produce a short playscript or scene with detailed stage directions in the present tense (T18). In groups, discuss how the scene might be turned into a story. Where would the changes in tense need to happen? What are the differences in effect in plot and character?

- Pursue the shared writing objectives indicated in other writing tasks, including non-fiction, drawing on and utilising the awareness of appropriate verb tenses derived from the sentence level activities; for example: Use the past tense for recounts (T13); or a range of modal verbs in the evaluation of scripts and performance (T20) or the present tense in annotations of scripts (T19).

# Y5 Term 1 T14

## OBJECTIVES

**T14** to map out texts showing development and structure, eg its high and low points, the links between sections, paragraphs, chapters;

**Related text level objective:** Y5 Term 2 T22

## Principles and explanation

- See Teaching Unit 8.
- Year 5 children need to begin to understand how to organise more complex chronological narratives into several basic paragraph units which relate to story structure. This should be further developed in respect of narratives which do not have a simple linear chronology. They also need to be increasingly aware of, and be able to use, appropriate ways of introducing and/or connecting paragraphs in these narratives.
- Year 5 children need to extend and develop the use of paragraph structures and connectives in a range of non-fiction text types, including recounts, procedures, reports and explanations and arguments.

## Shared writing (narrative)

### More complex chronological narrative

Select a text with a strong, interesting story structure, but preferably one which isn't too long to provide a realistic writing model for children. The example used here is a well known ghost story, retold as 'Room for one more' in *Short* by Kevin Crossley-Holland (Oxford).

Through interactivity and discussion, 'box' the story in order to identify the main stages of the narrative. Concentrate on the story structure, not necessarily on the paragraph pattern of the original eg:

The "hero" has difficulty sleeping in a strange bed.

He has a nightmare. He sees a hearse full of people. The driver says "Room for one more!". He is terrified.

He wakes next morning. The dream seems unimportant. He goes shopping. He tries to get on a lift. It is full.

The attendant says "Room for one more!" He is reminded of the dream and will not enter.

The lift plummets. The people are killed. The dream was a premonition.

Discuss and add temporal connectives (or 'paragraph prompts') to each box, which can introduce each paragraph, eg **During the night …**, **When he woke the next morning …**.

Using the one box per paragraph principle, base a piece of whole class composition on this. The outcome can be a 'straight' retelling of the narrative in different words, an elaboration, or one which provokes more originality by altering, say, the characters or setting. Whichever it might be, it is essential to retain the box/paragraph structure derived from the original.

Working in this way, the boxing of story segments provides the basis for a plan and the 'paragraph prompts' (**Later that night …**, etc.) can constitute a frame for subsequent individual writing or supported composition.

### 'Parallel' narrative structure

Proceed through all the stages above but with a model text which combines two parallel narrative threads, eg *The Meteorite Spoon* by Philip Ridley (Puffin).

An excellent introduction to this is *Dear Daddy* by Philippe Dupasquier (Puffin; available as big book) – having looked at the whole, use part, not all, of this narrative for writing.

Plan a box (paragraph) structure which runs the two narratives (alternately, at home, on the ship), combining them at the end when 'Daddy' returns.

Explore and consider very carefully the connections between the paragraphs. Find as many ways as possible of 'flagging' the narrative change, without using the same ones repetitively (ie **What else could we say instead of *Meanwhile, back on the boat?***).

Alternative story structures could be derived from traditional stories, eg telling 'Snow White' by narrating Snow White's actions, and the Wicked Queen's alternately. Is there an even more interesting structure than turn-and-turn-about?

### Story within a story

Work as above but using a story-within-a-story model, eg the first half of *Knots on a Counting Rope* by Bill Martin Jr and John Archambault (Henry Holt Big Books). Boy and Grandfather talk./Grandfather narrates story of boy's birth./Grandfather discusses significance of story with boy.

How will the paragraph organisation, and the connective words and phrases used help clarify this structure for the reader?

### 'Time slip' narrative

Work as above but using a time slip story model, eg *Where the Forest Meets the Sea* by Jeannie Baker (Walker Big Books). Boy and father visit the forest in 'real time'./Boy imagines himself back in the 'stone age' forest and plays with Native Australian boy./Boy returns to real time./Boy pictures the forest projected into the future.

Again, how will the paragraph organisation, and the connective words and phrases used help clarify this structure for the reader?

### Complex narrative with non-linear chronology

Look, for example, at the first chapter of *The Daydreamer* by Ian McEwan (Red Fox). 'Box' up the story structure trying to understand and clarify its shifts in time and place, and from reality into daydreaming. What devices (paragraphs, connectives, etc.) does the writer use to help the reader understand what is happening?

Can any of these ideas be used in children's writing?

In all the above contexts, continue to collect, classify and explore ways of linking paragraphs into a cohesive narrative (see Teaching Unit 25).

## Shared writing (non-fiction)

Continue the approach to paragraph organisation and paragraph connectives outlined in Year 4 (Teaching Unit 29) extending this into more complex models from a range of text types.

# Y5 Term 2 S4 and S10

## OBJECTIVES

**S4** **to revise from Y4**: the different kinds of noun; the function of pronouns; agreement between nouns, pronouns and verbs;
**S10** to ensure that, in using pronouns, it is clear to what or to whom they refer.

## Principles and explanation

- Nouns can be singular or plural. Collective nouns refer to a group, eg **crowd**, **team**, **flock**. Proper nouns, eg names of people, places towns begin with a capital letter.
- The term 'noun phrase' can refer to just one word, eg **Tom**, **she**, or a group of words, eg **a lot of money**, **the best team in the world**, that functions in the same way as a noun in a sentence.
- A noun phrase can include a determiner, eg ***these* hats**, ***a* baby**, as an adjective, eg ***sad* face**, ***watery* grave**, as an additional noun which acts like an adjective, eg ***library* book**, as a prepositional phrase, eg **man *in* the moon**.
- Pronouns are words which stand in place of noun phrases. The most obvious ones are the personal pronouns, eg **I**, **she**, **they**, **me**, **it**, but other words also fall into this class, eg **this**, **those**, **one**, **someone**.
- Children sometimes overuse pronouns so that it is not clear to the reader who is being referred to, and sometimes fail to use pronouns when they would have been appropriate. Changing person mid text, eg from third person to first person, is also a common feature in immature narrative and recount writing. Encouraging children to reread each sentence as they write and to reread the previous group of sentences or paragraph will reduce the incidence of these problems.
- Many adverbs are formed by adding **-ly** to an adjective (though not necessarily, eg **fast**, **well**). Some words ending in **-ly** are adjectives, not adverbs, eg **woolly**, **lovely**, **friendly**.
- In many cases, adverbs tell us: *how* (manner), eg **slowly**, **happily**; *where* (place), eg **there**, **away**, **outside**; *when* (time), eg **now**, **soon**, **later**; *how often* (frequency), eg **ever**, **regularly**.
- Adverbs can be placed in different positions in a sentence, and are thus useful for varying sentence structure.

## Sentence level activities

### Determiners

Find a singular noun phrase in a text, eg **the long, hot summer**. Change the determiner to **a**, **this**, **my**, **that**, **each** and consider the differences in meaning; notice that specificity varies according to determiner.

### Collect and classify (page 156)

Choose a text containing varied types of noun phrases including some phrases containing adjectives or nouns behaving like adjectives, some phrases in which the noun is modified by a preposition, eg **the girl in the pink hat**. Underline the noun phrases.

Ask the children to find the main noun in each phrase and then to see how this noun has been modified. Classify according to whether the noun has been modified in front, eg **the red *hat***, afterwards, eg **the *girl* with the dog**, or both, eg **the strange *plant* in my garden**, eg:



As Snow White entered the dwarves' cottage one night, she heard snoring from the adjacent woodshed. Upstairs, she found six exhausted dwarves fast asleep in the attic bedroom, but one of the miniature wooden beds was empty. She looked and thought carefully. The two dwarves with the yellow socks were both sleeping next to older brothers. The happy dwarf with the white beard was nearest the door. The chief miner dwarf would never sleep next to any of his younger brothers. The grumpy dwarf with the red beard was not wearing yellow socks. The youngest dwarf had not had a good wash for weeks. The dwarf in the end bed, who was the oldest, was not the chief miner. The dwarf with the red beard was sleeping next to the youngest dwarf's bed. Snow White used simple logic to identify the dwarf in the woodshed and to work out why he was there. Can you?

### Cloze 1 (page 157)

Choose a page midway through a narrative text with which the children are familiar. Cover the noun phrases and replace by a single common noun. Discuss the alternative uses of strong descriptive nouns, determiners, adjectives, additional nouns or prepositions to use in place of the common noun.

### Pronouns

Use a narrative or recount text written by a child in which the use of pronouns is ambiguous. Enlarge it and ask the children to read it and work out why it is difficult to understand what is happening in the story.

### Function (page 156)

Choose a text containing adverbs of manner, eg **largely**, **merrily**, **well**, place, eg **here**, **there**, **home**, **outside**, time, eg **now**, **yesterday**, **later**, **soon**, and frequency, eg **often**, **never**, **usually**, **regularly**. Underline the adverbs and include one near the end which is not an adverb. Children should find the verb that each adverb relates to. As adverbs can occur at different points in a sentence, often away from the verb, this will engender a certain amount of discussion. The non-adverb in this example is in *italics*.



Later, Douglas went outside. He was standing nonchalantly beside the Magic Swingboat, as he often did, when Brendan the slug slid morosely up to him.

"Salutations, old pal," said Brendan gloomily. "Do you know I was viciously assaulted here recently? A hippy rabbit hit me repeatedly with his guitar."

"Assaulted, little gastropod?" said Douglas disinterestedly. "It happens regularly does it? Well, now you know how a peanut must feel."

"Peanut?" mused the *puzzled* slug. "Life is often rotten."

"Oh. I don't know. It's usually swings and roundabouts," said Douglas philosophically.

### Cloze 2 (page 157)

Using the same text, discuss the necessity of using adverbs. Which ones are indispensable to maintain the sense? Which, if any, could be replaced by a more powerful verb?

*Ensure children apply this sentence level learning in their writing.*

## Shared writing

**Related text level objectives:** Y5 Term 2 T11, T12, T13

Write a **'Somewhere today …'** poem. Concentrate on finding strong verbs and nouns, and perhaps one apposite adverb or adjective for each.



**Somewhere** in our school **today** …
A class of paint-splattered artists is excitedly exploring the work of Jackson Pollock.
Twenty-four happy infants are floating precariously, pretending to be bubbles.
A vital game of football is being cut short frustratingly by the playtime bell.
Two intense authors are skilfully building suspense into their mystery story.
A cluster of children is avidly engrossed with the creation of a web page.
A blushing poet is glowing proudly because his writing is being read aloud.
etc.

Amongst many other possibilities are 'Somewhere on my dad's farm today …', 'Somewhere in the world today …', 'Somewhere in our town, today …'. However, make sure that children write about things they really **know** and understand, or the result will just be a string of clichés.

UNIT 40

# Y5 Term 2 S5, S7, S8 and S9

## OBJECTIVES

**S5** to use punctuation effectively to signpost meaning in longer and more complex sentences;
**S7** to explore ambiguities that arise from sentence contractions, eg through signs and headlines: *police shot man with knife*, *Nothing acts faster than Anadin*, *Baby Changing Room*;
**S8** to construct sentences in different ways while retaining meaning, through: combining two or more sentences; re-ordering them; deleting or substituting words; writing them in more telegraphic ways;
**S9** to secure the use of the comma in embedding clauses within sentences;

## Principles and explanation

- A complex sentence contains a main clause and one (or more) clauses whose meaning is dependent on or subordinate to the first, eg **I asked if he could tie up my shoe laces. I asked** is the main clause. The main clause could stand alone as a simple sentence. Subordinate clauses cannot.
- Links between the main clause and the subordinate clause will clarify which is the subordinate clause. Words such as **although**, **if** and **unless** clearly place the words that follow in a subordinate position.
- The main clause makes independent meaning. The subordinate clause tends to qualify it by saying, for example, when, where, or why it is true.
- Subordinate clauses may have a whole verb chain, eg ***As he was tired of waiting on his own,* he followed the queue into the theatre** or just part of the verb chain, eg ***Tired of waiting on his own,* he followed …** The subordinate clauses are in *italics* and the verbs are underlined.
- When sentences start with a subordinate clause, the clauses are separated by commas.
- A subordinate clause can stand in place of a noun phrase, in which case it is called a noun clause, eg **He wondered *whether they would be getting any tea***. Children rarely use a noun clause to open a sentence, but it can be an effective way to vary the beginnings of sentences, if used sparingly, eg ***Climbing up lamp posts* was not in his repertoire of pranks.**

## Sentence level activities

### Making complex sentences

Write four or five sentences, eg **The man was waiting in the queue. He was a sailor. He wanted to buy some stamps. He needed stamps to send his parcel. He hadn't any money.** Discuss the best way to combine these sentences into one to retain the same meaning. Repeat with other groups of sentences.

### Collect and classify 1 (page 156)

Make a collection of ambiguous statements from newspaper cuttings and joke books. Consider what creates the ambiguity by filling in the missing words to ensure the intended meaning, eg **Police shot man with knife** = **Police shot a man who was carrying a knife** (pronoun needed to link the knife with the man). **Baby changing room** = **Room for changing babies' nappies** (preposition provides clarity).

### Collect and classify 2 (page 156)

Find complex sentences in texts, write on long strips of paper (old wallpaper is excellent), cut into clauses. Move the clauses about. Where can a main clause break to let in a subordinate clause? Write up sentences created and discuss punctuation.

### Complex sentence game (page 159)

Starting sentences:

- **She promised *that we could go to the theme park*.**
- ***To drive on the wrong side of the road* is not a good idea.**

The subordinate (noun) clauses are in *italics*.

*Ensure children apply this sentence level learning in their writing.*

## Shared writing

**Related text level objectives:** Y5 Term 2 T21, T22

Gather the information to write a short report on a subject in another curriculum area. Write on the board in short, concise sentences, eg:

The moon spins on its axis like the earth. The earth takes a day to spin on its axis. The moon takes over 27 days to spin on its axis. It takes the same amount of time to circle the earth once. This is why we always see the moon from the same side. People say the craters look like a face. They call it 'the man in the moon'. The moon has no light of its own. It reflects the light of the sun. The moon has a day and night side. We see the moon from different angles. We see the full day side of the moon for only part of each month. The rest of the time, we see part of the moon. We can only see the moon when the sky is reasonably clear of cloud.

Demonstrate how to show the relationship between some of these pieces of information by joining them in sentences using conjunctions, eg **As it circles the earth, we see the moon from different angles so we see the full day side of the moon for only a part of each month.**



# Y5 Term 2 S6

## OBJECTIVES

**S6** to be aware of the differences between spoken and written language, including: conventions to guide reader; the need for writing to make sense away from immediate context; the use of punctuation to replace intonation, pauses, gestures; the use of complete sentences;

## Principles and explanation

- Written language is different in many ways from ordinary unscripted speech, so writing is not simply a change of medium.
- There is no immediate context which defines 'here', 'now', 'you' and 'I'; the writer must define an 'internal' context and maintain it consistently.
- The production process is much slower and more conscious, so it is difficult to maintain the internal context and writers often have difficulty in using pronouns (Teaching Unit 39) and tense (Teaching Units 36 and 37) consistently.
- Writing can be revised and subjected to conscious scrutiny.
- Writing is structured in terms of larger units which have no equivalent in speech, eg paragraphs, bullet points, headings and punctuation; speech is interactive and is organised primarily in terms of 'turns', where pauses, body language and eye movements are important signals.
- Intonation can be expressed by punctuation, but the two systems do not correspond precisely.
- Writing, like speech, may vary in style from casual to formal, eg from notes and family letters to essays, published texts and official letters. Formal writing is governed by relatively strict conventions including the following:
  - It must be in standard English (Teaching Unit 33).
  - Sentences as shown by punctuation must normally be complete, ie they must contain a main clause (Teaching Unit 34).

## Sentence level activities

### Transcription

Find a tape-recording (or even better, a video) of a commentary on a football match, and transcribe it faithfully, without punctuation but with some convention to indicate pauses. In the following example (D. Freeborn *et al*., *Varieties of English: An Introduction to the Study of Language*, Macmillan Education, 1986) pauses are signalled by ( ): (.) for a short pause; (1.0) for one that lasts a second.



and again it's Wilkins high across the area looking for Keegan Keegan gets the header in (.) not enough power (.) Ceulemans fortunately for Belgium is there to clear (.) not very far though (.) Sansom comes forward a yard in from the touchline the England left (.) long ball from Sansom high across the area Pfaff is there (.) punches the ball away (.) not very far but effectively (1.0) and Cools the (.) Belgian captain picks it up in space (.) far side from us the Belgian left (.) he's tackled fiercely though (.) and he loses the ball to Copple (.) to Brooking (.) tall Brooking (.) of West Ham (.) touches the ball on (.) Wilkins (.) good ball too to Brooking …

Find a volunteer in the class to read the transcription in the style of the original, and discuss any problems that arise, eg from the lack of indication of intonation. Ask how accurate a picture of the game the commentary gives.

### Collect and classify (page 156)

Prepare collectively for a translation into a written account to be included in a newspaper article.

- Collect the verbs and classify them for tense. Discuss the reasons for the choice of tense and how the tenses would be different in writing?
- Collect the references to players and classify them as proper nouns, common nouns or pronouns. Discuss the reasons for the choices and how the written account will differ.
- Collect examples of patterns that are specific to football commentaries (eg **It's … to …**). What would happen to these in writing?
- Collect 'incomplete sentences', discuss how effective they are and ask how they should be treated in writing.

*Ensure children apply this sentence level learning in their writing.*

## Shared writing

**Related text level objectives:** Y5 Term 2 T11, T22

- Write a coherent written report of the section of the match reported in the commentary, and compare the two line by line.
- Build a collection of differences which follow automatically from the difference between speech and writing.
- To encourage the children to reflect on the writing process, discuss what these differences show about the **processes** of speaking and writing.
- Do the same for the processes of listening and reading.
- Discuss the ways in which the writer can help the reader as reader, and how.






UNIT 42

# Y5 Term 3 S3

## OBJECTIVES

**S3** to search for, identify and classify a range of prepositions: *back*, *up*, *down*, *across*, *through*, *on*, etc.; experiment with substituting different prepositions and their effect on meaning. Understand and use the term 'preposition';

## Principles and explanation

- A preposition is a word like **at**, **over**, **by** and **with** which is usually followed by a noun phrase, eg **We got home at midnight.**
- Prepositions often indicate time (***at* midnight**, ***during* the film**, ***on* Friday**), position (***at* the station**, ***in* a field**) or direction (***to* the station**, ***over* the fence**). There are other meanings, eg possession (***of* this street**), means (***by* car**) and accompaniment (***with* me**).

## Sentence level activities

### Function (page 156)

Choose a text containing a range of prepositions. Underline them and underline one other word near the end which is not a preposition. The non-preposition in this example is in *italics*.



"Now this is what you do in the obstacle race, children. Are you listening carefully? First you run towards the bath of jelly, then you jump into it, wade across it and climb out of the bath at the other side. Then you run to the string of sausages, and skip over them twenty seven times. Next you climb up the twenty foot pole, ride carefully along the tightrope on a unicycle, and abseil down the rope at the other end. After that you balance the bowl of tomato soup on top of your head, climb over the live alligator, and creep under the baby elephant, between its back legs. Then all you have to do is *run* backwards to the finishing line, carrying me. If anyone gets there, they win."

"No chance, Miss! You're much too heavy."

### Cloze (page 157)

Cover all the prepositions. List all the words possible to replace them. Classify them according to whether they indicate time, position, direction, possession, instrument, purpose or accompaniment and present on a chart for the children to refer to when writing.



"I think Rev. Rhinoceros went **to** the aquarium **after** breakfast and murdered Mr Panther **behind** the shark tank **with** a fish hook."

"No. I think Miss Anaconda, working together **with** Miss Python, killed him **inside** the terrace café just **before** lunch. They strangled him **with** a feather boa."

"Never. It was Professor Panda. He was walking **towards** the chimpanzee house **in** time **for** tea when he shot Mr Panther **between** the ears **with** his revolver."

"You're all wrong. I think it was Colonel Camel, **behind** the picnic area **near** the car park. He hit Mr Panther **over** the head **with** an enormous fish belonging **to** the sea lion."

"What are you playing?"

"Zoodo."

### Construct (page 158)

When the children have made their sentences, ask them to re-order them to see whether they are still acceptable sentences, eg **Mrs Bloggs was standing in the mud. In the mud, Mrs Bloggs was standing** (No). **My dog couldn't sing at midnight. At midnight, my dog couldn't sing** (Yes).

| SUBJECT (BLUE) | VERB (RED) | PREPOSITIONAL PHRASE (GREEN) |
|---|---|---|
| Mrs Bloggs | was standing | in the mud |
| Mr Cheese | shopped | during the night |
| the lion | couldn't sing | behind the school |
| the frog | was hopping | by the table |
| his friend | ate | over the wall |
| Cinderella | didn't swim | with a gorilla |
| the old lady | fished | at midnight |
| the dinosaur | could play | on 11 May |
| my dog | wanted to fly | at the fire station |
| the trumpet | may depart | before Friday |
| this small child | is working | since the weekend |
| the footballer | laughs | throughout the day |

*Ensure children apply this sentence level learning in their writing.*

## Shared writing

Suppose we are going to write a story which begins at night. Let's try beginning with a variety of prepositions, and see what different effects they create, what story possibilities they suggest to us: ***In*** **the night …**; ***During*** **the night …**; ***Throughout*** **the night ….**

In discursive writing about fiction (see T10), what prepositions are we likely to need? ***In*** **my opinion …**; ***In*** **contrast to this character …**; ***At*** **this point of the story, …**; ***During*** **this chapter, various changes take place ….**

Let's think of different ways of introducing a counterargument, eg ***On*** **the other hand …**; ***Notwithstanding*** **this fact …**; **Contrary *to* accepted opinion …**; ***Against*** **this view, it could be argued ….**

UNIT 43

# Y5 Term 3 S4, S6 and S7

## OBJECTIVES

**S4** to use punctuation marks accurately in complex sentences;
**S6** to investigate clauses through: identifying the main clause in a long sentence; investigating sentences which contain more than one clause; understanding how clauses are connected (eg by combining three short sentences into one);
**S7** to use connectives to link clauses within sentences and to link sentences in longer texts.

## Principles and explanation

- Complex sentences link ideas together. They contain main and subordinate clauses. A main clause is one that is self-contained, that can act as a free standing sentence. Subordinate clauses start with either a subordinating conjunction or relative pronoun (or they suggest one) and they cannot act as free standing sentences, eg **They played happily *until it started to rain*. Nathan, *filled with despair*, left the pitch.** In this sentence, the subordinating words **who** and **was** are suggested. (The subordinate clauses are in *italics*.)
- Many subordinate clauses begin with a conjunction (eg **while**), which suggests the relationship between the ideas (**while** indicates a time relationship). Each clause is a 'chunk of meaning', and punctuation is sometimes needed to show the boundaries between them. This is particularly the case when the subordinate clause comes at the beginning of the sentence, eg **While he was paying for his petrol, his car was stolen.**, or when the subordinate clause splits the main clause, eg ***Nathan*, filled with despair, *left the pitch*.**
- Connectives are words and phrases which help bind a text together, eg **however**, **finally**, **on the other hand**. The use of connectives is a distinctive feature of effective writing.

## Sentence level activities

### Making complex sentences

Write on the board two simple sentences, eg **The bully was on the phone to her gang. The victim was crying on her bed.** Discuss how to join these two elements into one sentence and show how the subordinate clause can go at the beginning or the end, eg:

**The bully was on the phone to her gang, while the victim was crying on her bed.**
**While the victim was crying on her bed, the bully was on the phone to her gang.**

Discuss whether the comma is as necessary when the subordinate clause follows the main clause.

### Collect and classify 1 (page 156)

Find complex sentences in texts and underline the main clauses. Find the subordinating conjunction or pronoun, if there is one, and list for future reference on a poster. Look at the remaining clauses when the subordinating word has been removed, eg **As it was raining, I stayed in.** becomes **It was raining. I stayed in.** Consider the effect of the two versions, and in what circumstances one might be preferred over the other. Try changing the conjunction or reversing the clauses. Consider the effect.

### Conjunctions

Provide three sentences on strips of card and a selection of conjunctions, and see how many different ways you can link the sentences, eg:

It was raining. | Fred went for a walk. | He was eaten by a monster.



**It was raining and Fred went for a walk and was eaten by a monster.**
**Although it was raining, Fred went for a walk and was eaten by a monster.**
**Fred went for a walk in the rain and was eaten by a monster.**
**Whilst walking in the rain, Fred was eaten by a monster.**
**Walking in the rain, Fred was eaten by a monster.**
**Despite the fact that it was raining, Fred, who went for a walk, was eaten by a monster.**
**A monster ate Fred when he was walking in the rain.**
**It was raining when Fred went for a walk and was eaten by a monster.**

### Commas

Write a complex sentence on the board without punctuation. Ask the children to read it indicating with their curled fingers where the commas should be.

### Collect and classify 2 (page 156)

Collect adverbial phrases creating links between sentences, eg **However …**, **Therefore …**, **Consequently …**, **Meanwhile …**, **In consequence …**, **On the other hand …**, **Later that afternoon …**. Classify adverbial phrases according to whether they indicate links of: time, sequence, cause and effect, condition, counter-argument.

### Connectives

Between sentences, identify adverbial connectives. Consider their purpose and effect. Take them out/change them. Consider the effect.

*Ensure children apply this sentence level learning in their writing.*

## Shared writing

**Related text level objectives:** Y5 Term 3 T9, T10, T15, T19

- Demonstrate using complex sentences in writing and then ask the children to include complex sentences in their own writing, making their own choice of conjunctions. They must check that they have at least two clauses and decide whether they need a comma. They should indicate where they have used complex sentences, then pass their work over to a response partner, who checks that the punctuation makes the meaning clear.
- Plan a discussion text. Discuss the sorts of links you need to make between ideas, eg **On the other hand**, **conversely**, **however**, **therefore**.

I've put the arguments in favour of a new computer. Now I want to put the opposite point of view. How shall I start? I really want to start this sentence with the word 'But …' but it's too informal. It sounds too much like speech (not like a properly argued discussion). The formal equivalent of 'But' is 'However'. Maybe I could use that: **However, there are very strong arguments against this case.** Or, perhaps I could use 'On the other hand …'?

Create writing frames for text types, based on your analysis of connectives in texts you have read. There are three stages in the use of writing frames:

- Children use a writing frame worked out in a group.
- They create their own writing frame, to meet their own particular needs.
- They are sure enough of how they want to write that they do not need a writing frame at all.