# Toolkit Progression Guide:

# Fiction and Non-fiction

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## INTRODUCTION

This guidance is a planning document for schools to adapt and use in building the whole school plan for fiction and non-fiction texts. Toolkit ideas are provided for fiction and non-fiction in a progression to make it easier to plan units across each half term over the school years. The document is designed for use by school leaders so that they have an overview to steer the planning. It is a bulky document so needs to be carefully managed to ensure that the foci are clear in each year and teachers do not feel over-burdened. As with any guidance, it is for schools to use and select from and adapt, according to the needs of their pupils and particular texts that have been chosen for each unit. Planning progression is always a matter of judgement, some things are obviously more complex than others but many of the detailed suggestions may be interchangeable or combined in different ways and there will inevitably be a degree of overlap as some elements serve a variety of purposes. Nevertheless, it should provide a clear starting point which links coherently with the requirements of the National Curriculum.

The contents of this document should be used to plan: (a) teaching objectives across each unit (b) criteria for monitoring the work in classes (c) criteria for formative assessment and feedback to children and teachers. The fiction guide goes together with the paper entitled _Reading as a Writer – toolkits summary_ (Handout PT3.3) which provides a rationale and overview of the main toolkit types. Summaries of the NF text-type features are given at the start of each section.

This guidance should be used in conjunction with the _Language Features Progression Guide_ which has already been provided to schools and covers the grammar requirements in the NC in detail. The material in that document needs to be covered continuously across every unit in each year. This guide complements that and is designed to support the differing toolkit foci that you should be planning, unit by unit across each year. Two key points to note about this guidance:

- **Tools not rules**: the ideas and strategies in these toolkits are mostly about word choice and grammar. While they provide important teaching objectives, they are not to be treated as success criteria. Writers tools represent choices for creating effects and the appropriateness of any of these to a piece of writing must be judged on whether or not it has the intended effect on the reader, not on whether it is present in a piece of writing.
- **Progression is cumulative**: each section is organised in pairs of years (N/YR; Y1/Y2; Y3/y4; Y5/Y6) and there is an assumption that each year, teachers will incorporate the work covered in the previous year to ensure that it is continuously used to build children's active repertoire of writer's tools over time.

**NOTE**
At the end of the fiction section you will find two additional guides on when to _Changing Paragraphs_ and _Hooking Your Reader_. These are not related to specific years because they are generic and apply to all forms of fiction writing. Similarly, at the end of the non-fiction section, there is additional guidance on _Formal and Informal writing_. This, again, is generic and can apply to any text-type. It is also a National Curriculum requirement; one that is increasingly important as children approach secondary education where much of their writing will need to be increasingly formal and objective in style. Make sure teachers pay attention to these.

# Fiction Toolkits

| FICTION TOOLKIT: CREATING SETTINGS | | | |
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| Creating settings should be a creative process. Here is a chance for children to invent new and unusual descriptions which tell of tempting and unknown places, and to create atmospheres that set readers anticipating what might be about to happen e.g. in the calm before a crisis. Children need to have spent time on the 'reading like a reader' phase of the 3 I's model, collecting ideas, vocabulary, turns of phrase and noticing how writers can hint and lay clues when creating settings - like the background music in films; how they are able to show settings subtly by looking at the world through the eyes of a character or, even more subtly, by depicting how characters feel or react. A good setting, combined with good characterisation colour in the sketch of the plot. Everything you write into a setting should be relevant in some way to telling of the story. Working on settings often flows naturally from poetry writing; this is a great opportunity to explore and use figurative language – alliteration, personification, similes and metaphor etc. The ideas in the poetry guidance above are particularly relevant to this toolkit. | | | |
| N/YR | Y1/Y2 | Y3/Y4 | Y5/Y6 |
| – Use pictures, experience and common places to choose a setting you know well.<br>– Imagine you are the character in the setting. What can you see? What can you hear?<br>– Use a list of three to build a picture, e.g. *tall trees, bright flowers and a wooden bench.*<br>– Use adjectives to describe.<br>– Use similes *e.g. a post box as red as a fire engine* | Building on N/YR work:<br>– Picture it; use places you know and use your imagination<br>– Imagine you are the character in the setting. Describe what you can hear, smell and feel.<br>– Use adjectives to describe the setting in detail.<br>– Use a list of three to build a picture, e.g. blue curtains, red carpet and a blazing fire.<br>– Use similes *e.g. like an icicle*<br>– Use adverbs, *e.g.* Angrily, the wind whirled<br>– Use prepositions to describe different areas e.g. *above, below, to the side, underneath, inside, outside, behind* | Building on Y1/2 work:<br>– Choose an interesting name for your setting e.g. Hangman's Wood; Sandy Cove; Crystal Castle<br>– Think about the time of day and the weather<br>– Use an interesting detail as a 'hook' e.g. *one window was broken*<br>– Change the settings to change the mood *e.g. comfy – the kitchen was warm; scary – the alley was dark and cold*<br>– Use the weather to help you create the mood *e.g. scary setting – rain and thunder*<br>– Use figurative language to create mood and highlight your character's feelings<br>  – Alliteration<br>  – Onomatopoeia<br>  – Similes<br>  – Metaphors<br>  – Personification | Building on Y3/4 work:<br>– Show the setting through the main character's eyes, e.g. *Zak could see a bright speck in the sky which grew bigger and bigger. What could it be?*<br>– Describe the character's reactions to show how the setting is making them feel *e.g. His hand gripped the banister till his knuckles turned white.*<br>– Use unexpected detail as a 'hook' e.g. *It was then that he noticed it. Something had been crawling in the fine, red dust beneath the largest tower. Zak stopped and stared at the marks. They were not like anything he had ever seen.*<br>– Change the setting to create atmosphere<br>– Use short sentences to create tension and excitement – balance these with longer sentences containing detail.<br>– Use figurative language to bring your setting to life:<br>  – Sounds - alliteration/ onomatopoeia<br>  – Images - similes, metaphor/ personification |

# FICTION TOOLKIT: CHARACTERISATION & DIALOGUE

In fiction, effective characterisation is one of most important elements to master. As readers we are drawn into stories by the characters that inhabit them. As writers we seek to create characters who are believable and who come alive for our audience. Some we empathise with, other may scare us, some are likeable and others we love to hate. Our reading into writing is vital from an early stage as we explore with children both their reaction and response to characters and then begin to 'read as a writer' to unpick the techniques and tools we can use as writers to develop our own engaging characters. In the early stages of characterisation, young children more generally concentrate on physical description. However, through reading, talk, questioning and drama even at an early stage we can scaffold a much wider concept of character development which then can be explicitly explored cumulatively as pupils move through the key stages. Appearance is importance of course but this toolkit explores characterisation not just through physical description but through personality and behaviour as well. The role of dialogue ( in blue) is a key tool to use and will be explored as an integral part of characterisation as we seek to create characters who are so real they jump off the page!

| N/YR | Y1/Y2 | Y3/Y4 | Y5/Y6 |
|---|---|---|---|
| – Choose characters from imitation stories and wider reading to develop talk and discussion using questioning to expand children's notion of character:<br>  – What do you think ........ is thinking?<br>  – How do you think.......feels?<br>  – Do you like...... ? What makes you like them?<br>  – What do you think ..... would say?<br>  – Why do you think.......behaved like that?<br>– Use adjectives to describe the character e..g. *tall, scruffy, sad, lonely, old etc..*<br>– Use simple noun phrases to help describe your character e. g. *the angry bear, the red witch, a glass carriage etc..*<br>– Use simple adverbs of manner to describe a character's actions and movement<br>– e.g. *slowly, happily, angrily etc…*<br>– Use emotions images to explore a character's feelings  e.g. *sad, happy, worried, scared  etc..*<br>– Introduce the idea of a simile to | Building on N/YR work:<br>– Use character posters, role on the wall, mind maps etc. to encourage children to explore both appearance and personality when planning and developing a character. *What does he look like? What physical features stand out? What kind of a person is he? etc*<br>– Use drama and hot seating to explore a character's back story:<br>  – Where do they live?<br>  – Do they have any brothers and sisters?<br>  – What is their favourite hobby? Etc<br>– Expand and group collections of adverbs for description e.g.<br>  – sound: *noisily ,loudly ,softly*,<br>  – feelings: *anxiously, cautiously, angrily, excitedly*,<br>  – appearance: *scruffily, shabbily, smartly* etc.<br>– Use pronouns effectively when describing a character. *John Henry went outside cautiously. He caught sight of…..*etc.<br>– Expand the use of noun phrases both in front of the noun and after or a mixture of both. e.g. *The grey knight strode forward ( before); The knight with the gleaming sword strode forward ( after); The grey* | Building on Y1/Y2 work:<br>– Use small details to hint at what a character might be like and provoke a response from the reader. Use this as a jumping off point for discussion about stereotypes:<br>  – a character who spits on the ground, wipes his nose on his sleeve, smells etc.  can  provokes an initial  response of dislike or disgust<br>  – A character might have his shoelaces untied, his jumper on inside out – is he disorganised?  How might you describe him?<br>– Use comparatives and superlatives in character description. e.g. *He was taller than the Empire State Building…, He was the bravest knight in the whole eight kingdoms….*<br>– Use drama activities (thought tracking, conscience alley etc.) to further explore a character's own thoughts, feelings, actions and dilemmas and use this to inform consistency in writing.<br>– Use subordination for effect in description. e.g. *Exhausted by his busy night, the boy collapsed into bed/ The young girl, who longed for a little attention, smiled at the old woman…..*<br>– Vary the length of sentences for effect | Building on Y3/Y4 work:<br>– Through wider reading explore characterisation through genre and begin to build a store of characters with children to reinforce confidence when moving between genres in writing.<br>– *What kind of characters might you find in a typical sci fi  story? Alien, robot, space captain…etc*<br>– Explore how a character's personality and behaviour can impact on the plot.<br>– *e.g. a moral flaw or a deep seated fear will mean that when you put your character in that situation you know how he/she will react*<br>– Use emotion and relationship graphs to track character development and consistency throughout stories.<br>– Explore use of contrasting characters to develop conflict in narrative.<br>– *Two siblings – one shy and withdrawn and the other adventurous find themselves at a crossroads in the narrative - who prevails? At what cost?*<br>– Develop the use of internal voice and rhetorical questions to enhance character description.<br>– *e.g Sarah stopped in her tracks. Did I really see a shadow she thought to herself?* |

help the reader visualise your character e.g. *the giant's head was as large as a dustbin ….*
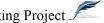Begin to collect and explore synonyms and antonyms for key areas of vocabulary:
-moving verbs:  *went / saw / walked*
-powerful verbs: *gobbled, nibbled, gulped,,,*
-feelings: *happy/sad, good/wicked…*
Save them in a whole class writing journal and display on working walls;
- When inventing stories orally use questioning to model developing character profiles and explore back stories:
  - What do you think the witch was wearing?
  - What did her hat look like?
  - What colour was her hair?
  - How would you describe her nose? Big? Pointed? Long? Thin? Bulbous? ( Use every opportunity for vocabulary development)
  - Where do you think she lives?
  - Does she have a pet?
  - Is she a kind witch?
  - What do you think she might say to you if you met her for the first time?
  - Etc
- In shared writing always emphasise capital letters for character's names.
- Use drama and role play to begin to explore character's speech in stories.

*knight with the gleaming sword strode forward ( both!);*
- Explore feelings and character traits when building a profile and collect vocabulary in journals and on working walls e.g. traits: *absent minded, day dreamer, trouble maker;*
- Explore how the choice of a character name can be an effective tool to hint at personality; think:  *Miss Trunchbull v Miss Honey;*
- Practise and apply the use of 'show not tell' to reveal how your character is feeling using drama and shared writing e.g. rather than say *The teenager was angry,* try to show how he feels, *The teenager clenched his fists, his cheeks began to turn red and steam flowed from his ears…..;*
- Use action to develop characterisation. e.g. *Jonas shrugged his shoulders and quietly shut the door behind him..;.  Jonas shot a look of dagger at his dad and slammed the door with all his might;*
- Join sentences together for effect in description. *The bright green dragon was tired but he was still furious with the princess.*
- Use 'sentences of 3' for description e.g: *The alien had green hair,  an enormous nose and seemed to be completely confused.*
- Use commas in a list effectively.
- Develop the use of simile and metaphor to help visualise and give insight into a character's personality e.g. *The old man was as hungry as a lion stalking his prey.*
- Use alliteration for effect in description e.g. *the cruel, cackle of the witch…….*
- Begin to explore how dialogue can help

when writing.  *Longer sentences for descriptive passages and short sentences for impact or effect ( Amy stood completely still.)*
- Explore how the reactions and thoughts of other characters towards a main character can reveal much to the reader *e.g. Jamie stared at his friend, shaking his head sadly. What does Jamie think about his friend's action?*
- Use effective description of a setting and how it impacts on a character to show how a character is feeling e.g. *the forest seemed to close in on Jade. The moon faded behind the clouds and darkness truly fell. She pulled her jacket tightly around her and a shiver ran down her spine.*
- Use dialogue punctuation effectively and develop use and movement of speech verbs.
  *"Well, I'm not that cold," shivered Freddy. Freddy shivered, "Well, I'm not that cold." "Well," shivered Freddy, "I'm not that cold."*

*What on earth was it?*
- Explore using a different viewpoint and how it affects the characterisation e.g *if using the first person you may have more empathy and insight into a characters thoughts and feelings.*
- Consider the quality of dialogue by limiting the use of adverbs.
- *If your dialogue is good it tells the reader what they need to know without the adverb e.g:  "Come inside, it's nearly dark," shouted his mum angrily. / "How many times have I told you? Enough is enough! Come inside this VERY  minute," shouted his mum.*
- Use a range of strategies to develop sophistication in controlling dialogue.
- NB Children are often tempted to write a string of dialogue. Despite accurate punctuation and use of new speaker / new line, this can result in poor writing. Use a range of techniques to break up speech when writing:
  - add in subordination, extra details of description and action
  - show how the other character reacts to the dialogue
  - In filmic style, state what is going on in the background e.g. *Stop right there!" yelled the policeman, trying to get out his whistle….,  Stop right there!" yelled the policeman, trying to get out his whistle. Monty looked him right in the eye…., Stop right there!" yelled the policeman, trying to get out his whistle. Monty looked him right in the eye. Passengers milled all around them.*

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| – Introduce speech bubbles and thinking bubbles as visual aids to help focus talk on what a character is saying and thinking. | describe your character effectively.<br>– e.g. *"Clear off!" yelled Fred. " Just leave me alone can't you! – How is Fred feeling? How do you know?*<br>– Introduce and practise the basics of writing dialogue.<br>   – move from speech bubbles to speech marks around the spoken words<br>   – new speaker – new line<br>   – start spoken words with a capital letter<br>   – separate words spoken from speech verbs by using a comma ( unless using ! or ?)<br>– Develop the use of speech verbs and adverbs to reveal more about your character e.g. *Stop right there!* Jake screamed wildly. | | |

## FICTION TOOLKIT: SUSPENSE AND ACTION

Most young writers want to write stories that are exciting and sound real. This means that they will have to pay attention to finding out about writing suspense and action. Both are elements of most of the stories children will write. For example, suspense and action paragraphs are needed at points where problems occur or when something awful is about to happen or when there is a conflict, a chase or an escape. There may be more than one point in a narrative where we will need to build up suspense or dramatise action. When children begin writing suspense, they often want to tell the reader how to feel instead of showing them how the scene appears through the characters' eyes. Similarly, when writing action, they often try to do it through dialogue alone like a script with no stage directions. To bring action alive, children need to learn how to let the reader see and hear what is happening. To add to the suspense and keep your reader's attention, questions and cliff-hangers are useful at the end of a section. They can leave characters in tricky positions that remain unresolved so that the reader has to read on to find out what happens.

As with other toolkits, it is important to spend time looking at other quality examples of both these kinds of writing, alongside your model text, to explore extracts in detail and see how writers achieve these effects through their choice of words and sentence patterns.

|  | N/YR | Y1/Y2 | Y3/Y4 | Y5/Y6 |
|---|---|---|---|---|
| SUSPENSE |  |  | − Put your character in a lonely place e.g. *Hal could just see across the deserted car park to the old bottle factory…* <br> − Put your character in the dark e.g. *In the dim light, everything seemed quiet* <br> − Use a dramatic connective e.g. *At that moment…,* <br> − Introduce scary sound effect e.g. *All was quiet except for an occasional buzzing somewhere above them..* <br> − Use 'empty' words e.g. *a/an/something/someone/no-one* e.g. *…someone was following her.,* to hide the noise and hook the reader <br> − Introduce a sound effect *e.g. a creaking door* | − Lull the reader into a false sense of security then introduce an element of unease *e.g. Bessie awoke, sat up slowly and gazed around her. What was that on the edge of the wood?* <br> − Let the reader glimpse the threat e.g. *Something darted behind the tree.* <br> − Use the senses *The bushes rustled and a shiver went down her spine.* <br> − Show the character's reactions through what is said or done *e.g. Her heart pounded.* <br> − Choose words and phrases to slow the action down to increase tension and anticipation *e.g. gradualy…, sticking close to the wall, they crept…, cautiously…, ..bit by bit…* <br> − Select verbs carefully to build tension e.g. *edged, grabbed, scrabbled, whispered, hissed, brushed against…,* <br> − Use a rhetorical question e.g. *Could they still hear the dog barking? Would it ever get light again?* |
| ACTION |  |  | − Use a widening range of dramatic adverbials to open sentences e.g. *But…, All at once…, Without warning…, Suddenly…* | − Use short sentences to convey pace and dramatic impact. *Tom fled. Behind him he could hear the thud of the boys' feet…, His* |

| | | | | *No sooner than…*<br>– Let the reader see how a character is reacting *e.g. He doubled up in pain…,*<br>– Use three actions for impact e.g. *He darted forwards, ran down the alleyway and slid through the open gate…* | *heart was pounding. They were closing on him.*<br>– Describe a few actions with well-chosen verbs.<br>– Describe the sounds around the action e.g. … *Beyond the stream Kate thought she could still hear something groaning like…*<br>– Use some alliteration to increase the effect e.g. *Someone grabbed his shoulder, gripping him so hard that he cried out.* |
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| CLIFF-HANGERS | | | | | – Use a cliff-hanger paragraph to create suspense and to keep your reader hooked<br>– Follow this simple sequence<br>  – start by creating a sense of relief or safety, e.g. *Mau paused at the top of the fire-escape. She had made it.*<br>  – show that the character is still slightly worried, e.g. *Carefully she crept towards the edge of the building, keeping low.*<br>  – lull the reader into a false sense of security, .e.g. *The Stormdog had disappeared and she had won. This was her place, her element – mistress of all she beheld.*<br>  – create the cliff-hanger in the last line, e.g. *She turned around and then it happened….* |

## FICTION TOOLKIT: CREATING PLOTS AND PARAGRAPH TYPES

**Creating plots** is fundamental to story making but is often a challenge for young writers. Without a structure in mind to map a story out, the writing is likely to be directionless wandering from event to event with no way of drawing it to a conclusion. Stories, typically, have a four part structure: introduction→ build-up→ dilemma or crisis→resolution and conclusion. Knowing about this structure from stories learned is a big help. Knowing about different generic story types and how they work helps even more e.g. cumulative stories, warning stories, losing and finding stories, journey and quest stories, defeating monsters and portal stories... Story mapping and boxing up are key strategies for children at every age to help them construct an overview of their story which gives them a helicopter view of where they are going, as they write. Plot-making should be linked to work on paragraph types below because paragraphing is the principle way in which the architecture of a plot is laid out.

**Work on paragraph types** links, of course, to the toolkit on creating plots above, since many of these paragraph types mark changes of scene as the story moves through the phases of the plot. Paragraphs are not used only to mark the big changes as a plot moves on and, as children grow in sophistication, we should expect them to write several paragraphs to narrate each phase of a plot, moving towards creating mini-chapters. Boxing-up is a fundamental strategy to structure work on paragraph writing and work arising from the *Language Features Progression* on sentence structure (e.g. sentence types, openings, voice, levels of formality etc.) is particularly relevant. Good paragraph writing is characterised by the range and variety of sentences used, and how they flow into one another. Equally important is knowing when to start a new paragraph and finding engaging connectives (words and phrases) which draw readers in and hook the paragraphs together with opening sentences that raise expectations, lay clues, put the reader in the right time and place etc., a following section on changing paragraphs draws attention to this.

**Changing paragraphs:** knowing when and why to change paragraphs should grow out of the work above and the final part of this section is a reminder for teachers, especially for more confident independent writers launching into their own inventions.

| | N/YR | Y1/Y2 | Y3/Y4 | Y5/Y6 |
|---|---|---|---|---|
| CREATING PLOTS | – Plan your story on a story map<br>– Choose your main character; who are they? What is he/she doing? What is going to go wrong? How will it be sorted out?<br>– Tell your story using *Once upon a time, Suddenly/Unfortunately… luckily…. Finally… happily ever after…* | **Building on N/YR work:**<br>– Choose your plot: *overcoming a problem; quest/journey; conquer the monster; changing (sad-happy, poor-rich); traditional pattern*<br>– Choose your main character; who are they? What is he/she doing? What is going to go wrong? How will it be sorted out?<br>– Make sure your story has a beginning, middle and end<br>– Use a plan to help you write your story: *storyboard; story map; story mountain*<br>– Use speech to move the story forward<br>– Use connectives to link paragraphs *e.g. Once upon a time, first, unfortunately, after that, luckily, happily ever after.* | **Building on Y1/2 work:**<br>– Choose your plot: *overcoming a problem; quest/journey; conquer the monster; character flaw; warning; lost and found; suspense; wishing; catastrophe; magical; story with a moral; changing (sad-happy, poor-rich); traditional pattern*<br>– Use a plan to help you write your story: *flowchart; timeline; storyboard; story map; story mountain*<br>– Develop each part of the story properly – don't rush it!<br>– Use dialogue – but not too much!<br>– Show what the main character is like by what they say and what they do<br>– Write an ending that shows how the main character feels, or what has been learned<br>– Use connectives to link paragraphs | **Building on Y3/4 work:**<br>– Choose your plot: *overcoming a problem; quest/journey; conquer the monster; character flaw; warning; lost and found; suspense; wishing; catastrophe; magical; story with a moral; changing (sad-happy, poor-rich); traditional pattern*<br>– Follow a plan: *flowchart; timeline; storyboard; story map; story mountain*<br>– Use controlled dialogue to move the story on<br>– Balance action, dialogue and description<br>– Create different atmospheres with different settings<br>– Show what the main character is like by what they say and what they do<br>– Write an ending that shows how the main character feels, or what has |

| | | | e.g. one day, suddenly, finally<br>– Stay in the same tense<br>– Stay in the same person: *I/we, you, he/she/it/they…* | been learned<br>– Use connectives to link ideas, sentences and paragraphs |
|---|---|---|---|---|
| **OPENING PARAGRAPHS**<br>A good opening will catch the reader's interest and make them want to read on. | In oral retelling:<br>– Use language from traditional tales e.g. *Once upon a time…, Long, long ago…*<br>– Use time connectives e.g. *'Yesterday….'* | Building on N/YR work, through In oral retelling and writing:<br>– Use a wider range of language from traditional tales e.g. *In the dim and distant past…*<br>– Increase the range of adverbial openers e.g. *One day…, First…, When…,*<br>– Introduce the main character by name e.g. *Lizzie Springstein ran down the main street as fast as her legs would carry her.'* (PC); *Prince Kaspar Kandinsky first came to the Savoy Hotel in a basket." Kaspar – Michael Morpurgo)* | Building on Y1/2 work, through writing:<br>– Use adverbial openers: *One wintry evening…*<br>– Weave in background information.<br>– Use different types of opening sentences:<br>  – introduce a <u>problem</u> e.g. *When Bill Simpson woke up on Monday morning, he found he was a girl. (Bill's New Frock – Anne Fine)*<br>  – start with a <u>question</u> e.g. *"Can I go and play by the canal?" asked Sam.*<br>  – start with <u>dialogue</u> e.g. *Let's head for the river! yelled Jake.*<br>  – start with a <u>warning</u> e.g. *"Don't take the short cut through the woods," warned Mum.* | Building on Y3/4 work, through writing:<br>– Weave in background information<br>– Introduce the main character and the problem.<br>– Intrigue and tease the reader – raise questions in the reader's mind<br>– Hint that something is going to happen e.g. *'The dog barked only once and then it bit little Jazzy on the leg. She screamed but no-one came.'(PC)*<br>– Create atmosphere – often a good way to open a story:<br>  – portray a character e.g. *Jim Jarvis. Want to know who that is? It's me! That's my name. Only thing I've got is my name…, (Street Child – Berlie Doherty)*<br>  – create a setting e.g. *'At the end of the lane stood an empty house.' (PC)*<br>  – describe an event or action e.g. *The bomb exploded in the very place he had been standing moments earlier…,*<br>  – Use speech e.g. *"I'm starving," groaned Tommy…,* |
| **BUILD-UP PARAGRAPHS**<br>*Bridging* paragraphs following the opening, leading up to the | In oral retellings:<br>– Use story language or a time connective to move the narrative forward, followed by an action e.g. *Early one morning Baby Billy Goat Gruff woke up and looked all* | In oral retellings and writing:<br>– Get your characters to do something e.g. set off on a journey.<br>– Increase the range of adverbial openers used e.g. *'As soon as….'* *'Later…..'* | In writing:<br>– Move characters to where the action is going to take place e.g. *'Stamping his feet angrily, Joe marched across the field to the weir.* | In writing:<br>– Get your characters to do an ordinary/everyday activity, not knowing that things might go wrong.<br>– Give further information about the characters to establish the types of people they are. |

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| complication or problem in a narrative. | *around him…, Next…,* | | | |
| PROBLEMS OR DILEMMAS<br>Every story has a problem and sometimes more than one. The problem needs to be solved. | − Introduce the problem, e.g. *Unfortunately, inside the cave lived a dragon.*<br>− Describe the problem using simple adjectives or adverbial phrases, e.g. *But in the forest lived a huge, hairy troll!*<br>− Explain why it is a problem, e.g. *The wolf was very hungry.*<br>− Use adverbial openers to signal that there is a problem, e.g. *But… Unfortunately…* | − Introduce the problem e.g. *Unluckily, the wizard heard about Asif's amazing magical powers and was extremely jealous.*<br>− describe the problem using repetition, e.g. *a crazy troll, a lazy troll* or a list for description, e.g. *The alien had six arms, x-ray eyes and was wearing green armour.*<br>− describe the problem using adjectives, adverbial phrases and similes e.g. *Under the tree lived a terrible witch with eyes as sharp as knives.*<br>− explain the problem, e.g. *Charlie was stuck in the magic box and there was no-one to help him escape.*<br>− Use adverbial openers which signal that there is a problem, e.g. *Unluckily…, Suddenly…, At that moment…* | − Experiment with introducing the problem in different ways:<br>  − change and then describe the setting, time of day, weather first e.g. *It was dark in the forest and the knight couldn't see the road at all.*<br>  − use a dramatic starter, e.g. *Without warning the Dalek appeared.*<br>− Describe what the character feels about the problem, e.g. *brave, scared*<br>− Describe the action using a sentence of three, e.g. *Finn ran towards the glowing door, tripped over the Viking's shield and fell headfirst into a gigantic pit…,*<br>− Use short sentences for impact and action, e.g. *They ran!*<br>− Explain what the implications of the problem are, e.g. *She was stuck. No-one could help her now. No-one could hear her.*<br>− Use a greater range of adverbial openers which signal that there is a problem, e.g. *Without warning…, All of a sudden…, To her amazement…, Just then…* | − Use a greater variety of methods to introduce the problem:<br>  − describe the mood or atmosphere first, e.g. *As darkness fell mist poured over the edge of the crater, hiding the entrance to the Beast's lair.*<br>  − shock the reader with a sudden surprise<br>  − change the mood e.g. *familiar – unfamiliar; calm – dangerous*<br>  − use a question starter, e.g. *Was she going the right way? She hoped so…,*<br>  − use dialogue<br>− Suggest the character's attitude towards the problem, e.g. *Grasping his sword tightly, Theseus strode into the darkness of the labyrinth.*<br>− Hint at how the character might solve the problem, e.g. *He would not be seeing his friends again, unless he could think of a way to escape.*<br>− Show what the character is feeling and thinking by using 'outside-inside' e.g. *Gemma could hear the footsteps getting closer. She wondered how long she could stay hidden.*<br>− Use a variety of sentences to create effect - short to describe action or suspense then longer to add details<br>− Use a more sophisticated range of adverbial openers which signal that there is a problem, e.g. *In a flash…, Out of the blue…, With a scream…, Silently…, Nobody saw…* |

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| **RESOLUTIONS**<br>The resolution is how the problem is solved by the main character. | – Explain simply how the problem is sorted out, e.g. *After a lot of pulling the turnip came out of the ground.*<br>– Use adverbial openers to signal that the problem has been solved, e.g. *Then….,  Luckily…., So….* | – Describe how the problem is sorted out, e.g. *As soon as the giant was asleep, Jake ran out the door and all the way home.*<br>– Use a sentence of three to show how the character returns home, e.g. *The mermaid swam out of the goblin's cave, through the seaweed forest and back to her pearly grotto.*<br>– Use adverbial openers which signal that the problem is about it be sorted out, e.g. *After a while….,  Fortunately…., As soon as….., Eventually…,* | – Experiment with how the problem is resolved:<br>  – use a dramatic starter, e.g. *It was now or never!*<br>  – use dialogue, e.g. *'I'm over here – come and get me!', shouted the prince.*<br>  – use *–ly* as starters, e.g. *Carefully, the wizard cast his spell.*<br>  – use *–ing* clauses as starters, e.g. *Creeping out from behind the rock, the astronaut activated his teleporter.*<br>– Describe what your character does to resolve the problem and how they feel about it, e.g. *Immediately, the knight leapt bravely from his horse.*<br>– Describe what your character can see, touch, smell and hear, e.g. *As Kit moved slowly towards the cave, he could hear the sound of bones crunching.*<br>– Use a greater range of adverbial openers which signal that the problem is about to be resolved, e.g. *As…., Immediately...,  Although…,, While…., Just as…,* | **In writing:**<br>– Use a greater variety of methods  to resolve the problem:<br>  – introduce a twist, e.g. The cave was empty – there was no dragon, no beast to fight.<br>  – use *–ed*  clauses as starters, e.g. *Exhausted, the warrior fell to the ground.*<br>  – show character's reaction first, e.g. *Clare sighed. She knew what she must do.*<br><br>– Build up the resolution a 'frame' at a time – don't rush.<br>– Move the story by adding description, e.g. *In the distance, Kit could hear still hear the sound of battle, but his own was over.*<br>– Use a more sophisticated range of adverbial openers to signal that the problem is about to be resolved, e.g. *Meanwhile…, Despite.., A few moments later…* |
| **ENDINGS**<br>The ending allows the writer to show what the main character has learned or how they have changed.<br>It sometimes includes a moral and often refers | – Explain what happens to the characters at the end of the story, e.g. *Goldilocks ran all the way home and the Three Bears never saw her again.*<br>– Use story language to finish the story, e.g. *….and they lived happily ever after.* | – Describe what happens to the characters at the end, e.g. *they go home.*<br>– Say something about the story or the characters, e.g. *…and the little mermaid never felt unhappy again.*<br>– Use adverbial openers which signal that the ending is about to happen, e.g. *In the end….., Finally….,* | – Plan your ending so that you know how your story will finish<br>– Take the main characters back home<br>– Experiment with ways to end a story:<br>  – include a comment on what has happened, e.g. *The two boys would never be so stupid again.*<br>  – make a connection back to the beginning of the story, e.g. *Now every time the cat looked at the milk jug he felt happy.* | – Use a greater variety of methods  to end the story:<br>  – make your character comment on what has happened, e.g. *I'm never doing that again, replied Sian.*<br>  – use *And…,* at the start of a sentence for effect, e.g. And this time she meant it.<br>  – have an adult character make a comment, e.g. *I think it might be* |

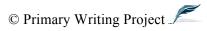| | | | | |
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| back to the opening. | | | – use dialogue<br>– Show what your character has learned, e.g. *He would never pretend that he had lots of money ever again.*<br>– Use a greater range of adverbial openers which signal the ending, e.g. *After all….., At the end of….,* | best if I keep the key in future…,* suggested the headmaster.<br>– mention an object or detail from the opening, e.g. *The time machine was waiting. Until the next time…,*<br>– introduce a twist, e.g. *But there it was again – the knocking….*<br>– use a question, e.g. *But how long for? wondered Billy.*<br>– use a 'new beginning', e.g. *It looks like we have another problem on our hands now…. said Sam.*<br>– Show how your character has changed, e.g. *…stopped being a bully…,*<br>– Use a more sophisticated range of adverbial openers which signal the ending, e.g. *Nevertheless…., And so it was that…, After everything that had happened…, Even though…* |
| TIME-SLIPS<br>Time-slips can be introduced at any stage of a story but often they are used at the start. They show how a character has changed or provide a greater understanding of why something has happened. | | | | – Introduce a time-slip [forwards or backwards] to take the reader to another time in the story. Use adverbial openers such as:<br>– *It had only been a few hours ago that…,*<br>– *Seb thought back to the moment when it all started to happen…,*<br>– *Was it only a week ago? It felt like a lifetime to Pink…,*<br>– *Imagine yourself in the future…,*<br>– *The date is20205 and…* |

| FICTION TOOLKIT: CHANGING PARAGRAPHS | | |
|---|---|---|
| WHEN TO START A NEW PARAGRAPH | WHY? | EXAMPLE |
| Change of person | To introduce a new person or to move the attention to a different character | *In walked….*<br>*The stranger….*<br>*Zak dashed in….* |
| Change of place | To show that the action has shifted to another place | *On the other side of town….*<br>*Behind the distant hill…..*<br>*At the top of the stairs…..*<br>*The room they had entered was…..* |
| Change of speaker | To show that it is a different speaker | *"Hello", said a strange voice….* |
| Change of mood | To show that the mood has changed. A change in mood can also be shown by introducing a different sort of weather, or by altering the time of day. | *The clouds darkened…..*<br>*The morning sun cast a shadow over…..* |
| Change of time | To let the reader know that time has passed | *The next morning…..*<br>*Later that day……*<br>*At that very moment……* |
| Change of event | To introduce a new event | *There was a sudden….*<br>*The phone rang…..*<br>*There was a knock at the door….* |
| Showing viewpoint | To reveal the thoughts of a different character, or to show events from a different character's point of view | *Harvey, however, had a different idea…..*<br>*The wizard thought carefully…* |
| Introducing a problem or surprise | To introduce the problem or a dramatic or unexpected event | *There was a crash and…..*<br>*Without warning…..*<br>*Suddenly….* |

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| FICTION TOOLKIT: HOOKING YOUR READER | | |
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| HOW YOU MIGHT WANT TO… | HOW TO DO IT: | WHAT TO AVOID |
| Change words | – Name it   *bird – flamingo; tree – oak*<br>– Change nouns and verbs  *The man went to the shop – Boris staggered to Ikea.*<br>– Tighten the wording: *the blood was pouring – blood poured*<br>– Try something new: *The sunny moon* | **Don't over write:** *The slinky shiny snake slithered slowly sneakily and silently.*<br><br>**Avoid clichés:** *The silvery moon* |
| Drop in | – Adjectives<br>– Adverbs (more powerful than adjectives)<br>– Phrases: *Simon, the teacher's son, ran home.*<br>– Clauses: *Simon, who was tired, ran home.* | **Adjectives must add something new.**<br><br>**Avoid repetition:** The slim, slender, thin snake… |
| Add on<br>phrases and clauses | Begin, or add on, sentences with:<br>– ed-ing-ly<br>– Prepositions: *Towards the town, Tom ran.*<br>– Connectives:  *Although, ill, Tom ran.*<br>– Similes:  *As fast as a ferret, Tom ran.* | **Adding on** makes the sentence longer. Avoid too many long sentences. They slow the pace. **Vary with short ones**. **Trim** long ones. |
| Special effects | – Sound effects: alliteration - *the snake slid…*<br>– Imagery: simile, metaphor, personification | **Like/ as**<br>**Turn similes to metaphors.** |
| Reorder | – Choose the emphasis: *He ran down the road.* OR *Down the road, he ran.* | Try moving ed-ing-ly, prepositions clichéd  similes. |
| Vary sentence openings | – Connectives – Next, they ran home.<br>– Prepositions – *Above the city, a spaceship flew. Below him he glimpsed…*<br>– Adverbs:  – ly - *Slowly, it spun round…,*  ed – *Scared, she shivered…,*  ing– *Laughing, he ran…,* | Re-read and listen to what you have written – does it sound effective? |
| Change sentence type | – Questions – *What was it?*<br>– Exclamations – *They ran!*<br>– Bossy sentences (imperative) – *Run for it.*<br>– Sentence of 3 – *He ran home, slammed the door and cried.*<br>– Sentence fragment – *Doomed!* | **Draw in the reader.**<br>**Emphasise** drama.<br>Tell the reader what to do.<br>**Build** a description, action or make 3 points.<br>Emphasise! |
| Show don't tell | – Make the reader picture the scene and experience the emotions:<br>– Tell: *He felt scared in the churchyard.*<br>– Show: *Shadows of the gravestones shivered.* | When writing, **imagine the scene and describe** it in a very concrete way. Use your senses. |
| Hook the reader | – Interest and intrigue the reader – *Skater stood on the wooden bridge watching the storm waters rush by as he waited for the ambulance.* | **Choose words with care** to make the reader think. |
| Make every word, phrase, sentence earn its place - | – Only repeat words for special effect.<br>– Avoid telling the reader what is already known.<br>– Don't ramble – stay focused. | *The ancient man was old.*<br>*The hot flame shimmered.*<br>*It was kind of all coloured…* |
| Slow down at key moments | – Don't dash through – select what to focus on. | Box up and decide when to spend time telling the tale. |

# Non-fiction toolkits

| NON-FICTION TOOLKIT : RECOUNT TEXTS | | | |
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| Recounts are one of the easiest text-types to learn because recounts are narratives. They focus on re-telling what happened, they have many of the same key ingredients as stories. The main difference is that, whereas stories are imagined, recounts tell or, purport to tell, events that actually happened, in the first person if it is a personal recount or third person if the events happened to others. Recounts are a common form non-fiction writing with applications throughout the school and in most areas of the curriculum, ranging from formal and accurate reporting to anecdotes and jokes. Like narrative, effective recounting relies on the ability of the writer to relate events in interesting ways. Like all text types, variants of recounts can occur and they can be combined with other text types. For example, newspaper 'reports' on an event often consist of a recount of the event plus elements of explanation or directions, information from other text types. The recount toolkit ideas below can used in conjunction with ideas drawn from the fiction toolkits e.g. to develop character, settings plot, suspense etc. where they may be equally relevant depending on the topic and the audience. | | | |
| N/YR | Y1/Y2 | Y3/Y4 | Y5/Y6 |
| – Imitation: learn and retell simple recounts based on real experiences that all children in the class have shared<br>– Using maps and props, adapt model(s) to retell other experiences in sequence<br>– use complete sentences in sequence<br>– Use past tense<br>– Use some simple time connectives e.g. *first, then, after that, finally* | Building on N/YR work:<br>Organise recounts in sequence:<br>– <u>Opening</u> to describe *When? Who? What? Where?* to create introductory sentences which capture the main event e.g. *Last Thursday afternoon Mrs James took us to the fire station to see the fire engines.*<br>– <u>A middle section</u> to expand opening and describe events in detail, e.g. *We went by coach after lunch. The fire officer, who was called Mr Bunday, showed us the fire engine. I sat in the driver's seat then…. Next we looked at the ladders and hoses…Luckily there were no fires so…* etc.<br>– <u>A conclusion</u> to round it off, and show how it felt. *When we got back to school my mum was waiting. I liked the blue flashing light and the siren but…etc*<br><br>Use first person consistently: *we, us* for shared experiences; *I, me* for personal experiences.<br><br>Use past tense consistently and correctly | Building on Y1/Y2 work:<br>Create well-crafted openings using complex sentences to capture reader's attention e.g.<br><br>Organise text into paragraphs introduced with topic sentences<br><br>Link paragraphs appropriately with a range of connectives to steer readers through the sequence, and provide hooks inviting them to read on e.g. to:<br>– sequence events: *firstly, secondly, later, etc…*<br>– add information: *also, additionally, furthermore, not only…* etc.<br>– change direction: *but, however, although* etc.<br>– conclude and summarise: *finally…, in the end…, at last…,* etc.<br><br>Use past tenses verb appropriately e.g. *We <u>climbed</u> up the slope…* (simple past); *While we <u>were climbing</u> up the slope,…* (continuous past); *when we <u>had climbed</u> up* | Building on Y3/4 work:<br>Create recounts for a wide range of purposes with varying degrees of formality e.g. letters to friends; reporting facts accurately to inform others; an official police report<br><br>Use recounts to explore alternative points of view e.g. from stories or linked to other subjects of the curriculum, writing in role as a character e.g. as an evacuee, a Roman soldier etc.<br><br>Use 1st and 3rd persons to recount and report, and as well as using past tense for narrating, experiment with using present tense, as in a sports commentary – explore the effects of changing from one tense to another.<br><br>Create and use banks of specific and technical vocabulary (nouns, verbs, adjectives, subordinate clauses) to make meaning precise and accurate e.g. *The tractors ran on diesel fuel and had specially designed caterpillar tracks to climb the* |

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| | Use a range of time connectives and conjunctions to sequence sentences *first, after that, when, but, then, so, or, because* etc.<br><br>Use technical vocabulary for accuracy e.g. *windscreen, siren, valve* .<br><br>Choose adjectives and similes to add detail and precision e.g. *brass nozzles, flashing blue light, as high as…*<br><br>Add information using *who/which* clauses: *The fireman, who showed us his helmet, said…* | *the slope…*(past perfect); *We had been climbing up the slope while…*(past perfect continuous); - NB no need to name these<br><br>Create 1st person recounts based on individual and shared experiences, show how you feel – your emotions and attitudes by describing settings, people, objects so the reader can see through your eyes.<br><br>Create 3<sup>rd</sup> person recounts for specific audiences e.g. newspaper reports police reports<br><br>Use sentences of different types and lengths to vary the pace, combine information, create emphasis, effect e.g.<br>– long and short sentences: *We left the house full of energy and looking forward to trying out the raft for the first time…,; 'Got it', he shouted…* etc.<br>– sentences with 'drop-in' phrases and clauses *The beaver, with the rope between his teeth, was heading for the weir…* etc.<br>– a variety of sentence openers: *The beaver began chewing hungrily…, Hungrily, the beaver began chewing..,* etc.<br>– Questions and exclamations: Why *would he swim so close to the raft? we wondered…, Look out, or he'll start eating the rope!* | *steep inclines left by the quarrying…*<br><br>Use direct and reported speech appropriately: *'Don't put your fingers near the machinery', said our guide*; (direct) …*our guide told us to keep our fingers away from the machinery…* (indirect/reported) etc.<br><br>Vary sentence structure, length and type e.g.<br>– complex sentences to combine information effectively: *we decided, without thinking about what might be inside, to force open the lid…*<br>– Sentences with lists of three: …*then the box, the shelf and the chair all came crashing down…*<br>– Active and passive voices: *Jack left the ladder where it was… but the gate had been fastened with a piece of wire…*<br>– Conditional and hypothetical (*if…then*) sentences e.g.: *If we had wanted (Had we wanted…) to take the dog with us, we could not have gone on the bus…*<br>– Varied sentence openers…<br>– Questions and exclamations… |

## NON-FICTION TOOLKIT: INSTRUCTION TEXTS

Instructional language is a familiar part of school and family life from an early age. 'Sit down', 'get your coat on', 'clean your teeth' etc., are common speech patterns, usually internalised before children begin school. The basic organisation of an instruction text is straightforward. The paradigm is a simple recipe with an introduction, some sequenced steps and a conclusion - mostly written with 'bossy' verbs. It is an important and challenging task to get this work effectively started with young children. However, a rather simplistic conception of instructional writing has led some believe that it has only limited potential for older children – what's the point of carrying on writing recipes? They are wrong. Instructional forms of learning and writing should play a vital part in developing logical understanding especially in maths, science and technology where processes and procedures are at the heart of understanding these subjects. Also, Instructional texts, more than most other text-types frequently depend on graphics: pictures, symbols, diagrams, flowcharts etc. to make processes clear, and this should be an additional challenge. The Y5/6 guidance underlines this, showing how instructional writing, should become progressively more complex. By the end of Y4, if the foundations have been well laid, instructional writing should become significant asset to children's learning.

| N/YR | Y1/Y2 | Y3/Y4 | Y5/Y6 |
|---|---|---|---|
| Based on a real experience, discuss and list what is needed to tell someone how to do something and what steps need to be taken e.g. *a class cooking activity, cleaning my teeth, How to get to another part of the school to another* etc.<br><br>Make a map to show a process getting the steps in the right order<br><br>Use the map to learn and retell instructions with a few simple steps, with appropriate actions emphasising use of language features:<br>– A title which should explain what is to be done e.g. *Getting to the hall from Red Class; Making peppermint Creams*<br>– Numbers, numerical or time connectives e.g. *1,2,*3; first second; *then, next, after that* etc. as for recounts.<br>– Short, clear direct sentences<br>– Imperative (bossy) language e.g. *Put the flour in the bowl, then add some water, mix* | **Building on N/YR work:**<br>Expand the range and scale of instructions using exemplar texts, building in language features from N/YR<br>– title<br>– sequential connectives<br>– short clear sentences<br>– imperative language<br>e.g. *recipes, directions to get somewhere, simple instructions for games, how to make a scary mask, how to grow butter beans*.<br><br>Use shared writing to invent and new instructions by changing the map; these can be inventive and creative to practice and learn the structures above e.g. *How to get to the moon; How to make baby bear happy; How to make soup for a giant* etc., leading to independent writing based on the structure with new invented content<br><br>Extend range of connectives used to include: number *first second, firstly, secondly* etc. co-ordinating conjunctions *and, but, so* time connectives *before, after, when, finally*; | **Building on Y1/2 work:**<br>Expand the range and scale of instructions e.g. *recipes, directions to get somewhere, simple instructions for games, how to make a scary mask* etc. using exemplar texts, building in and extending language features from Y1/2:<br>– an interesting title –to grab reader's attention<br>– extended range of connectives<br>– short clear sentences<br>– imperative language<br>– precise nouns and verbs<br>– sparing use of adverbs ad adjectives for brevity and precision<br>– varied sentence order and openings for emphasis and effect e.g. *Carefully, place them on the board before …,*<br>– diagrams etc. alongside text to clarify meaning<br><br>Include introductions to interest or hook the reader e.g. *These simple directions will help you to… Have you ever wondered how to…? Have you ever been bored by…Well this game will give you hours of* | **Building on Y3/4 work:**<br>Other subjects in the curriculum should provide rich content for instruction writing which can be taken to challenging levels with older children. This form of writing is common in e.g.<br>– Maths: e.g. directions for playing games, solving problems, doing calculations, constructing shapes and designs etc…,<br>– Science: e.g. writing up processes and procedures: *How to build an electrical circuit with a switch…, measuring time using the sun…,*<br>– Geography: *calculating the height of trees...*<br>– PHSE e.g. steps to take in dealing with hostile behaviour; Safety First instructions in case of emergencies…,<br>– Design and technology e.g. rules for safe handling of tools and materials; directions for constructing, assembling programming…<br>– Etc.<br><br>Increase the complexity of topics and steps to include to include:<br>– explanations e.g.: who the instructions are intended for; to introduce technical language; to guide readers on how to use the instructions; to describe/define outcomes e.g. what counts as winning, what a product should look or taste like, how it should behave; etc. |

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| *them together* etc.<br><br>Use shared writing to invent and retell new instructions by changing the map. These can be imagined and creative to practice and learn the structures above e.g. *How to get to the moon; How to make baby bear happy; How to make soup for a giant* etc. | linking words *who, which, that*, etc.<br><br>Use a range of prepositions appropriately to indicate place, position and time accurately *in front of, behind, beside, while* etc.<br><br>Use appropriate punctuation: commas for lists, bullet points, new lines to frame the sequence for readers<br><br>Keep sentences short by choosing precise nouns and verbs (words and phrases) *whisk; select, twist, arrange, the red door by the entrance, the top shelf, a cold dark cupboard* etc.<br><br>Use adverbs and adjectives sparingly and only to add precision:<br>– *stir carefully, press hard, at the top step  after three go's…* etc.<br>– comparatives and superlatives: *green–er, green-est;*<br>– adjectives of degree: *boiling-warm-tepid;  quarter-half-three quarters;  dark-pale-light* etc.<br><br>Use diagrams, arrows, pictures etc. alongside text, where it helps to make instructions clear. | *fun…*<br><br>And conclusions to wrap up and summarise e.g.  *Follow these directions carefully and you will never need to…;  These simple instructions should enable anyone to…*<br><br>Use appropriate punctuation: commas for lists, colons and bullets, for points and sub-points, new lines and paragraphs etc. to frame the sequence for readers.<br><br>Use a range of add-on and drop-in phrases/clauses to advise and warn e.g. *Without spilling it, transfer the powder to…;  the next player, who should have taken a card already... ;  First climb up the beanstalk, taking care not to…,*<br><br>Through shared writing and invention, practice and use the tools above to create imagined instructions and directions which practice using the structures so they become transferrable e.g. *How to tame a house goblin… The popular new game Crunket: How to play it… How to cross a river with no bridge, without getting wet…*<br><br>Apply instructional writing to work in other curricular areas e.g. *how to play mathematical games or do calculations, how to find something on the internet, how to assemble a model, what to do in an emergency* etc. | – multiple prior or parallel steps e.g. *Before this can be done, the ends should be tied off so that …While the glue is setting, cut the wires to fit round …*<br>– Options e.g. *at this point you can either (a)…or (b)…; …any player may roll the dice but only the player with…*etc.<br>– Advice e.g. *Before you take the wrapping away…, You may need another pair of hands to help you do this…, although this could be done without drawing the lines,…*<br><br>Decide whether it will help to use symbols, diagrams, pictures, flow charts etc. to support the text.<br><br>Vary the tone and formality  e.g. to make instructions to sound:<br>– authoritarian with uncompromising imperatives e.g. *Leave the building quietly, Do not leave the area until…,*<br>– or more friendly and reasonable by using modal verbs *may, might, should, could, would* etc. and phrases like *provided that…, so long as…* etc.<br>– speak to a general audience e.g. *These regulations are intended for the use of…,*<br>– or to an individual e.*g. To get the best results, take a few minutes t …*<br><br>When you have finished, check carefully to ensure your instructions are:<br>– make sense and are free of ambiguity and contradiction,<br>– effectively sequenced to achieve their objective,<br>– can be understood by others. |

## NON-FICTION TOOLKIT: INFORMATION TEXTS (NON-CHRONOLOGICAL REPORTS)

Information texts are sometimes called non-chronological reports to distinguish them from newspaper-type reports which tend to be narrative in form and more like recounts. Non-chronological reports are typical of encyclopaedia entries – almost every page of Wikipedia is written in this form. They generalise about a subject, to inform people objectively and are usually written in the present tense, which is why we call them information texts. Young children need to encounter this text-type in the classroom because, unlike recounts and instructions, it is not a common style in everyday language. For young children, learning to speak and write information texts should mark an important step towards more abstract and discursive thinking, essential for progress in most subjects of the curriculum. The language and vocabulary used to structure information writing shifts their thinking from the particular to the general, and from concrete towards more abstract ideas. Its aim is to collect, describe, classify and sequence experience according to common characteristics, binding them together as concepts. Information reading and writing should be a pervasive feature of work at every stage in children's progress through the primary school. As with all text types, non-chronological reporting is not a discrete form; elements of information writing may well be required in writing recounts, instructions, explanations, persuasive or discussion texts – and vice versa

| N/YR | Y1/Y2 | Y3/Y4 | Y5/Y6 |
|---|---|---|---|
| Imitation: learn and retell simple information texts based on real experience, using or adapting the framework below: animals, cars, tractors, ambulances, food, playground games, etc., choosing topics you can generalise about: guinea pigs are small and furry; they eat cereals and fruit but they don't like meat etc.<br><br>Use shared writing to create a simple text e.g.:<br>– A title and simple introductory topic sentence: *Tractors are very big, they plough fields and pull heavy loads…,*<br>– list points, re-read, extend as discussion develops: *Tractors have enormous wheels to drive over rough ground; Some tractors have a cab to keep the driver dry in the rain; They cannot go very fast, Sometimes they are used to…etc.*<br>– a conclusion with a more | **Building on N/YR work:**<br>Learn and retell simple information texts with a three-part structure in sentences or short paragraphs:<br>– an opening that introduces reader to the topic e.g. *Guinea pigs are small friendly creatures that some people keep as pets…*<br>– a number of chunks of information about the topic e.g. *Guinea pigs come from South America…, They are and are not really pigs at all…., They eat grass and hay…*<br>– a conclusion with an amazing fact e.g. *Buttercups are poisonous to guinea pigs, so be careful if you keep your pet in the garden…*<br><br>Use this framework to create new texts by simple substitution and addition. Collect and use known facts or invent facts e.g. rabbits, racing cars, giants etc. Organise facts into a sequence for writing following the three stage framework<br><br>Link information text writing to stories that children have been working on e.g. facts about bears, caterpillars, witches, a lighthouse etc. to practice the structure in a familiar context where you can invent rather than research the facts | **Building on Y1/2 work:**<br>Topics for information texts can include the natural world (sharks, dinosaurs, butterflies etc.), Places (our school, the beach, Alaska), People (life in the Caribbean) objects (bulldozers, the TV, aircraft) Hobbies, sports etc. Where possible, information text writing should draw on other subjects in curriculum<br><br>Collect and organise ideas developing the three part structure (Y1/2) 'boxing-up' information to plan the writing sequence with:<br>– a topic sentence to capture interest and define subject.<br>– A reason and/or invitation to read on;<br>– more detailed definitions e.g. of type, appearance, where found, habitat and diet for creatures, purposes and uses for materials etc.;<br>– a range of interesting facts and ideas about the topic in a sequence which builds up information logically;<br>– a conclusion leaving an amazing, unexpected and memorable fact to leave the reader thinking.<br>Sections may have one or more paragraphs, to mark new information, subsections etc. | **Building on Y3/4 work:**<br>Writing information texts should be well established by Y5/6 and there should be increasing emphasis on applying these skills in other subjects across the curriculum e.g.:<br>– the natural world: sharks, glaciers<br>– places and people: life in and Indian village, Victorian times,<br>– objects: racing cars, mobile phones<br>– sports and hobbies: football, chess, dance.<br><br>Consolidate and extend use of information text structure from Y3/4 to include:<br>– expanding the range of connectives and generalisers<br>– use of provisional statements with words and phrases like *usually…, seem to be…, tend to…,*<br>– opinions as well as facts e.g. *Some people still believe that… It used to be thought that…*<br>– technical vocabulary to add precision e.g. *spine, compression, glucose*<br>– references to sources of evidence to add authority e.g. *Most people now believe…, However, last year, a new variety was discovered…* |

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| personal touch: *We have a toy tractor in our play area with two trailers…*<br><br>Emphasise use of classifying words and turns of phrase: *…Some cars are red…, All cars have steering wheels, Windscreen wipers* (i.e. in general) *help you see in the rain*<br><br>Develop a repertoire of key generalising and classifying terms: *most some, a few, every, always, sometimes, never etc.* Highlight these words for children to remember, experiment with and use - on washing lines, word walls etc. and use the terminology of classification frequently when talking to the children in other contexts, to internalise and reinforce it<br><br>Use complete sentences with correct punctuation and simple conjunctions *and, so, but etc.* to join and add information<br><br>Make shared writing into big books , reading walls etc. with pictures, photographs etc.<br><br>Have children make individual books on topics of special interest to read independently and share with parents | Create clear topic sentences to introduce readers to the subject. These normally take the form of a definition: *Ambulances are emergency vehicles for carrying sick people to hospital; A lot of people own dogs but they keep them for different reasons.*<br><br>Consolidate and extend the use of generalising and classifying words from N/YR to show that you are writing about groups, classes, types, genres of things rather than things in particular e.g. *all, most, many, some, a few, every, always, sometimes, never etc.* Experiment with using them, to see how they alter the meaning of sentences<br><br>Generalisation is also achieved by omitting articles e.g. *Cats are carnivores …,* or using 'the' as a category word e.g. *The cat has…,* (meaning all cats instead of any particular cat) *has retractable claws.*<br><br>Use connectives to link and add information: *and, also, as well as* etc.<br><br>Use complete simple and compound sentences to give information clearly and objectively, with well-chosen adjectives to denote size, colour, behaviour etc.: *Guinea pigs are small, docile, hairy animals… They eat mainly grass and sometimes grow so fat that they can hardly walk.*<br><br>Use prepositions where appropriate to show position and direction: *behind, above, towards* etc.<br><br>Use correct sentence punctuation and, for an amazing fact, an exclamation mark!<br><br>Write in the present tense and usually 3<sup>rd</sup> person | Use a more sophisticated range of generalisers and connectives:<br>– generalisers e.g. *all…, many…, the majority…, typically…, Like most…, always…, often…, sometimes.., usually…*<br>– to add information: *as well as…, furthermore…, additionally…, moreover…, Not only…,*<br>– showing cause and effect: *because.., so…, as a result…, due to…, this means that…,*<br>– to compare: *like the…, similarly.., as with…, equally…, in contrast to..,* etc.<br>– for emphasis: *most of all…, most importantly…, In fact…, without doubt..,* etc.<br><br>Use correct punctuation: commas to mark clauses in sentences, commas for lists, colons and bullets for lists where appropriate<br><br>Use mostly present tense, 3<sup>rd</sup> person in formal style for an unknown audience.<br><br>Collect and use specialised and technical vocabulary linked to the topic: *originated, mammal, rodent; medical, stretcher oxygen; , axle, tread, tow-bar; location, site, situation* etc.<br><br>Use complex sentences to combine information clearly and precisely, and vary sentence style and length to keep the reader interested e.g. *Dormice are small, nocturnal rodents who can hibernate for up to 6 months each year, while the weather is cold.* | Write reports for different audiences and purposes e.g.<br>– to interest or attract: language e.g. *The best thing about Stroud on a Saturday morning is the Farmers' Market…Local farmers and gardeners sell honey, home-made cheeses…* etc.<br>– to warn: *Some people think that mushrooms are edible and toadstools are poisonous. In fact there is no difference between them, which can get mushroom hunters into a lot of trouble.*<br>– to report objectively: e.g. *The bicycle, usually called a bike, is a human-powered vehicle with two wheels attached to a frame. Bicycles were introduced in the 19<sup>th</sup> century in Europe…*<br><br>Collect interesting nuggets of information to conclude texts and sustain the reader's interest e.g. *The Romans ate dormice as a dessert dipped in honey and poppy seeds.*<br><br>Vary sentence structure, length and type e.g.<br>– complex sentences to combine information clearly and precisely, and vary sentence style and length to keep the reader interested e.g. *Dormice are very small, nocturnal rodents who can hibernate for up to 6 months each year, while the weather is cold.*<br>– sentences with lists of three: *Dormice are fast, agile and extremely well adapted to climbing.*<br>– active and passive voices: Baby dormice are born helpless and hairless. They need to be by their mothers for the first 20 days…, |

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| | to give text an impersonal and objective voice. | | <ul><li>conditional and hypothetical (*if…then*) sentences e.g.: *If they are woken up too soon…,*</li><li>exclamatory sentences: *To this day, dormice are hunted and eaten in Slovenia!*</li></ul> |

## NON-FICTION TOOLKIT: EXPLANATION TEXTS

An explanation generally answers 'how' or 'why' questions and includes causes, motives, reasons and justifications. The verb 'explain', however, is often loosely used to mean 'report', for example 'Explain what you did' generally means 'tell me or describe what you did' and may not have any reasons attached to it. Explanations are often similar in structure and purpose to information texts and sometimes sound more like instructions or directions than explanations; there is frequent overlap. The difference lies more in the <u>purpose</u> than in the organisation and structure of these texts i.e. shifting attention from describing <u>what</u> to explaining <u>why</u>. The similarity between these text-types means that some tool-kit elements are common to both. Despite this however, the cognitive difference between describing and explaining is important and often challenging, especially for younger children. In preparation for writing explanations teachers need to invest time in discussion about reasons, motives, causes related to the topic. The logical and causal thinking and speaking required are an essential foundation for progress in many subjects of the curriculum throughout the school.

| Y1/2 | Y3/Y4 | Y5/Y6 |
|---|---|---|
| Learn and retell simple explanatory texts with a three-part structure in sentences or short paragraphs. These may be based on:<br>− real experiences or processes e.g. *why bees are Important…, How our hamster escaped…*<br>− familiar stories e.g. *Little Red Hen*<br>− play and invention e.g. *Why bananas are curly…,*<br><br>The structure should comprise:<br>− A title which sets up expectations for the reader e.g. *Why we must look after our bees…, Why wouldn't Little Red Hen share her bread?*<br>− an opening that introduces reader to the topic and signals the purpose of the text e.g. *Bees are important because they can make honey. They also help trees and plants to grow …*<br>− an ordered list of events or reasons leading up to the outcome signalled in the title e.g. *First, she asked all the animals to help plant the seeds but they all said 'No', so she did it herself. Then she asked them to help…*<br>− a conclusion which follows from the reasons listed in section 2and links back to the title e.g. *Because no one would help her… she kept the bread for herself; So without bees, we would have no fruit. Now you know why they are so important.*<br><br>Where appropriate, use generalising words: e.g. *most, many, some, few* | Building on Y1/2 work:<br>Explanation texts are sometimes hard to provide because explanations involve manipulating complex ideas. Suitable topics might include:<br>− plants and animals e.g. *What do plants need to grow? Why are foxes coming into our gardens? Why trees don't fall over.*<br>− health and diet e.g. *Why are vegetables good for us?*<br>− staying safe e.g. *how to treat a cut, what you need for healthy teeth and gums.*<br>− familiar physical processes e.g. *how does a kettle/a bicycle etc. work*<br>− simple moral questions e.g. *Why a character in a story should have told the truth.*<br>− Play and invention e.g. *Why rainbows don't wobble in the wind…*<br><br>Extend use of three-part text structure, boxing up the text:<br>− general statement to introduce the topic, e.g. *in the autumn some birds migrate*<br>− a series of logical steps explaining how or why something occurs, e.g. *because the days get shorter and there is less light…,*<br>− steps continue until the explanation is complete. End with a summary statement or memorable piece of information. *As a result, Dinosaurs quickly became extinct along with about 50% of other animal species.*<br><br>Interest the reader e.g. with:<br>− a title that captures the text *The discovery of bubble gum;* | Building on Y3/4 work:<br>The framework for explanatory writing introduced in Y3/4 should be practised and consolidated in Y5/6, with emphasis on explanatory writing across the curriculum e.g. in:<br>− science, technology, geography explaining processes in the natural world e.g. *Why do trees have bark? How are rainbows formed? Why does it get colder when you climb up a mountain?*<br>− history and literature to explore motives and reasons, e.g. *Why didn't Edmund tell Lucy about meeting the White Witch? (Lion, Witch and Wardrobe)*<br>− play and invention e.g. *Why dragons became extinct; How the elephant got it trunk.. .*<br><br>Help readers to understand explanations through:<br>− introductions that link to their experiences e.g. *No doubt you will have seen a suspension bridge, and it's almost as likely that you've travelled over one.*<br>− giving examples: *other mammals, such as flying squirrels and gliding possums, can only glide for short distances.*<br>− Inventing similes to illustrate points e.g. *a tree's bark is like our skin…, the cables of a suspension bridge are stretched under tension like a spring..,*<br>− possible use of diagrams, charts, illustrations or models.<br><br>Consolidate and extend the explanation text structure from Y3/4 to include: |

Use connectives for:
– time and sequence: *then, before, when* etc. *first second* etc. to sequence information leading towards the conclusion;
– cause and effect to link reasons/motives and conclusions: *so…, so that…, because…, in order to… , that's why…,* etc.

Use complete simple and compound sentences to give information clearly and objectively, with well-chosen adjectives to denote size, colour, behaviour etc.

Use prepositions to show position and direction: *behind, above, towards* etc.

Write in the present tense and usually 3$^{rd}$ person to give text an impersonal and objective voice

Use correct sentence punctuation.

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*Why are dragons extinct?*
– an exclamation *Beware – foxes can bite!*
– questions, *Did you know that…?*
– tempting turns of phrase: *strange as it may seem…, not many people know that…, Interestingly…*
– add extra, interesting bits of information e.g. *the first balloons were made from animal intestines.*

Explore options for organising and reorganising sentence order which lead most effectively to the conclusion.

Collect and use a range of connectives and generalisers to link sentences and add interest for readers:
– for cause and effect e.g. *this means that…, as a result…, owing to…, in order to, leading to…, where…, when…, therefore…, consequently…,*
– to add information: e.g. *as well as…, furthermore…, additionally…, moreover…, Not only…,*
– to compare: *like the…, similarly.., as with…, equally…, in contrast to..,* etc.
– for emphasis: *most of all…, most importantly…, In fact…, without doubt..,* etc.
– to generalise e.g. *all…, many…, the majority…, typically…, Like most…, always…, often…, sometimes.., usually…*
– to conclude: *finally.., so…, thus…, in conclusion…, to sum up…, which explains why…,* etc.

Use technical language, explaining what it means where necessary.

Use descriptive language to illustrate key points and help the reader build a picture of what is being explained
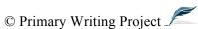
Use mostly present tense, 3$^{rd}$ person in formal style for an unknown audience.

Use correct punctuation for sentences, clauses, questions, exclamations.

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– expanding the range of connectives and generalisers, particularly those showing cause and effect
– use of provisional statements with words and phrases like *usually…, seem to be…, tend to…,*
– opinions as well as facts e.g. *Some people still believe that… It used to be thought that…*
– technical vocabulary to add precision e.g. *spine, compression, glucose*
– references to sources of evidence to add authority e.g. *Most people now believe…, However, last year, a new variety was discovered…*

Vary sentence structure, length and type e.g.
– complex sentences to combine information effectively: *The Outer bark keeps a tree from losing too much water, which could happen easily in a plant so large…;*
– sentences with lists of three: *Pulleys are used on boats to hoist sails, in garages to lift engines and in cranes for shifting heavy weights;*
– active and passive voices: *suspension bridges have cables strung between tall towers from which a deck is hung (or suspended);*
– conditional and hypothetical (*if…then*) sentences e.g.: *If trees lose (were to lose) their bark, they would die because…; If Fleming hadn't accidentally noticed the mould, we might not have penicillin today.*

## NON-FICTION TOOLKIT : PERSUASION  TEXTS

Persuasion texts present a single point of view designed to encourage, persuade, cajole, sell, warn etc. Persuasion can be more or less objective and rational depending on the writer's purpose and the intended audience. For example, it would be pointless to try convincing the local council to approve a planning application using language typical of an advertisement. Nevertheless, informal, direct, idiomatic and figurative language, with opinions dressed up as facts are common elements in persuasive writing, where grabbing attention and securing commitment from the reader is of greater priority than with other text-types. Children's lives are steeped in persuasive language which, mostly, they accept uncritically. A particular benefit of working on this text-type is that it raises critical awareness of how language can be used to manipulate our thoughts, feelings and actions. Persuasion is common currency in advertising, publicity, invitations, complaints, journalistic commentary, political debate and estate agency. It is relatively easy to create examples and contexts for this work in the classroom and to link it to subjects across the curriculum. The structure of persuasive writing is relatively straightforward but its content is often rich in figurative language which is where much of the teaching needs to be directed. Persuasive writing is also a useful preparation for writing discussion texts which are designed to balance two sides of an argument and are generally more objective and rational.  Like other text types, persuasive writing is not a discrete category. Depending on purpose and audience, persuasion is likely to include elements of: recount and anecdote to relate it to the reader's experience or give examples, information and explanatory writing to inform and justify, and directions or instructions to give it some imperative force. Neutrality is alien to persuasion so what it is not likely to contain is a balanced discussion of pros and cons!

| Y1/Y2 | Y3/Y4 | Y5/Y6 |
|---|---|---|
| Learn and retell simple persuasive texts linked to children's experience with a three-part structure in sentences or short paraphrased points to promote e.g.:<br>– school events or products e.g. concerts, sports days  fetes, biscuits baked in school etc.<br>– favourite stories, TV programmes, food, games etc.<br>– special clothes, toys, places to visit etc.<br><br>The structure should comprise:<br>– An catchy title naming the product  or event e.g. *The Red Class Crispy Biscuit*<br>– An opening sentence or two inviting readers to e.g. *Try the Red Class Crispy biscuit.*<br>– A series of positive points to recommend the event or product e.g. *You will really like our biscuits because: They are really crispy and delicious…, they are perfect for a quick snack…, they don't leave any crumbs…, they contain nuts which are good for you…, they are very cheap at 5 pence each…, all the money we collect is for helping sick animals…*<br>– A conclusion drawn from the points e.g. *you are sure to enjoy these great biscuits, so come to our class and buy some today.* | Building on Y1/2 work<br>Consolidate and extend the text structure introduced in Y1/2 with:<br>– a title to hook reader and capture the topic clearly e.g. *The Mary Rose – an unmissable experience*<br>– an introduction which:<br>(a) Invites the reader directly e.g. *Have you ever wondered…?,  If you enjoy… don't miss…, What could be easier than to…?*<br>(b) uses a punchy topic sentence to make clear what is being promoted e.g. *The New Mary Rose exhibition could be just the place to visit this weekend…,*<br>– a main section setting out the points in favour in a connected sequence:<br>(a) as a list with numbers, numerical connectives or bullets.<br>(b) as a connected paragraph, or series of paragraphs. Introduce points with a topic sentence e.g. *The sky tower gives you…,* or an invitation e.g. *See things differently from the top of the sky tower…* Add information to tempt and entice e.g. *In the old mill, where they still grind flour…*<br>– a conclusion to round off e.g. *At the end of your visit why not enjoy…, you can have all this and more for the price of…, Book now. Tickets are available* | Building on Y5/6 work<br>The framework for persuasive writing introduced in Y3/4 should be extended in Y5/6, with increasing emphasis on applying persuasive writing across the curriculum with more emphasis on reasoned persuasion to complement discussion writing at this stage. Opportunities can be exploited in most subjects e.g. through writing advertisements, letters, short articles etc., which plead, complain, support, object, persuade on issues arising from:<br>– History e.g. Plead for better the treatment of children; Make a case for proper sewerage in cities; Write in support of the abolition of slavery; argue for importance of free education for all children, write a publicity brochure for the Great Exhibition etc.<br>– Geography e.g. Convince authorities that we need to keep our rivers clean, Argue that cars should be banned in towns etc.<br>– Science e.g. Argue that smoking should be made illegal; Complain about loss of hedgerow habitats for wild birds.<br>– PHSE and current affairs e.g. Object to a new runway at Heathrow, Persuade other children not to eat junk food etc.<br><br>When assembling arguments:<br>– try to support views with reasons or evidence e.g. *…According to the Daily Mail, more than 10,000 homes could face demolition if a proposed third runway is built at Heathrow.*<br>– offer and refute some counter arguments e.g. *Now some people might object that…,* |

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Focus on a few essential connectives to join ideas and structure the argument:
– numerical *firstly, secondly…,* to list points
– conjunctions *and, but, because, as, when* to add information and extend ideas
– *if…then…,* to persuade e.g. *If you enjoy biscuits, you will really enjoy...*

Use a version of this as a framework for discussion and shared writing on new topics, substituting new persuasive points. Keep ideas simple and straightforward to focus on remembering and applying the structure

Magpie and save adjectives which enhance persuasive impact *delicious, crispy, fascinating, gripping, unmissable* etc.

Use simple comparatives and superlatives: *best, fastest, lighter, tastier* etc.

Use complete simple or compound sentences with correct punctuation.

Use the present tense and usually 2[nd d] person (you) to talk directly to the reader

*from…,*

Invest time in shared reading a variety of persuasive texts –adverts and publicity - to understand how they are organised. This has the added benefit of improving comprehension and critical reading at a key point in children's reading development. Use this to magpie a bank of persuasive devices:
– use of informal language: *Join us for a great day out…*
– imperative, direct forms of address: *Don't forget to ride on the train…*
– Repetition: *Find us, find the fun…,*
– Boasting and exaggeration: *The highest tower in the south of England…, The Uk's first…, breathtaking.., stunning…, hair-raising…, fantastic…, fabulous…, incredible…,*
– Short sentences: *Don't wait…try it now…,*
– Patterns of three: *Make your own T-shirt in 15 minutes: design it, print it, wear it…,*

Use complex sentences to combine and compress information, create emphasis and make the text more interesting for the reader:
– relative clauses e.g. *This walkway, which has the one of the longest….,*
– subordinate clauses: *On the train ride, as you cross the bridge, a red signal will…*

Use a wider range of connecting words and phrases to:
– Address and invite readers: *See the new…, Have you ever been…* etc.
– add information: as well as…, additionally…, etc.
– mark time and sequence: when, after, as soon as…, etc.
– change of direction: *but, however, although,* etc.

Use correct punctuation for sentences, clauses, questions, lists and exclamations.

– disguise opinions to sound like facts e.g. *In fact…, The truth is…, in what some would call the most important moment in…,* It has frequently been claimed that…
– or (more rationally) make clear that these are your opinions e.g. *I think.., in my opinion…,*
– try to persuade using persuasive devices (see below),
– try to get the reader interested and on your side - appear reasonable.
– Make your reader think that the rest of the world, agrees with you e.g. *Everyone agrees that…, We all know that…*
– Use humour as it can get people on your side.

Express possibility, speculation and conditionality, using modal verbs *may, might, should, could, would* etc. and adverbs *perhaps, surely, possibly;* phrases like *provided that…, so long as…* etc. Modal verbs allow us to suppose, imagine, predict warn, suggest, prohibit, oblige etc.
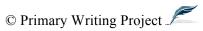
Draw on persuasive devices from Y3/4 plus others e.g.:
– extreme adjectives and superlatives e.g. *ghastly, appalling, fantastic, the coolest, hideous, fabulous…,*
– Exaggeration e.g. *…the biggest single change to our town for fifty years…, …vast numbers of people…, the last place on earth…, great opportunity…,*
– emotive language e.g. *No-one would believe that the…, Just imagine the effect that…, … sprawling across the field…,*
– language that claims authority disguising opinions to sound like facts e.g. *In fact…, It is said that…, there can be no doubt that…,*
– Rhetorical questions e.g. *Should we all be expected to…? Who would believe that…?*
– alliteration e.g. *… mean-minded men…, silly and short-sighted…, cheap and cheerful…, funky, friendly and fantastic…, Buy British…*
– persuasive language e.g. *Surely…, It wouldn't be difficult to…, is bound to be…, there can be little doubt…*
– Persuasive definitions e.g. *No-one but an idiot would…, Every right-thinking person would…,*
– Pandering and condescension: *Naturally it will take time for people to realise…, the ordinary man in the street…,*

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| | | – similes and metaphors e.g. … *like a desert at night…, like shopping in a factory*; …*the whole idea is a joke!.... …the hedgerow is a treasure trove for birds, …and more cars would be a nightmare…, but parking bikes in narrow spaces is a piece of cake.*<br>– Sarcasm, used sparingly, e.g. *the government is likely to support that…,* (implying the opposite).<br><br>Vary sentence structure, length and type e.g.<br>– complex sentences to combine and compress information: *Although a decision is yet to be taken,  there is already evidence showing that a new runway could damage the health of local residents, and might could even prove fatal for babies…*<br>– Short sentences for effect e.g. *No-one wants this.*<br>– Sentence openers: *interestingly…, from our point of view…, Indeed there could even be…,*<br>– Passive voice to sound more formal: *It could be said that…, Additional disturbance would be created by…*<br>– Conditional and hypothetical (*if…then*) sentences using the subjunctive 'were' *If that's the best they can offer…, If it were to be approved…,*<br><br>When you have finished, re-read and check to see if you are persuaded. |

# NON-FICTION TOOLKIT: DISCUSSION TEXTS

Discussion texts involve presenting a reasoned and balanced over-view of an issue or controversy. Discussion writing is highly prized because it involves presenting both sides of an argument, weighing up evidence and points of view and coming to a reasoned conclusion. One essential feature which distinguishes this from other forms is the need to be able to switch viewpoint as you write. This is a challenge for many younger writers which needs to be carefully managed, for example by choosing issues with clear opposing sides and focussing on each side of an argument separately before trying to bring the two together. Discussion writing is the foundation of more formal and discursive, essay-type, writing. Conquering this form with confidence by the end of the primary school will stand children in good stead for future success in the school system. Discussion contrasts with persuasion, which develops only one viewpoint (usually the writer's own) and may or may be based on preference, prejudice or other nefarious motives. Discussion, on the other hand, should be balanced, objective and reasoned. Discussion writing is not limited to controversial issues - although polarised views may make it easier to teach. Discussions can equally well be evaluations e.g. points of view about a film, a book or a product; or considerations of the pros and cons of a proposed course of action; or interpretations of outcomes, for example of a science experiment which lends itself to competing explanations. Because of its nature, discussion writing is often more cognitively demanding than other text-types, requiring a degree of hypothetico-deductive reasoning i.e. imagining possibilities then exploring the consequences. It needs to be carefully introduced from Y1 onwards but should have a major emphasis along with persuasive writing in Y5 and Y6. As with other text-types, discussion writing is not a discrete form and may well incorporate elements of recount and anecdote, instructions, explanations, and frequently, the use of persuasive language and argument.

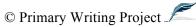| Y1/Y2 | Y3/Y4 | Y5/Y6 |
|---|---|---|
| Invest time in structured discussion before attempting to learn a model text. Choose familiar issues, close to children's experience, with clear opposing points e.g. *Should we be allowed to keep animals in the classroom? Should we eat crisps at playtime?* Or choose a story with a simple dilemma e.g. *Should Goldilocks have eaten the porridge?* Discuss and note points on each side of the issue separately; <br><br> Orally rehearse the arguments on each side, separately and list them *We should have crisps at playtime because…*, etc. <br><br> Learn and retell prepared text on the issue that you have been discussing with <br> – a title: *Should we keep a animals in the classroom?* <br> – an opening sentence to introduce the issue e.g. *We have been discussing whether we should…* <br> – list points in favour e.g. *Some of us think we should keep animals in the classroom, Our reasons are:…*, <br> – use numerical connectives *firstly, secondly* | **Building on Y1/2 work** <br> Draw on a wider range of topics but still well within children's interests and experience e.g. from their own concerns e.g. *What's the point of wearing school uniform? Should children have mobile phones?* from fantasy topics *Do giant exist?*; from stories *Should Daleks be allowed to live on earth?* <br><br> Develop the framework from Y1/2, boxing the text up, to create connected paragraphs in place of simple sentences and lists: <br> – opening paragraph to interest the reader in the topic e.g. *Since the arrival of the Daleks, there has been much discussion about whether…* <br> – a series of points in favour in a connected paragraph, <br> – a series of points against in a connected paragraph <br> – a reasoned conclusion which can be justified by the arguments. <br><br> Use complex sentences to combine information, create emphasis and make the text more interesting for the reader: <br> – relative clauses e.g. *Daleks, <u>who are fearless and hard-working</u>, are also…*, <br> – subordinate clauses <u>*While many people think this is a*</u> | **Building on Y5/6 work** <br> The framework for discussion writing introduced in Y3/4 should be practised and extended in Y5/6, with increasing emphasis on discussion writing across the curriculum. These are likely to be more abstract and outside children's immediate experience. Key areas include: <br> – PHSE e.g. *Should bullies be punished? Should boys and girls be taught separately?* <br> – History e.g. *Should children have been evacuated in World War 2? Was King Alfred a hero or a bully?* <br> – Geography e.g. *Should we burn wood for electricity? Is recycling a good idea?* <br> – Science e.g. *Why should we have a balanced diet? Should we reduce air travel? Should we turn off street lights to save electricity?* <br> – from stories- moral dilemmas *Should Danny help his father to take the pheasants?* <br><br> When assembling arguments: <br> – try to support views with reasons or evidence, <br> – <u>or</u> make clear that these are your opinions e.g. *I think.., in my opinion…*, <br> – <u>or</u> try to persuade – see below. <br> It is important to know the difference between these ways of |

*etc.*
- then change viewpoint e.g. *On the other hand…,* and list points against,
- An ending e.g. *In conclusion/so, we think that…*etc.

Use this as a framework for discussion and shared writing of a different issue substituting new reasons. Keep ideas simple and straightforward to focus on balancing the argument.

Use complete simple or compound sentences with correct punctuation.

Write mostly in the present tense 1st person (*I* or *We*)

Focus on a few essential connectives to join ideas and structure the argument:
- *whether (or not)…,* to set out alternatives.
- *But…, although…, on the other hand …* etc. to mark change of viewpoint;
- *if…then…,* to show consequences e.g. *If we keep animals in the classroom, someone will have to look after them at the weekend…;*

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good thing*, others believe…, First they point to the fact that, when Daleks have previously visited, they always…,* etc.,

Use generalised language to depersonalise and objectify the writing:
- generalisers: *some, most, everyone,*
- category nouns *e.g. people, animals, food, vehicles, vegetables.*

Use a variety of connecting words and phrases to guide the reader through the argument:
- to set out alternatives and set the scene e.g.to decide …*whether or not/ if we should/ where the/ either…or* etc…,
- to add on and sequence ideas e.g. *The first reason…, also.., furthermore…, moreover…,*
- to introduce a different viewpoint e.g. *However…, On the other hand…, many people also believe that…*
- to conclude e.g. *In conclusion…, Having considered the arguments…, Looking at this from both sides…*

Use correct punctuation for sentences, clauses, questions, exclamations.

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arguing.

Write openings to introduce the reader and explain why you are discussing an issue e.g. *Since last summer, people have been arguing about whether or not to build a new supermarket next door to our school. We think everyone should be clear about the reasons before a decision is made.*

Give examples which move from the general to the specific: *Most shoppers would agree that … One lady who has shopped in the town for many years told us…*

Use indirect, reported speech e.g. *It has been said that…, the local policeman told us that…*

Vary sentence structure, length and type e.g.
- complex sentences to combine and compress information: *Although the new store will be easier to drive to, it will cause traffic congestion around the school and increase the likelihood of accidents to children.*
- Short sentences for effect e.g. *No-one wants this.*
- Sentence openers: *interestingly…, from our point of view…, Indeed there could even be…,*
- Passive voice to sound more formal: *It could be said that…, Additional disturbance would be created by…*
- Conditional and hypothetical (*if…then*) sentences using the subjunctive 'were' *If that's the best they can offer…, If it were to be approved…,*

Use persuasive devices to press points - see toolkit guidance for persuasive texts

Address readers directly from time to time to hold attention and draw them in to the arguments:
- inviting them to speculate *You may be wondering why…,*
- asking questions e.g. *How would you like to meet one of these creatures on your way home…*
- using exclamations e.g. *…and they smell horrible!*

| | | Extend the range of connectives given in Y3/4 to link sentences and paragraphs interestingly, coherently and effectively. Including: <br>– addition: *also, furthermore, moreover,* etc. <br>– change of direction: *on the other hand, however, although, unfortunately, despite* etc. <br>– cause and effect: *so that…,, owing to…,, due to…,* etc. <br>– uncertainty: *perhaps, it is possible that…, another possible reason…* etc. <br>– comparison: *equally, similarly, just as…, in contrast, whereas* etc. <br>– Emphasis: *most/least of all…, importantly* etc. <br><br>Make views sound more reasonable through use of modal verbs e.g. *might/may/could be*, and words and phrases that leave room for alternative views or contrary facts e.g. often/usually/commonly/mostly/tend to/are likely to… <br><br>Use a variety of phrases for drawing conclusions e.g. *In conclusion…, to sum up…, Having considered…, In the light of…, given these arguments …, On the whole…, By and large…, In the circumstances…, All things considered…* <br><br>When you have finished, re-read and check you have been fair to both sides. |
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| NON-FICTION TOOLKIT: FORMAL AND INFORMAL WRITING |
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The National Curriculum requires that that children learn about *'…the difference between structures typical of informal speech and structures appropriate for formal speech and writing (Y6)'*. Differences between formality and informality in English are, of course, a matter of degree. Writing can be more or less formal depending on the audience and purpose, and on the effect a writer wants to create. The differences turn mainly on one or more of the following aspects, all of which occur at varying stages through the NC requirements:

– audience and purpose
– vocabulary
– connecting words and phrases
– person
– modality
– voice

Formal styles can be used for precision and clarity, to distance writers from readers and to assert authority. They can also be <u>abused</u> to persuade, confuse and cajole. It is important, therefore, to familiarise children with this difference progressively as they move through Key Stage 2, rather than leaving it all to be covered in Y6. Children should get a <u>feel</u> for differences in style through reading and comparing examples, from Year 2 onwards, where thinking about audience & purpose is the most accessible way to notice them. Formal and informal styles are mostly relevant to non-fiction writing and can be applied to any of the six common text types above. Increasing control of formal styles of speech and writing become increasingly important as children move towards secondary education where the curriculum frequently demands essay-type writing e.g. in information, explanation and discussion formats.

| Y1/Y2 | Y3/Y4 | Y5/Y6 |
|---|---|---|
| **Audience and Purpose**<br>– Think about how our writing might sound to strangers who do not know us and what we might need to do to make it clearer e.g. in Y2, writing letters, captions, notices, invitations or simple recounts, instructions and information texts. | **Audience and Purpose**<br>– Practice writing for a general unknown audience e.g. information texts and instructions; check for clarity with others<br>– Write for specific unknown audiences e.g. letters of complaint or objection, a police report at a trial, notices to give rules or instructions – making the writing sound official.<br>– Explore the uses of indirect speech *He explained that …* in place of *He said…* etc.<br>– Introduce and the terms *formal* and *informal*; help children use these terms in relation to their own and other writing, and discuss what makes the difference.<br><br>**Vocabulary**<br>– verb choice – substitute more precise verbs for common phrasal verbs e.g. request instead of *ask for*; *talk about* in place of *discuss; consider* instead of *think about; tolerate* instead of *put up with; discover* instead of *find out* etc. Discuss effects and | **Audience and Purpose**<br>– Investigate how formal language is used to persuade and cajole readers through official and quasi-scientific language e.g.<br>– Explore a variety of more formal writing e.g. in public notices, complaint letters, information/ explanation texts.<br>– Write and rehearse formal presentations to be given to an unknown audience<br><br>**Vocabulary**<br>Explore and use more elaborated words and phrases for clarity and precision but also can be used to obscure meaning e.g.:<br>– expanded forms – *will be obliged to take….; reduce the likelihood of…; will be required to…; failure to do so may…; at this moment in time…*etc.<br>– elaborate vocabulary e.g. *conflagration* instead of *fire; place of residence* or *domicile* in place of *home*<br>– use of stronger non-phrasal verbs e.g. *mixed up/confused; got better/recovered; thought about/considered; blow up/inflate; leave out/omit, put off/postpone, get in touch with/contact…*<br><br>**Connecting words and phrases** |

appropriateness in different contexts
- precise noun/noun phrase choices avoiding high frequency 'placeholder' words like *thing, stuff, a bit of* etc.
- explore uses of contracted/expanded forms: *I've, can't, don't* etc. Formal language tends to avoid contractions

**connecting words and phrases**
- explore connectives with more formal connotations e.g.: *prior to, previously, subsequently, consequently, despite, therefore, during, meanwhile, throughout, etc.*

- Develop knowledge and choice of more precise connectives (conjunctions, adverbs, prepositions) e.g. *whereas, thus, nevertheless, simultaneously, formerly, in order to, as a result, since, accordingly, subsequently* etc.

**Person**
- Compare and investigate the effects of using $1^{st}$, $2^{nd}$ and $3^{rd}$ person. Formal writing tends to avoid $1^{st}$ person uses, $2^{nd}$ person can be very effective for instructions or direct address but for most formal writing $3^{rd}$ person is preferred

**Modality**
Modal verbs are common I formal speech and writing where they often help to put distance between the writer from what is written. Practice using modal verbs to express e.g.
- possibility: *It could/may/might happen tomorrow…*
- advice: *Unaccompanied children should not enter the premises…*
- requests & permissions: *Could you send us a copy? You may have one for nothing…*
- prescription: *No-one should be allowed…*
- obligations: *All customers must…*
- hypotheses: *If we had the opportunity , we would…*
- etc.

**Voice**
Explore the use of the <u>passive</u> voice to:
- depersonalise, generalise and imply authority e.g. *Guests are reminded…,*
- often used in place $1^{st}/2^{nd}$ person language to dress up opinions e.g. *It has been said that…*
- imply commands and imperatives e.g. *Headteachers will wish to…., it is expected that…No other options will be available.*
- make official-sounding requests e.g. *Your assistance in keeping the aisles clear would be appreciated.*
- Etc.