



Guidance

Curriculum and
Standards

Key Stage 3

National Strategy

Grammar for reading: Tutor's notes

**LEA consultants
and line managers**

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Grammar for reading

Tutor's notes

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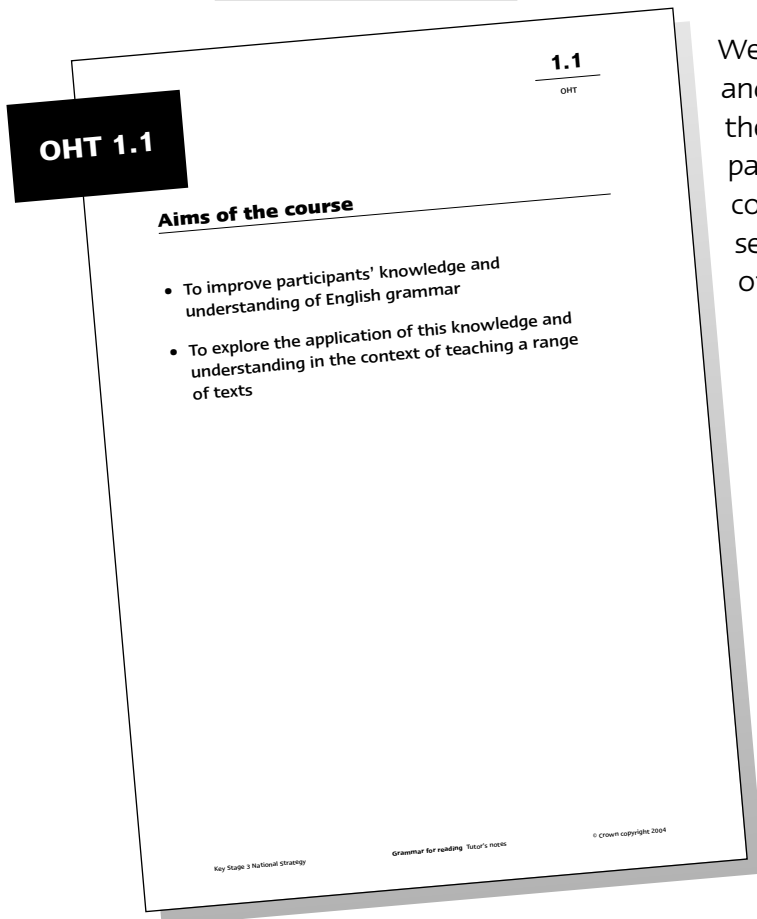
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Tutored session 1

Introduction



Welcome the course participants and thank them for completing the pre-course reading. Remind participants that this training course of training runs over five sessions and show OHT 1.1, Aims of the course.



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- Refer participants to the introduction and rationale for the course in their course handbook.
- Reiterate the point made in the course handbook that participants must distinguish between their own grammar knowledge and what is appropriate to teach to particular groups of pupils.
- Make the point that it is not being suggested that all the information in the pre-course reading should be taught explicitly to all pupils. It is, however, important that they, as teachers, are secure in this knowledge, as it will add to their teaching repertoire.

Ask for any comments, questions and concerns at this point. It will be a good opportunity to reveal and deal with any misconceptions about the purposes of the training. Postpone any questions about the pre-course reading until later in the session.

OHT 1.2

1.2
OHT
Aims of Module 1

- To explore how writers use word classes and word families to achieve their purposes and gain their effects
- To revise, develop and apply knowledge about these linguistic features
- To promote the planning of a range of activities for pupils, using this knowledge

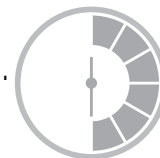
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Show OHT 1.2, Aims of Module 1.

Tell participants that there will be time at the start of every module to explore issues and questions raised by the pre-course reading. Ask participants to form pairs or groups of three and share any issues and concerns they noted when reading through the material. Allow 5 minutes for this and then ask participants to raise questions that they have not been able to resolve amongst themselves. This could be a demanding section of the training for course tutors. Useful strategies include:



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- if any of the participants have good grammar knowledge, ask them to help you explain points of difficulty;
- resist being pushed into the role of an expert who can provide detail beyond that provided in the material – make the point that grammar is complex, but the amount of detail in the material is considered sufficient for the purposes of this course;
- if someone challenges the correctness of the material, first check that this is not the result of a misconception. If it is not, ask them to bring evidence supporting their point from a reliable source to the next meeting so that this can be fed into the discussion.

It may be that participants are reluctant to ask for clarification. If so, it would be worth checking their understanding of possible points of difficulty. These might include:

- finite/non-finite verbs;
- determiners;
- the difference between syntax and morphology.

If, after a time, there are some members of the group who still have many difficulties because all the material is new to them, say that you will have to move on and that you will spend time with them over the break to discuss the problem. You may need to set up some kind of mentor scheme for these participants if they are to complete the rest of the course satisfactorily.

Activities 1 and 2

Ask participants to turn to Activities 1 and 2 in their handbooks. Ask them to complete either one or both tasks depending on the time available. If there is not enough time to complete both tasks, ask half the group to work on one task and the other half on the other. Explain that the purpose of these tasks is for them to have an opportunity to apply knowledge about word classes and word families in the context of a literary and non-literary text. The course moves on to classroom applications in Tutored session 2; we are not suggesting these activities for classroom use.

Use the last 10 minutes of the session to share the outcomes of the activities. Draw on the information in the background notes but do not dwell on detail. The main points to sum up with are:

- the central column on derivations is only for those teachers or tutors with a special interest in derivations;
- Mrs Malaprop's problems are mainly phonetic (she confuses words with similarities in sound) and morphological (even when she chooses the correct root, she may apply the wrong affix). She only makes one error in syntax – the false subject/verb agreement;
- it is much easier to predict word class than actual word. We use both semantic (sense) and syntactic (grammar) clues to make our predictions.

Background notes on Activity 1 – *The Rivals*

Mrs Malaprop is one of the great comic characters. Her misuse of words has passed into the language as a 'malapropism', a misapplication of words without mispronunciation.

accommodation (n.)	recommendation (n.)	different root
ingenuity (n.)	nobility (n.)	different root
ineffectual (adj.)	intellectual (adj.)	different root
pineapple (n.)	pinnacle (n.)	similar pronunciation
exploded (vb.)	exposed (vb.)	same prefix, different root
conjunctions (n.)	injunctions (n.)	different prefixes, same root
prepositions (n.)	propositions (n.)	different prefixes, same root
particle (n.)	article (n.)	pronunciation difference
hydrostatics (n.)	hysterics (n.)	similar pronunciation
persisted (vb.)	desisted (vb.)	different prefix, same root (Latin <i>sistere</i>)
interceded (vb.)	intercepted (vb.)	same prefix, different root
reprehended (vb.)	comprehended (vb.)	similar root, different prefix



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oracular (adj.)	vernacular (adj.)	similar pronunciation
derangement (n.)	arrangement (n.)	same root, different prefix

Mrs Malaprop misapplies a range of words but mainly nouns, verbs and adjectives. This has a bizarre effect. The content words are at variance with what the audience expects. The actions are decidedly odd and exaggerated and the modification of the content extravagant. Sometimes she has the right idea (correct root) but the wrong affix. This changes the meaning profoundly. Sometimes the word used and the word intended for use have entirely different origins but a similarity in sound.

She also makes errors in subject/verb agreement, again when she is trying to impress: '*eavesdropping Ensign, whom none of us have seen*'. '*None of us*' would be regarded as singular and hence the verb should be *has*, not *have*.

At the end, there is an interesting use of the word *nice*. This is a word that has changed in meaning many times over the centuries. *Nice* in Chaucer meant *foolish*, in Shakespeare *wanton*, in Milton *coy*. Only more recently has it come to mean *delicate, dainty, pleasant*. So there is a splendid irony in '*a nice derangement of epithets*'!

Background notes on Activity 2 – Join the Woodland Trust

Cloze procedure is a productive activity to discover information about the qualities of language. From this exercise, it is clear that the adjectives provide for many alternatives because nouns can often be modified in a range of relevant ways.

Nouns are generally more predictable, partly for technical reasons and partly because the context shapes the choices. In the first instance, it becomes clear that a content word is needed and, in the second, the sense and style of the text demands a certain noun as in *a chorus of birdsong*.

Determiners are easy to predict, except where numbers are a determining factor. Unless the reader knows the number, he/she can only make an intelligent guess.

Verbs can be predicted through the sense demanded by the context of the rest of the sentence. The form of the verb (tense, etc.) is determined by the text-type, the need for consistency with other verbs in the text and the need for it to agree with its subject. In this case, it is likely that a carpet of bluebells will be *set* against a mass of green ferns.

With cloze procedure, we are not looking for exact answers but intelligent ones.

Possible answers

- 1 fine, hot, sunny, sweltering, sunny (adj.)
- 2 the (d.)
- 3 features, birds (n.)
- 4 uninteresting, flat, featureless, colourless, lifeless (adj.)
- 5 is (v.)
- 6 landscape, countryside (n.)
- 7 think (v.)
- 8 chorus, flock, gathering (n.)
- 9 set, blooms, blooming (poetic), flowers, flowering (poetic) (v.)
- 10 the (d.)
- 11 absorption (technical term) (n.)
- 12 wants (v.)
- 13 lifeless, dull, spectral, ghost-like, ghostly (adj.)
- 14 its (d.)
- 15 a, the (d.)
- 16 see, find, perceive (v.)
- 17 countryside, landscape (n.)
- 18 number (difficult to predict) (d.)
- 19 congested, encroaching, new (adj.) or trunk (n. as modifier)
- 20 cover (v.)

The penultimate deletion is more difficult as the reader supplies his or her own solutions according to his or her experience of the situation. It is much safer to choose an adjective, given the sentence pattern: *intensive agriculture – roads, sprawling cities*.



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Tutored session 2

OHT 1.3

1.3

OHT

Key features of shared reading

- The teacher demonstrates the process of reading and making sense of a text
- There is a particular focus on aspects of the text, which relate to the lesson's objectives
- The teacher uses a range of techniques to engage the class actively in the process of reading
- The process helps pupils read for meaning and interrogate text
- Pupils are enabled to read texts that are beyond their independent reading levels because the teacher is leading and supporting the process
- Shared reading provides a setting for cooperative learning, developing motivation and enjoyment of reading. It should inspire enthusiasm

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Begin the session by reminding participants that each of the five modules will follow the same pattern: a focus on their grammar knowledge in Tutored session 1 and a focus on teaching in Tutored session 2.

Use OHT 1.3, Key features of shared reading, to remind participants of the key features of shared reading.

Explain that shared reading is a teacher-led activity, which engages the whole class in the act of reading. It works best where the teacher works on OHT with an enlarged text (or with an electronic whiteboard), allowing all pupils to have a clear view. This is preferable to an approach whereby

pupils only have the text on paper because it allows the teacher to point to particular parts of the text and use a range of techniques such as text masking and annotation. The attention of the whole class can be focused more easily than when they are all looking down at their own text. Teaching can be at text, sentence and word level, but it is always whole-class and interactive.

Ask participants to refer back to the introduction to remind themselves of the place of shared reading in the teaching sequence for writing (page 4 in the course handbook).

Ask if any participants have been using this approach with success and ask them to share their experiences.

Tell participants that you are going to demonstrate the process of preparing a text for a shared reading session. Show them the relevant objectives for Year 7 on OHT 1.4 and explain that the text would be used as part of a sequence of lessons working towards pupils producing a piece of recount writing. So, although the technique is used to teach pupils how to read a piece of text more effectively, there is also a link to teaching writing because pupils are exploring an example of a text-type and identifying its conventions.

OHT 1.4

1.4

OHT

Year 7 Framework objectives

- Text level, Reading, 12
Comment, using appropriate terminology on how writers convey setting, character and mood through word choice and sentence structure
- Sentence level, 13
Revise the stylistic conventions of the main types of non-fiction:
b) Recount, which maintains the use of the past tense, clear chronology and temporal connectives

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Now show OHT 1.5, Shackleton and his crew abandon ship. Demonstrate how to prepare for the shared reading by annotating key points in the text. Use the background notes on page 8 for guidance.

OHT 1.5(1)

1.5(1)

OHT

Shackleton and his crew abandon ship, Weddell Sea, Antarctic by Sir Ernest Shackleton

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

The pressure was increasing steadily, and the passing hours brought no relief or respite for the ship. The attack of the ice reached its climax at 4 pm. The ship was hove stern up by the pressure, and the driving floe, moving laterally across the stern, split the rudder and tore out the rudderpost and sternpost. Then, while we watched, the ice loosened and the *Endurance* sank a little. The decks were breaking upwards and the water was pouring in below. Again the pressure began, and at 5 pm I ordered all hands on to the ice. The twisting,

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OHT 1.5(2)

1.5(2)

OHT

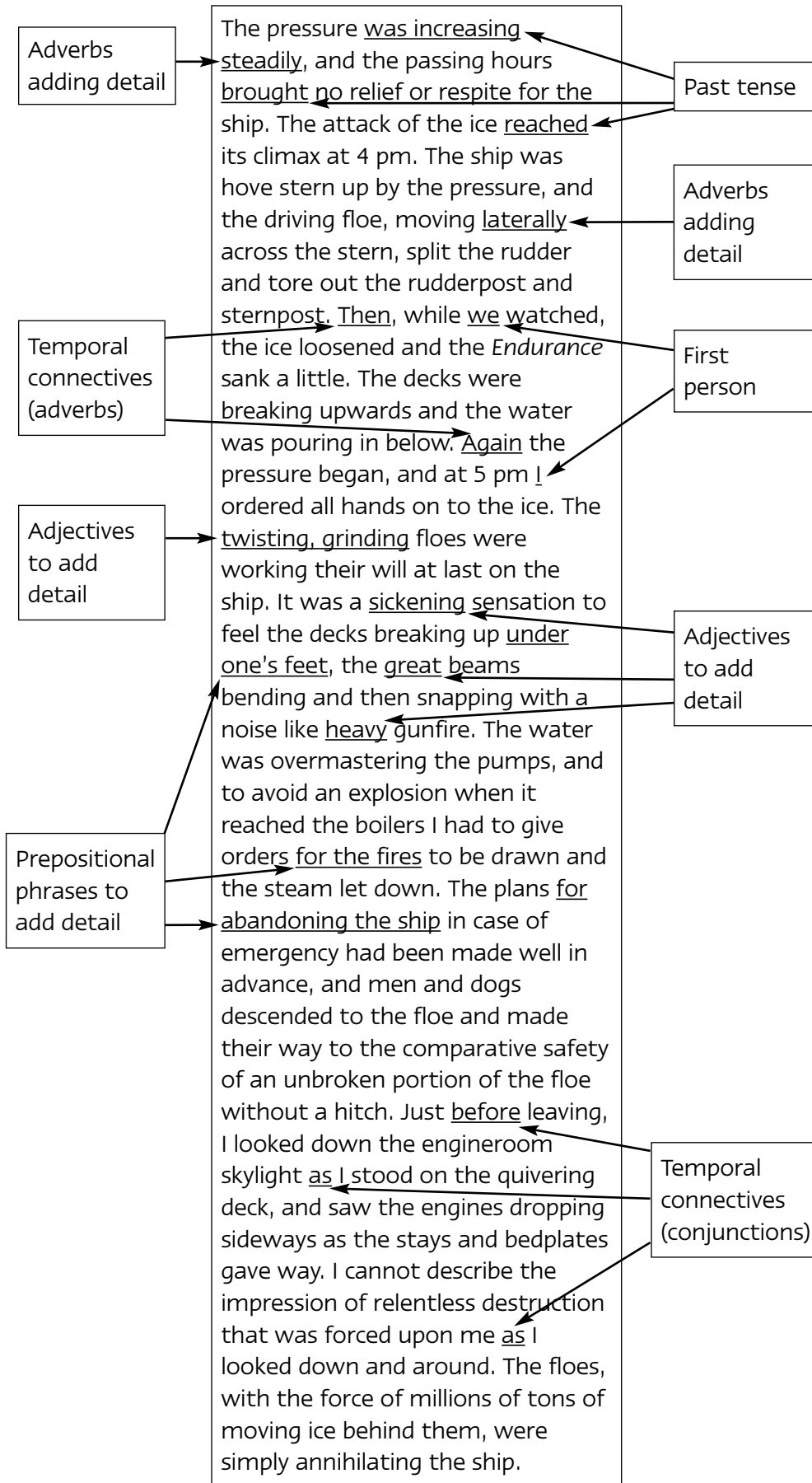
grinding floes were working their will at last on the ship. It was a sickening sensation to feel the decks breaking up under one's feet, the great beams bending and then snapping with a noise like heavy gunfire. The water was overmastering the pumps, and to avoid an explosion when it reached the boilers I had to give orders for the fires to be drawn and the steam let down. The plans for abandoning the ship in case of emergency had been made well in advance, and men and dogs descended to the floe and made their way to the comparative safety of an unbroken portion of the floe without a hitch. Just before leaving, I looked down the engineering skylight as I stood on the quivering deck, and saw the engines dropping sideways as the stays and bedplates gave way. I cannot describe the impression of relentless destruction that was forced upon me as I looked down and around. The floes, with the force of millions of tons of moving ice behind them, were simply annihilating the ship.

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Background notes on Shackleton text



This is a recount text, which is told in the first person and uses the past tense. Many of the verbs are in the simple past (*reached, watched, sank*) but many are in the past continuous. This is because the writer is recalling an unfolding process. Thus, we find *was increasing, were breaking, was pouring* and many more. Temporal connectives help to sequence the events for the reader.

A key feature of effective recounts is the writer's ability to help the reader 'see' the events and perceive what is being described as authentic. Modifying nouns and verbs with adjectives, adverbs and prepositional phrases is an important way of achieving this, because modification is a way of adding detail.

There are many prepositional phrases, which extend the sentences and give additional precision to the account, for example, the simile *like heavy gun-fire*.

Activity 3

Now ask participants to work in pairs to discuss how they would actually carry out the shared reading activity with a Year 7 class. Give them 5 minutes to make some decisions on the questions on page 25 of the course handbook. Take feedback from this activity and ensure that these key points are established:

- it will be necessary to contextualise the text before reading if pupils are to gain a good understanding;
- it is important that the text should be read first for overall meaning and enjoyment;
- the aim is to maximise pupil participation and engagement with the text through questioning and other interactive teaching strategies such as annotation;
- the teaching should always be focused by the Framework objectives.

Activity 4

Ask participants to turn to Activity 4 in their handbooks (page 28). Explain that they will have the rest of the session to prepare this text for shared reading with a Key Stage 3 class. Participants should work individually but will want to discuss with a colleague as they work. Encourage participants to try the resulting activity with their class before the next session of the course where possible. Framework objectives have been suggested as the focus for teaching the text, but other objectives could also be chosen to fit in with an individual teacher's plans. Point out to participants that they have a copy of the text to annotate in their handbooks and another copy in the texts pack that could be used to make an OHT for school use. Background notes are provided on page 32, but it is suggested that participants attempt to prepare the text themselves before they look at these.



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Module 1

OHTs

Aims of the course

- To improve participants' knowledge and understanding of English grammar
- To explore the application of this knowledge and understanding in the context of teaching a range of texts

Aims of Module 1

- To explore how writers use word classes and word families to achieve their purposes and gain their effects
- To revise, develop and apply knowledge about these linguistic features
- To promote the planning of a range of activities for pupils, using this knowledge

Key features of shared reading

- The teacher demonstrates the process of reading and making sense of a text
- There is a particular focus on aspects of the text, which relate to the lesson's objectives
- The teacher uses a range of techniques to engage the class actively in the process of reading
- The process helps pupils read for meaning and interrogate text
- Pupils are enabled to read texts that are beyond their independent reading levels because the teacher is leading and supporting the process
- Shared reading provides a setting for cooperative learning, developing motivation and enjoyment of reading. It should inspire enthusiasm

Year 7 Framework objectives

- Text level, Reading, 12
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- Sentence level, 13
Revise the stylistic conventions of the main types of non-fiction:
 - b) *Recount*, which maintains the use of the past tense, clear chronology and temporal connectives

Shackleton and his crew abandon ship, Weddell Sea, Antarctic by Sir Ernest Shackleton

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The pressure was increasing steadily, and the passing hours brought no relief or respite for the ship. The attack of the ice reached its climax at 4 pm. The ship was hove stern up by the pressure, and the driving floe, moving laterally across the stern, split the rudder and tore out the rudderpost and sternpost. Then, while we watched, the ice loosened and the *Endurance* sank a little. The decks were breaking upwards and the water was pouring in below. Again the pressure began, and at 5 pm I ordered all hands on to the ice. The twisting,

grinding floes were working their will at last on the ship. It was a sickening sensation to feel the decks breaking up under one's feet, the great beams bending and then snapping with a noise like heavy gunfire. The water was overmastering the pumps, and to avoid an explosion when it reached the boilers I had to give orders for the fires to be drawn and the steam let down. The plans for abandoning the ship in case of emergency had been made well in advance, and men and dogs descended to the floe and made their way to the comparative safety of an unbroken portion of the floe without a hitch. Just before leaving, I looked down the engineroom skylight as I stood on the quivering deck, and saw the engines dropping sideways as the stays and bedplates gave way. I cannot describe the impression of relentless destruction that was forced upon me as I looked down and around. The floes, with the force of millions of tons of moving ice behind them, were simply annihilating the ship.

Tutored session 1

Introduction and reflection on pre-course reading



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MINUTES

Welcome the course participants and thank them for completing the pre-course reading. Remind participants that this is the second module of a five-module course and show OHT 1.1, Aims of the course, again.

OHT 1.1

1.1
OHT

Aims of the course

- To improve participants' knowledge and understanding of English grammar
- To explore the application of this knowledge and understanding in the context of teaching a range of texts

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Reiterate the point made in the course handbook that participants must distinguish between their own grammar knowledge and what is appropriate to teach to particular groups of pupils. Make the point that it is not being suggested that all the information in their pre-course reading should be taught explicitly to all pupils but that if they, as teachers, are secure in this knowledge, this will add to their teaching repertoire.

Show OHT 2.1, Aims of Module 2.

OHT 2.1

2.1
OHT

Aims of Module 2

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

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Ask participants to form pairs or groups of three and share any issues and concerns they noted when reading the pre-course material. Allow 5 minutes for this and then ask participants to raise questions that they have not been able to resolve amongst themselves. As in the previous module, encourage participants with a good knowledge of grammar to help express points of difficulty and resist being pressed to provide more detail than is relevant.

It may be that participants are reluctant to ask for clarification. Check that they have understood possible points of difficulty, for example:

- the idea that a phrase can be a single word;
- the way one phrase can be embedded within another.

If, after a time, there are some members of the group who still have many difficulties because all the material is new to them, say that you will have to move on and that you will spend time with them over the break to discuss the problem.

Activities 1 and 2

Ask participants to turn to Activities 1 and 2 in their handbooks and complete either one or both tasks depending on the time available. If there is not enough time to complete both tasks, ask half the group to work on one task and the other half on the other. Explain that the purpose of these tasks is for them to have an opportunity to apply their own knowledge about phrases in the context of a literary and non-literary text. The course moves on to classroom applications in Tutored session 2.

Use the last 10 minutes of the session to share the outcomes of the activities. Draw on the information in the background notes but do not dwell on detail. The main points to sum up with are:

- how menus and similar texts function by expanding a noun phrase to add more detail – the head noun is subject to pre- and post-modification;
- how one type of phrase may be embedded within another;
- the Dickens text is an example of how phrases are used to add detail and atmosphere in a literary text.

Background notes on Activity 1

The restaurant menu is a good starting place to demonstrate how a noun phrase works and can be expanded almost infinitely. Each of the items on the menu makes a single dish but the menu seeks to give details of the components of that dish.

In the first item the whole statement is an extended noun phrase.

Roast breast of pigeon with a puff-pastry crust
(adj.) (n.) (prep.) (n.) (prep.) (det.) (n.) (n.)



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MINUTES

The restaurant could write, *As a starter, we offer **roast breast of pigeon with a puff-pastry crust***. In this case, the whole item is a noun phrase, object of the verb *to offer*.

Clearly the *breast* and the *crust* are both important nouns and each heads a noun phrase within this structure but it is the **breast** of *pigeon* that heads the whole phrase.

Note that there are other phrases embedded within the noun phrase:
of pigeon (preposition phrase modifying *breast*);
with a puff-pastry crust (prepositional phrase).

Roast would normally act as a verb in a sentence but here it is telling us how the *breast of pigeon* was cooked, so it is acting as a pre-modifying adjective. *Puff-pastry* is a noun that in this case functions like an adjective, modifying the noun *crust*.

The menu aims to provide as much information as possible in the shortest space available without using a finite verb and clause structure.

Background notes on Activity 2

The story was written to entertain and there is a huge variety of devices used to achieve the effect of haunting. This passage is remarkable for the number of prepositional phrases that help to convey the passing of time, the sense of place and the feeling of unease.

Time: *after several turns, in the outset, without a pause*

Place: *across the room, in the chair, in the room, in the house, over the casks, on the floor, up the stairs, towards his door, through the heavy door, into the room, before his eyes*

Unease: *for some purpose, with great astonishment, with a strange, inexplicable dread, with a booming sound*

These prepositional phrases all have adverbial functions in the context of the text.

The adjectives also contribute to this sense of unease, for example:

disused, strange, inexplicable, clanking, heavy, haunted, dragging, dying.

The adjectival phrases are not as numerous as the adverbial but they contribute further to the sense of unease, for example:

in the highest storey of the building (post-modifying the noun *chamber*);

much louder (modifies *noise*);

in the wine-merchant's cellar (post-modifying the noun *casks*);

deep down below (post-modifying the noun *noise*).

There are several single adverbs that also contribute to the atmosphere, for example:

again, soon, still, back, softly, scarcely, loudly.

At the centre of the piece are many noun phrases, largely nouns with determiners, for example:

his head, the chair, the room, some purpose, an hour.

There are also many notable and more extended noun phrases:

a strange, inexplicable dread, a clanking noise, the dying flame, a heavy chain, a booming sound, Marley's ghost.

Tutored session 2

Activity 3

Begin the session by reminding participants that the focus in the first session was on their own grammar knowledge as teachers. Explain that Tutored session 2 will be about the classroom application of that knowledge.

Ask participants to find Activity 3 in the course handbook. Ask them to work in pairs or groups of three to complete the activity. Allow 10 minutes with another 5 minutes for feedback.

Background notes on Activity 3

A wide range of lesson plans may be suggested. The following example is just one possibility.

Starter

Play *Build a sandwich*.

- Write the word *sandwich* on the board and ask pupils to write it in the middle of their whiteboard or piece of paper.
- Add the word *cheese* in front to show how words before *sandwich* can tell us what kind it is.
- Ask pupils to build a sandwich by adding a number of their favourite ingredients in front of *sandwich* and hear some examples.
- Write the word *with* after *sandwich* and explain how this will allow us to say even more about the sandwich, such as how it is presented.
- Ask pupils to use the word *with* to build their sandwiches even further.

Main part

- Show pupils a menu text on OHT.
- Model how to identify the head noun of the first menu item.
- Demonstrate how the other words in the menu item expand that noun by adding more detail.
- Explain the way that nouns can be modified by words and phrases that come before and after them.
- Ask pupils to identify other head nouns in other items.
- Give pupils a list of basic ingredients and ask them to write the most enticing menu they can. Model the first item for them if this is needed.

Plenary

One or two pupils share their menus. Other pupils identify the head nouns in the menu items.



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Activity 4

Now ask participants to find Activity 4 in the course handbook (page 48). They can work in the same groups to complete this. It may be necessary to cover the form and purpose of shared reading first if participants have not completed Module 1. OHT 1.3 can be used for this purpose. Allow 10 minutes with another 5 minutes for feedback.



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Background notes on Activity 4

Eggstravaganza! ← Pun

We've a fantastic variety of
eggs instore for you to
choose from this Easter. ← Imperative verb *enjoy*

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

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Target audience addressed directly as you

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Firstly, the text has a clear sense of audience, using the pronoun and the possessive pronoun *you* and *your* to address its audience directly. It uses the present tense and mainly the active voice. The imperative form of the verb *enjoy* is used to urge the reader to do something.

There are many expanded noun phrases that are used to communicate the richness of the chocolate selection which awaits the customer in the store.

Activity 5

Explain that Activity 5 is similar to the one they have just completed except that they are to focus on two literary texts, annotate them for shared reading and consider how they could use them in a sequence of lessons to cover a number of Framework objectives. Participants can work in the same or different pairs or groups. Allow 20 minutes with another 10 minutes for feedback.



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MINUTES

Background notes on Activity 5

These texts are imaginative pieces written to entertain. In *Life Drawing* by Bernard MacLaverty, there is an interesting shift of perspective in the passage. A character is rummaging through a cupboard that appears to have been undisturbed for years. There is much old junk and the protagonist finds paints and a sketchbook. The reader suddenly discovers that the sketchbook belongs to the character and the drawings are his own. There is a sense of embarrassment at the quality of the artwork. The passage gives insights into the author's ability to achieve a sense of character, setting and expectation in just two paragraphs.

There is variation in sentence length, an effective use of expanded noun phrases, especially in the first paragraph, as the person discovers the contents of the cupboard. There are many prepositional phrases that help to give precision to the setting and enable the reader to visualise the actions of the person described. The adverbs and adverbial phrases help to guide the reader through the setting. The simile *wires like severed nerves and blood vessels* has a strong visual impact. The adjectives and adjectival phrases are used to give shape, colour and a sense of age to the scene: there is colour when he finds the dried up paints and the charcoal is *light in the fingers*. Adjectives, like *opaque, old, empty, broken*, are used with firm control.

This is economical writing showing how a well-chosen phrase can achieve insights into place, time and character, and generate some emotional impact quickly.

The extract from *The Strange Case of Dr Jekyll and Mr Hyde* is also concerned with setting a scene, both time and place, and establishing a sense of the sinister atmosphere in which mysterious and violent events can occur. Stevenson establishes the setting but then appears to hand the narration to one of the characters, thus placing himself, as author, at one stage removed.

Stevenson achieves the transition from the setting to the story through a short exchange of questions between Mr Enfield and Mr Utterson. These characters are not greatly developed here because it is not part of the purpose.

The setting is carried by a number and range of prepositional phrases used in the first two paragraphs, especially in the second paragraph where the sinister block of houses is introduced.

Paragraph 1: *down a street, in a busy quarter, on weekdays, on Sunday, along that thoroughfare with an air of invitation* all make the area sound inviting and attractive; a busy commercial area.

Paragraph 2: *from one corner, on the left hand going east, on the street, on the lower storey, on the upper, in every feature, into the recess, on the panels, on the mouldings* move the reader to a corner and then into a much more sinister area with no windows; inward rather than outward looking.

Some of these phrases have adverbial functions while others post-modify a noun: *on Sunday* (adverbial), *the door on the lower storey* (post-modifier of *the door*).

Stevenson also uses the simile sparingly but effectively to make contrasts between light and dark: *the street shone out in contrast to its dingy neighbourhood, like a fire in a forest*.

The extract from *A Christmas Carol* again describes the bustle, variety and gaiety of a street and, especially, the grocers' shops at Christmas.

Dickens is also sparing with his use of the simile, using only one here: *like juggling tricks*. However, he exploits the adjectival phrase to establish the infectious atmosphere and the excitement, for example:

Coffee so grateful to the nose, raisins so plentiful and rare, almonds so extremely white, cinnamon so long and straight, spices so delicious, candied fruits so caked and spotted with molten sugar, figs moist and pulpy, customers all so hurried and eager, people so frank and fresh.

The repetition of the device creates a ritualistic effect: an atmosphere of plenty, excitement and bustle.

The writer piles detail on detail by using a negative introduction: *it was not that, nor that* to ensure the reader is aware of *not only, but also, and also* to pile colour, smells and luxury into the grocer's shop.

Use the remaining time to deal with any outstanding issues from this session and to ensure that participants are clear that what is of importance in the classroom is not that pupils can analyse the phrase structure of a text with complete accuracy, but that they can see how phrases are used for a purpose and how they create a certain impact on the reader.

Module 2

OHTs

Aims of the course

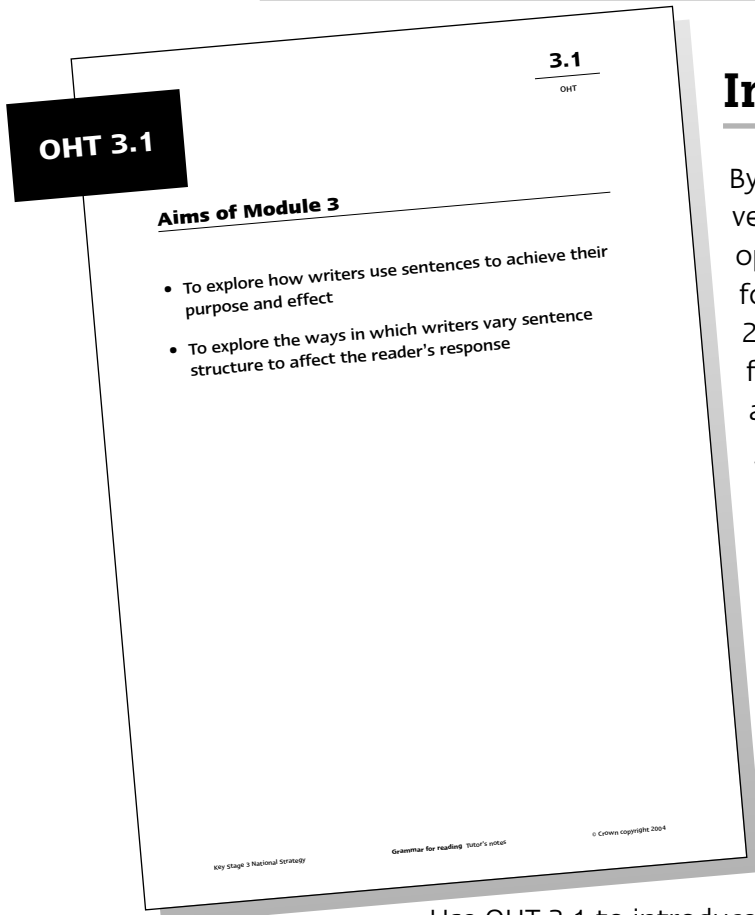
- To improve participants' knowledge and understanding of English grammar
- To explore the application of this knowledge and understanding in the context of teaching a range of texts

Aims of Module 2

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

Module 3: Clause structure and the simple sentence

Tutored session 1



Introduction

By now participants should be well versed in the way the modules operate and so may need less time for this session. If it takes less than 20 minutes, it will provide more time for considering the texts and the activities.

Welcome the participants to Module 3 and thank them for completing the pre-course reading. Remind them that they have looked at words and phrases in Modules 1 and 2 and explain that Module 3 focuses on combining those elements and structuring them into clauses and simple sentences.



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Use OHT 3.1 to introduce the aims of Module 3.

As for Modules 1 and 2, ask participants to form pairs or groups of three and share any issues and concerns they noted when reading through the material. Allow 5 minutes for this and then ask participants to raise questions that they have not been able to resolve between themselves.

Points for discussion

Traditionalists may argue that the minor sentence cannot be a sentence because it has no verb. Refer back to Module 1, page 9 of the course handbook, for reminders about verbs.

Make the points that:

- definitions change over time and are based on describing what is happening and how language works in practice, rather than theoretical prescription;
- minor sentences are clear to the reader or hearer: they do make sense;
- the minor sentence is an established concept in contemporary grammar. Refer participants to David Crystal's *Rediscover Grammar* (see bibliography) for further discussion.

It may be that participants are reluctant to ask for clarification, so it might be worth checking their understanding of possible points of difficulty, for example:

- the difference between direct and indirect objects;
- what happens to the subject and direct object when an active sentence becomes passive;
- the complement and which verbs take one.

It might also be worth having to hand a few examples of short pieces of text, for example poems, where the syntax does vary and make these available for participants to consider as a group.

Activity 1

Direct participants to the text in the course handbook (page 72). This is part of the opening section of Charles Dickens' *Bleak House*.

Their task is to read the passage and determine Dickens' purpose and the effect he intends to have on his reader. In relation to this, they should also examine Dickens' use of non-finite verbs and identify some of the following features:

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

Give participants 10 minutes in pairs to cover the above points.

Background notes on Activity 1

- Dickens' aim is to set the scene both literally and metaphorically. The fog and filth represent both the physical conditions and the state of the legal system.
- The opening sentence contains no verb. The minor sentence is clear and easily understood. The minor sentences continue to build up a list of places through adverbials of place (*on the Essex marshes, into the cabooses*); everywhere is affected.
- It is largely the verb *be* that is understood in the minor sentences: the extract is about states of things, not action.
- Many of the verbs are present participles (*fog lying, and hovering, pinching the toes, peeping*). The fog is ongoing, not finished.
- Things appear random and angry (*Chance people, wrathful skipper, cruelly pinching*). Nothing happens apart from the fog rolling in and around.



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- The last paragraph draws the reader into the heart of the literal and metaphorical fog: the High Court of Chancery where any action or lack of it will occur.
- The adjectives go from the basic form (*raw, dense, muddy*) to the superlative form (*rawest, densest, muddiest*).

Deal with any comments relating to grammar. It may be necessary to refer participants back to the pre-course reading. If participants are interested in issues beyond the scope of the course, refer them to the bibliography. David Crystal's *Rediscover Grammar* is particularly useful.

Activity 2

Ask participants to turn to Activity 2 in the course handbook. Ask them to work on either one or both texts depending on the time available. If there is not enough time to complete both texts, ask half the group to work on one task and half on the other. Explain that the purpose of these tasks is for them to have an opportunity to apply knowledge about sentences and sentence structure in the context of information texts.

Use the last 10 minutes of the session to share the outcomes of the activities. Draw on the information in the background notes but do not dwell on detail. The main points to sum up with are as follows.

Chicken in the oven with verjuice

This is an instructional text designed for a general rather than a specialist audience. Note the following features:

- imperative verbs give the instructions;
- connectives, such as *then*, indicate chronology;
- adverbials add clarity to the process by, for example, indicating where (*on a board skin-side down; between the chicken thighs*) and how (*finely, slightly; with kitchen string*);
- one sentence has more than one clause (*set aside...while you finish the sauce*). This is to indicate parallel activity.

The text consists of simple sentences which tell the reader what to do. They are uncomplicated and in the form of commands so the reader is in no doubt about the action to be taken and in what order to take it. The text is chronological as the sequence of actions is vital to success.

Eating to manage your cholesterol

This is an information text for a general audience interested in health.

The text begins with a question that the reader should be asking. Questions then follow which help the reader decide the answer to the opening question.



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The second section begins with the kind of question the reader would ask if he or she has decided to manage his or her cholesterol. Answers are given by putative doctors. Note the following features:

- questions demanding a 'yes' or 'no' answer make it easy for the reader to decide if his or her cholesterol needs managing;
- *doctors recommend* lends an air of authority to the advice, but is also impersonal (which doctors, who are they?);
- *physical activity is another important element* is a simple sentence, providing clear information to the reader;
- other important factors are listed as commands to help the reader be clear about ways of reducing cholesterol and leaving no doubt that they must be done. This is more like an instructional text;
- punctuation is varied. For example, dashes are used to introduce additional information.

Information is clearly given through questions and commands. Any explanation is kept to a minimum. The explanation about cholesterol takes for granted that the reader will assume that the text deals with the sort of cholesterol that increases the risk of coronary heart disease. The text also assumes, therefore, that the reader will want to manage that cholesterol.

In both texts simple sentences are used to convey information clearly to the reader in order to inform and instruct. There is no room for the reader to negotiate meaning.

Conclude this session by dealing with any remaining difficulties and, if there is enough time, consider how the texts could be used to teach the Year 7 Framework objective: Sentence level, 13, revise the stylistic conventions of the main types of non-fiction. This has already been considered in Module 1, Tutored session 2.

Tutored session 2



5

MINUTES

Introduction

Use OHT 1.3 to remind participants of the key features of shared reading.

Take 5 minutes to remind participants of work already done in Modules 1 and 2 on shared reading and to share their successes from Module 2. Deal with any concerns that arise, but keep it brisk and focus on grammatical issues rather than those concerned with behaviour or resources.

OHT 1.3

1.3

OHT

Key features of shared reading

- The teacher demonstrates the process of reading and making sense of a text
- There is a particular focus on aspects of the text, which relate to the lesson's objectives
- The teacher uses a range of techniques to engage the class actively in the process of reading
- The process helps pupils read for meaning and interrogate text
- Pupils are enabled to read texts that are beyond their independent reading levels because the teacher is leading and supporting the process
- Shared reading provides a setting for cooperative learning, developing motivation and enjoyment of reading. It should inspire enthusiasm

Key Stage 3 National Strategy

Grammar for reading Tutor's notes

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OHT 3.2

3.2

OHT

Year 7 Framework objectives for Activity 3

- Text level, Reading, 12
Comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure
- Sentence level, 2 (adapted)
Explore the effect of a variety of sentence structures

Key Stage 3 National Strategy

Grammar for reading Tutor's notes

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Activity 3

Show OHT 3.2, which summarises the teaching objectives for the next task.

As in previous modules, you will demonstrate the process of annotating key points in the first paragraph of a text on OHT 3.3. An annotated version of the text is provided at the end of this module (page 50), but key points are summarised after the text on page 46.



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MINUTES

OHT 3.3(1)

3.3(1)

OHT

Witness by Edvard Radzinskii

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

At 10 am, as usual, we gathered to plan things for the day ... there was no movement in Stalin's rooms. It struck 11 - still no movement. At 12 - still none. That was strange: he got up between 11 and 12. Soon it was 1 pm - still no movement ... he had always told us categorically: if there was 'no movement', we were not to go in, or else we'd be severely punished. It was already six in the evening, and we had no clue what to do. Suddenly the guard outside rang us: 'I can see the light in the small dining room.' Well, we thought, thank God, everything was OK. We were all at our posts, on full alert, ready to go, and then, again, nothing. At eight - nothing. At nine - no movement. At 10 - none. At that moment a package arrived

Key Stage 3 National Strategy

Grammar for reading Tutor's notes

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Explain that the text (page 77 in the course handbook) is a recount from Edvard Radzinskii's biography of Stalin. It uses sentences as part of the way in which it builds tension and uncertainty on the part of the people on duty outside the room. It could form part of Year 9 work on tension builders and be linked perhaps to the chosen Shakespeare text or to fiction work.

OHT 3.3(2)

3.3(2)

OHT

from the Central Committee. It was my duty to hand over the mail. 'All right, then,' I said, 'Wish me luck, boys.' We normally went in making some noise to let him know we were coming. He did not like it if you came in quietly. You had to walk in with confidence, but not stand too much at attention. Or else he would tell you off: 'What's all this good soldier Schweik stuff?'

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

From *Stalin*, 1996

Key Stage 3 National Strategy

Grammar for reading Tutor's notes

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Witness

by Edvard Radzinskii

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

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

From *Stalin*, 1996

Background notes on Activity 3: Witness

These notes are not definitive, but are here to act as a guide to the use of sentences in the text. See page 50 for suggested annotations of the OHT.

- The first sentence starts with an adverbial to locate the time of day: the reader might assume that 10 am is quite late to be starting to plan the day, but the adverbial *as usual* makes clear the fact that so far the behaviour is normal.
- The first sentence ends at *for the day*, but the three dots introduce the idea of suspense. The lack of movement in Stalin's room is clearly unusual.
- The next two sentences are simple and start with an adverbial indicating the time. There is a pattern developing of time passing and people waiting. Simple sentences indicate the fact that they are doing nothing as they wait and that they are very aware of time passing. Uncertainty is creeping in.
- The next sentence consists of two clauses with a colon introducing the explanation of what was strange. The reader might think 11 am is late for a politician to be getting up, so it is even stranger that there is still no movement.
- The next adverbial is used to indicate time passing and the three suspense dots indicate the writer's dilemma: the adverbial *categorically* makes it clear why people are still waiting, especially if the reader has background knowledge of Stalin.
- The list of minor sentences beginning *At eight* revert back to the pattern of the opening sentences: time passing ... nothing happening. Eventually, there is a realisation that 12 hours have passed. The reader wonders how the people outside can wait so long before doing anything. Knowledge of Stalin and what he did may explain their fear and uncertainty.
- The direct speech includes the command '*Wish me luck, boys*', which indicates uncertainty and possibly fear on the writer's part.
- The final sentences of the first paragraph contain more than one main clause, but indicate clearly what Stalin liked and didn't like. The writer is rehearsing Stalin's preferences to decide on what behaviour he should adopt. The sentences make clear it could be a difficult tightrope to walk and the consequences could be great.
- Stalin is not named beyond line 2: he is referred to as *he*. There is no room for confusion as to who *he* is, however. It is either *he* or *we*, *him* and *us* divided physically by a door, and the fear of *us* getting it wrong.

Take comments and additions before asking participants to work in pairs to discuss how they would actually carry out the shared reading activity using the text with a Year 7 class. Give them 5 minutes to make some decisions on the questions on page 78 of the course handbook. Take feedback from this activity and ensure that these key points are established:

- it will be necessary to contextualise the text before reading if pupils are to gain a good understanding. They will need to know something of Stalin and his reputation. It might be worth checking whether there is a connection with work in history lessons;
- it is important that the text should be read first for overall meaning and enjoyment;
- the aim is to maximise pupil participation and engagement with the text through questioning and other interactive teaching strategies such as annotation;
- the teaching should always be focused by the English Framework objectives.

Activity 4

Ask participants to turn to Activity 4 in the course handbook. Explain that they will have the rest of the session to prepare this text for shared reading with a Key Stage 3 class. Participants should work individually, but will want to discuss with their partners as they work. Encourage participants to try the activity with their class before the next session of the course. Framework objectives have been suggested as the focus for teaching the text, but other objectives could also be chosen to fit in with an individual teacher's plan. Point out to participants that they have a copy of the text to annotate in their handbook on page 80 and another copy that could be used to make an OHT for school use in the text extracts pack.



20
MINUTES

Iceland is ...

Pure nature

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

Unlimited adventure

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

Iceland ... where holidays come naturally

Source: Arctic Experience, 2001

Background notes on Activity 4: *Iceland is ...*

- This is a persuasive text, designed to encourage the reader to visit Iceland. The title *Iceland is* needs the sub-titles *Pure nature* and *Unlimited adventure* to complete it so drawing the reader in.
- The article contains a lot of noun pre-modification (*stunning, dazzling, so clear and crisp*). All are designed to whet the appetite.
- The text opens with an adverbial to set the scene of *the greatest variety of stunning scenery and unspoilt wilderness*. The reader is plunged straight into the wonders of the place.
- The imperative verbs *imagine* and *conjure up* take the reader into a flight of fancy and magic. In the second paragraph, the reader is commanded to *enjoy, take a bathe, wait up*.
- The reader is directly addressed (*you can*) so the tone is personal.
- *Cascading with youthful exuberance* is a subordinate clause which begins the sentence: its use of the present participle suggests a permanent state, a continuous youthfulness which is part of the visitor's experience.
- Many adverbials are there to explain the noun: to add further information (*of whale and dolphin; on whale watching trips*). This is repeated in the second paragraph where adverbials add further information (*off the beaten track; in a natural geothermal pool*).
- The final sentence of the first paragraph sums up what the paragraph is about. It is a simple sentence with a dash introducing two adjectives to explain what the adverbial *in the raw* means.
- The second paragraph begins with a direct address to the reader and offers the freedom of choice: the complements *as easy* and *as wild* are designed to illustrate opposite ends of a continuum.
- The final sentence in the second paragraph is a list of commands followed by thinking time in the form of a series of full-stops and the statement: *the adventure is yours*. The choices are left up to the reader to make.
- The final simple sentence forms the strap line and sums up for the reader what Iceland is.

Conclude the session by dealing with any remaining difficulties and taking feedback on how the reading might be planned into a series of lessons leading to a piece of writing which seeks to persuade the reader of the value of visiting your region for a short break.

Encourage participants to try the shared reading before the next session if they can. They can, of course, choose different objectives if it fits in with their current planning, but grammar must feature in the teaching and learning.

Suggested annotations for Activity 3: Witness

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

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

Adverbial phrase to introduce late start, but it's all *as usual*. Embedded clause to state why people were there.

Complex sentence to express the waiting narrator mentally checking/ discussing instructions: threat of *severe punishment* ensures lack of action.

Suddenly introduces action as the guard rings. Direct speech for immediacy: there is normality somewhere. Next sentence is simple, but contains a list of adverbial phrases as people reassure themselves that they are ready, but still nothing happens.

Well is punctuated as a sentence: sounds like an oral story, but also introduces something the narrator doesn't want to do. Followed by two main clauses of action.

Complex sentence to locate the action. Followed by three main clauses as event follows event. Two phrases, *on the floor, his ... hand*, describe the position and look of the Master.

Further simple and compound sentences to denote a series of actions. A simple sentence notes that he had wet himself. It seems odd that Stalin is asked if he wants a doctor until we remember the uncertainty of paragraph 1.

Suspension stops introduce the statement of lack of movement: suggests something unusual.

What *struck* is understood – it refers to a clock. Series of simple sentences as the tension builds. Ellipsis *At 12 – still none*: meaning is clear but short sentences add to the tension.

Compound sentence: *already six*, concurrent with *no clue what to do*. Time has passed in uncertainty.

Two simple sentences to record events which precipitate action; complex sentence with embedded clause to explain the *duty*. Direct speech: '*All right, then*' as courage is gathered, followed by request for luck.

Complex sentence: embedded clauses to indicate what was normal, followed by conditional clause to explain what Stalin did not like. Compound sentence expresses difficulty of choosing the right balance. Final sentence gives result of getting it wrong: direct quote from Stalin.

Series of largely simple sentences, apart from embedded *to obey me*, suggest panic and the narrator appraising the situation.

Three embedded infinitive clauses to describe what Stalin had been trying to do.

Module 3

OHTs

Aims of Module 3

- To explore how writers use sentences to achieve their purpose and effect
- To explore the ways in which writers vary sentence structure to affect the reader's response

Key features of shared reading

- The teacher demonstrates the process of reading and making sense of a text
- There is a particular focus on aspects of the text, which relate to the lesson's objectives
- The teacher uses a range of techniques to engage the class actively in the process of reading
- The process helps pupils read for meaning and interrogate text
- Pupils are enabled to read texts that are beyond their independent reading levels because the teacher is leading and supporting the process
- Shared reading provides a setting for cooperative learning, developing motivation and enjoyment of reading. It should inspire enthusiasm

Year 7 Framework objectives for Activity 3

- Text level, Reading, 12
Comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure
- Sentence level, 2 (adapted)
Explore the effect of a variety of sentence structures

Witness by Edvard Radzinskii

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

At 10 am, as usual, we gathered to plan things for the day ... there was no movement in Stalin's rooms. It struck 11 – still no movement. At 12 – still none. That was strange: he got up between 11 and 12. Soon it was 1 pm – still no movement ... he had always told us categorically: if there was 'no movement', we were not to go in, or else we'd be severely punished. It was already six in the evening, and we had no clue what to do. Suddenly the guard outside rang us: 'I can see the light in the small dining room.' Well, we thought, thank God, everything was OK. We were all at our posts, on full alert, ready to go, and then, again, nothing. At eight – nothing. At nine – no movement. At 10 – none. At that moment a package arrived

from the Central Committee. It was my duty to hand over the mail. 'All right, then,' I said, 'Wish me luck, boys.' We normally went in making some noise to let him know we were coming. He did not like it if you came in quietly. You had to walk in with confidence, but not stand too much at attention. Or else he would tell you off: 'What's all this good soldier Schweik stuff?'

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

From *Stalin*, 1996

Module 4: Compound and complex sentences

Tutored session 1

Introduction



20
MINUTES

OHT 4.1

4.1

OHT

Aims of Module 4, Tutored session 1

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

Key Stage 3 National Strategy

Grammar for reading Tutor's notes

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Welcome the participants to Module 4 and thank them for completing the pre-course reading. Remind them that they have looked at words and phrases in Modules 1 and 2, and simple sentences and clause structure in Module 3. Module 4 looks at compound and complex sentences.

Use OHT 4.1 to introduce the aims of Module 4.

Remind participants of the introduction and rationale for the course in the course handbook. Reiterate the point made earlier in the course handbook that participants must distinguish between their own grammar knowledge and what is appropriate to teach to particular groups of pupils. Make the point that it is not being suggested that all the information in their

pre-course reading should be taught explicitly to all pupils, but that if they as teachers are secure in this knowledge, this will add to their teaching repertoire.

Ask participants to form pairs or groups of three and share any issues and concerns they noted when reading through the material. Allow 5 minutes for this and then ask participants to raise questions that they have not been able to resolve amongst themselves.

It may be that participants are reluctant to ask for clarification, so it might be worth checking their understanding of possible points of difficulty by, for example, asking for:

- the difference between a compound and a complex sentence;
- an example of each sentence type;

- an example of *and* joining two subordinate clauses together;
- an example of an embedded clause.

It might also be worth having to hand a few examples of short pieces of text, for example poems, where the syntax does vary and make these available for participants to consider as a group.

If, after a time, there are some members of the group who still have many difficulties because all the material is new to them, say that you will have to move on and that you will spend time with them over the break to talk through the problem.

Activity 1

The following text is an advertisement for a well-known chemist chain and the beauty products they sell. (The use of this text does not imply any support for the chain or the products. It is merely used as an example for discussion.)

The task is to read the passage and comment on:

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



20
MINUTES

I Spy Skin Care

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

How about your favourite high-street chemist?

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

This amazing new service and range of skin care closes the gap between medicated products and good-looking, lovely smelling brands. With the texture and

fragrance of luxury beauty products, you'd be proud to make room for them in your bathroom. Still not convinced? Take one of our trial-sized samples home with you, and you soon will be.

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

Source: *New Woman*, May 1999

Background notes on the text

- The prime purpose of *I Spy Skin Care* is to persuade.
- The writer has a limited amount of space and needs to engage the reader, provide relevant information and entice the reader to take the matter further. The tone adopted by the writer is informal and intended to engage the audience.
- The title may remind readers of a certain age of a set of childhood books which asked readers to spot and describe common sets of objects, such as cars or birds.
- There is some omission of determiners, especially of the definite article. Auxiliary and modal verbs appear in an abbreviated form (*that's, you'd, they'll*), and there is use of ellipsis to save space: *they are now on-hand to listen to you*, (*now on hand to*) *talk about and* (*now on hand*) *to help check*. The non-finite clause is also used to persuade, modify and save space. *Supported by French dermatologists*, *to listen* used for *in order to listen*, *to talk* used for *so that you can talk*. In these last cases the infinitives are used to signal adverbial reasons or purposes. Information tends to be presented in compound sentences with at least two coordinating conjunctions. This gives the information equal weight.
- The interest of the audience is retained by the use of direct questions. *How about your favourite high-street chemist? Still not convinced?* There is an assumption that Boots is the favourite chemist. *Still not convinced?* implies that the reader should be convinced, but if he or she is still wavering there are some offers to follow.

- The use of conditional clauses is common to writing that is asking the reader to think about her situation. The opening clause, *Unless you're the one in a million*, allows the reader not to feel guilty about having less than flawless skin: he or she is in the majority and the writer encourages him or her to feel there might be an answer. This is reinforced by the next sentence, *If you're nodding your head sadly*.
- The first paragraph ends on a question to encourage the reader to find the answer in the next paragraph.
- The relative clauses are used to give additional information (a range) *which includes brands such as*, (specialist advisers) *who can provide free, unbiased advice*, (a product) *that's suitable* and (a thing) *that makes you feel confident*.
- The noun clauses are few and are objects of the verb: *skin products can sometimes make problem skin worse* (object of *know*) and *your skin's getting the best possible care and attention* (object of *be sure*).
- Paragraph 3 contains adverbial phrases: *between medicated products... and lovely smelling brands* and *With the texture..., you'd be proud*. These adverbial phrases recognise that cures have to look good too. The embedded noun clause *to make room...* completes the picture of being able to hide the problem in a good package.
- The text ends with *So*, which sums up all the reasons for the imperatives: *make* and *talk*.

Activity 2

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

Printed below are two texts. The first is an extract from *Jane Eyre* by Charlotte Brontë; the second is an explanation text. Participants should work in pairs, choosing one text each. Participants should:

- note the text-type and the writer's purposes and assumed audience;
- classify the sentence types used (complex and compound) and why the writer chose the sentence type at that point in the text;
- comment on the writer's use and placing of clauses to expand and clarify meaning;
- decide how the grammatical devices are used to further the purpose of the writer and clarify content for the reader.

Give participants time in their pairs to share the similarities and differences between the two texts.



20
MINUTES

Jane Eyre

by Charlotte Brontë

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

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

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

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

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

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

The jet engine

by David Macauley

The jet engine

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

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

The turbofan

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

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

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

From *The way things work*, 1988

Background notes on Activity 2: *Jane Eyre* by Charlotte Brontë

- The narrative text has elements of entertainment and is designed to gain sympathy for the young Jane who is an outcast in the Reed home.
- The opening statement has an air of objectivity: *There was no possibility of taking a walk that day*. The next sentence makes clear that walks were possible in the morning, *but* introduces the contrast and change in the weather. The final complex sentence in the paragraph includes a noun clause which states the results of the change in the weather: *further outdoor exercise was now out of the question*.
- The second paragraph makes clear the first person narrator who appears isolated: *I* is opposed to the *we* of the first paragraph. The colons introduce a series of main clauses which explain why *I* was glad of not being able to walk outside. The paragraph concludes with a subordinate clause, *humbled by*, which describes the narrator's feelings and adds to her isolation from the Reeds.
- The structure of the sentences becomes very complex as Jane unfolds her predicament, where she reports the chidings she receives but does so echoing direct speech:

M_{cl}[She regretted S_{subcl}[to be under the necessity of keeping me at a distance]]; S_{subcl}[but that until she heard from Bessie, S_{subcl}[and until she could discover by her own observation S_{subcl}[that I was endeavouring in good earnest S_{subcl}[to acquire a more sociable and childlike disposition, a more attractive and sprightly manner – M_{cl}[she really must exclude me from privileges]]]]] S_{sub-cl}[intended only for contented, happy little children].

What matters here is not so much clause counting and marking, which would be a matter for debate amongst grammarians, but to realise the complexity of the writing.

- The introduction of *that* after *but* makes the sentence sound like an oral recount of what Mrs Reed said: the narrator is reporting to the reader. The number of clauses makes clear the length and detail of Mrs Reed's objections to the young Jane, and the fact that there is so much embedding ensures that nothing can be removed to spare the reader the detail. The final relative clause, where *which are* is understood, makes Jane's emotional isolation complete.
- The sentence structure becomes less complex as Jane is ordered '*Be seated somewhere ... remain silent*'.
- As she makes herself comfortable in the isolation of the library, we find simple sentences: *A small breakfast-room adjoined the drawing-room: I slipped in there. It contained a bookcase*. The colon introduces a main clause which is the result of finding the breakfast-room.

- [*I soon possessed myself of a volume*] [*taking care [that it should be stored with pictures]*] is a main clause, a non-finite participle clause post-modifying *volume* followed by a noun clause. The structure suggests that Jane was used to doing this and knew which books had pictures; *taking care* shows how important this was to her.
- The final main clause, *I was shrined in double retirement*, shows her physical as well as emotional isolation from the family.

Within this text there are structures that would now be regarded as archaic and hence are useful for looking at language change.

Dreadful to me was the coming home (reversal)

Me, she had dispensed (reversal – done for emphasis?)

I was glad of it (it made me happy/pleased)

The said Eliza, John and Georgiana (legalistic)

mama (mother, mum)

reclined (lay)

under the necessity of keeping me at a distance (so as to keep me at a distance)

I soon possessed myself of a volume (reflexive pronoun *myself* – I took a book from the shelf)

The jet engine

- *The jet engine* gives information about the engine and an explanation of how it works, after an introduction explaining its importance.
- The text uses the present tense to explain the process and is impersonal in tone.
- It is written mainly in the active voice, as is appropriate to an explanation.
- The text opens with a generalised statement that gives something of the significance of this invention: *Without the jet engine, many of us would have little experience of flight*. The adverbial phrase at the beginning puts the importance of the jet engine up front.
- The adjectival phrase: *Superior both in power and economy to the propeller engine...* describes it (the jet engine) and adds the information to a simple sentence economically.
- The principle of the working of this engine is explained in a compound sentence: *A jet engine sucks air in at the front and ejects it at high speed from the back*. Information here has equal weight.
- Explanation will often use connectives to indicate cause and effect, result or concurrent events. For example: *The principle of action and reaction forces the engine forwards as the air streams backwards*. However, this is ambiguous because *as* can mean *at the same time as* or *because* so it is unclear whether it is cause and effect or concurrent events.

- There are several relative clauses – *the pressure of the air, which then flows, heat the air, which expands, sucked in by the fan* – which tell the reader more about the elements in the process.
- This text really needs a stronger organising principle and that could be achieved by recasting it with clear stages.

First, the air enters the compressor.

Next, the compressors raise the pressure of the air.

After that, the air flows to the combustors or combustion chamber.

Then, the air expands because of the heat.

Finally, the air passes through the turbines and rushes to the exhaust.

Tutored session 2

Introduction

OHT 1.3

1.3

OHT

Key features of shared reading

- The teacher demonstrates the process of reading and making sense of a text
- There is a particular focus on aspects of the text, which relate to the lesson's objectives
- The teacher uses a range of techniques to engage the class actively in the process of reading
- The process helps pupils read for meaning and interrogate text
- Pupils are enabled to read texts that are beyond their independent reading levels because the teacher is leading and supporting the process
- Shared reading provides a setting for cooperative learning, developing motivation and enjoyment of reading. It should inspire enthusiasm

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Remind participants that they are already familiar with the processes of shared reading from Modules 1, 2 and 3, and with how to prepare texts for shared reading for a whole class. This session will look at preparing further texts for shared reading.

Use OHT 1.3 to remind participants of the features of shared reading.

OHT 4.2

4.2

OHT

Activity 3

The text is a letter written by the author to his infant son. It contains elements of recount and explanation.

OHT 4.2 summarises teaching objectives for the task.

Year 9 Framework objectives for Activity 3

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

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MINUTES

In order to teach the objectives, participants will need to focus on:

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

As in previous modules, you will demonstrate the process of annotating key points in the first part of the text on OHT 4.3. You can follow the annotated version on page 79. Key points are summarised in the background notes on page 74.

The background notes are not exhaustive and there may be other suggestions.

OHT 4.3

4.3
OHT

Letter to Daniel by Fergal Keane

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

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

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

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Letter to Daniel

by Fergal Keane

Hong Kong, February 1996

Daniel Patrick Keane was born on 4th February, 1996

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

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

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

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

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

From *Despatches from the Heart*, 1999

Background notes on *Letter to Daniel*

- *Letter to Daniel* is a piece by one of the BBC's foreign correspondents and it is ostensibly addressed to his son in the first month of life. However, its purpose is more public than that and the writer wishes to share some of his feelings at the birth of a new son.
- The opening uses a technique frequently adopted by radio journalists. It begins with a simple sentence: *My dear son, it is six o'clock in the morning on the island of Hong Kong.* This simply gives the piece a time and location.
- The following compound sentence gives the listener or reader further information, but then follows with a sentence containing a relative clause, which describes and includes the mother in the writing.
- Because the writer is giving much information to his son (reader/listener), there are many compound sentences to make clear that the information all has equal weight.
- The second paragraph contains a complex sentence which lists the new punctuation in the grammar of the writer's life. The list adds to the sense of the metaphoric long sentence that life has become by being a literal long sentence.
- The third paragraph begins with an adverbial clause of time to introduce the fact that the baby will be told further details of his birth. These details add to the basic information given to the reader/listener in the first paragraph.
- The paragraph continues by reporting the feelings of the local staff. There is direct and indirect speech to convey their words.
- The fourth paragraph begins with compound sentences to express the fact that the child was wanted and that reality is far better than dreams. The *wanted ... waited; imagined ... dreamed* are constructed in the same way to foreground the feelings and to contrast the imagined with the real.
- The sentences which follow serve to increase the sense of place and the time of day. The first, simple sentences begin with an adverbial phrase to locate the reader/listener outside the apartment. The subsequent compound sentences add to the sense of place.
- In the last paragraph, there are at least two extended compound sentences that have other clause structures embedded in them: *We have called you Daniel Patrick but I've been told* (noun clause embedded here); *and this glorious dawn sky makes me think* (noun clause embedded here). *I can point at the sky and tell you of the Orient and* (tell you of) *the times and the people ...* (ellipsis helps to maintain pace and avoid repetition).
- Adverbial clauses of time are important in this text: *Since you arrived, Since that, When you're older, When we brought you home.* These, when added to the use of tense, make clear a time pre-Daniel, post-Daniel, and Daniel's future for when this piece was ostensibly written.

- The final sentence concludes with an adverbial phrase, placing the birth into a much larger historical context of both a new century and, with that, the handing over of Hong Kong to the Chinese: no longer *Britain's last Asian Colony*.

Activity 4

Participants could prepare the following text for possible use in a shared reading session in school, keeping to the same Framework objectives for Year 9:

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

Participants could compare the extract from *Macbeth* with *Letter to Daniel*.

An annotated version of the text is provided on page 80 and key points are summarised in the background notes on page 77. The background notes are not exhaustive and there may be other suggestions.



20
MINUTES

Macbeth

by William Shakespeare

She should have died hereafter:
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Act 5, scene 5, lines 9–28

Background notes on *Macbeth*

- The passage is Macbeth's response to his wife's death at a time when he is under siege from English soldiers. The prophecies which appeared to make him totally safe are about to come true.
- Its purpose is to demonstrate to the audience Macbeth's state of mind and show his descent from great warrior, full of favour and hope, to desperate tyrant.
- It consists of four very densely packed sentences.
- The short sentence in the middle (*Out, out ...*) is an exclamation amidst longer, reflective, clauses whose long vowels reinforce the tedium and hopelessness felt by Macbeth.
- The extract begins with a main clause that expresses the view that Lady Macbeth should have died at some future point. The colon introduces a main clause which expresses the reason for that view: there is no time now to take account of *such a word*. The reader links that *word* to the previous mention of *dead* and *died*.
- The following sentence is compound joined by the coordinating conjunction *and*. The repetition of *tomorrow* linked with *and* slows the pace to express the slow passage of time. It functions as an adverbial to reinforce the verb *creeps in* and the concept of *a petty pace*: all of which underline the same concept of time's slow passing and its triviality. However, punctuation would have been added after Shakespeare's death so it is possible to see *tomorrow* as the subject of *creeps in*, thus making *tomorrow* active in the creeping in; *tomorrow* is *creeping in* and creeping in *a petty pace*: *petty pace* becomes the direct object of *creeps in*. This analysis makes the passage of time more threatening in its active, relentless creeping.
- The final adverbial in the clause stretches time out to its last syllable, serving further to reinforce the inevitable tedium of it all.
- The next main clause records what the past has done. The extended noun phrase *all our yesterdays* is the subject of the verb *have lighted* which then takes an indirect and a direct object to show that *yesterdays* have lighted the way merely for fools. *Dusty death* is the end. The clause also introduces the idea of light which is picked up in *candles* and *shadow* later in the text.
- The next sentence is a command to the candle; although there is no verb, the meaning is quite clear.
- The idea of fools, dusty death and candles is picked up by the next complex sentence which concludes the extract.
- The sentence begins by making clear that life is only a *walking shadow*, *a poor player*. The noun phrase *a poor player* is followed by a *that* clause to explain more about life.
- The adverbial clause *and then ...* concludes the *life, poor player* image: life disappears from the stage to silence.

- This image is picked up after the colon by describing life as *a tale* modified by *told by an idiot, full of sound and fury* which signifies *nothing*; it links and extends the idea of life being futile while we are living it, and leaving no trace behind: it all signifies *nothing*.
- The sentence intonation in English involves a gradual fall in pitch as we move towards the end of the sentence. Shakespeare exploits this by concluding the speech after the colon with a long, three-clause section which forces the voice to fall gradually to end at *nothing*, which then falls heavily on the ear.
- Participants may want to discuss how the iambic line places words in stressed positions: for example, the stress falls on the second syllable of *tomorrow* and on *and*, further adding to the plodding feel of the line. The first syllable of *petty* is stressed, as is *pace*. Add to this the repetition of the *p* sound and the character's emotions become clear. The stress falls on *struts* and *frets*, again adding to the expression of Macbeth's feelings of hopelessness. Although Shakespeare's syntax does not deviate from what would be expected in this extract, it is a reminder of the way in which words can be carefully placed for effect.

Reminder to participants

Explain that participants will be required to complete a piece of text analysis as part of their pre-course activity for Module 5.

Suggested annotations on Letter to Daniel by Fergal Keane

Hong Kong, February 1996

*Daniel Patrick Keane was born on
4th February, 1996*

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

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

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

Direct address to son, but audience is wider than that.

Simple sentence to state time and place.

Relative clause describes the mother and compares her current feelings to the past.

Compound sentence: both clauses have equal weight.

Adverbial clause introduces the changes the birth has brought.

Relative clause introduces the new grammar of their life – a list of events which have to be repeated: a literal long sentence to express the metaphoric sentence.

Adverbial clause to link to the future: feeling of pre-Daniel, post-Daniel and Daniel's future.

Noun clause: further information; wider context of both Britain and Asia.

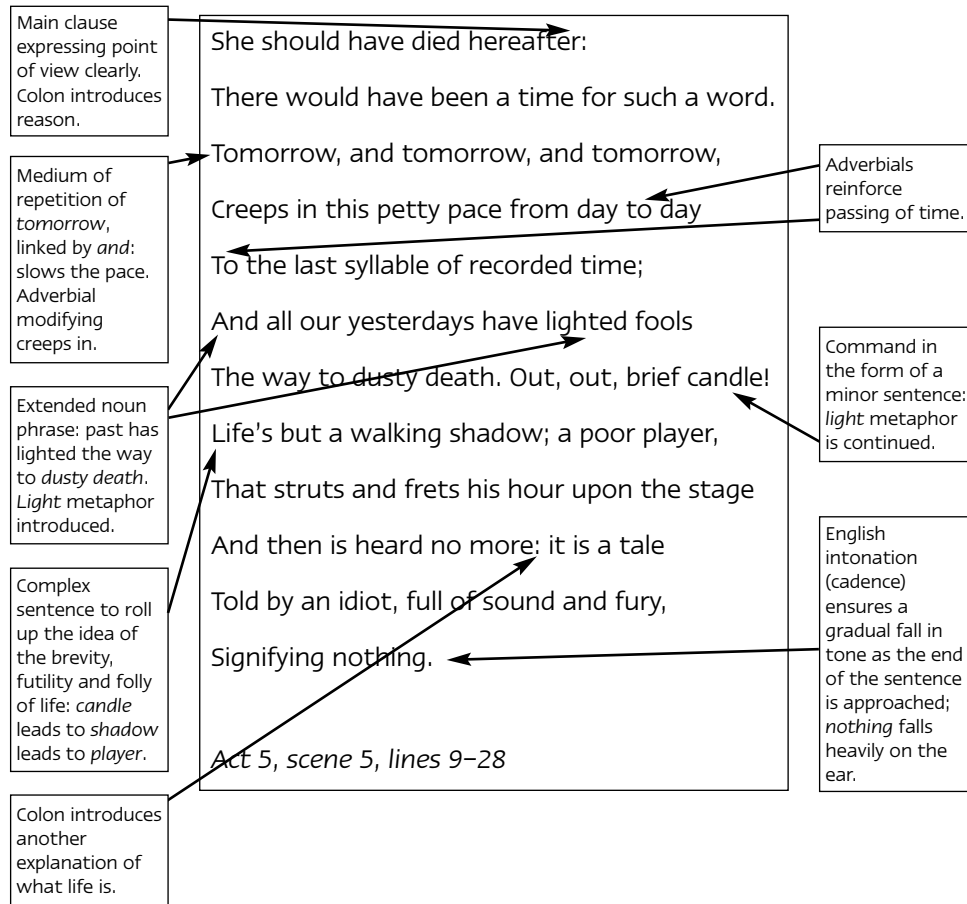
Mix of direct and then indirect speech to convey the locals' feelings.

Further noun clause to introduce the Chinese community: British/Chinese cultures.

This refers back to the time of Daniel's birth. It is reported speech with *This* to introduce the noun clause. Keane wants to be clear to his son and the reader/listener that Daniel's birth has brought joy to everyone.

From *Despatches from the Heart*, 1999

Suggested annotations on *Macbeth* by William Shakespeare



Module 4

OHTs

Aims of Module 4, Tutored session 1

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

Key features of shared reading

- The teacher demonstrates the process of reading and making sense of a text
- There is a particular focus on aspects of the text, which relate to the lesson's objectives
- The teacher uses a range of techniques to engage the class actively in the process of reading
- The process helps pupils read for meaning and interrogate text
- Pupils are enabled to read texts that are beyond their independent reading levels because the teacher is leading and supporting the process
- Shared reading provides a setting for cooperative learning, developing motivation and enjoyment of reading. It should inspire enthusiasm

Year 9 Framework objectives for Activity 3

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

Letter to Daniel by Fergal Keane

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

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

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

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

Tutored session 1



5

MINUTES

Introduction

Welcome the course participants and thank them for completing the pre-course reading. Remind participants that this is the fifth and last module of the course and show OHT 1.1, Aims of the course.

OHT 1.1

1.1

OHT

Aims of the course

- To improve participants' knowledge and understanding of English grammar
- To explore the application of this knowledge and understanding in the context of teaching a range of texts

Key Stage 3 National Strategy

Grammar for reading Tutor's notes

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OHT 5.1

5.1

OHT

Aims of Module 5, Tutored session 1

This session aims to:

- promote understanding of coherence, cohesion and related concepts in the analysis of a text
- consider how the use of cohesive devices in texts can be drawn to the attention of pupils
- link the content of the whole course to teaching pupils how to write concisely about how the language features of a text impact on meaning

Key Stage 3 National Strategy

Grammar for reading Tutor's notes

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Show OHT 5.1 with the aims of this module.

Remind participants that Module 5 is slightly different from the first four modules. The pre-course reading for the second part of Module 5 consists of considering a text they have already met at text, sentence and word levels (Module 3, Tutored session 2) which will be used to apply all the aspects of grammar they have been learning. They will need to have prepared the text in order to benefit from the tutored session.



20

MINUTES

Ask participants to form pairs or groups of three and share any issues and concerns they noted when reading through the first section of the pre-course material. Allow 5 minutes for this and then ask participants to raise questions that they have not been able to resolve amongst themselves.

Check that participants have understood possible points of difficulty, for example:

- the difference between the concepts of coherence and cohesion;
- the difference between the two terms conjunction and connective;
- the idea that devices such as ellipsis, substitution and reference only contribute to cohesion when used judiciously and effectively by writers.

Activity 1 Cohesion in text

Introduce the activity briefly and remind participants that it first appeared in the Improving writing training in 2003.



25
MINUTES

Paragraph 1

Topic: Chartres cathedral seems more about the artisan than the glory of God.

Link to second paragraph: **This** *sly sensation* where the pronoun *this* refers back to the clause, *it's tempting to think ...*

Paragraph 2

Topic: there is something most wonderful (ineffable) *about being inside Chartres cathedral*.

Link to third paragraph: *The present **cathedral** ...*; the word *cathedral* is the direct link through repetition.

Paragraph 4

Topic: details of the building stressing the speed at which it was built and its size and grandeur.

Link to final paragraph: link is about age and size, a link through ideas rather than words.

Paragraph 5

Topic: the stained glass is as remarkable in age and size.

Possible topic for sixth paragraph: restoration and preservation of the building so the link would be through *an extensive cleaning and preservation programme*. It could be a lexical link, perhaps a repetition of *cleaning and/or preservation*, or an idea perhaps through an opening sentence like *Maintaining the building ...*

Activity 2

Introduce the activity by asking participants to locate the texts *Organised labour* and *Great Expectations* in their course handbooks (pages 116–118). Split the group into two halves and ask each half to complete the task on one of the texts. They can work in pairs. Allow 12 minutes for the task and then ask participants to report on each of the texts. If only a small amount of time was taken up at the start of the session on discussion of the pre-course reading, then it will be possible for all participants to work on both texts.



25
MINUTES

Background notes on *Organised labour*

- The strands in this text are very finely woven. The themes of the paragraphs are clearly marked by topic sentences: *life cycle of the colony* (establishing a new colony), *predatory diet*, *variations on the diet*, *benefits to the garden*.
- From the generalised statement in the topic sentence, there is exemplification to develop the idea and to lead to the next stage. This happens in all paragraphs.
- Ideas are linked by association: *swarming* and *swarming is triggered*; *marriage flights* and *flying ants*; *young female queens*, *young queens* and *the queen's first action*; *wings off* and *digesting her redundant wing muscles*; *defend* (paragraph 2) and *defence* (paragraph 3); *farming aphids* and *farmed*; *prey* and *predation*.
- There is extensive use of connectives:
 - additional – *and*;
 - cause and effect – *so that*, *because*;
 - time – *even then*;
 - contrast – *however*, *nevertheless*, *less well known*;
 - conditional – *if*;
 - prepositional – *in return*.

Background notes on *Great Expectations* by Charles Dickens

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

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

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

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

'Pip, sir.'

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

'Pip. Pip, sir.'

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

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

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

Temporal connective

Repetition of *man* makes cohesive links between a series of minor sentences.

Note repeated use of the conjunction *and* and its effect.

Reference

Cohesion through use of conventions of direct speech - we know who is talking.

Track Dickens' use of temporal connectives (circled) and note how he maintains the narrative drive of the text while using relatively few throughout the whole text.

Repetition

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

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

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

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

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

'There, sir!' said I.

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

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

Note use of connectives *also* and *too*.

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

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

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

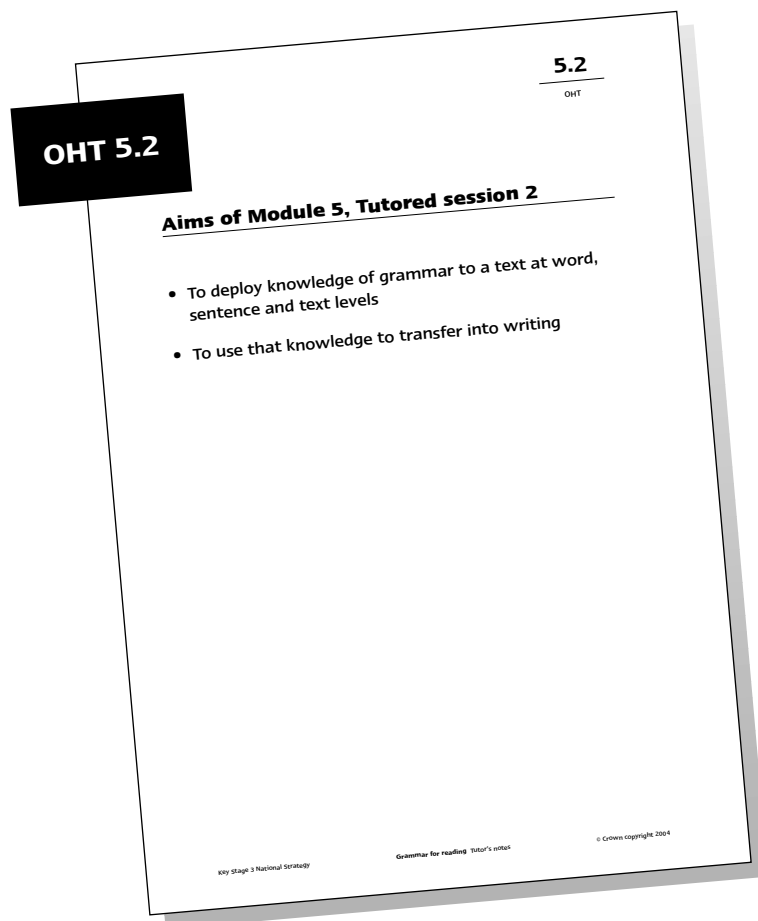
'My sister, sir – Mrs Joe Gargery – wife of Joe Gargery, the blacksmith, sir.'

Dickens, a great craftsman of narrative fiction, deploys connectives to great effect. By breaking the rule about the overuse of *and*, he describes the convict dramatically, economically and with style. His use of other cohesive devices is well judged so that the passage has pace but the reader follows, never in doubt what is happening and who is speaking. His use of repetition not only adds to cohesion but lends style and originality to the writing.

Remind participants that examples of working with coherence and cohesion can be found in the Year 8 training material and the *Key objectives banks* which are fully documented in the course handbook.

Tutored session 2

Introduction



Explain that:

- when teaching pupils, it is often appropriate to focus on one particular aspect such as the effect of vocabulary, but pupils increasingly need to be able to be taught to look at a whole text and consider how a writer uses the structure of the whole text, the sentences and the words to achieve his or her effect on the reader;
- once pupils understand how a writer achieves the chosen effects for audience and purpose, it is much easier for them to create a similar text and add the knowledge gained to their writing repertoire.



15
MINUTES

Activity 1

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

As part of the pre-course reading, participants have prepared the text for discussion by looking at purpose, text, sentence and word, using the same objectives as those for Module 3 which are reprinted below. They were reminded that they had already analysed sentences in Module 3, and advised to refer to their notes: the background notes for the text from Module 3 are printed under the *Sentence* heading on page 100 of this document. The grid is taken from *English department training 2001* (DfEE 0234/2001), Module 4: Writing non-fiction.

Year 9 Framework objectives

Text level, Reading, 7

Compare the presentation of ideas, values or emotions in related and contrasting texts.

Remind pupils of Year 8, Sentence level, 2

Explore the impact of a variety of sentence structures, e.g. recognising when it is effective to use short direct sentences.

Ask participants to take 10 minutes to share their analysis in pairs.
After 10 minutes take feedback.

A completed grid is available after the text to support you. The comments are not exhaustive: there will be other points which you or the participants may wish to make.

Witness

by Edvard Radzinskii

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

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

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

From *Stalin*, 1996

Witness

Purpose

- The text is a recount.
- When writing it, the witness knew the outcome. It is designed to inform and, perhaps, excuse the witness from any part in Stalin's plight.

Text

- The recount is written in the past tense, using the first person, *I* and *we*.
- The title is *Witness*, rather than '*The Witness*': this implies a statement with legal overtones rather than a simple recount of what was seen: the protagonist is hoping to exonerate himself and his colleagues.
- The tension and indecision is palpable throughout as is the witness's fear of getting things wrong.
- The text begins with a time. The time moves on and prompts the witnesses through the first paragraph as the watchers consider their options and finally decide to act. The second paragraph deals with what happens as a result of their decision to act. The passage of time provides the momentum for the text.
- During paragraph 1, as the witnesses struggle with indecision, Stalin's words are reported to appear both as internal monologue and external dialogue: *he had always told us categorically ... we were not to go in ...* All designed to justify their inaction in the light of their later discovery.
- The register tends towards the colloquial and has some of the features of an oral recount in: the unfinished sentences; the use of *well* at the beginning of paragraph 2; *his hearing was fine*.
- Cohesion comes through the use of *he* for Stalin whose name is only mentioned at the beginning of paragraph 1 and then in the direct address in paragraph 3. The passage of time is the main cohesive device.
- The reader is left at the end with a dilemma: were the witnesses so afraid of Stalin that they did not dare enter or were they hoping things had gone wrong and were leaving it until it was too late. Is the final question a result of fear of doing the wrong thing with Stalin or a further delaying tactic in the hope that he might die? There is irony in the person so feared at the beginning of the text ending it as a mumbling wreck.

Sentence

- The first sentence starts with an adverbial to locate the time of day: the reader might assume that 10 am is quite late to be starting to plan the day, but the adverbial *as usual* makes clear the fact that so far behaviour is normal.

- The first sentence ends at *for the day*, but the three dots introduce the idea of suspense. The lack of movement in Stalin's room is clearly unusual.
- The next two sentences are simple and start with an adverbial indicating the time. There is a pattern developing of time passing and people waiting. Simple sentences indicate the fact that they are doing nothing as they wait and that they are very aware of time passing. Uncertainty is creeping in.
- The next sentence consists of two clauses with a colon introducing the explanation of what was strange. The reader might think 11 am is late for a politician to be getting up, so it is even stranger that there is still no movement.
- The next adverbial is used to indicate time passing and the three suspense dots indicate the writer's dilemma: the adverbial *categorically* makes it clear why people are still waiting, especially if the reader has background knowledge of Stalin.
- The list of minor sentences beginning *At eight* revert back to the pattern of the opening sentences: time passing ... nothing happening. Eventually, there is a realisation that 12 hours have passed. The reader wonders how the people outside can wait so long before doing anything. Knowledge of Stalin and what he did may explain their fear and uncertainty.
- The direct speech includes the command '*Wish me luck, boys*', which indicates uncertainty and possibly fear on the writer's part.
- The final sentences of the first paragraph contain more than one main clause, but indicate clearly what Stalin liked and didn't like. The writer is rehearsing Stalin's preferences to decide on what behaviour he should adopt. The sentences make clear it could be a difficult tightrope to walk and the consequences could be great.
- Stalin is not named beyond line 2: he is referred to as *he*. There is no room for confusion as to who *he* is, however. It is either *he* or *we*, *him* and *us* divided physically by a door, and the fear of *us* getting it wrong.

Word

- The words suggest a contrast between action and inaction. The sight of a light brings the response: *We were all at our posts, on full alert, ready to go, and then, again, nothing*. *Alert, ready to go* suggests they metaphorically woke up, but sink back into inaction at *nothing*.
- Many of the words are used to show their fear of Stalin: *told us **categorically**, we'd be **severely** punished*. The two adverbs used to intensify suggest there is no discussion with Stalin.
- The arrival of the package forces the protagonist to take action: it was his *duty*.
- In the second paragraph, the witness's fear is shown in the verbs *froze*, *refused to obey*.

- Stalin's plight is made clear through the phrases: *his right hand outstretched; trying to summon me to help him; mumbled incoherently*. The reader is left wondering about the pointlessness of the question in the light of Stalin *mumbling incoherently*.
- After the fear as the watchers decide what to do, *comrade* feels ironic and makes clear the empty connotations of the word.

After 10 minutes take feedback ensuring the above points have been made. Other ideas can be put up on a flipchart and added to the above for dissemination to participants if you think it would be helpful.

Point out that:

- there are more points under sentence level. This is common, but an area often glossed over by teachers;
- there is always overlap when deciding whether a feature is text, sentence or word level. However, always planning under the three headings, ensures that sentence level receives due attention.

Activity 2

Give participants 3 minutes in pairs to discuss ways in which they already encourage the transfer of skills from reading to writing.

After 3 minutes take feedback. Ideas might include:

- using reading as a basis for writing – writing similar texts;
- modelling a piece of writing, being explicit about language features being used and the reasons for using them, based on a text that has been read;
- sharing the writing with the class, ensuring the pupils give reasons for their suggestions and discuss the effects they are trying to achieve;
- guiding groups to develop their ability to manage specific tasks and features;
- using a sentence or paragraph and encouraging pupils to write one like it, using the same structures, but with a different subject matter;
- evaluating writing for effect on the reader in the plenary.

Activity 3

Explain that participants are now going to plan to teach a piece of recount writing using the techniques they have recognised in *Witness*. They will plan a piece of about two paragraphs which writes the recount from the perspective of another witness but starts with the discovery of Stalin and imagines what happened next.



5

MINUTES



30

MINUTES

Use OHT 5.3 to explain the objectives for the writing.

OHT 5.3

5.3
OHT

Year 9 Framework objectives: writing

- Text level, Writing, 6
Exploit the creative and aesthetic features of language in non-literary texts
- Text level, Writing, 11
Make telling use of descriptive detail
- Sentence level, 2
Use the full range of punctuation to clarify and emphasise meaning for the reader

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OHT 5.4

5.4
OHT

The sequence for teaching writing

- Establish clear aims
- Provide examples
- Explore the features of the text
- Define the conventions
- Demonstrate how it is written
- Compose together
- Scaffold the first attempts
- Independent writing
- Draw out key learning
- Review

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Key Stage 3 National Strategy

Grammar for reading Tutor's notes

Use OHT 5.4 to remind participants of the sequence for teaching writing taken from *English department training 2001* (DfEE 0234/2001), Module 6: Writing narrative.

Explain that after going through the process of analysing the text and recording their findings, they have explored the features and defined the conventions of *Witness*. The same process in a classroom would bring the teacher and the class to the point of writing. The task has been set with clear objectives to assess against.

Ask participants, in pairs, to take 20 minutes to plan how they would set their pupils off on the task and how they would intervene during the writing process. They should consider how starter activities, modelling, sharing the writing and guided work might fit into the plan. Handout 5.1 will support participants in their planning. It might help you to give one group an OHT with handout 5.1 on it so they can feedback to the whole group. Point out that giving OHTs to pupils is a good way to start a plenary in a classroom.

After 20 minutes take feedback. Handout 5.2 will support you in taking feedback, though it is not designed in any way as a definitive answer (you may plan your own content).

Once feedback has been completed, you could suggest that teachers should now go and try both the reading and the writing in a Year 9 class and that you will support them in trying it out.

Conclusion

Congratulate participants on completing the course. It might be worth having some kind of certificate to mark their completion.

Make the point that this is the start of a process not an end in itself and ask them, in pairs or groups, to decide on what they might do next. Ask them to write down what they will do and take their responses away with you. This will help you plan follow-up sessions and future training and/or support. It will also allow you to keep track of the effectiveness of the training and its future dissemination within departments. The group may wish to meet again informally to feed back on how they have used the training and the effectiveness of, for example, the reading into writing they have just completed.

Suggestions might be:

- to ensure grammar is always used in teaching about text when it is appropriate;
- to work alongside a colleague in school to develop further extracts for shared reading, based on texts in use in the school;
- to work with a colleague on developing the ways in which grammar can be used to enhance the quality of pupils' writing;
- to work with colleagues who are less experienced in grammar and help them to increase their knowledge and confidence;
- to work with another department on ways in which they can use grammar to enhance their teaching of text-types.

Point out the Appendix on page 127 of the Course handbook, which looks briefly at grammar in the new Key Stage 3 English tests.

Thank participants for their attendance and contributions and refer them to the bibliography at the end of the course handbook.



10
MINUTES

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

Aspect	Planning
Identification of prior knowledge/ check understanding of what has been read	Starter, recapping features of the recount: pupils are directed to write in pairs either purpose, text, sentence or word on white boards and given 5 minutes to recall what they have learnt about <i>Witness</i> .
Teacher demonstration of process	Model by talking aloud about what will happen in what you will write. 1 Jot down a sequence of events for your writing on the board. 2 Record on the board some of the features: past tense; short incomplete sentences for fear and tension; dialogue as panic and frenzied action follow. Punctuation: dashes, speech marks, exclamation marks, full stops; commas in subordinate clauses when subordinate clause comes first. 3 Model the first sentences of paragraph 1, talking aloud about the choices you make to create fear and tension at sentence and word levels. Include dialogue and talk about your punctuation.
Shared exploration through activity	Give pupils 5 minutes in pairs to write down on their whiteboards what will happen in their writing, being clear to say how it will end. Take feedback from three pairs inviting others to comment on what is said for logic and the appropriateness of the ending.
Scaffolded pupil application of new learning	Remind pupils of the purpose for their writing and the features they should include. Refer them to the objectives. Leave modelled text and the features on the board.

Aspect	Planning
Independent work: guided groups where necessary	Pupils work on their writing independently: first guided session of 10 minutes is with those who will struggle to plan. Prompt them to complete a plan and write their first two sentences. Second guided group of 10 minutes is with those who are borderline 5/6 to focus on sentences and punctuation.
Drawing out key learning	Pick two pupils to read out their first sentences. Rest of the class to evaluate the text against the guidance on the board.
Homework	To complete first draft.
Next lesson	Starter in the next lesson will be one pupil reading out their two paragraphs for evaluation by the group. This will be followed by completing the work, guiding groups according to need. Plenary will involve a pupil who has not been in a guided group evaluating their work with the class's help.

Module 5

OHTs

Aims of the course

- To improve participants' knowledge and understanding of English grammar
- To explore the application of this knowledge and understanding in the context of teaching a range of texts

Aims of Module 5, Tutored session 1

This session aims to:

- promote understanding of coherence, cohesion and related concepts in the analysis of a text
- consider how the use of cohesive devices in texts can be drawn to the attention of pupils
- link the content of the whole course to teaching pupils how to write concisely about how the language features of a text impact on meaning

Aims of Module 5, Tutored session 2

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

Year 9 Framework objectives: writing

- Text level, Writing, 6
Exploit the creative and aesthetic features of language in non-literary texts
- Text level, Writing, 11
Make telling use of descriptive detail
- Sentence level, 2
Use the full range of punctuation to clarify and emphasise meaning for the reader

The sequence for teaching writing

- Establish clear aims
- Provide examples
- Explore the features of the text
- Define the conventions
- Demonstrate how it is written
- Compose together
- Scaffold the first attempts
- Independent writing
- Draw out key learning
- Review

Bibliography

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

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

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

Appendix

Grammar for the Key Stage 3 tests

The reading assessment focuses for the tests are:

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

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

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

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

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

The writing paper has three strands:

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

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

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

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