St John Evangelist Catholic Primary School

GRAMMAR POLICY

Mission Statement: To love, to learn with God in our hearts

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Introduction
This policy defines what we mean by grammar and sets out the rationale underpinning an approach based on modern 'Grammar for Writing.' It makes explicit age related expectations for the teaching of different aspects of grammar from EYFS through to Year 6. The teaching of grammar and pupil progress is seen as a collective, whole school responsibility based on consistency and continuity of approach. The policy identifies a range of 'fit for purpose' pedagogies and creative and interactive approaches which can be drawn upon to ensure pupils are engaged, motivated and learn successfully to their full potential.

What is Grammar?
The linguist David Crystal was asked to define grammar in terms that a nine-year-old child might understand. He suggested this definition: *It is the study of how we make sentences.* He used a very concrete analogy, suggesting sentences are made in the same way that a table might be made. *A table is made out of wood, put together according to certain conventions, so that it does the job it is intended to do. A sentence is made out of words, put together according to certain conventions, so they do the job they are intended to do.*

Why teach grammar?
Through grammar teaching we aim to improve children's writing by raising awareness of the key grammatical principles and to increase the range of grammatical choices open to pupils when they write. By Year 6, the great majority of pupils will be able to select and modify words and sentence structures effectively for a specific purpose and create a particular impact on the reader. Grammatical terms are taught to develop the meta-language necessary to help children reflect upon, evaluate and restructure their use of language and ideas.

Modern *Grammar for Writing* is very different from the traditional grammar of the 1950s, which was taught in isolation as a discrete body of knowledge, decontextualized and separated from writing composition itself. This traditional approach was abandoned as progressive approaches to education were introduced because the research showed that developing a body of abstract linguistic knowledge and spotting grammatical features did not improve pupils' writing. In adopting Grammar for Writing, we support pupils to apply grammatical knowledge in order to craft sentences for impact and effect.

What does the research tell us?
The *Exeter Grammar for Writing Project: Summary Report* (December 2010) provides compelling data to support the teaching of modern grammar for writing. The headline finding from the quantitative data is that effectively embedded grammar teaching can have a significant impact on student writing performance. The intervention group improved their writing scores by 20% over the year, while the comparison group improved by 11%. Our grammar policy and practice is informed by unequivocal, evidence based, action research so that we promote high quality teaching and learning which maximises progress for all pupils.

The differences between spoken and written language
The characteristics of spoken language are very different from written language. Writing needs to be more concise and explicit, whereas spoken language often relies on context, facial expression, intonation, pause and gesture to convey meaning and create effect. As part of grammar study, we believe it is important that our pupils learn the conventions of Standard English so that they can adopt an appropriate level of formality in their writing, appropriate to audience and purpose.

What does progression in grammar teaching look like across the school?

The importance of the Early Years
Developing young children's confidence to express themselves clearly and confidently, using an interesting and developing range of vocabulary is an important aim of education. In the Foundation Stage, practitioners follow the statutory Revised Early Years Framework. Importantly, this paves the way and lays a good foundation for developing children's oral and written language in the primary phase.

In the Foundation Stage:
- Practitioners orally model grammatically correct sentences, rephrasing standard forms sensitively as appropriate;
- Pupils learn through aural exposure to phrases and sentences through rhymes, games, story-telling, shared reading and listening stations;
- Through high quality interaction, and shared / guided reading and writing opportunities, practitioners model and encourage pupils to use a wide range of nouns, pronouns, prepositions and determiners. They draw upon high quality texts which offer an excellent way into extending children's use of prepositional language;
- Practitioners model and encourage pupils to use and extend their use of descriptive language, connectives and openers. Using high quality texts such as *We're Going on a Bear Hunt*, combined with oral story re telling, and planned opportunities for children to re -enact the 'bear hunt' outdoors, further promotes language development;
- Through shared and guided reading and writing activities, practitioners focus on and model sentence demarcation using capital letters and full stops. Practitioners draw upon multi-sensory approaches, games and interactive activities to support pupils as they begin to generate complete sentences, explore and begin to apply capital letters and full stops.

In Key Stage One:
- Children have two, discreet grammar sessions per week;

- Teachers incorporate the teaching of grammar into their English lessons using the Talk For Writing programme, daily;
- Grammar will be incorporated into daily phonics sessions.

In Key Stage Two:
- Children have two, discreet grammar sessions per week;
- Teachers incorporate the teaching of grammar into their English lessons using the Talk For Writing programme, daily.

Across the primary years, pupils focus on the following four features of grammar:
- Word level (spelling)
- Sentence level
- Text level
- Punctuation

Specific aims of each year group and key stage are outline in the National Curriculum, English Programme of Study.

How should grammar be taught?
Modern grammar draws upon a wide range of pedagogical approaches including: investigation, analysis, problem solving, language play (using group activities and multi - sensory approaches) and develops a growing awareness and interest in how language works. Grammar is a means to an end, not an end in itself; therefore, it must be strongly embedded within the teaching sequence from reading to writing. Sentence level teaching can only improve children's writing if it genuinely and continually connects with real and purposeful writing.

Alongside discrete grammar skills sessions, we ensure pupils have frequent and regular opportunities to apply these skills in their own writing within literacy lessons and across the curriculum.

Which pedagogical approaches and strategies do we use to teach grammar for writing?
Teachers draw upon a wide range of 'fit for purpose' pedagogies and strategies to support the teaching and learning of grammar for writing, which include the following:

Use of high quality texts to promote reading for purpose and pleasure
There is an inextricable link between reading and writing. Often our best writers are wide and avid readers, who read, read and read. Good writers have internalised book language patterns and developed a rich vocabulary, which they can apply in their own writing. Encouraging the habit of reading, so that pupils develop knowledge of grammar based on structures they encounter in books, is vital.

Talk for writing and Book Talk
Not all children, however, automatically internalise book language from their reading and so benefit from explicit teaching to help them make these links. Teaching therefore draws upon the pedagogies of 'text analysis' and 'book talk' promoted by Pie Corbett and through 'Book Power', where appropriate. Pupils are encouraged to read with a writer's eye in order to see how the writing has been crafted to create a particular effect. Pupils actively investigate the writer's choice of vocabulary, use of grammatical features and explore their effects. Children

are encouraged to read with a view to imitating the writer and as they become more confident, to play around with innovations. As children progress through KS2, they develop a deeper understanding of and use the underlying structures and principles to create increasingly imaginative and effective writing. Close, curious, attentive reading and analysis of high quality texts, not only helps children to internalise language structures but often acts as a catalyst, triggering the imagination to create original ideas inspired by the text.

Oral storytelling drama and language games
Oral story- telling and language games provide another route into helping children to internalise the big patterns of narrative and text types; the flow of sentences and syntactical patterns; adventurous vocabulary and importantly, connectives, which are required for effective writing. We use kinaesthetic actions to help children remember and use punctuation and connectives to structure their own oral stories.

Sentence level games and activities
Within the teaching sequence from reading to writing, there is a place for explicit teaching of discrete sentence level skills. Teachers draw upon grammar games and activities as a more creative and engaging context to support learning. The use of complex sentences alone does not make the writing better; complex sentence have to be used appropriately and relevant to the form and purpose, therefore pupils and teachers engage in discussion about how language works and the effectiveness of different ways of expressing ideas and justify choices. This discussion aims to support children to take control and ownership so that they can shape writing to meet the audience and purpose. Once a grammar skill has been taught, opportunities for revisiting and consolidating the skill will be embedded in whole class teaching and learning activities.

Shared Writing Techniques
Teachers draw upon a range writing strategies to scaffold pupils' learning. Shared writing provides a powerful means to work with the whole class modelling and discussing at the point of writing, the decisions a writer makes (rather than teaching retrospectively to corrections). As the teacher scribes, he/she involves the children in the composition taking their ideas, structuring discussion and refining contributions as appropriate. Teachers demonstrate and share the compositional process, helping children to make links between reading and writing, making the craft of writing explicit. During or following on from teacher modelling, children work in pairs to discuss choices, and orally compose/ write the next section of the text focussing on objective of the lesson.

Assessment for Learning
Based on good assessment for learning principles, children work as 'critics' evaluating their own and their peers' writing, identifying which grammatical constructions work well and which aspects could be improved to achieve the purpose, e.g. Does this choice of powerful verb best portray the character?

Appendices

New Primary Curriculum
Appendix 1 provides the guidelines for teaching grammar as described in the New Primary Curriculum. This curriculum is statutory from September 2014.

Progression, Pitch and Expectation
Appendix 2 provides a clear progression from Y1 to Y6 for teaching different aspects of sentence level work. This progression must be interpreted flexibly to meet the needs of pupils. For example, teachers can move forward in the progression of a particular strand of grammar, to help plan more challenging work to extend more able pupils. Teachers need to be aware that the expectations set in this progression chart are from the Primary Literacy Strategy. It is to be used to look at progression **not** for age related expectations.

Teachers' Subject Knowledge
Teachers' subject knowledge is fundamental to the successful teaching of contextualised grammar.
Appendix 3 based on PNS Self Study Modules 1 to 5 provides useful principles, notes and explanations of the different grammatical features to support teachers' grammatical subject knowledge. Supplementary grammatical features and notes have also been included to provide teachers with further support.

Appendix 1
New Primary Curriculum

Year 1: Detail of content to be introduced (statutory requirement)	
Word	Regular **plural noun suffixes** –s or –es [for example, *dog*, *dogs; wish*, *wishes*], including the effects of these suffixes on the meaning of the noun
	Suffixes that can be added to **verbs** where no change is needed in the spelling of root words (e.g. *helping*, *helped*, *helper*)
	How the **prefix** *un–* changes the meaning of **verbs** and **adjectives** [negation, for example, *unkind*, or *undoing*: *untie the boat*]
Sentence	How **words** can combine to make **sentences**
	Joining **words** and joining **clauses** using *and*
Text	Sequencing **sentences** to form short narratives
Punctuation	Separation of **words** with spaces
	Introduction to capital letters, full stops, question marks and exclamation marks to demarcate **sentences**
	Capital letters for names and for the personal **pronoun** *I*
Terminology for pupils	letter, capital letter
	word, singular, plural
	sentence
	punctuation, full stop, question mark, exclamation mark

Year 2: Detail of content to be introduced (statutory requirement)	
Word	Formation of **nouns** using **suffixes** such as –*ness*, –*er* and by compounding [for example, *whiteboard*, *superman*]
	Formation of **adjectives** using **suffixes** such as –*ful*, –*less*
	(A fuller list of **suffixes** can be found on page **Error! Bookmark not defined.** in the year 2 spelling section in English Appendix 1)
	Use of the **suffixes** –*er*, –*est* in **adjectives** and the use of –ly in Standard English to turn adjectives into **adverbs**
Sentence	**Subordination** (using *when*, *if*, *that*, *because)* and **co-ordination** (using *or*, *and*, *but*)
	Expanded **noun phrases** for description and specification [for example, *the blue butterfly*, *plain flour*, *the man in the moon*]
	How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command
Text	Correct choice and consistent use of **present tense** and **past tense** throughout writing
	Use of the **progressive** form of **verbs** in the **present** and **past tense** to mark actions in progress [for example, *she is drumming*, *he was shouting*]

Year 2: Detail of content to be introduced (statutory requirement)	
Punctuation	Use of capital letters, full stops, question marks and exclamation marks to demarcate **sentences** Commas to separate items in a list **Apostrophes** to mark where letters are missing in spelling and to mark singular possession in nouns [for example, *the girl's name*]
Terminology for pupils	noun, noun phrase statement, question, exclamation, command compound, suffix adjective, adverb, verb tense (past, present) apostrophe, comma

Year 3: Detail of content to be introduced (statutory requirement)	
Word	Formation of **nouns** using a range of **prefixes** [for example *super–*, *anti–*, *auto–*] Use of the **forms** *a* or *an* according to whether the next **word** begins with a **consonant** or a **vowel** [for example, *a rock*, *an open box*] **Word families** based on common **words**, showing how words are related in form and meaning [for example, *solve, solution, solver, dissolve, insoluble*]
Sentence	Expressing time, place and cause using **conjunctions** [for example, *when, before, after, while, so, because*], **adverbs** [for example, *then, next, soon, therefore*], or **prepositions** [for example, *before, after, during, in, because of*]
Text	Introduction to paragraphs as a way to group related material Headings and sub-headings to aid presentation Use of the **present perfect** form of **verbs** instead of the simple past [for example, *He has gone out to play* contrasted with *He went out to play*]
Punctuation	Introduction to inverted commas to **punctuate** direct speech
Terminology for pupils	preposition conjunction word family, prefix clause, subordinate clause direct speech consonant, consonant letter vowel, vowel letter inverted commas (or 'speech marks')

Year 4: Detail of content to be introduced (statutory requirement)	
Word	The grammatical difference between **plural** and **possessive** –*s* Standard English forms for **verb inflections** instead of local spoken forms [for example, *we were* instead of *we was*, or *I did* instead of *I done*]
Sentence	Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. *the teacher* expanded to: *the strict maths teacher with curly hair*) **Fronted adverbials** [for example, <u>Later that day</u>, I heard the bad news.]
Text	Use of paragraphs to organise ideas around a theme Appropriate choice of **pronoun** or **noun** within and across **sentences** to aid **cohesion** and avoid repetition
Punctuation	Use of inverted commas and other **punctuation** to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: *The conductor shouted, "Sit down!"*] **Apostrophes** to mark **plural** possession [for example, *the girl's name*, *the girls' names*] Use of commas after **fronted adverbials**
Terminology for pupils	Determiner pronoun, possessive pronoun adverbial

Year 5: Detail of content to be introduced (statutory requirement)	
Word	Converting **nouns** or **adjectives** into **verbs** using **suffixes** [for example, –*ate; –ise; –ify*] **Verb prefixes** [for example, *dis–, de–, mis–, over– and re–*]
Sentence	**Relative clauses** beginning with *who*, *which*, *where*, *when*, *whose*, *that*, or an omitted relative pronoun Indicating degrees of possibility using **adverbs** [for example, *perhaps*, *surely*] or **modal verbs** [for example, *might*, *should*, *will*, *must*]
Text	Devices to build **cohesion** within a paragraph [for example, *then*, *after that*, *this*, *firstly*] Linking ideas across paragraphs using **adverbials** of time [for example, *later*], place [for example, *nearby*] and number [for example, *secondly*] or tense choices [for example, he *had* seen her before]
Punctuation	Brackets, dashes or commas to indicate parenthesis Use of commas to clarify meaning or avoid ambiguity

Year 5: Detail of content to be introduced (statutory requirement)	
Terminology for pupils	modal verb, relative pronoun
	relative clause
	parenthesis, bracket, dash
	cohesion, ambiguity

Year 6: Detail of content to be introduced (statutory requirement)	
Word	The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing [for example, *find out – discover; ask for – request; go in – enter*]
	How words are related by meaning as synonyms and antonyms [for example, *big, large, little*].
Sentence	Use of the **passive** to affect the presentation of information in a **sentence** [for example, *I broke the window in the greenhouse* versus *The window in the greenhouse was broken (by me)*].
	The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: *He's your friend*, *isn't he?*, or the use of **subjunctive** forms such as *If I were* or *Were they to come* in some very formal writing and speech]
Text	Linking ideas across paragraphs using a wider range of **cohesive devices**: repetition of a **word** or phrase, grammatical connections [for example, the use of **adverbials** such as *on the other hand*, *in contrast*, or *as a consequence*], and **ellipsis**
	Layout devices [for example, headings, sub-headings, columns, bullets, or tables, to structure text]
Punctuation	Use of the semi-colon, colon and dash to mark the boundary between independent **clauses** [for example, *It's raining; I'm fed up*]
	Use of the colon to introduce a list and use of semi-colons within lists
	Punctuation of bullet points to list information
	How hyphens can be used to avoid ambiguity [for example, *man eating shark* versus *man-eating shark*, or *recover* versus *re-cover*]
Terminology for pupils	subject, object
	active, passive
	synonym, antonym
	ellipsis, hyphen, colon, semi-colon, bullet points

Appendix 2
Grammar Policy – progression, pitch and expectation

Grammatical feature	Y1	Y2	Y3	Y4	Y5	Y6	More able
Sentence structure	Recognise and write grammatically correct simple phrases and sentences, showing some control of word order. Join two simple sentences using 'and'.	Write grammatically correct simple and compound sentences. Confidently join two simple sentences using **and**. Also begin to use **but** and **or** to form compound sentences. Vary the structure of sentences, e.g. • *use questions* • *statements* • *simple comments.*	Begin to use a wider range of connectives to create complex sentences e.g. if, so that, while, since, though when	Begin to use some complex sentences. Add extra information/ detail, using the relative clause e.g., *use **who, which** or **that*** to form a complex sentence.	Secure use of complex sentences Begin to use a range of range of sentence types e.g. simple, compound and complex Experiment with moving the subordinate clause to create effect and impact	Place the subordinate clause within the sentence to create effect and impact Use short sentences to create dramatic impact and suspense	Confidently use a variety of sentence types to create impact and effect. Use more than one subordinate clause within a sentence to convey information more economically Use a non-finite clause to vary style and add impact
Punctuation	To begin to use capital letters and full stops to mark sentences.	To use capital letters and full stops accurately. To begin to use exclamation marks, question marks and commas in a list. To begin to notice the apostrophe to indicate singular possession.	To use capital letters, full stops, exclamation marks, question marks and commas in a list accurately. To begin to use speech marks. To begin to use apostrophe to show omission e.g. • contracting the negative **did not** becomes **didn't**	To use speech marks accurately. To begin to use commas to separate phrases and clauses. To begin to use an apostrophe to show possession with a • single noun e.g. the boy's teddy • plural noun ending in 's' e.g. the boys' teddies.	To use commas accurately to separate phrases and clauses. To begin to use the apostrophe showing some awareness that **it is** can be contracted to **it's** (apostrophe for omission) and **its** (possession) is an exception to the rule.	To use apostrophes accurately.	To use of a wide range of punctuation accurately including: capital letters; full stops; commas; apostrophes; speech punctuation; semi colons; colons; brackets; dashes; hyphens; and ellipsis.

Grammatical feature	Y1	Y2	Y3	Y4	Y5	Y6	More able
Openers	To start simple sentences with a subject e.g. 'the', 'my' and 'I' To begin to use some time connectives as openers to show sequence e.g. 'first', 'then', next, 'soon', after that' and 'last'	To use time connectives as openers to show sequence e.g. 'first', 'then', next, 'soon', after that' and 'last' To begin to use some simple adverbials (introduced as openers) for time and place, e.g. *At night time, Early one morning… At Vittoria school, In the park…*	To begin to use a wider range of connectives e.g. 'although', 'after a while', 'however'.	To begin to use 1. Adjectives to create interesting openers e.g. 'The golden sun shone', 'Jane's favourite book', 'Barking dogs'. 2. Noun phrases to open sentences e.g. 'The little old man with a hobble'.	To begin to use more ambitious connectives to: 1. open sentences e.g. 'even if', 'having' and despite' 2. to show a contrast e.g. 'Having decided to…I actually…', 'Despite…in reality…', 3. to explain a reason e.g. 'Due to…', 'As a result…', As…, 'Before…'	To open sentences, confidently using ambitious connectives, adjectives and noun phrases.	To open sentences using a non-finite clause to create a more literary style of writing.

Grammatical feature	Y1	Y2	Y3	Y4	Y5	Y6	More able
Connectives	To begin to use some simple time connectives *e.g. 'first', 'next', then* To begin to join two simple sentences using 'and'.	To begin to link events using some time connectives e.g., 'when', 'after', 'finally' To begin to link ideas using some connectives e.g. so, 'because', 'if' another thing', 'also'… To use conjunctions e.g. 'and', 'but', 'or' to create a compound sentence.	To begin to use a wider range of connectives. **Opposition** *however* **illustration** *for example* **Cause and effect** *because* *so* **Compare** *like* **Emphasise** *especially* **Concurrent** *while* *at that moment* **Addition** *as well as* *also*	Begin to use connectives appropriate to text and purpose. **Opposition** *on the other hand* **Illustration** *such as* **Cause and effect** *because* *so* **Compare** *likewise* **Emphasise** *especially* **Concurrent** *while* *at that moment* **Addition** *too*	Begin to use connectives appropriate to text and purpose. **Opposition** *looking at it another way* **Illustration** *for instance* **Cause and effect** *therefore* **Compare** *in the same way* **Emphasise** *in particular* **Concurrent** *meanwhile* **Addition** *in addition*	Use connectives appropriate to text and purpose. **Opposition** *alternatively* *even though* **Illustration** *in the case of* **Cause and effect** *consequently* *as a result* **Compare** *similarly* *as with* **Emphasise** *significantly* **Concurrent** *simultaneously* **Addition** *furthermore*	Use connectives appropriate to text and purpose. **Opposition** *contrary to* *despite* *whereas* *nevertheless* **Illustration** *as revealed* **Cause and effect** *thus* *thanks to this* **Compare** *equally* **Emphasise** *notably* *indeed* **Concurrent** *concurrently* **Addition** *moreover*

Grammatical feature	Y1	Y2	Y3	Y4	Y5	Y6	More able
Prepositions	To begin to use a simple range of prepositions (to indicate position), adding precision to writing and using some apt words choices, e.g. *through, over, under, in, on, next to, above, below…*	To use prepositions in writing, e.g. to indicate time, place and direction, e.g. • *In the morning…* • At the *bus station* • *To the shop*		N.B Prepositions used as adverbials, which describe where the verb is happening. (*See adverb strand*)	To use prepositions for different purposes, e.g. • possession *(of this street)* • means *(by car)* accompaniment *(with me)*		
Determiners	To begin to use some determiners correctly e.g. *a/an*, *the* To begin to use a wider range of determiners including possessives: m*y/your/his/her/its/our/their*	To begin to use a more extensive range of determiners e.g. *this/that*, *these/those*	To begin to use a wider range of determiners e.g. quantifiers: *some*, *any*, *no*, *many*, *much*, *few*, *little*, *both*, *all*, *either*, *each*, *every*, *enough*	To use determiners for precision and clarity.			
Nouns	To use simple and appropriate nouns.	To begin to use more precise nouns e.g. Ferrari rather than car, poodle rather than dog. To begin to use simple noun phrases, e.g. *on the chair* To use interesting nouns, e.g. 'adventure', 'accident', 'magic'.	To use proper nouns to denote people and places and mark with a capital letter.		Use singular, plural and collective nouns correctly.		To understand the term abstract noun and use abstract nouns to name concepts or ideas e.g. justice, liberty, peace, equality, surreal…

Grammatical feature	Y1	Y2	Y3	Y4	Y5	Y6	More able
Pronouns	To begin to use proper nouns	To begin to replace proper nouns with pronouns, e.g. *he, she, it, they,* to create links between ideas.	To use personal pronouns e.g. *I, you, him, it* To use possessive pronouns e.g. my, your, her/her…		To use pronouns judiciously to avoid repetition in writing. To anchor pronouns clearly in the text, avoiding ambiguity to what or to whom they refer.		
Verbs	To begin to use simple regular present, past and imperative tense.	To use simple regular present, past and imperative tense accurately and begin to use future tense. To use irregular past tense verbs with increasing accuracy, e.g**. see/ saw catch/caught go/went** To modify verbs to show subject-verb agreement e.g. to use verbs in the 1st, 2nd and 3rd person *(I jump, he jump<u>s</u>, they jump)*	To use powerful verbs to create impact e.g. modify **went** to **scurried.** To begin to modify statements from positive to negative.	To use appropriate and consistent tense throughout the text. To form negative statements accurately and avoid use of the double negative.	To begin to use conditional verbs, e.g. *if, then, could, might should would,* to speculate and deduce. To explore the use passive voice to make writing sound more formal in non-fiction.	To use conditional or modal verbs to create effect/ impact in writing. To begin to use the passive voice in narrative to build suspense and tension*, e.g.* hide the agent from the reader, e.g. *the gun had been removed from the cabinet.* Who did it? Hide it from the reader.	To use a non-finite clause for impact and effect. To use the active and passive voice confidently to create impact and effect appropriate to form and audience.
Adjectives	To begin to use some descriptive language e.g. colour, size, simple emotion. Exciting, interesting, afraid, lonely	To use simple noun phrases e.g., *big family, bad fruit, red bus*.	To use noun phrases for precision, e.g. *deadly spiders, silvery shiny moon, red London Routemaster.*	To use comparatives (er) and superlatives (est) To use irregular comparatives and superlatives (more, most - beautiful) To use similes to enhance description.	To use an increasingly ambitious range of adjectives judiciously. To use metaphors and alliteration to enhance description.	To use onomatopoeia and personification to enhance writing.	To use a wide range of descriptive devices to create impact and effect.

Grammatical feature	Y1	Y2	Y3	Y4	Y5	Y6	More able
Adverbs			To begin to use some adverbs of manner, e.g. silently, carefully, quietly, bravely.	To use adverbs to tell the reader more about the verb – where, when and how it is happening.	To experiment with moving adverbs around in the sentence to create different effects.	To vary sentence structure using adverbs to create detail and impact.	To use the most apt adverb to create impact and effect.
Exemplary range of interesting and ambitious vocabulary	*Exciting, interesting, afraid, lonely*	*Awful, fierce, worst, adventure, accident, magic*	*Weird, silently, bravely, happiness, fear, vehicle, shelter, companion*	*Thunderous, marvellous, nervously, patiently, courage, wasteland*	*Timidly, sensitively, unfortunate, murderous, anxiety, vibration, nourish, demonstrate*	*Biologically, formidable, dwell, yearning, premonition, speculation, terrain, apparel*	

N.B the range of exemplary vocabulary and connectives gives an indication of progression and range, however, words must always be selected to fir the purpose and audience. It must be remembered that a simple word or connective may be the most effective in that particular context.

Appendix 3: Grammatical terminology

Sentence Types

Sentences are made up of clauses.

Simple sentences contain just one clause.

Compound sentences consist of two or more main clauses loosely joined by conjunctions – *and, but, or*.

In **complex** sentences, clauses are linked together in ways which show the interrelationships between ideas. This involves the more sophisticated use of conjunctions or other linking devices.

Simple sentences

<div style="border:1px solid">

Simple Sentences

The dog barked.

The baby woke up.

The dog whined.

</div>

A simple sentence has a **subject** (or noun phrase) and a **verb** (or verb chain).There may be other elements in the sentence but as long as there is only one verb or verb chain it is a **simple sentence**.

<div style="border:1px solid">

Simple sentences

In the middle of the night, **the dog barked** loudly for its owner.

After dinner, **the baby woke up** his mother with a loud yell.

The dog whined miserably in the cold garden.

</div>

Compound sentences

The simplest way to link **simple sentences** together would be to use a **co-ordinating conjunction** (like *and* or *but*). This is what most immature writers would do.

<div style="border:1px solid">

The dog barked   **and**   the baby woke up   **and**   the dog whined.

</div>

We now have three clauses that are very loosely linked. Each clause is still a **main clause** and can stand independently of the others.

Sometimes, when the subject of two or more clauses is the same, you can remove the second subject.

> **Compound sentences**
>
> **The dog** barked and **the dog** whined.
>
> **The dog** barked and whined.

In a compound sentence, the **clauses** on either side of the conjunction have equal weight: they are both **main clauses**. These co-ordinating conjunctions do not suggest that one clause is subordinate to the.

We all know, however, the dreadful boredom of reading sentences endlessly linked together by *and* or *and then*.

> The dog barked **and** the baby work up **and** he started crying **and** Mum came to stop him **and** she told the dog off **and** it whined **and then** it went to sleep **and then** it woke up and it was all a dream

This does not mean that using *and* isn't perfectly valid and often appropriate. It is especially useful in speech, where we do not have much time to think things through, and where we can use intonation patterns and gestures to show how we link our ideas together.

Complex sentences

To explore and express the possible relationships between ideas, we can use more 'sophisticated' conjunctions – words like *if, because, unless, when* and *although* - which encapsulate those interrelationships.

> **Complex sentences**
>
> The dog barked **because** it was lonely.
>
> Mother sang a lullaby **when** the baby woke up.

A complex sentence has one **main clause** (which can stand on its own and make complete sense) and one or more **subordinate clauses** (which do not make sense on their own).

Conjunctions like *when, if, because, whenever* are **subordinating conjunctions**. When you put one at the front of a clause you automatically make it into a subordinate clause.

In these complex sentences the main clauses (not in bold) could stand on their own as simple sentences. The subordinate clauses (in bold) begin with a conjunction and don't make sense on their own.

<div style="border:1px solid black">

Subordinate clauses

When the dog barked, the baby woke up.

Because the dog barked, the baby woke up.

If the dog barked, the baby woke up.

</div>

In the following two sentences, the subordinate clause (in bold) is the second one. The main clause (not in bold), which would make sense on its own, is at the beginning.

<div style="border:1px solid black">

Main clauses

The dog barked **until the baby woke up.**

The dog barked **so that the baby woke up.**

</div>

The manipulation of conjunctions is very important to the concepts underlying subordination; so two more small points are worth making.

Subordinate clauses starting with conjunctions are **adverbials**. This means that they are mobile.

<div style="border:1px solid black">

When the dog barked, the baby woke up.

The baby woke up **when the dog barked.**

Whenever the dog barked, the baby woke up.

The baby woke up **whenever the dog barked**

</div>

Just as you can change the rhythm and emphasis of a piece of writing by moving the position of adverbial chunks within a clause, you can do the same with the larger chunks of a complex sentence.

When a sentence opens with a subordinate clause, you need a comma **before** the main clause to signal to your reader that you have reached a grammatical boundary.

<div style="border:1px solid black">

When the dog barked, the baby woke up.

</div>

You don't necessarily need a comma if the subordinate clause comes **after** the main clause, because the conjunction signals the grammatical boundary.

The baby woke up **when the dog barked**.

More complex sentences

1. Relative clauses

The subordinate clauses in the complex sentences we have seen so far are all **adverbial**. There are other sorts of subordinate clauses.

Clauses can also act like **adjectives**. In this instance they are called **relative clauses** and are embedded within the sentence.

Relative clauses start with a pronoun *who, whom, which, that*.

<div style="border:1px solid black; color:red; text-align:center;">

Relative clauses

The dog, **which was called Rover**, was barking.

Its owner, **who was called Mr Jones**, was out.

The neighbours, **whom Rover was keeping awake**, were annoyed.

Finally, the dog **that barked in the night** fell asleep.

</div>

2. Non-finite clauses

Another sort of subordinate clause is the **non-finite clause**.

In these complex sentences, the main clauses are in bold. The subordinate clauses, which have **non-finite** (or incomplete) verbs, are separated off by a comma.

<div style="border:1px solid black; color:red; text-align:center;">

Non-finite clauses

Smiling to himself, **Robin at last returned to the forest.**

Tired of waiting, **Marian had gone to bed.**

</div>

In both cases, the non-finite clause (not in bold) could also split the main clause (in bold) with implications for punctuation.

<div style="border:1px solid black; color:red; text-align:center;">

Smiling to himself, **Robing at last returned to the forest.**
Robin, smiling to himself, **at last returned to the forest.**

Tired of waiting, **Marian had gone to bed.**
Marian, tired of waiting, **had gone to bed.**

</div>

These non-finite clauses are a feature of mature, fluent writing. They can also be less cumbersome than the other subordinate clauses we have investigated in this module.

<div style="border:1px solid black; color:red; text-align:center;">

Robin, who was smiling to himself, **at last returned to the forest.**

Robin**,** smiling to himself, **at last returned to the forest**.

Because she was tired of waiting, **Marian had gone to bed.**
Tired of waiting, **Marian had gone to bed.**

</div>

The term **non-finite clause** is contempo
waiting were known as **participle phrase**
accurate description of the function. The
punctuation and so on.

Sentences, clauses, phrases

Children are taught that a sentence is 'a group of words that go together to make sense'. Within that sentence, there are smaller chunks of sense.

> *Sentence*

Sentences are made up of clauses.

> *Clause*

Clauses are made up of phrases.

> *Phrase*

Phrases are made up of words.

> *words*

> *dog   barked   big*

It is a hierarchic structure: the words build up to phrases, the phrases build up to clauses, the clauses go together to make compound and complex sentences.

Words

> *dog   barked   big*

Here are a few words – the smallest 'chunks'. Notice that each of these words do different jobs in a sentence.

- *dog* … the noun, which names things

- *barked* … the verb, which indicates what happens in a sentence

- *big* … the adjective, which gives more detail about a noun

As far as children are concerned, words are the smallest meaningful chunks of sense.

Phrases

1. Noun phrase

> **the big dog**

Words go together to make phrases. This is an example of a noun phrase – a group of words that work in the sentence in the same way as a single noun. This is a fairly short noun phrase. We could have

- *the enormous great furry dog*

- *the small fluffy dog with the big paw*

- *the increasingly tired and irritable dog*

If a group of words *act* like a noun in the sentence, it is a noun phrase.

2. Verb chain

> **was barking**

This is known as a **verb chain**. Very often in English, we need several words to express the full force of the verb - a group of words that go together expressing *when* something happened, or other aspects, for instance:

- *might have been barking*

- *could have barked*

- *should bark*

It is worth introducing the term **verb chain** to children, because very often the verb in a sentence is not a single word

3. Adjectival and adverbial phrases

> **in the garden**

This is the sort of thing most people think of when the term **phrase** is used.

It is indeed a phrase, and it is quite an interesting one.   If we put add it to *the big dog*, it tells us more about the dog. It has got an **adjectival** function. Like the word 'big', it has been subsumed into the noun phrase, giving us more detail about the dog.

> **The big dog in the garden.**

But if we put it here, it is doing a different job.

> **The big dog was barking in the garden.**

It is no longer telling us more about the dog. It is telling us *where* the barking happened. Its function is **adverbial**. This example demonstrates very clearly that words or phrases can sometimes do different jobs depending on their context in the sentence.

We tend to think of adverbs as words with *-ly* on the end - words which tell us more about a verb in the same way that adjectives tell us more about a noun. Indeed, there are many adverbs with *-ly* on the end which perform this function. They answer the question *how?* for instance, *slowly, madly, deeply*.

However, the adverb word class is actually much wider than this. An adverb is any word that answers the questions *how? when?* or *where?*

So when in the example 'in the garden' was used to answer the question '*Where* was the big dog barking?' its function was adverbial.

Adverbial chunks are very useful. They fill in the background detail of the action: *how, when* and *where* something happened and they are like the 'roving reporters of the sentence'.

Clauses

After phrase, the next size of 'chunk' is the clause.

Here is a clause.

> *the big dog was barking*

It consists of a noun phrase and a verb chain stuck together to make what the grammarians call a **single proposition**.

At the base of every clause is a single proposition made up of …

a **noun phrase** known as the **subject** (e.g. *the big dog*)

and a **verb chain** known as the **verb** (e.g. *was barking*).

Of course, there may be lots of other bits adhering to a clause.

> **The big dog was barking.**

> **The big dog was barking** the Hallelujah Chorus.

> **The big dog was barking** the Hallelujah Chorus in the garden.

> At midnight last Wednesday, **the big dog was barking** the Hallelujah Chorus, rather wistfully, in the garden behind Buckingham Palace.

All sorts of extra information and detail can be added, but as long as there is only one **verb (or verb chain)**, there is only one clause.

This brings us to the **sentence**.

It will not have escaped your attention that if we put a capital letter at the beginning of this clause and a full stop at the end, we have a sentence. A **simple sentence** consists of one clause, at the root of which is a **subject** and a **verb.**

> **The big dog was barking.**

Complex sentences

A simple one-clause sentence can express a single proposition (with a greater or lesser amount of detail). But in order to express more complex ideas consisting of more than one proposition we need to be able to link them together.

A **complex sentence** consists of
- one main clause, which can make sense on its own
- and one or more subordinate clauses, which are linked to the main clause.

'The big dog was barking' makes sense on its own. It is a main clause.

> *the big dog was barking*

This chunk is a clause too.

It has got a subject (*I*) and a verb (*arrived*). But it does not make sense on its own. It needs to be linked to the main clause to make sense. It is a subordinate clause.

> *when I arrived*

Now we have two clauses, linked together in a way which shows a relationship between the ideas − in this case, a time relationship. We have a complex sentence.

> *when I arrived the big dog was barking*

Again, we have got a subject *(it)* and a verb *(was)*, so we have got a clause. But it does not make sense on its own. It is another subordinate clause and it needs a main clause.

> *because it was lonely*

> *when I arrived the big dog was barking because it was lonely*

Here is another clause.

> ***which was called Rover***

In this clause, the subject is a pronoun *(which),* referring us back to the big dog.

Here is a verb chain *(was called)*.

We have got a subject and a verb, so we have got a clause, but this one certainly makes no sense on its own. We need to put it with the main clause.

Notice that the main clause has been split. It is getting more and more complex and difficult to read.

> ***when I arrived the big dog which was called Rover was barking because it was lonely***

Punctuation

Full stop

In writing, we mark sentences by using a capital letter at the beginning, and a full stop (or question mark or exclamation mark) at the end.

> The big dog was barking**.**

Question mark

A question mark is used at the end of an interrogative sentence

> Who was that**?**

or one whose function is a question.

> You're leaving already**?**

Exclamation mark

An exclamation mark is used at the end of a sentence (which may be exclamative, imperative or declarative) or an interjection to show strong emotion.

exclamative: What a pity**!**
imperative: Get out**!**
declarative: It's a goal**!**
interjection: Oh dear**!**

Comma

A comma is used to help the reader by separating parts of a sentence. It sometimes corresponds to a pause in speech.

In particular we use commas to separate items in a list (but not usually before *and*);

My favourite sports are football**,** tennis and swimming.

I got home, had a bath and went to bed.

to mark off extra information;

Jill**,** my boss**,** is 28 years old.

after a subordinate clause which begins a sentence;

Although it was cold**,** we didn't wear our coats.

with many connecting adverbs (e.g. *however, on the other hand, anyway, for example*).

Anyway**,** in the end I decided not to go.

Incorrect use of the comma: comma splice

Children often use commas incorrectly to mark **any** grammatical boundary. When a comma is the only link between the clauses, it is known as 'the comma splice'.

> She turned round but there was no one there except a painting**,** all of a sudden the people in the painting moved and started talking again, Jade couldn't believe her eyes

A simple rule of thumb to tell whether a comma is being used to 'splice' main clauses together, is to see **if you could substitute a full stop.** In each case in our example, a full stop would work.

> She turned round but there was no one there except a painting**.** All of a sudden the people in the painting moved and started talking again. Jade couldn't believe her eyes

So both the commas must be splices, and therefore incorrect.

To correct a comma splice, you could substitute a full stop, but this could lead to very staccato sentences – and sometimes you may wish to suggest a closer link between the clauses. In this case, you could substitute a **dash**, a **semi-colon** or possibly a **colon**. Alternatively, you could link the clauses by inserting a **conjunction**.

There are several acceptable ways of correcting the example. A semi colon probably captures the writer's intention.

> She turned round but there was no one there except a painting. All of a sudden, the people in the painting moved and started talking again; Jade couldn't believe her eyes.

Semi-colon

A semi-colon can be used to separate two **main clauses** in a sentence.

> I liked the book; it was a pleasure to read.

This could also be written as two separate sentences.

> I liked the book. It was a pleasure to read.

However, where two clauses are closely related in meaning (as in this example), a writer may prefer to use a semi-colon rather than two separate sentences.

Semi-colons can also be used to separate items in a list if these items consist of longer phrases.

> I need large, juicy tomatoes; half a pound of unsalted butter; a kilo of fresh pasta, preferably tagliatelli; and a jar of black olives.

Colon

A colon is used to introduce a list or a following example. It may also be used before a **second clause** that expands or illustrates the first.

> He was very cold: the temperature was below zero.

Dash

A dash is a punctuation mark used especially in informal writing (such as letters to friends, postcards or notes). Dashes may be used to replace other punctuation marks (colons, semi-colons, commas) or brackets.

> It was a great day out – everyone enjoyed it.

Hyphen

A hyphen is sometimes used to join the two parts of a compound noun.

> City-centre

But it is much more usual for such compound nouns to be written as single words …

> football   headache   bedroom

or as separate words without a hyphen.

> golf ball   stomach ache   city centre

However, hyphens are used in the following cases:
in compound adjectives and longer phrases used as modifiers before nouns;

> a well-known painter
>
> a ten year-old girl

in many compound nouns where the second part is a short word like *in, off, up* or *by;*

> a break-in
> a write-off
> a mix-up
> a passer-by

in many words beginning with the prefixes *co-, non-,* and *ex-* .

> co-operate   non-smoker   ex-wife
> co-educate   non-existent   ex-serviceman

Hyphens are also used to divide words at the end of a line of print.

Brackets (Parenthesis)

A parenthesis is a word or phrase inserted into a sentence to explain or elaborate. It may be placed in brackets…

> Sam and Emma **(his oldest children)** are coming to visit him next weekend.

or between dashes…

> Margaret is generally happy – **she sings in the mornings!** – but responsibility weighs her down.

or commas.

> Paul is**, I believe,** our best student.

The term parentheses (plural of *parenthesis*) can also refer to the brackets themselves.

Apostrophe

There are two main uses of the apostrophe:
- to show that letters have been omitted
- to indicate possession.

The apostrophe in omission
We use an apostrophe for the omitted letter(s) when a verb is contracted (i.e. shortened).

> I'm (I am)
> would've (would have)
> who's (who has)

In contracted negative forms, *not* is contracted to *n't* and joined to the verb.

> isn't (is not)
> didn't (did not)
> couldn't (could not)

In formal written style, it is more usual to use the full form.

There are a few other cases when an apostrophe is used to indicate that letters are in some sense 'omitted' in words other than verbs.

> let's (let us)
> o'clock (of the clock)

Note the differences between *its (*belonging to *it)* and *it's (it is* or *it has).*

> **No apostrophe**
> The company is to close one of **its** factories.
>
> **Apostrophe**
> The factory employs 800 people. **It's** the largest factory in town.

N.B. The term <u>contraction</u> is used in the sample grammar test papers, rather than the term omission. It is therefore, important children are familiar with this terminology.

The apostrophe in possession

We use an apostrophe **+ s** for the possessive form.

> my mother**'s** car
> Joe and Fiona**'s** house
> the cat**'s** tail
> James**'s** ambition
> a week**'s** holiday

No further **s** is added after a plural **s** (e.g. *parents*).

> my parents**'** car
> the girls**'** toilets

But irregular plurals (e.g. *men, children*) take and apostrophe **+ s**.

> children**'s** clothes

The regular plural form (-*s*) is often confused with possessive **'s**.

> I bought some **apples**.
> *not*
> I bought some **apple's.**

Note that the possessive words *yours, his, hers, ours, theirs* and *its* are **not** written with an apostrophe.

Ellipsis

Ellipsis is the term used for three dots (…) which shows that something has been omitted or is incomplete.

Speech marks

In direct speech, we use the speaker's original words (as in a speech bubble). In text speech marks ('…' or "…" – also called inverted commas or quotes) mark the beginning and end of direct speech.

> Helen said, **"**I'm going home.**"**
> **"**What do you want?**"** I asked.

Many published texts use **single** speech marks ('…'), which look less 'fussy' on the page. However, in handwritten work, **double** speech marks ("…") are often preferred, as they are more noticeable.

Nouns

Noun

Noun dog Rover

- There are **common nouns** like *dog*, and **proper nouns** like *Rover*.

- Nouns can be **singular**, e.g. *dog, cat, bird, bear*.

- Nouns can be **plural**, e.g. *dogs, cats, birds, bears*.

- There is a special group called **collective nouns**, which are singular names for plural constituents, e.g. *team, group, flock, herd.*

- Some nouns, like *beauty*, *truth* and *justice,* are **abstract** and less easily recognisable as nouns.

The function of any noun is to name. If a word is the **name** of a person, a place, an animal, a thing or an idea it is a noun, e.g. *Janet, London, dog, lamp, justice*.

Adjective

> **Adjective**
>
> big

An **adjective** is a word that gives us more information about a noun.

It might stand before the noun in a noun phrase.

> The **big** dog.

It might also be linked to the noun by a verb.

> The dog was **big.**

But an adjective might also appear elsewhere in a sentence.

The traditional definition of an adjective is a 'describing word', but this can be confusing. Lots of other words can be descriptive. The words *swooped* and *flickered*, for instance, are very descriptive verbs. A better way to define an adjective is a word which gives more information about a noun.

Adjectives (and adverbs) can have **comparative** and **superlative** forms.
For short adjectives, the comparative form is **adjective + er**.

> **adjective + er**
>
> old + er = older
> hot + er = hotter
> busy + er = busier

For longer adjectives (with more than two syllables) the comparative form is **more + adjective**.

<div style="border:1px solid">

more + adjective

more intelligent
more beautiful
more dangerous

</div>

The corresponding superlative forms are **-est and most**.

<div style="border:1px solid">

-est and most

old – oldest	intelligent – most intelligent
hot – hottest	beautiful – most beautiful
busy – busiest	dangerous – most dangerous

</div>

Determiner

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Determiner

the
a

</div>

Determiners are used with nouns and they limit (i.e. determine) the reference of the noun in some way. They are the words that 'home you in' on the noun.

You will usually find a determiner at the beginning of a noun phrase.

the big dog
a big dog

These two words are called articles. Articles are a sub-class of determiners.

the = definite article
a = indefinite article

In this first example below, the definite article 'the' refers to a specific book, while the indefinite article 'a' refers to any book.

Give me **the** book.

Give me **a** book.

Give me an apple.

The form 'an' is used before words that begin with a vowel sound, e.g. **an elephant** .

'An' is also used even if the vowel sound is spelled with an initial consonant, e.g. **an hour**

 The form 'a ' is used before words beginning with a consonant, e.g. **a doll.** It is also used before words that begin with a consonant sound (even if spelled with a vowel as in *a   European*).

She had **a** house so large that **an** elephant would get lost without **a** map.

Further notes

Before some words beginning with a pronounced (not silent) *h* in an unstressed first syllable, such as *hallucination*, *hilarious*, *historic(al)*, *horrendous*, and *horrific*, some (especially older) British writers prefer to use *an* over ***a*** (***an historical event***).

An is also preferred before *hotel* by some writers of British English (probably reflecting the relatively recent adoption of the word from French, where the *h* is not pronounced.

But the class of determiner contains many other words, e.g. *that, this, those, any.* This classification is very useful because the determiner word class mops up lots of words, which in older grammar hung around on the sidelines.

This dog, **that** dog
every dog, **some** dogs, **each** dog
his dog, **her** dog, **my dog**

Each time, the determiner lets us know which particular *dog* or *dogs* are the focus of attention.

Pronoun

<div style="border: 1px solid black;">

Pronoun

It
which

</div>

Pronouns are another word class. They are words that can stand in place of a noun or indeed a whole noun phrase. Pronouns help us avoid repeating ourselves too often.

If I wanted to talk about a *dog*, I might refer to *it*, or, if I knew its gender, to *he* or *she*. These are **personal pronouns**.

There are **first person pronouns**.

<div style="border: 1px solid black;">

I, me, mine, we, us, ours

</div>

There are **second person pronouns**.

<div style="border: 1px solid black;">

You, yours

</div>

There are **third person pronouns**.

<div style="border: 1px solid black;">

he, she, it, they
him, her, it, them
his, hers, its, theirs

</div>

There are other sorts of pronouns. For example, here the words *which*, *who*, *whom* and *that* are pronouns, referring back to noun phrases.

The big dog, **which** was called Rover, was barking.

Its owner, **who** was called Mr. Jones, was out.

The neighbours, **whom** Rover was keeping awake, were annoyed.

Finally, the dog **that** barked in the night fell asleep.

If a word is standing in place of a noun, it is a pronoun. Pronouns can stand in for single words or noun phrases. If you are in any doubt where a noun phrase begins and ends, try substituting a pronoun.

The big dog	was barking.
The funny little dog with the floppy ears	was barking.
Rover	was barking.
It	was barking

'I' or 'me'?

The two personal pronouns *I* and *me* are often used wrongly, usually in sentences in which *I* is being used with another noun. Here are some tips to help you get it right:

- Use the pronoun *I*, along with other subjective pronouns such as *we, he, she, you,* and *they,* when the pronoun is the subject of a verb:

> **He** went to bed.
>
> **We** waited for the bus.
>
> Clare and **I** are going for a coffee.

In the last example, the pronoun *I*, together with the proper noun *Clare*, forms the subject of the sentence, so you need to use *I* rather than *me*.

- Use the pronoun *me*, along with other objective pronouns such as *us, him, her, you,* and *them,* when the pronoun is the object of a verb:

> Danny thanked **them**.
>
> The dog followed John and **me** to the door.

In the last example, the pronoun *me*, together with the proper noun *John*, forms the object of the verb *follow*, so you need to use *me* rather than *I*.

- Use the pronoun *me*, along with other objective pronouns such as *us, him, her, you,* and *them,* when the pronoun is the object of a preposition:

> Rose spent the day with Jake and **me**.
>
> *Me,* together with *Jake,* forms the object of the preposition *with*, so you need to use the pronoun *me* rather than the pronoun *I*.

An easy way of making sure you've chosen the right pronoun is to see whether the sentence reads properly if you remove the additional noun:

√ **I** am going for a coffee	X **Me** am going for a coffee
√ The dog followed **me**	X The dog followed **I**
√ Rose spent the day with **me**	X Rose spent the day with **I**

Verb

Verb
barked

Verbs are very important. They are the words that tell you what is *happening* in a sentence.

This definition is preferable to the old one of 'doing words', because probably the most common verb of all is the verb **be**. However, the various forms of the verb **be** do not seem to be *doing* much at all. They just *are.*

The verb (or verb chain) is at the heart of a clause. Without it, a clause or a sentence feels incomplete.

The big hairy dog **barked**.
The big hairy dog **should have barked**.
The big hairy dog?

Sometimes we need two or more words to express the full force of the verb. This is known as a **verb chain** (some linguists call it a verb phrase).

was barking   used to bark   will be barking

Verbs have **tense**: past, present, future.

Present: The dog **barks**.
Past: The dog **barked**.

Technically, we don't have a future tense in English, because we cannot convey it with a single verb. We always have to create a verb chain. However, in the day to day talk about language, most people refer to any relevant construction as conveying 'tense', including the 'future tense'.

Present: barks, is barking
Past: barked, was barking, used to bark, had barked, etc.
Future: will bark, is going to bark

There are **regular** and **irregular** verbs. If a verb is regular, its past tense ends in **–ed**.

bark**ed**   want**ed**   play**ed**   answer**ed**

Verbs that don't follow that pattern are irregular.

make - **made**

catch - **caught**

see - **saw/ seen** (I saw/ I have seen)

Adverb

Adverb
loudly
always
outside

The **adverb** fills us in on details such as *how, when* or *where* something happened.

Most people think of adverbs as words – like *loudly, happily, gently* – that answer the question '*how?*'. They usually end in **–ly** but not always...

HOW?
fast, well

However, there are many adverbs of time that answer the question '*when?*'.

WHEN?
now, then, often, sometimes, never

The time connectives we find in chronological texts are adverbs, e.g. *then, next, afterwards, meanwhile, finally*.

Some adverbs answer the question '*where?*'.

WHERE?
here, there, everywhere, upstairs, downstairs

Adverbs of **manner**, **time** and **place** are the 'roving reporters of the sentence'. They can often swap positions, varying the rhythm of the sentence.

HOW?
Slowly the man moved towards the dog.
The man moved **slowly** towards the dog.
The man moved towards the dog **slowly**.

WHEN?
Then the dog started barking.
The dog **then** started barking.
The dog started barking **then**.

Where
Up jumped the man and **away** he ran.
The man jumped **up** and he ran **away**.

Often a phrase can act adverbially in a sentence.

Three weeks ago, the big dog had a headache.
He lay down **under the apple tree** and **with a deep sigh** he fell asleep.

Larger chunks like these are known as adverbials. They are mobile just like single adverbs.

The big dog had a headache **three weeks ago**.
With a deep sigh, he lay down and he fell asleep **under the apple tree**.

Adverbials often begin with a preposition, e.g. *with, under*.

More about adverbs
Words which act as 'intensifiers' are also adverbs. They answer the question '*how much?*'. For example:
extremely, slightly, rather, very, quite, somewhat. These adverbs tell you more about an adjective or another adverb.

HOW MUCH?

The **extremely big** dog barked **very loudly**.

Preposition

<div style="border:1px solid black; text-align:center">

Preposition

with
at
in
over

</div>

A **preposition** is a word like *with, at, in, over*. It is usually followed by a noun phrase.

Here are some examples of prepositions in context.

<div style="border:1px solid black; text-align:center">

with some trepidation

at that moment

in the garden

over the moon

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If a phrase starts with a preposition, its technical name is a **prepositional phrase**.
But the job these phrases do in a sentence can be either **adjectival** or **adverbial**.

<div style="border:1px solid black; text-align:center">

in the garden

</div>

This prepositional phrase starts with the preposition *in* and it can perform two different functions in the sentence.

It can be **adjectival**, tagging on to the noun phrase to tell us more about the noun.

<div style="border:1px solid black; text-align:center">

The big dog **in the garden** was barking.

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Or, it can tell us more about what happened, answering the question *'where?',* in which case it is **adverbial**.

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The big dog was barking **in the garden**.

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When these phrases are acting adverbially, they have the same mobility as single adverbs.

<div style="border:1px solid black; text-align:center">

The big dog was barking **in the garden**.

In the garden, the big dog was barking.

</div>

An understanding of the mobility of adverbials enables us to vary sentence structure. If we pull the adverbial to the front, the sentence often has a much more literary flavour.

The dog lurched towards us **with its teeth bared.**

With its teeth bared, the dog lurched towards us.

We had cheese, bread and wine **in our picnic basket**.

In our picnic basket, we had cheese, bread and wine.

In producing written language we have more time to plan and edit text, and can use the adverbial to 'set the scene' for the rest of the sentence.

Conjunction

> ### Conjunction
>
> and
> when
> because

Conjunctions are words which can join two parts of a sentence. There are some simple conjunctions - *and, but, or* - which can join **words, phrases** or **clauses**.

> ### And… but… or
>
> **words:**   bread **and** butter
> **phrases:** all the king's horses **and** all the king's men
> **clauses:**   It's getting late **and** I'm tired.
>
> **words:**   tired **but** happy
> **phrases:** out of sight **but** not out of mind
> **clauses:**   I like coffee **but** I love tea.
>
> **words:**   heads **or** tails
> **phrases:** *table d'hote* **or** *a la carte*
> **clauses:**   We can eat now **or** we can wait until later.

Joining clauses with *and, but, or* does not produce a complex sentence. Such sentences are called **compound sentences**.

> ### Compound sentences
>
> It's getting late **and** I'm tired.
>
> I like coffee **but** I love tea.
>
> We can eat now **or** we can wait until later.

In these compound sentences, you can see that the clauses have equal weight – neither is subordinate to the other. They are both **main clauses**.

It is sometimes possible to improve compound sentences. When both clauses share the same subject we can delete the second subject (and sometimes other words). This often makes writing more fluent.

> I like coffee but **I** love tea.
>
> I like coffee but love tea.
>
> **We** can eat now or **we can** wait until later.
>
> **We** can eat now or wait until later.

Compound sentences are a very basic way of joining your ideas. There are more 'sophisticated' conjunctions, which show the relationships between ideas.

<div style="border:1px solid black; padding:10px; text-align:center;">

Some common conjunctions

because, although, until, when, where, unless

Samina was unhappy **because** the school trip had been cancelled.

</div>

Conjunctions like these are a feature of **complex sentences**.

N.B. Some words (for example *round*) can be used in different ways in different contexts. The classification depends upon the job the word is doing in a particular sentence. The key is to ask what job the word is doing in the sentence.

Active and passive voice

Many verbs can be active or passive.

For example, *bite*:

> *The dog bit Ben.* (active)
> *Ben was bitten by the dog.* (passive)

In the active sentence, the subject *(the dog)* performs the action. In the passive sentence, the subject *(Ben)* is on the
receiving end of the action. The two sentences give similar information, but there is a difference in focus. The first is
about what the dog did; the second is about what happened to Ben.

All passive forms are made up of the verb *be* + past **participle**:

active   *Somebody <u>saw</u> you.*
      We must f<u>ind</u> them.
      I have <u>repaired</u> it.

passive   *You were seen.*
      They must be found.
      It has been repaired.

In a passive sentence, the 'doer' (or agent) may be identified using *by ...*:

> *Ben was bitten by the dog.*

But very often, in passive sentences, the agent is unknown or insignificant, and therefore not identified:

> *The computer has been repaired.*

Passive forms are common in impersonal, formal styles. For
example:

> *It was agreed that ...* (compare *We agreed that ...*).
> *Application forms may be obtained from the address below.*

Alliteration
A phrase where adjacent or closely connected words begin with the same phoneme:
One, wet wellington
Free phone
Slithering snakes

Simile
The writer creates an image in the readers' mind by comparing a subject to something else:
As happy as a lark
As strong as an ox

Many similes are idiomatic :
He smokes like a chimney

Metaphor
Where the writer is writing about something as if it were really something else:
Time is a thief.
The goal keeper was a rock.
Drowning in money
You are the sunshine of my life.

Personification
A form of metaphor where the language is related to a human action, motivation or emotion and is used to refer to a non- human object or concept:

The weather was smiling at James and his sister.
The wind howled through the trees and made the leaves shiver.
The stars danced playfully in the moonlit sky.
The run down house appeared depressed.
The first rays of morning tiptoed through the meadow.
She did not realize that opportunity was knocking at her door.
The wind howled its mighty objection.
The snow swaddled the earth like a mother would her infant child.
The river swallowed the earth as the water continued to rise higher and higher.
The ocean waves lashed out at the boat and the storm continued to brew.

Onomatopoeia
Words which echo the sound associated with their meaning:
Clang, hiss, crash, cuckoo

Preposition

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(See **Module 4 Simple, compound and complex sentences** for more.)

Summary

These are the eight **word classes**: eight different jobs words can do in a sentence.

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Word classes

noun	**adjective**	**determiner**	**pronoun**
dog	big	a/ the	it/ which
Rover			

verb	**adverb**	**preposition**	**conjunction**
barked	slowly	with	and
	then	at	when
	away	in	because
		over	

</div>

A **noun** names things.

A **pronoun** stands in for a noun.

A **determiner** 'homes you in' on the particular noun.

An **adjective** tells you more about a noun.

A **verb** tells you what happened in the sentence.

An **adverb** tells you how, when or where something happened.

Prepositions are small functional words that often come at the beginning of a phrase.

Conjunctions join up parts of a sentence, and in particular join clauses together in complex sentences.

Remember though, that some words (for example *round*) can be used in different ways in different contexts. The classification depends upon the job the word is doing in a particular sentence. The key is to ask what job the word is doing in the sentence.