

Appendix 1

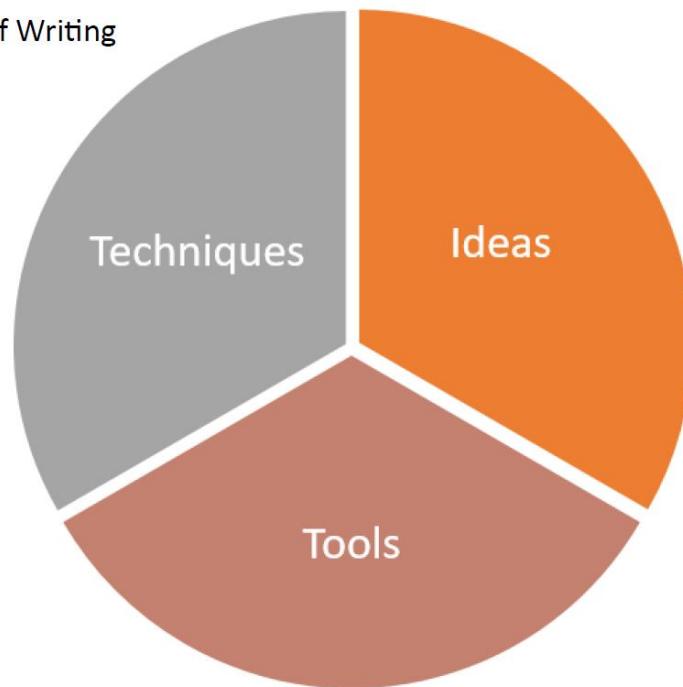
Writing at North Cerney CE Primary Academy

...with support from Jane Considine

There are three zones to writing...

...Ideas ...Tools and ...Techniques

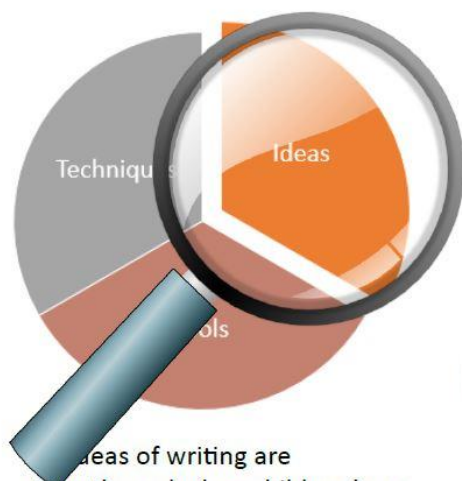
The 3 Zones of Writing



...writing is only strengthened when children have good imaginations

There are nine lenses to each zone, which is covered within each section of the 'Writing Rainbow'.

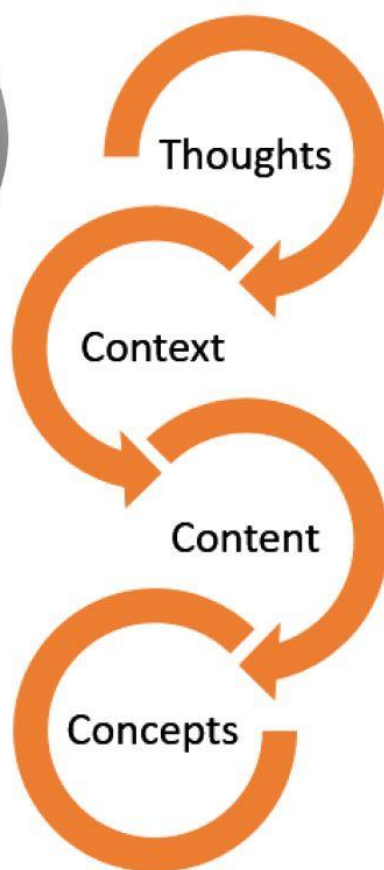
The Fantastics provide children with the support they need to come up with ideas. The writing is taught using a system, so that children look very closely through a lens, focusing their ideas in a certain direction. The system is child friendly - the lenses are based on the 'Fantastics' acrostic. Each of these lenses is revealed to the children in a systematic and explicit way. Each lens has a memorable picture to help the children learn the different ideas of writing.



Ideas of writing are strengthened when children have good imaginations.

Their imaginations are improved through rich life experiences and quality texts.

Many children get stuck on knowing what to write but if we, as teachers, invest in drama, reading and experiences then children's thoughts about what to write are enriched.



GRAMMAR				STRUCTURE AND STYLE			
A	B	C	D	P	P	P	P
Adjectives	Adverbs	Conjunctions	Prepositions	Punctuation	Punctuation	Punctuation	Punctuation
Adjectives	Adverbs	Conjunctions	Prepositions	Punctuation	Punctuation	Punctuation	Punctuation
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Adjectives	Adverbs	Conjunctions	Prepositions	Punctuation	Punctuation	Punctuation	Punctuation
Adjectives	Adverbs	Conjunctions	Prepositions	Punctuation	Punctuation	Punctuation	Punctuation

The FANTASTIC Rainbow

To accomplish skills in this Zone of Writing pupils need to use the cues in the FANTASTIC (FANTASTIC) rainbow.

We can remember these using the FANTASTIC acronym...



Writers who include feelings are richer writers. Pupils need to know one of the important parts of being a writer is giving a reader an internal insight into a character's emotional state. Once pupils are able to reveal the inner emotions of a character, their writing becomes more empathic and engaging.



Dialogue enriches stories and quotes support and strengthen points in non-fiction. Clever choice of dialogue can move the action on and reveal more about a character's motivations and inner thoughts. Children need training on choosing precise quotes for non-fiction that succinctly capture key ideas.



Writers who are able to build a picture from a character's perspective are more effective. A writer can build rich scenes, settings and details by choosing what to describe and focus on.



Writing is more engaging when it is a multi-sensory experience. The sense of touch is an important lens not to leave out. How things feel to the touch is another way that writing can replicate real life experience. Children need a rich repertoire of texture words to enable them to explore this lens, e.g. smooth, in rough.

taste and attach it to feelings, e.g. "a taste of fear welled up in his throat."



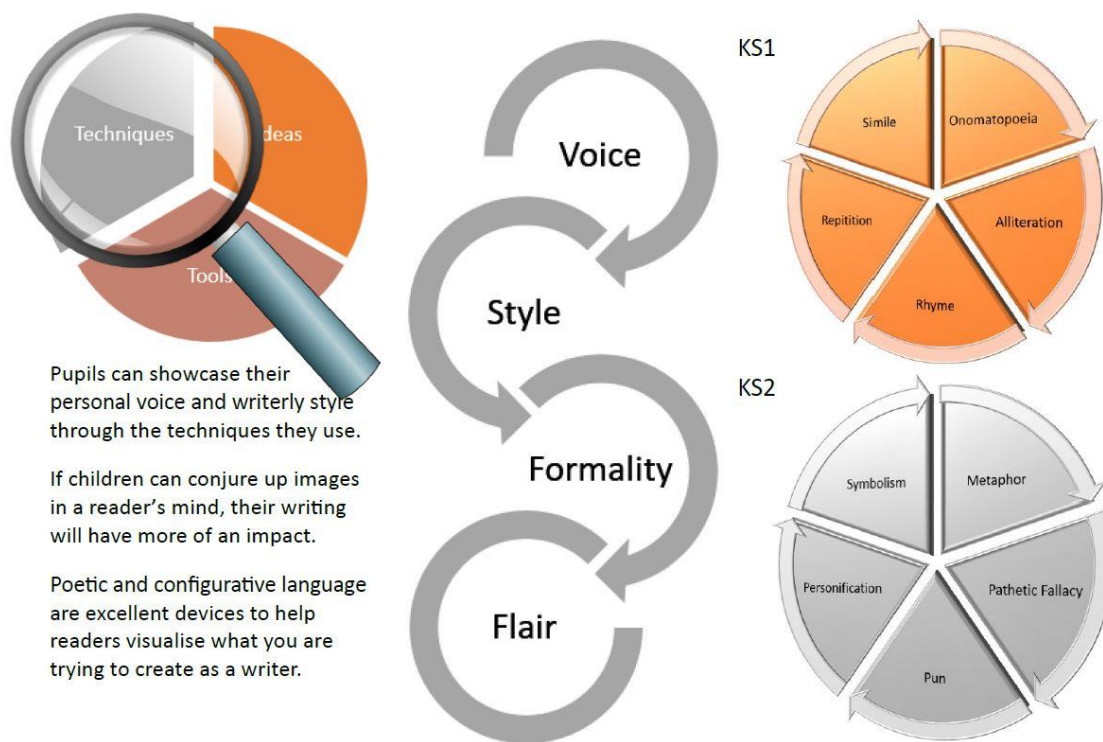
Good writers take us on an internal journey to the inner thoughts of a character. Clever writers are able to declare inner thoughts but put dialogue into their mouths that contradicts it. Writing is a mix of expressing the outward influences on a character as well as the internal thinking of the individual.



Crash! Bang! Wallop! Sounds bring a story to life. As a writer we can choose to accentuate certain sounds. Sometimes creating pauses and long moments of silence are just as effective. Sometimes the smallest sounds can be magnified in a story to create tension, e.g. the turn of a door handle.

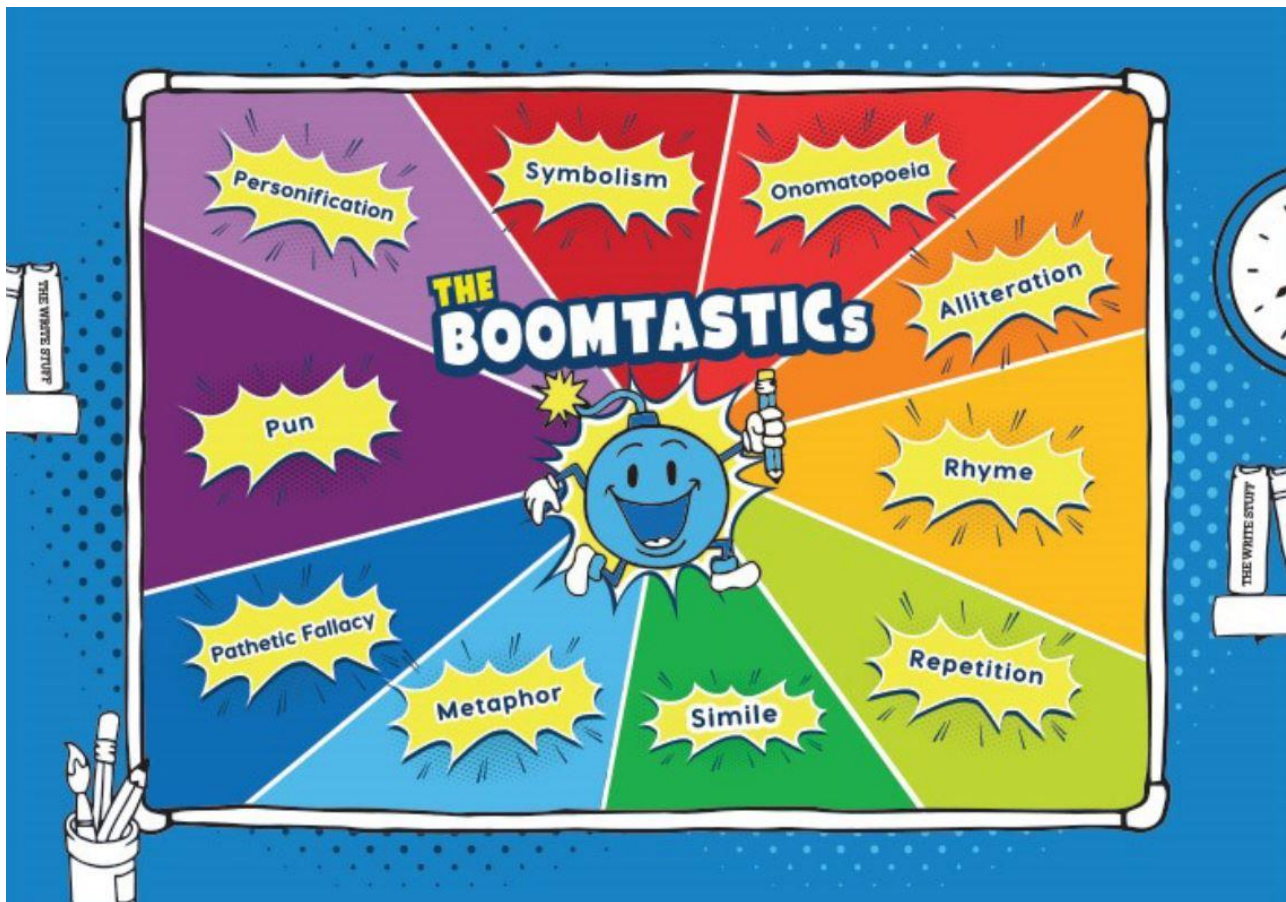
Techniques...

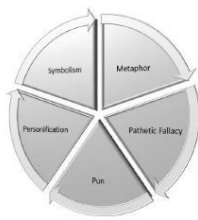
...pupils can showcase their personal voice and writerly style through the techniques they use



These are part of the BOOMTASTIC system...

KS1 to the left... KS2 to the right





Symbolism

"It is that ability to summarize and encapsulate that makes symbolism so interesting, useful, and – when used well – arresting. You could argue that it's really just another kind of figurative language. Symbolism exists to adorn and enrich, not to create a sense of artificial profundity. It can serve as a focusing device for both you and the reader, helping to create a more unified and pleasing work." Stephen King, 2000.

Symbolism is based on taking one idea and extending it across a whole piece of writing. For example, if a pupil was writing a persuasive holiday brochure to promote and sell Mauritius and a reference was made to it being "the jewel of the Indian ocean", a metaphor will have been established linking the island to precious stones and jewellery. This could then be a starting point for an ongoing symbol to be established. If a mind map of ideas was to be generated around the central idea of jewellery the following extended ideas might emerge:

Once these associated connections are established then Mauritius can be sold by making continual references to jewellery.

"a necklace of cliffs surround the emerald green ocean..."

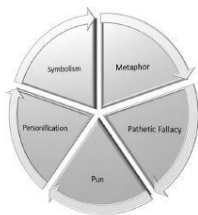
"the dazzling sands are like a precious lost treasure yet to be discovered..."

"marvel at the nightlife that glints with the promise of a pleasurable escape..."

Symbolism - Examples

An extended metaphor that is continually referenced through a text to provide a textual glue through a themed idea.

- Water
- Fire
- Sky
- Forest
- Weapons
- Storm
- Prison
- Dance
- Jewellery
- Beach
- Carnival
- Space



Pun

Pun relies on the double function of language. 'Sweet' and 'hard' can refer to the physical properties of things but also to the psychological properties of people. Puns are an extremely high order skill and require a mastery of language and a clear understanding of the functionality of homophones.

A sentence can be weighted in meaning with a deliberate use of a pun. Consider this sentence that provides information:

"The boy wore a blue jumper, he was sad."

If the same essence of meaning is captured but a pun is used, playing on the duality of meaning of the word 'blue', referencing both colour and state of mind:

"The boy wore a blue jumper just like his mood."

Suddenly, the sentence gains more presence and showcases the writer's skill.

Pun - Examples

"How do you know when Santa is in the room? You can feel his presents"

100 Best Jokes for Kids

"Not I, believe me. You have dancing shoes with nimble soles: I have a soul of lead so stakes me to the ground I cannot move"

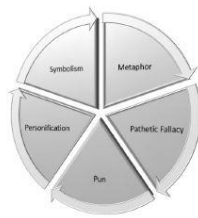
Romeo and Juliet by William Shakespeare

"Dear Deer,

I now live at the Zoo.

Wait until you hear what goes on over here. Love Aunt Ant"

Dear Deer by Gene Barretta



Metaphor

A metaphor's function is to make an even stronger image in the reader's head by describing a place, subject or object as something unlikely:

"The teacher was a witch."
 "A sea of chaos."
 "Drowning in self pity."

Often two nouns are compared and contrasted to each other, with the verbs 'is', 'are', 'was' being dominant.

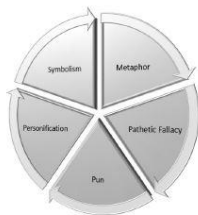
"I am a storm."
 "Her eyes are glistening jewels."
 "The world is a stage."
 (William Shakespeare)

Metaphor – Examples

"Mrs Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much time craning it over garden fences, spying on the neighbours."
Harry Potter and the Philosopher's Stone by J.K. Rowling

"He got so angry that his anger became a stormcloud exploding thunder and lightning and hailstones."
Angry Arthur by Hiawyn Oram

"That night he was almost too happy to sleep and so much love stirred in his little sawdust heart that it almost burst. And into his boot-button eyes that had long ago lost their polish, there came a look of wisdom and beauty."
The Velveteen Rabbit by Margery Williams



Pathetic Fallacy

The phrase pathetic fallacy is a literary term for the attributing of human emotion and conduct to all aspects within nature. It is a kind of personification that is found in narrative writing when, for example, 'clouds seem sullen', 'trees tremble', or 'when rocks seem indifferent'. It gives human emotions to inanimate objects of nature – for example, referring to weather features reflecting a mood.

This device is used to strengthen a match between a central character's emotion and a link between the weather, or something in nature or the physical environment, that correlates to amplify this feeling. Pathetic fallacy is fascinating because it offers human beings a different way to begin to understand and comprehend the natural world. By projecting human thought and behaviour onto elements of our environment, we make understanding it more accessible; we are comparing it to something we already know and understand.

The film of *Holes* (2003), based on the children's novel (published in 1998) by American writer Louis Sachar, also provides a good live action example of pathetic fallacy. The part of the film (based on Chapter 29) that begins "there was a change in the weather. For the worse" shows the tension at Camp Green Lake slowly building as the weather becomes hotter and hotter. It's not until the tension is broken that the rain comes.

Pathetic fallacy can really set the atmosphere of a scene and help to bring out themes and motivations. In particular, effective pathetic fallacy can draw you into the central character's dilemma.

The Borribles by Michael de Larrabeiti is a good example of nature mirroring the mood of the story:

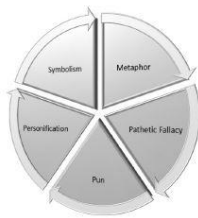
"The swirling rain-clouds rushed on revealing the bright moon, and the two Borribles dodged behind the bushes and kept as quiet as they could."

Equally Judith Kerr's *When Hitler Stole Pink Rabbit* shows how the "sad, greying heaps" come to represent the main character's existence during the war:

"Anna was walking home from school with Elsbeth, a girl in her class. A lot of snow had fallen in Berlin that winter. It did not melt, so the street cleaners had swept it to the edge of the pavement, and there it had lain for weeks in sad, greying heaps."

Pathetic Fallacy - Example

"Nobody noticed that she was missing. They were all too busy thinking of the journey ahead. As the geese disappeared into the grey sky, tears trickled down Borka's beak."
Borka by John Burningham



Personification

Personification is a type of figurative language that creates desired effects in writing. Specifically, personification is when you give an object human characteristics (emotions, sensations, speech, physical movements):

"The cruel waves screamed and swallowed the boat."

Here, the writer describes the waves using the human attributes, "cruel" and "screamed". The waves are also given a human physical process, swallowing, when waves cannot literally swallow something.

Personification – Examples

"In the space of thirty seconds, the atmosphere in the tiny room had changed completely and now it was vibrating with awkwardness and secrets."

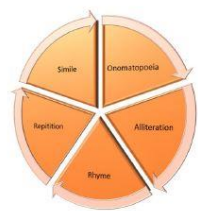
Matilda by Roald Dahl

"Adrift on eight pond pillows, pink cheeked blossoms rest"

One Leaf Rides the Wind by Celeste Mannis

"... trees are scratching at the sky"

Who Took my Hairy Toe? by Shutta Crum



Onomatopoeia

An onomatopoeic word is a word that phonetically imitates, resembles or suggests the source of the sound it describes. Common occurrences of onomatopoeic words include animal noises such as 'oink', 'miaow' (or 'meow'), 'roar', or 'chirp.'

Some other very common English language examples include 'hiccup', 'zoom', 'bang', 'beep', 'moo', and 'splash.' Machines and their sounds are also often described with onomatopoeia, as in 'honk' or 'beep-beep' for the horn of a car, and 'vroom' or 'brum' for the engine.

Children's earliest picture books are filled with onomatopoeic words. Sometimes they take over a whole page, like the "splash" finale in *The Wide Mouth Frog* after the line:

"You don't see many of those around do you."

Children love to hear the sounds that things make in books – not only animal sounds but the 'whoosh' of the wind and the 'pffff' of the flower pushing up through the ground. Children meet onomatopoeia from a young age in books like *Mmm, Cookies!* which is full of sounds bringing food to life. Sugar is sprinkled with a "chik, chik, chik, chik, chik." and washed out of the character's mouth with a "burble, burble, splat, splitch, bwahhh." In *The Perfect Nest* by Catherine Friend there is a "CRACK!" and "Crackety- Snap!" and "Crackety-Crackety-Boom!" to describe the sounds of baby animals bursting out of their eggs. Sometimes the simplest of sounds evokes the reality of an event, such as the moment in Mary Quigley's book *Granddad's Fishing Buddy* when the "plop" of the fishing line going into the water quickly puts us in the scene.

Teaching pupils to be on the lookout for this device in writing will in turn enhance their own writing, as it is a way to get noticed by the reader and is often associated with a change in font, capitalisation or an exclamation mark to draw attention to it. Onomatopoeia is a way to add a dimension to writing that is more sensory and can create interest by breaking up lengthy prose.

Onomatopoeia - Examples

"Crunch, crunch, crunch his feet sank into the snow"

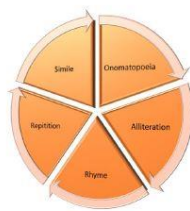
The Snowy Day by Ezra John Keats

"Splash Splash! Splash Splash! Splash Splash!"

We're Going on a Bear Hunt by Michael Rosen

"And ere three shrill notes the pipe uttered, You heard as if an army muttered; And the muttering grew to a grumbling; And the grumbling grew to a mighty rumbling; And out of the houses the rats came tumbling."

The Pied Piper of Hamelin by Robert Browning



Repetition

Repetition is the simple repeating of a word or phrase within a sentence in order to secure emphasis. Notice how repetition of the word "away" sharpens our empathy as the reader and makes the central character's need to run away more poignant:

"I'm going away from this place. Away from the angry teacher, away from the lonely playground and away from the staring eyes."

As pupils experiment with a wider range of writers' techniques, they use the power of repetition to strengthen the non-fiction and the emotion in a narrative.

Books they will meet from an early age include *Funnybones* by Janet and Allan Ahlberg. This is a clever tale that builds up suspense using "dark" as an adjective twice before all nouns in the story. Children enjoy finding this pattern and replicating it in their own writing:

"This is how the story begins. On a dark, dark hill, there was a dark, dark town."

Sometimes the repeated part does not have to be that significant to impress on a reader. Here in *The Wolves of Willoughby Chase* by Joan Aiken the reusing of the word "dusk" with the added "winter" as an adjective helps us visualise how cold and dark this dusk is:

"It was dusk, winter-dusk."

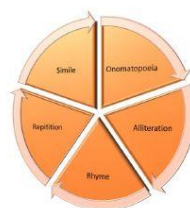
Repetition is not just applied to moments of suspense or times when texts need to be slowed down, but also to create humour and rhythm. A great example of this is in the opening of *Fantastic Mr. Fox* by Roald Dahl. The text repeats "farms", "men" and "nasty" and reveals one new bit of information as the opening builds. The humour is further reinforced by the silly alliterative names of the farmers.

"Down in the valley there were three farms. The owners of these farms had done well. They were rich men. They were also nasty men. All three of them were about as nasty and mean as any men you could meet. Their names were Farmer Boggis, Farmer Bunce and Farmer Bean."

Repetition - Examples

"It rapped. It grated. It snarled. It scarpered. It shrieked. It growled."

The Witches by Roald Dahl



Rhyme

"Where are you going to, little brown mouse?
Come and have lunch in my underground house."

However, this is not the only way to lean on rhyme in story and non-fiction as it can also be embedded within sentences and paragraphs to enhance flow and interest. Good rhyme is fun to read out loud. Good rhyme is enjoyable to listen to and can make the piece lively or clever. Rhyme is unfashionable at the moment but, done well, is delicious. My favourite line of all time is a line that includes rhyme in a children's picture book by Neil Gaiman, *The Wolves in the Walls*. This is both a simile and rhyme with "quick" and "flick", making it great to read aloud:

"Quick as the flick of the wing of a bat, Lucy slipped into the wall."

The Cat in the Hat by Dr. Seuss has embedded both rhyme and repetition in its opening line for effect:

"The sun did not shine, it was too wet to play, so we sat in the house all that cold, cold wet day. I sat there with Sally. We sat here we two and we said 'How we wish we had something to do'."

The word "sat" is repeated three times to emphasise how bored and fed up the children are on this rainy day. Alongside this there is rhyme between "play" and "day" as well as "two" and "do".

Meanwhile *Madeline* by Ludwig Bemelmans uses a rhyme dropped internally within the sentence to add intrigue and make it wonderful to read aloud:

"In an old house in Paris that was covered with vines lived twelve little girls in two straight lines."

Rhyme - Examples

"Quick as the flick of the wing of a bat, Lucy slipped into the wall."

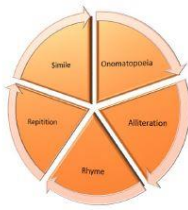
The Wolves in the Walls by Neil Gaiman

"Yes to Herbert's surprise from Miss Annabel's eyes came the sudden appearance of tears."

The Ghost of Miss Annabel Spoon by Aaron Blabey

"How we love to crash cans, Mash and smash and bash cans"

Raccoon Tune by Nancy E. Shaw



Simile

A simile directly compares two things through the explicit use of connecting words such as 'like', 'as', 'so' and 'than.'

Of Mice and Men by John Steinbeck has a memorable, highly evocative simile that compares a man to a dying fish. The use of alliteration strengthens the simile:

"Curley was flopping like a fish on a line."

My Dog is as Smelly as Dirty Socks by Hanoah Piven is a fabulous book to use with Key Stage 1 pupils as a starting point when teaching similes. The girl in the book uses household objects to capture her family members. Her dad is represented by a collage picture and has string for a mouth because he is:

"as stubborn as a knot in a rope."

Once pupils are shown how to identify similes they are able to find them quite easily in their writing. *My Family and Other Animals* by Gerald Durrell is a good example of how the initial simile is further strengthened by the subsequent verb that personifies the wind:

"July had been blown out like a candle by a biting wind that ushered in a leaden August sky."

Simile - Examples

"Somewhere behind us, a train whistle blew, long and low like a sad, sad song"

"The trees stood still as giant statues"

"And when their voices faded away it was as quiet as a dream"

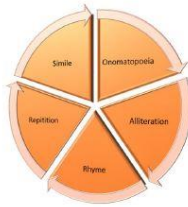
Owl Moon by Jane Yolen

"Amber lived on a mountain so high, it poked through the clouds like a needle stuck in down"

Amber on the Mountain by Tony Johnston

"She had small piggy eyes, a sunken mouth and one of those white flabby faces that looked exactly as though it had been boiled. She was like a great white, soggy overboiled cabbage"

James and the Giant Peach by Roald Dahl



Alliteration

Alliteration is a stylistic literary device identified by the repeated sound of the first consonant in a series of multiple words or the repetition of the same sounds, or the same kinds of sounds, at the beginning of words or in the stressed syllables of a phrase. This famous tongue twister exemplifies the same sound in the initial position in words and the way in which it heightens the intrigue of language once read aloud:

"Peter Piper picked a peck of pickled peppers, A peck of pickled peppers Peter Piper picked. If Peter Piper picked a peck of pickled peppers, Where's the peck of pickled peppers Peter Piper picked?"

Alliteration is an effective literary style to add drama and emphasis. It is useful to create mood. In *Jabberwocky* by Lewis Carroll many of the words in the poem are made up, but the poet's use of alliteration is so effective that a reader can still apply meaning, even without knowing the definition of the words. As a reader we can almost hear the terrible Jabberwock come stomping and snorting to meet his death with the repetition of harsh and jarring sounds such as,

"gyre and gimble"

"the claws that catch"

"The vorpal blade went snicker-snack!"

Alliterative phrases also help to create rhythm and pupils are drawn to the rhythmic parts of language. Many picture books are drenched in rich onomatopoeic and alliterative language and reading these stories aloud will bolster and extend pupils' vocabularies. Children meet these phrases in their favourite books such as *Winnie-the-Pooh* by A.A. Milne:

"Here is Edward Bear, coming down the stairs now, bump, bump bump, on the back of his head, behind Christopher Robin."

Alliteration - Examples

"Alice's fat aunt ate apples and acorns around August"

Alice in Wonderland by Lewis Carroll

"Great Aunt Nellie and Brent Bernard who watch with wild wonder at the wide window as the beautiful birds begin to bite into the bountiful birdseed."

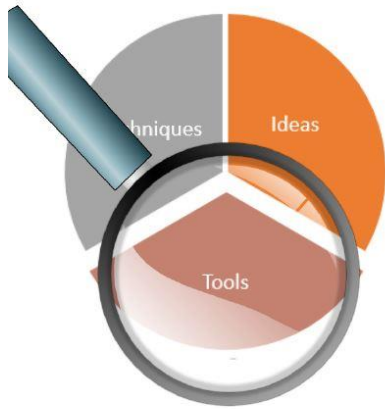
Thank you for the Thistle by Dorie Thurston

"And terrible teeth in his terrible jaws? He has knobbly knees, and turned-out toes..."

The Gruffalo by Julia Donaldson

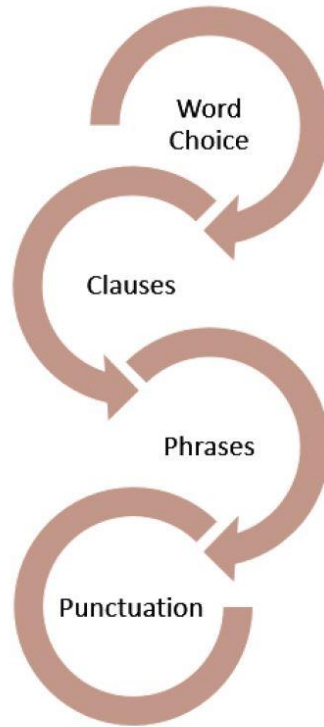
Tools

...children need to be in control of their grammar choices to



Children need to be in control of their grammar choices to improve the precision and the impact of their writing.

Technical control of grammar means that pupils can show readers that they have good understanding of the English language and that they are able to manipulate it for their own desired outcomes.



GRAMMAR				STRUCTURE AND STYLE			
A	B	C	D	P	P	P	P
Adjectives Adverbs Pronouns	Basics	Complex Sentences	Complex Sentences	Purpose	Paragraphs	Passive or Active Voice	Past and Present Tense
Counters Time Place Frequency Degree Quantity Quality Condition Cause Effect Contrast Comparison Concession Possession Reference Address Interjection Exclamation Emphasis Clarification Correction Continuation Conclusion Summary Transition Linking Coherence Cohesion Style Tone Voice Mood Atmosphere Setting Context Audience Purpose Form Structure Organization Development Conclusion Evaluation Reflection Opinion Argument Persuasion Influence Impact Significance Importance Relevance Value Meaning Implication Suggestion Inference Interpretation Understanding Appreciation Enjoyment Engagement Interest Curiosity Wonder Awe Amazement Surprise Shock Disbelief Skepticism Doubt Confusion Clarity Precision Accuracy Detail Depth Breadth Scope Range Variety Richness Complexity Sophistication Maturity Expertise Authority Credibility Trustworthiness Reliability Consistency Stability Durability Longevity Permanence Endurance Resilience Flexibility Adaptability Versatility Multifunctionality	Counters 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F	A	N	T	A	S	T	I
Fables	Fables	Fables	Fables	Fables	Fables	Fables	Fables

The Grammar Rainbow

To accomplish skills in this Zone of Writing pupils need to use the cues in the GRAMMAR (ABCD) and STRUCTURE & STYLE (PPPPP) rainbows.

improve the precision and the impact of their writing

Grammar Rainbow - Explaining 'A'

There needs to be a sense of how we're working with word classes and types of words to really have an impact on children's writing.

There are four parts to grammar. The grammar rainbow helps us be better teachers of grammar and the four parts are labelled A, B, C, D.

'A' of grammar refers to adverbs and adverbial phrases. They are green on the rainbow because adverbs and adverbial phrases are highly flexible within a sentence. They are on the go, and they have a lot of movement. We need to show children how these component parts have movement. An adverb or an adverbial phrase will answer How, Where or When.

'How' We could say "he ran quickly." We might say "quickly" is weak there, and if we wanted to make the running quicker, we could put, "he sprinted." However, there is more to life than just 'ly' 'Hows'. There are many ways we can capture a 'How'. We can use adverbial phrases: with bated breath, with trepidation, with a heavy heart. And we've got to think about not just ly words, but any component parts of a sentence that answer How.

So let's take a sentence like:

Harry crept into the forest with a heavy heart.

We can put the 'A' at the beginning of the sentence:

With a heavy heart, Harry crept into the forest.

Or perhaps we could have:

Into the forest, with a heavy heart, Harry crept.

Once you know the movable parts of a sentence, you have so much more control as a writer.

Grammar Rainbow - Explaining 'B'

'B' on the grammar rainbow stands for Basics and we need to get these right. Basics refer to words and word classes, and the functions they play in sentences.

For example: 'bird' is a noun. Anything in grammar that names something is a noun. It is a naming word class. Bird, tiger, table, sofa, all of these are nouns. Nouns can be organised into proper nouns, or pronouns.

If it is a general naming word, it is just called a noun: bird, table, tiger. If it is a proper noun, then it is a noun that deserves a capital letter. Proper nouns are people's names, people's titles (Mr, Mrs) and brand names.

Pronouns replace nouns so we don't repeat ourselves as writers, and these are words like he, she, they, we.

Verbs are often described to children as the action-packed part of a sentence, but it's not just action, it's also condition and it's also experience.

Returning to the sentence: "A bird was injured in the city", the verb part here being 'injured' gives us a sense of a condition, there is a movement coming in behind that word. Sometimes children find that type of verb hard to recognise, which is why our teaching has to be really clear. We need to be explicitly clear which chunks are functioning as a verb.

In this sentence 'injured' is a verb, but actually also the smaller word, the verb 'to be' is working with the verb. We can say its holding hands with the main verb. We have an auxiliary verb, that is the 'was', and we have the main verb, 'injured', and they work together as a verb chain.

If we go back to our sentence: "A bird was injured in the city", we can add in an adjective and we could drop one just before the noun – just here: "A small bird was injured in the city".

We see the part that's working as an adjective, 'small', describing the noun, and that 'was injured' is working together as a verb chain and is the verb component part of the sentence. However we could use 'injured' as an adjective: "An injured bird was lost in the city". And 'was lost' could be used as a verb and 'injured' change its word class to a different function.

Adjectives and verbs are very interchangeable and knowing that as a teacher is critical. Sometimes teachers mislabel words out of context. We must always be thinking about sentences.

Preposition has position in its name. It's positioning in the environment or positioning in time. When we talk about positioning in the environment, it is words like in, on, next to, behind, over. When we talk about positioning in time, it's before, next, later. And these are really important words to children when they're trying to move characters in stories.

Often, there are smaller words in a sentence and we're still not quite sure what they are. The proper name for these smaller words is determiners. The sort of

words that live in the family of determiners are words like a, and an, and the. And these words point to nouns. Determiners break down into two different types of articles. We have definite articles and indefinite articles, and how do we know the difference? Well, with children, I often use the point. And when we point directly at a noun, we definitely mean that item.

We say 'the' laptop, 'the' camera, 'the' flipchart. If we mean any noun, we might say 'a' laptop, 'a' camera, 'a' flipchart.

Phrases.

"A small bird was injured in the city" -chunks of words link together as little units of meaning.

There are three sections in this sentence. The first one, is 'a small bird'. The most dominant word is the word 'bird'. Bird is a noun, so that chunk is called a noun phrase. The next chunk in this sentence is 'was injured'. We never call the verb part of a sentence a phrase. That chunk is a verb chain with 'Was', the auxiliary verb, 'injured' the main verb, working together as the verb chain.

The final part 'in the city'. This is an adverbial phrase, an adverbial phrase that answers where something is happening. Its component part is a prepositional word in the word 'in', and we can move this about. So now we can see the flexibility within this sentence.

"In the city, a small bird was injured"

"A small bird was injured in the city" "A small bird, in the city, was injured"

Grammar Rainbow - Explaining 'C'

Complex sentences. There are five main ways to make complex sentences.

Way 1 The first strategy relies on front-loading a verb at the beginning of a sentence, and to help children collect those verbs, we can point their thinking towards words that end in -ed. I'm talking here about words like trapped, mortified, terrified, petrified.

If we take the word trapped and start a sentence with that word, it could look something like this: "Trapped in the rain, Jane struggled with her umbrella".

Here we have two verbs. We have 'trapped' at the beginning. This is in the subordinating clause; it cannot stand on its own. 'Trapped in the rain' doesn't

make sense. The other verb in that sentence is 'struggled'. That chunk, "Jane struggled with her umbrella", stands as a main clause. That is a complex sentence with two verb components, and that strategy is the front-loaded verb strategy ending in 'ed'.

Way 2 of building a complex sentence is to start with an adverb. Adverbs have flexibility, they can move. They are words like quickly, slowly, cautiously. They can even refer to things like how often, and frequency. We can use the word 'unfortunately' and start our sentence with that.

"Unfortunately, trapped in the rain, Jane struggled with her umbrella"

We can take 'unfortunately' and 'trapped' and move those two words around: 'Unfortunately trapped', 'Trapped unfortunately', because we know it's an adverb with high mobility.

Way 3 of making a complex sentence is starting with those action-packed verbs like running, racing, sprinting, and front-loading them at the beginning of sentences. So, for example, we might have: "Skipping in the rain, Jane struggled with her umbrella", and providing children with a bank of -ing ending verbs can really support them getting into interesting, complex sentences.

Way 4 of building a complex sentence is very different from ways 1-3, which rely on front-loading a verb or an adverb. This strategy relies on building a very good simple sentence, for example, 'Jane struggled with her umbrella' and taking a simple sentence and breaking it and embedding some more information within in.

So, for example, if we break the sentence just after the subject here, 'Jane', and then we put a comma in place, and then add some extra information for example, 'Jane, who was caught by surprise, struggled with her umbrella'. This enables us to write a complex sentence that has an embedded clause within it, and enables us to add extra detail.

Way 5 of making a complex sentence relies on having a repertoire of conjunctions, words like although, despite, nevertheless, while, so. If we take a conjunction and push it at the front of a sentence, or in the middle of a sentence, we will force a main clause and a subordinating clause.

In this sentence we start with a conjunction.

"Although she had an umbrella, Jane struggled to open it"

'Jane struggled to open it' is the main clause. 'Although she had an umbrella', that's the subordinating clause. Conjunctions are a great way to help children be really good writers of complex sentences, so we should give children a full repertoire of these to really push their writing on.

Grammar Rainbow - Explaining 'D'

Dialogue. Children find dialogue really difficult. They mainly find it difficult because it comes so easily to them, and once they are applying their own lives to their writing, they are beginning to transpose all of that talk into their stories.

The problem is they tend to have so much talk to include. They want their writing to be authentic and reflect their real lives, but the dilemma is, actually, dialogue is really tricky, and less is more.

When working with children as they're trying to include speech in their writing, we need to teach children about the 3 'M's of dialogue. The first M is Move. Does this dialogue move the action on? Does it take the story forward? Does it help us as readers engage further with the story?

The second M is Make. Does the dialogue create some interest, some suspense or even a problem to solve?

And the final M is More. This More is More about the character. The dialogue reveals to us something else that the character is doing, or thinking, or internalising. This More really helps push the story forward. Children must resist having day-to-day conversations but as teachers we can support them with the three Ms of dialogue.

Dialogue is tricky for many reasons, firstly because children have so much to say. But more than that, dialogue comes with such a complicated rule system for punctuation - there is so much to think about when we lay out dialogue on a page.

Children have to think about new line, new speaker; they have to understand terms like inverted commas and how they are the more formal representation of terms like speech mark.

They have to understand how punctuation works within spoken aspects of writing. O

But often they also have to use the contracted form. Speech is full of informalities: I ain't going to the shops, I can't come, I don't like it. And the

nature of speech is taking two formal words, pushing them together, omitting some letters and including an apostrophe to show the missed letters.

Now, unfortunately there is not a set rule-system for the contracted form. So we must teach children the 75 contracted forms of the English language. We deal with them head on, we group them for similarity and we group them for difference, and this way children can take more control of dialogue in writing.

Grammar Rainbow - Explaining 'Purpose'

The first 'P' is purpose. When children are writing non-fiction, they need to know how to engage the reader. They need to use questions and hooks and data and statistics. They need to think about impact lines that are going to draw the reader in. Children can be skilled at this if they have a clear sense of who is going to read their work.

If they are writing story, they need to think about what type of story it is. Is it a detective story, a fairy-tale, or science fiction? They need to really tune in to the textual features of the type of story. All different types of genres have very specific textual features.

We need to explicitly show children the rules of writing: "To be a good non-fiction writer, children, you need to do able to do these things..." We need to share success criteria.

Grammar Rainbow - Explaining 'Paragraphs'

We must explicitly teach children the four ways to build paragraphs.

Way one, **time**, where we as a writer set a new time of day or night for the central character.

Way two, **place**, where we can take the current action or a parallel plot, or something new that's happening to a completely different place in the story.

Way three, **event**, something else is happening somewhere in this story, and let's take them to that other event.

*And finally, way four, **person**. This is where a new character can come into the story and mix things up a bit.*

And this will help children be very clear at building paragraphs.

Grammar Rainbow – Explaining 'Passive and Active Voice' The third 'P' on structure and style is passive voice.

Many writers are against the passive voice and say that the active voice is a better way to be a writer, putting the subject of a sentence right at the heart of the writing:

Mandy removed the gun from the cabinet.

If the writer doesn't want anybody to know that Mandy took the gun? The writer would deliberately choose to use the passive voice:

The gun was removed from the cabinet.

To make it more exciting.

In the sentence, 'The window was broken,' you have to read on to find out who broke the window.

Grammar Rainbow – Explaining 'Past and Present Tense' The fourth 'P' is all about past and present tense.

Children need lots of support with tense. They often start in the past and move to the present and they need their writing hand held all the time to keep tense consistent.

Grammar Rainbow – Explaining 'Punctuation'
The fifth 'P' is Punctuation.

This will need to be explicitly taught to children.