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| **-Write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure)** | **-Exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this** | **-Distinguish between the language of speech and writing and choose the appropriate register**  **-Pupils should recognise that certain features of spoken language (e.g. contracted verb forms, other grammatical informality, colloquial expressions, long coordinated sentences) are less likely in writing and be able to select alternative vocabulary and grammar.** | **-Use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.** |

**‘Write effectively for a range of purposes and audiences(1), selecting the appropriate form(2) and drawing independently(3) on what they have read as models for their own writing(4) (e.g. literary language, characterisation, structure)’**

The statement broken down:

1. **Write for different purposes and audiences** (e.g. a persuasive letter, a suspense story, a biography).
2. **Choose the correct text type and features** for the task (e.g. paragraph structure, tone, tense).
3. **Write independently**, without heavy scaffolding or frame.
4. **Draw upon reading**, using ideas and techniques from high-quality texts (e.g. “magpie” great vocabulary or sentence types). **\*Sometimes referred to ‘Voice of the Reader’**
5. **Drawing on Reading- Fiction**
6. **“Magpie” language or techniques that children have read**

This means pupils borrow ("magpie") striking vocabulary, imagery, and techniques they've encountered in books and use them in their own writing.

Examples include:

**Alliteration** – Repeating the same consonant sound:  
*“The wind whipped wildly.”*  
(from books like *The Gruffalo* or *Beowulf*).

**Repetition for effect** – Repeating a word or phrase to build mood or tension:  
*“It was cold. Cold like the grave.”*

**Personification** – Giving non-human things human qualities:  
*“The trees whispered secrets to one another.”*

**Similes** – Comparing using “like” or “as”:  
*“She was as quiet as a shadow.”*

**Metaphors** – Describing something as if it is something else:  
*“The classroom was a zoo.”*

**Onomatopoeia** – Words that imitate sounds:  
*“Bang! The door slammed shut.”*

**Hyperbole** – Exaggeration for effect:  
*“He ran faster than the wind.”*

**Rhetorical questions** – To engage the reader or build tension:  
*“Would anyone believe her?”*

**Short sentences for tension** –  
*“He turned. He froze. It was too late.”*

**High-level or archaic vocabulary** – e.g. *“Henceforth”, “lamented”, “glimmered”* – adopted from literary texts.

1. **Mirror structures seen in high-quality books/texts**

This means pupils use the shape or narrative structure of known texts in their own writing. Examples:

**Cliff-hanger ending** – Ending the piece on a dramatic or unresolved moment:  
*“He turned the handle—and the door creaked open…”*

**Circular structure** – The end mirrors the start for satisfying symmetry:  
Start: *“It all began with a knock at the door.”*  
End: *“And once again, there was a knock at the door.”*

**Flashback** – Interrupting the story to go back in time:  
*“As she stepped into the old house, memories came flooding back…”*

**Dual narrative** – Two perspectives interwoven:  
*Chapter 1: From the wolf’s view; Chapter 2: From Red Riding Hood’s.*

**Character arc** – A character changes (e.g. selfish to generous):  
Inspired by *A Christmas Carol.*

**Foreshadowing** – Hints at what will happen later (explained further below).

**Problem–build-up–climax–resolution** – A common plot arc used in children’s literature.

**“Show not tell” structure** – Implying emotion through action/dialogue:  
Instead of “He was scared”, use “His hands trembled.”

**The rule of three** – A pattern used for rhythm or comic effect:  
*“He tiptoed past the guard, the dogs, and the trapdoor.”*

**Characterisation through dialogue** – Letting character traits emerge through speech (e.g. someone pompous using formal language).

1. **Use author-like techniques**

These are more sophisticated, purposeful techniques to shape a reader’s understanding or emotional response:

**Foreshadowing** – Giving hints about what’s to come:  
*“He didn’t know then, but this would be the last time he saw her.”*

**Symbolism** – Using an object to represent a theme or idea:  
*“The withered rose lay untouched.”* (could symbolise lost love or time passing)

**Contrast** – Juxtaposing opposites for effect:  
*“The room was warm, but his heart felt cold.”*

**Voice** – A distinctive narrative style or character tone:  
*An unreliable narrator who keeps contradicting themselves.*

**Mood and tone shifts** – Changing atmosphere to suit events:  
*Cheerful opening scene turning eerie as tension builds.*

**Ambiguity** – Leaving some details unsaid to provoke thought:  
*“She smiled… but it didn’t reach her eyes.”*

**Motif** – A recurring image or phrase that builds theme:  
Repeated references to “shadows” in a story about fear.

**Flashbacks/flashforwards** – Disrupting the linear timeline to build complexity.

**Parallel structure** – Similar structure in two parts of a text to draw comparison:  
*“She was alone in the crowd. He was surrounded, but still felt lonely.”*

**Colloquial voice or dialect** – To develop setting or character:  
*“Y’know what I’m sayin’, mate?”*

**4.Drawing on Reading: Non- Fiction**

**Drawing on non-fiction as models for writing**

This means pupils *borrow* ***techniques, language, tone, and structure*** from non-fiction texts they’ve read and apply them to their own writing (this is highly likely to be from WAGOLLs). This shows not only an awareness of form and purpose, but also an ability to *mimic authentic authorial strategies*, such as how writers persuade, inform, explain or argue.

**Non-Fiction Examples:**

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| **Feature** | **Clarification** | **Examples** |
| **Rhetorical structure from persuasive writing** | Pupils use familiar persuasive frameworks such as opening with a hook, presenting key points, and ending with a call to action. | “Surely we can all agree that...”, “Firstly... Secondly... Finally...”, “It’s time to take a stand.” |
| **Balanced argument structure** | Pupils mirror the structure of discussion texts, showing both sides before drawing a conclusion. | “Some people argue that... However, others believe... On balance, it seems that...” |
| **Use of factual tone and formal register** | Pupils mimic the precise, factual tone used in reports, biographies, and information texts. | “The blue whale is the largest mammal on Earth.” “Marie Curie was awarded the Nobel Prize in 1903.” |
| **Technical and subject-specific vocabulary** | Pupils lift subject-specific vocabulary from their reading, especially in explanation and report texts. | “Photosynthesis is the process by which plants convert light into energy.” |
| **Layout conventions (e.g. headings, bullet points)** | Pupils use common non-fiction structures for clarity and impact. | Headings, subheadings, bullet points, diagrams — as found in encyclopaedias or information leaflets. |
| **Authorial voice in biographies or opinion columns** | Pupils adopt a confident, reflective tone found in first-person opinion pieces, biographies, or memoirs. | “I have always believed that perseverance matters more than talent.” “Her determination changed history.” |
| **Use of statistics or factual support** | Pupils emulate the way expert writers support arguments with facts, data, or real-world examples. | “According to a 2022 report, over 75% of schools…” “In 1912, the Titanic carried over 2,200 passengers.” |
| **Use of questions to frame content** | Pupils use questions from texts to structure or frame their own writing, often used in explanatory or journalistic pieces. | “Why do volcanoes erupt?” “How can we reduce plastic waste?” |
| **Impersonal tone for formal pieces** | Pupils adopt a detached, third-person tone that mirrors academic or journalistic writing. | “The evidence suggests that climate change is accelerating.” |
| **Cause-and-effect language and logical connectors** | Pupils mirror the logical sequencing used in explanation texts. | “As a result…”, “Due to this…”, “Consequently…” |

While fiction offers vivid language and storytelling devices, non-fiction provides **structure, tone, and purpose-driven techniques** that are equally vital to Greater Depth writing. Pupils working at Greater Depth will often:

* Shift register to suit non-fiction text types
* Emulate how authors organise ideas logically and persuasively
* Integrate subject-specific vocabulary from reading
* Adopt voice and tone based on intended audience and purpose

**‘exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this’**

**AKA: Managing Shifts Between Formal and Informal Writing**

The statement broken down:

1.**Manipulating grammar** means deliberately choosing sentence structures that match the formality of the task — e.g. using passive voice (“The results were analysed…”) in a formal report, or fronted adverbials and embedded clauses in more complex, sophisticated writing.

**2.Manipulating vocabulary** means selecting words that fit the tone and audience — e.g. opting for formal synonyms (“purchase” instead of “buy”, “residence” instead of “home”) or using colloquialisms/slang in dialogue to reflect character or setting.

**3.Conscious control over formality** means being able to shift tone appropriately — for example, knowing when to write informally in a blog or diary entry versus adopting a more objective, formal tone in a persuasive letter or explanation.

**4.Assured use** means these choices are intentional and fluent, not accidental — the writer can move between registers within a piece (e.g. shifting from formal narration to informal speech) and maintain consistency where appropriate.

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| Formal Writing Skill | Clarification | Examples |
| Using passive sentence structures | Sentences where the subject receives the action, often used for objectivity or formality. | The suspects were seen by witnesses. / They were traditionally worn by ancient tribes. |
| Using technical or precise vocabulary | Selecting subject-specific or accurate words to convey exact meaning. | Every dancer has unique feet with varying length, shape, arch, flexibility, extension and strength. |
| Using subjunctive verb forms | Verb forms used to express wishes, demands, or hypothetical situations. | If he were to become wealthy... / I recommend that he be jailed. |
| Using modal verbs for politeness or speculation | Modal verbs suggest possibility, necessity, or politeness. | Should it become a problem... / Might I suggest... |
| Using abstract nouns to express complex ideas | Nouns that name intangible concepts, often used in analytical or formal writing. | The implementation of the policy led to dissatisfaction. / Her generosity was admired. |
| Using impersonal constructions | Phrases like 'It is believed' to remove personal bias. | It is believed that the climate is changing. / It can be concluded that further research is needed. |
| Using complex, multi-clause sentences | Combining ideas using subordinate clauses to show relationships and control tone. | Although the evidence was inconclusive, the investigation continued. |
| Using formal connectives and discourse markers | Linking ideas clearly using formal transitions. | Furthermore, this challenges assumptions. / Nevertheless, the results remain inconclusive. |
| Using precise time or quantity expressions | Stating information accurately to maintain clarity and authority. | The experiment lasted 72 hours. / 153 participants were involved. |
| Avoiding contractions | Writing out full forms of verbs to maintain formality. | It is unlikely the results will change. / He could not attend. |
| Using nominalisation | Turning verbs or adjectives into nouns to create a formal tone. | The decision to postpone was accepted. / Her refusal led to disqualification. |
| Using elevated or Latinate vocabulary | Selecting sophisticated words of Latin origin to increase formality. | The organisation sought to alleviate the issue. / This illustrates ecological complexity. |

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| Informal Writing Skill | Clarification | Examples |
| Using informal or conversational language | Using relaxed, everyday expressions common in speech. | Awesome! / Come on, that’s a right joke! |
| Using idioms, colloquialisms, clichés, slang or dialect | Expressions specific to informal speech or regional use. | Feeling under the weather / Raining cats and dogs / No-brainer |
| Using question tags | Short questions at the end of statements to check or confirm. | That’s not right, is it? / You agree, don’t you? |
| Referring directly to the reader | Engaging the reader personally using second person pronouns. | Have you ever thought about...? / You’d love it! |
| Using contractions | Shortened forms of verbs for a casual tone. | You’re not serious, are you? / I don’t think so. |
| Using direct speech with naturalistic phrasing | Using realistic dialogue to reflect informal communication. | “Let’s just get out of here,” he muttered. |
| Using ellipsis or unfinished sentences | Trailing off or omitting words to reflect speech patterns or emotion. | I mean... what could I say? / Well, if it isn’t Mr Perfect... |
| Using exaggeration or hyperbole | Overstating for comic or dramatic effect. | I laughed so hard I nearly exploded. / A million trainers in his cupboard. |
| Using exclamations | Using punctuation and emotion to reflect strong feeling or surprise. | No way! / Ugh, I can’t believe it! |
| Starting sentences with coordinating conjunctions | Beginning with 'and', 'but', or 'so' to mimic speech patterns. | But it just didn’t feel right. / And then we all ran for it! |
| Using vague quantifiers or generalisers | Using non-specific language to sound casual or imprecise. | Loads of people were there. / Kind of funny, you know? |
| Describing thoughts and feelings informally | Reflecting casual internal dialogue or reaction. | I was totally freaked out. / He felt really weird about it. |

**-Distinguish between the language of speech and writing and choose the appropriate register**

**-Pupils should recognise that certain features of spoken language (e.g. contracted verb forms, other grammatical informality, colloquial expressions, long coordinated sentences) are less likely in writing and be able to select alternative vocabulary and grammar.**

The statement broken down:

 **Recognising differences in formality** means pupils understand that speech often includes informal features (e.g. “gonna”, “yeah”, “you know”) which are usually inappropriate in formal writing unless used purposefully (e.g. in dialogue).

 **Contracted verb forms** (e.g. “don’t”, “can’t”, “he’s”) are common in speech but generally avoided in formal writing; pupils should be able to switch to full forms (“do not”, “cannot”, “he is”) when needed.

 **Colloquial language and idioms** (e.g. “grab a bite”, “hang out”) are natural in spoken language but can make writing seem too casual; pupils should learn to replace these with more formal alternatives where appropriate.

 **Long, loosely structured sentences** are typical in speech (often joined with “and” or “but”), whereas written language benefits from more controlled structures using punctuation, subordination, and varied sentence types to aid clarity and flow.

**‘Use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.**

-All full stops, capital letters, exclamation marks and speech marks

Inverted commas e.g. “Ewan!” boomed a voice. The professor snarled, “Don’t mess with me boy.”

Commas, brackets and dashes to mark parenthesis e.g. Ballet dancers jump en pointe (on the tips of their toes) during performances. Only three major cities- Sheffield, Manchester and London- are involved. The bus, which was late, headed for the town.

Commas to demarcate clauses and separate items in a list *e*.g. Dogs require a lot of care, e.g. walking, grooming, feeding and regular check-ups with a vet. Kangaroos, which are native to Australia, are marsupials. Half way up a nearby cliff, the puffins were clearly visible.

Hyphens e.g. human-eating fridge, self-confidence, three-quarters

Dashes e.g. I tell myself everything will be okay – nothing could possibly go wrong.

Semi-colons e.g. He raced on into the darkness; he could hear his mother’s voice echoing in his head.

Colons e.g. I wasn’t just physically lost: I had no one.

Semi-colons and Colons, used to construct lists.