

Teaching of Writing

Our Core Writing Principles

At our school, we follow the writing principles developed by David Didau, which focus on doing *less for longer* to build deep, lasting learning. We understand that *practice makes permanent*—so if pupils are regularly practising poor-quality writing, they will only become better at writing poorly. To address this, we adopt Didau’s *slow writing approach*, which encourages pupils to *write deliberately and precisely*. By guiding students to construct each sentence with intention and control, we help them internalise the features of effective writing. This method supports pupils in thinking carefully about how they write, not just what they write, ensuring that extended writing is built on strong, well-practised foundations.

SPaG Progression and Intervention Approach

The core Spelling, Punctuation and Grammar (SPaG) outcomes outlined in this continuum reflect what pupils are expected to have achieved by the end of Year 6. These outcomes form the foundation for clear, accurate, and confident communication across all subjects.

However, we recognise that our pupils may arrive with significant gaps in SPaG knowledge and understanding. This may be due to missed learning opportunities or as a result of their individual needs, including SEND.

To address this, we have sequenced SPaG content into a structured continuum that is not bound to year group expectations. Instead, pupils access lesson starters and activities based on their assessed starting point. Baseline assessment enables us to identify what each pupil already knows and where support is required. This approach ensures that gaps are filled systematically and appropriately, allowing pupils to build a secure foundation before moving on.

Our aim is to meet each pupil where they are and support steady, measurable progress towards the core expectations.

Punctuation Progression	Grammar Progression
Capital letters at the start of sentences	Nouns and pronouns (including possessive pronouns)
Full stops at the end of sentences	Verbs and verb forms (simple, past, present, perfect, progressive)
Question marks and exclamation marks	Adjectives and adverbs
Capital letters for names and I	Expanded noun phrases
Speech punctuation (inverted commas)	Prepositions and prepositional phrases
Apostrophes for contraction	Conjunctions (coordinating and subordinating)
Apostrophes for singular possession	Main and subordinate clauses
Apostrophes for plural possession	Relative clauses and relative pronouns
Commas in a list	Fronted adverbials
Commas after fronted adverbials	Modal verbs
Commas to change meaning	Determiners
Dashes to show parenthesis	Standard English verb inflections
Brackets to show parenthesis	Active and passive voice
Colons in sentences	Formal and informal language
Semi-colons in sentences	Prefixes and suffixes (e.g. un-, dis-, -ful, -less)
Hyphens	
Insert missing punctuation into sentence (all types)	

Developing Essay-Style Writing Through Structured Sentence Stems

To support students in progressing through extended writing outcomes, we use structured sentence stems designed to develop confident, analytical, and well-organised essay-style writing. These have been developed using OAT resources and are tailored to scaffold both thinking and written expression.

The sentence structures are introduced and built upon throughout Key Stage 3, ensuring that pupils are equipped with the tools they need to write clearly and purposefully. These stems are actively modelled by the teacher during lessons, allowing students to see how to apply them effectively in context. This approach supports pupils in learning how to structure paragraphs, embed evidence, and explore the effect of language and structure with increasing independence.

We recognise that a finished essay cannot be produced until a student has been explicitly taught the component parts. This is central to our school approach: over time, we provide students with the knowledge and practice needed to understand and master each element of effective essay writing. Through carefully sequenced teaching, pupils are supported in building the skills they need for success at Key Stage 4 and beyond.

The sentence stems are reviewed regularly and revisited throughout Key Stage 3. Their use is clearly identified within planning documentation, outlining when and where they will be explicitly taught, practised, and applied.

Year 7 (Foundational focus)

- Big Idea Sentence
- Main Point Sentence
- Quote Drop Sentence

Year 8 (Building complexity)


- Whole Text Thought
- Zoom in sentence
- Writer's Why

Year 9 (Mastery and sophistication)


- Compare It
- Time Link
- Push Back

The Deconstructed Essay Sentences


[Overview video](#)

Sentence 1. Big Idea Sentence			
Teach	Model	Write	
<p>One sentence to answer the question with two different viewpoints</p> <p>Begin with a subordinating conjunction: Whereas, Despite, Although, At first glance, Because</p> <p>Use a comma to <u>pivot</u> between viewpoints</p> <p>Use at least three adjectives (and appositives)</p>	<p>Think of the surface meaning and then a deeper meaning which is less obvious and more interesting. (<i>At first glance</i>)</p> <p>Acknowledge two or more contrasting interpretations (<i>Although, Despite, Whereas</i>)</p> <p>Acknowledge a causal link between two ideas (<i>Because</i>)</p> <p>Select adjectives + appositives from the excellent epithets.</p>	<p>At first glance [text] is about _____, but at a deeper level _____.</p> <p>Although [the text] appears to be about _____, it is also referring to _____.</p> <p>Because [first idea], [second idea.]</p> <p>Despite [character + epithet], they can also be seen as [character + epithet.]</p>	
Sentence 1. Whole Text Thought (Pupil Friendly)			
Symbol	Teach	Frame to try	Write
	<p>This sentence tells the reader your main opinion about the text. You usually show two ideas — one on the surface and one deeper.</p>	<p>[TEXT] explores the idea of _____.</p>	<p>Oliver Twist explores the idea of poverty and social injustice.</p>

[Thesis statements video](#)

Sentence 2. Main Point sentence			
Teach		Model	Write
<p>Each epithet will become the main point of a topic sentence.</p> <p>Adjectives must be transformed into noun phrases. E.g., Implacable becomes implacability</p> <p>Noun phrase must be followed by a verb.</p> <p>The rest of the sentence must link to the question being answered.</p>		<p>Think about the epithets used in the thesis statement to consider how each can be turned into a noun to be explored in a separate topic sentence.</p> <p>Consider how each noun phrase links to the question being answered.</p>	<p>[character, theme, or writer] + [change adjective to noun] + [verb] + [link back to question].</p>
Sentence 2. Main Point Sentence (Pupil Friendly)			
Symbol	Teach	Frame to try	Write
	<p>This is the topic sentence for your paragraph. It links to one of the ideas from your Big Idea Sentence</p>	<p>[Character/Theme] + [noun] + [verb] + [how it links to question]</p>	<p>Fagin's manipulation shows the danger of corrupt role models in society.</p>


[Topic sentence video](#)

Sentence 3. Quote drop sentence			
Teach		Model	Write
<p>Select evidence that relates to the point being made in topic sentences</p> <p>Use short, precise parts of the text (not whole lines)</p> <p>Place the quote within a sentence</p> <p>Place the quote inside single quotation marks</p> <p>Reference what the quote is suggesting</p>		<p>Select a part of the text which is interesting and that you'll have something that isn't obvious to say about it.</p> <p>Embed "quotations" into sentences.</p> <p>Use a comma before beginning a sentence length quotation.</p> <p>Use an ellipsis (...) to show where words have been left out of a quotation.</p>	<p>The writer refers to _____ as '_____' and '_____'. The writer compares _____ to '_____'. When the text states, '_____' it reminds the reader of _____. [Character] says, "_____ ... _____," conveying _____. [Writer] repeats, "_____" because _____.</p>
Sentence 3. Quote drop sentence			
Symbol	Teach	Frame to try	Write
	<p>This is how you drop in a quote naturally. It should be short and help prove your point.</p>	<p>The writer describes _____ as '_____', suggesting _____.</p>	<p>The writer describes the workhouse as 'dark and narrow', suggesting it is harsh _____ and unwelcoming.</p>


[Embedding evidence video](#)

Year 8


Sentences 2, 5 and 6 should be taught explicitly during Year 8 and practised to the point of mastery. Sentences 1, 3 and 4 should be integrated and practised alongside the new essay sentences.

Sentence 4. Whole Text Thought			
Teach		Model	Write
<p>Recall the controlling ideas/themes/intentions explored in the text</p> <p>Think about how this extract/question addresses these themes and ideas</p> <p>Consider whether this is consistent throughout the entire text</p> <p>This sentence comes second in the essay writing sequence. It should be seen as part of the essay's introduction</p>		<p>What have you been taught about this text? Or, what themes, ideas can you remember?</p> <p>What is it about the extract that makes you think this? How is this similar/different to other texts you've studied, or other parts of <i>this</i> text?</p> <p>How do ideas/themes change or develop?</p>	<p>[Text] explores the idea/theme of _____.</p> <p>[Extract] _____ exemplifies /reinforces/ amplifies/ the theme of _____.</p> <p>[Writer] challenges/contradicts ideas about _____.</p>
Sentence 4. Whole Text Thought (Pupil Friendly)			
Symbol	Teach	Frame to try	Write
	<p>This explains what the whole text is really about or what the writer wants you to think. It links to themes or big ideas.</p>	<p>[TEXT] explores the idea of _____.</p>	<p>Oliver Twist explores the idea of poverty and social injustice.</p>

[Controlling idea sentences video](#)

Sentence 5. Zoom in sentence			
Teach	Model	Write	
Use terminology accurately Think about <u>effect</u> not meaning	What is the writer trying to achieve in this text? Zoom in: why might the writer have used this specific word or phrase? Is it part of a pattern of similar words? What <i>effect</i> does it create? Zoom out: do your ideas make sense <i>in this context</i> ?	This [literary device] conveys a sense of _____. [Writer] uses [device] to depict/portray/suggest _____. Furthermore, the word '_____' evokes an image/atmosphere/feeling of _____.	
Sentence 5. Zoom in sentence (Pupil Friendly)			
Symbol	Teach	Frame to try	Write
	This sentence looks closely at the language the writer uses.	[Writer] uses [device] to [effect].	Dickens uses repetition to show Oliver's fear, repeating 'please sir' to create sympathy.


[Analyse sentence video](#)

Sentence 6. Writer's why (aim)			
Teach		Model	Write
Use of adverb opener with a comma to follow Reference to theme or literary concept Teach a range of potential literary intents. E.g., to criticise, to expose, to condemn, to celebrate or to convince		Consider why the writer might have written the text. What message might they want the reader to think about?	Thus , [writer] is drawing the reader's attention to_____. Hence , [writer] is challenging ideas about_____. Consequently , [writer] is highlighting_____.
Sentence 6. Writer's Why (aim) (Pupil Friendly)			
Symbol	Teach	Frame to try	Write
	This sentence looks closely at the language the writer uses.	[Writer] uses [device] to [effect].	Dickens uses repetition to show Oliver's fear, repeating 'please sir' to create sympathy.

[Evaluate sentence video](#)


Year 9

Sentences 7, 8 and 9 should be taught explicitly during Year 7 and practised to the point of mastery. All other sentences should continue to be integrated and practised alongside the new essay sentences.


Sentence 7. Compare It			
Teach		Model	Write
<p>Identify a clear similarity or difference between the two poems</p> <p>Use comparative discourse markers</p> <p>Use commas after comparative discourse markers</p> <p>Reference to theme or literary concept</p>		<p>Think of interesting similarities and differences in relation to ideas, concepts or methods between the novels studied.</p> <p><i>Humour is equally significant in both texts. Nonetheless, in 'Evelina' Burney directs this towards younger men who think too highly of themselves, whereas in 'Pride and Prejudice' Austen directs it to marriage itself, where both men and women are seen to be equally at fault.</i></p>	<p>Both texts explore the concept of _____. _____ is equally significant in both texts. In [<i>Julius Caesar</i>] it is conveyed through _____, whereas in [MLK's speech] it is portrayed as _____</p> <p>Conversely, in [<i>Julius Caesar</i>, Shakespeare] presents [focus of the question] as _____.</p> <p>Similarly, in [<i>Paradise Lost</i>, Milton] _____.</p> <p>Likewise, in [text] _____.</p>
Sentence 7. Compare It (Pupil Friendly)			
Symbol	Teach	Frame to try	Write
	<p>This compares two texts or characters.</p>	<p>Both texts show _____ but in different ways.</p>	<p>Both texts show how power can be abused, but in <i>*Oliver Twist*</i> it's through adults, while in <i>*Animal Farm*</i> it's through animals.</p>

[Compare sentence video](#)

Sentence 8. Time link		
Teach	Model	Write
<p>Identify a relevant contextual point.</p> <p>Use adverbial time phrases.</p> <p>Use commas after the time phrase.</p> <p>Link to writer/text using 'and' or 'but'</p> <p>Reference to writer's intent and themes.</p>	<p>Be selective in your use of context: does it add to your overall argument?</p> <p><i>At the time, [women were expected to behave according to very strict social rules] and [Burney] shows [the pressure young women were under socially and morally.]</i></p>	<p>At the time, [relevant context] and [writer] depicts [reference to text].</p> <p>Contextually, people were very concerned about [specific social rule], and [writer] employs [technique] to show [writer's intent related to social rule].</p> <p>In the mid 18th century, [relevant context] but writers like [named writer] endeavoured to convey [writer's intention].</p>

Sentence 8. Time link (Pupil Friendly)			
Symbol	Teach	Frame to try	Write
	This links what happens in the text to the time or place it was written.	At the time, _____ and [writer] shows _____.	At the time, poor people had little support, and Dickens shows how damaging this could be.

[Context sentence video](#)

Sentence 9. Push back			
Teach	Model	Write	
Identify an opposing point that you can refute/contradict.	Be sure to choose an opposing point that you are sure you can argue against.	Even though it is possible to argue that , [opposing point], it is still the case that [your point].	
Use subordinating conjunctions.	Make your sentence a conversation (They say, I say)	Although it may be suggested that...	
Use commas after subordinating conjunctions.	<i><u>Even though it is possible to argue that</u> [Fielding presents a more polished novel than Richardson,] [Pamela] <u>is still</u> [a compelling and persuasive story.]</i>	Whilst it could be argued that...	
Reference to theme or literary concept		While [writer] may seem to saying [opposing idea], an alternative interpretation might be...	
Sentence 9. Time link (Pupil Friendly)			
Symbol	Teach	Frame to try	Write
	This shows a different opinion, and then your argument against it.	Although some may think _____, it is more accurate to say _____.	Although some may think Fagin cares for the boys, it is more accurate to say he uses them for his own gain.

[Extend sentence video](#)

Structured Sentence Stems for Creative Writing

In our school, we recognise that strong creative writing does not emerge automatically. Novice writers—particularly those with SEND—often find it challenging to focus on both what to write and how to write it at the same time. To support our pupils in developing as confident, expressive writers, we explicitly teach a carefully selected set of sentence structures that help pupils experiment with form, build variety, and achieve particular effects in their writing.

By reducing the number of sentence types to a manageable set—fewer than 10 per year—we ensure that pupils are given repeated opportunities to practise, consolidate, and eventually internalise these structures. Each sentence type is embedded into relevant curriculum modules so pupils are not just learning a technique in isolation, but using it meaningfully in response to content they are already engaging with. Over time, this approach helps free up pupils' working memory and equips them with metacognitive tools to think more purposefully about their writing choices.

Year 7 (Foundational focus)

- The Comma Sandwich (*embedded relative clause*)
- The Big Because (*causal writing with clarity*)
- Adjective Blast (*writing for description*)
- Quote Drop (*helps link with essay writing crossover*)
- So, So Sentence (*intensification and sentence variation*)
- Simile Start (*introduces figurative language in structure*)


Year 8 (Building complexity)


- Present Participle Start (*foregrounds action*)
- Semicolon Split (*extends sentence control and flow*)
- Prepositional Push-Off (*builds into varied openings*)
- Never Did, Than (*emotion-driven, literary feel*)
- Writer's Aside (*creative use of punctuation for tone*)


Year 9 (Mastery and sophistication)


- Repeat and Reload (*rhetorical control and coherence*)
- Or and Or (*builds perspective and reflection*)
- Without, Without Sentence (*creates tone and depth*)
- Last Word. First Word (*cohesion, rhythm, and impact*)


Year 7 Creative Sentence Types


1. The Comma sandwich			
Teach		Model	Write
<p>Comma sandwiches add detail, increase tension and vary sentences.</p> <p>The 'sandwich' is a relative clause between two commas.</p> <p>Embedded relative clauses are easier to write with relative pronouns (which, whose, who)</p> <p>The relative clause splits the main clause between the subject and verb.</p> <p>Watch out for comma splices and fragments</p>		<p>Cyclops, <u>whose eye was a mass of melted jelly</u>, screamed in agony.</p> <p>The monster, <u>which no one had ever seen</u>, roared in the distance.</p>	<p>The [subject] , [embedded relative clause] , [verb + predicate.]</p>
1 The Comma Sandwich (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	<p>This sentence uses a 'sandwich' of extra information in the middle. The clause in the middle starts with words like who, which, or whose. The extra information is between two commas.</p>	<p>[Subject], who/which/whose [extra information], [rest of the sentence].</p>	<p>Cyclops, whose eye was a mass of melted jelly, screamed in agony</p>

2. The big because			
Teach		Model	Write
Because is used as a subordinating conjunction Object and related adjectives Linked to verb (action or state) Use a comma to separate the subordinate clause from the main clause		<u>Because</u> it was the first patch of sunlight, the relief I felt was edged with a little dismay. <u>Because</u> everyone loves his plays, he thinks he can treat me however he wants.	Because _____ (object), _____(feeling caused by object). Because it was _____, the_____
2. The big because (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	This sentence explains why something happens. The word 'because' helps you give a reason for the feeling or action.	Because [cause], [effect/feeling/action].	Because it was the first patch of sunlight, the relief I felt was edged with a little dismay.


3. Adjective Blast			
Teach	Teach	Teach	
<p>Double adjectives at the start of the sentence which adds information to the object</p> <p>'And' needs to be placed between the 2 adjectives</p> <p>Past participles and present particles can be used as adjectives.</p> <p>Using adjectives at the start of the sentences focuses readers' attention on description rather than action.</p> <p>Adjectives are often synonyms</p>	<p><u>Magnificent</u> and <u>proud</u>, I towered above him.</p> <p><u>Angry</u> and <u>disappointed</u>, God unleashed a flood upon the world.</p> <p><u>Patient</u> and <u>uncomplaining</u>, Noah waited for the flood to recede.</p> <p><u>Soaring</u> and <u>swooping</u>, the doves spiralled away into the clouds.</p>	<p>[adjective] and [adjective], _____.</p>	
3. Adjective Blast(Pupil friendly)			
Symbol	Teach	Frame to try	Write
	<p>This sentence starts with two adjectives that describe a person or thing. It helps grab attention and build a clear picture.</p>	<p>[Adjective] and [adjective], [subject] [verb].</p>	<p>Magnificent and proud, I towered above him.</p>

4. Three Verb Sentence			
Teach	Model		Write
<p>Verbs must agree - either all present (1st example) or all past tense (2nd example).</p> <p>It's also possible to use present continuous (_ing)</p> <p>Verbs can be synonyms or can show an arc of action (see 3rd example)</p> <p>Past participles are often irregular</p>	<p>The crumbling rock of the walls <u>rose</u>, <u>loomed</u>, <u>towered</u> overhead.</p> <p>Beowulf <u>pivots</u>, <u>twists</u>, <u>dodges</u> in his charge towards the dragon.</p> <p>The Green Knight's axe <u>rose</u>, <u>paused</u>, <u>fell</u> with sudden terrifying speed.</p>		<p>[noun phrase] verb, verb, verb _____.</p>
4. Three Verb Sentence (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	<p>This sentence lists three verbs to show fast-paced or dramatic action. It helps build tension and gives energy to the writing.</p>	<p>[Noun phrase] [verb], [verb], [verb].</p>	<p>The Green Knight's axe rose, paused, fell with sudden terrifying speed..</p>

5. So, so sentence			
Teach		Model	Write
Focus on an object and the overall idea you want to show		There was the faintest glimmer of light, <u>so</u> small, <u>so</u> distant, it didn't seem to exist Anger grew in me, <u>so</u> hot, <u>so</u> destructive, that I had to leave the room.	The _____(adjective) _____(object), so _____(adjective), so _____(adjective), _____(verb linking to an action or state)
Use an initial adjective to describe it			
Use two additional adjectives to intensify it			
Use a verb linking to an action/state which shows it			
Use commas to separate embedded clause from the main clause			
5. So, so Sentence (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	This sentence shows something getting stronger or more intense using two 'so' phrases.	[Object], so [adjective], so [adjective], [result].	Anger grew in me, so hot, so destructive, that I had to leave the room...


6. Simile start			
Teach		Model	Write
<p>The vehicle of the simile must precede the tenor in a subordinate clause</p> <p>The sentence must begin with the prepositions 'like' or 'as' which act like subordinating conjunctions</p> <p>Comma pivots between the <i>vehicle</i> in the subordinate clause and the <i>tenor</i> in the main clause.</p> <p>Similes must be plausible and effective (Avoid sentences like, 'Like a fast runner, she ran quickly.)</p> <p>Ensure verbs link to the effect of the simile.</p>		<p><u>Like men dying of thirst</u>, we drank down every last moment of peace and comfort.</p> <p><u>Like a spreading poison</u>, jealous thoughts ate through Othello's mind.</p> <p><u>Like a bat out of hell</u>, I'll be gone when the morning comes.</p> <p><u>As corrosive as acid</u>, bitter thoughts tormented his soul.</p>	<p>Like _____,</p> <p>_____.</p> <p>As _____ as _____,</p> <p>_____.</p> <p>_____-like, _____.</p>
6. Simile start (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	<p>This sentence starts with a simile, using 'like' or 'as' to compare one thing to another.</p>	<p>Like [comparison], [main idea].</p>	<p>Like men dying of thirst, we drank down every last moment of peace and comfort.</p>

Year 8 Creative Sentence Types

7. Present participle start			
Teach		Model	Write
<p>Present participles <i>always</i> end in ‘_ing’</p> <p>Present participles start a subordinate clause (examples 1-3)</p> <p>Present participle can be a one word subordinate clause (example 4)</p> <p>Present tense action is foregrounded which makes the sentence feel immediate</p> <p>Present participle start sentences can also be adjective attacks (Example 5)</p>		<p><u>Speaking</u> for myself, I like a man who is practical and honest.</p> <p><u>Having</u> no possibility of return, the way ahead seemed suddenly less daunting.</p> <p><u>Dropping</u> to her knees in despair, tears rolled down her cheeks.</p> <p><u>Gasping</u>, I suddenly realised what I had to do.</p> <p><u>Simpering</u> and sappy, I can’t stand that milksop Silvius.</p>	<p>___ing _____,</p> <p>_____.</p> <p>___ing, _____.</p> <p>___ing and _____,</p> <p>_____.</p>
7. Present participle start (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	<p>This sentence starts with an action word ending in -ing. It brings movement and energy to the start of your writing.</p>	<p>[Verb ending in -ing],</p> <p>[rest of the sentence].</p>	<p>Gasping, I suddenly realised what I had to do.</p>

8. Semicolon split		
Teach	Model	Write
<p>A semicolon can be used to connect two main clauses that are closely related in meaning but not joined by a coordinating conjunction (such as ‘and,’ ‘but,’ or ‘or’).</p> <p>A semicolon indicates a stronger connection between the clauses than a full stop would, emphasizing their relationship.</p> <p>The semi colon performs the function of a conjunction</p> <p>Readers pause for longer at a full stop so using a semicolon speeds up the pace of writing. This can help inject a sense of urgency.</p>	<p>All signs of life were suddenly gone; even Gawain’s breath seemed a distant intrusion.</p> <p>Beowulf was determined to slay Grendel’s mother and avenge the fallen warriors; unhesitatingly, he dived into the treacherous depths of the murky lake.</p>	<p>[main clause]; [main clause].</p> <p>_____;</p> <p>_____.</p> <p>The _____;</p> <p>there was _____.</p>


8. Semicolon split (Pupil friendly)


Symbol	Teach	Frame to try	Write
	This sentence uses a semicolon to join two ideas that are closely linked. It speeds up the writing and shows urgency.	[Main clause]; [main clause].	All signs of life were suddenly gone; even Gawain's breath seemed a distant intrusion.


9. Prepositional push off

Teach	Model	Write
<p>Prepositions are words that show relationships between nouns, pronouns, or phrases to other words in a sentence, indicating location, direction, time, and other spatial or abstract relationships.</p> <p>Teach the most common prepositions (above, across, against, along, among, around, at, before, behind, below, beneath, beside, between, by, down, from, in, into, near, of, off, on, to, toward, under, upon, with and within)</p> <p>Sentence begins with a subordinate clause followed by a main clause</p> <p>Comma as pivot point</p> <p>Prepositions act as subordinating conjunctions</p>	<p><u>Next</u> to offering Antony our throats, allowing him to speak at Caesar's funeral is as close to suicide as it's possible to imagine.</p> <p><u>Beneath</u> the dark canopy of the forest, the world seemed to have come to an end.</p> <p><u>Between</u> the whispers of conspiracy and the knives of treachery, my presence at the Senate is as close to a defiant act of courage as mortal man can conceive.</p>	<p>[preposition] _____,</p> <p>_____.</p> <p>[preposition]+ [subordinate clause], [main clause].</p>


9. Prepositional push off (Pupil friendly)


Symbol	Teach	Frame to try	Write
	This sentence starts with a phrase that shows place or time. It sets the scene clearly for the reader.	[Main clause]; [main clause].	All signs of life were suddenly gone; even Gawain's breath seemed a distant intrusion.


10. Never did, than (so much as)			
Teach		Model	Write
<p>'Never' is an adverb which, when used in conjunction with the verb 'did' introduces the main clause</p> <p>'Than' is used as a conjunction to connect a second clause</p> <p>'Than' can be swapped with alternative phrases such as 'as much as' (3rd example)</p> <p>Really useful for descriptive passages which explore emotions</p> <p>No comma is needed as 'than' performs the pivoting role.</p>		<p><u>Never did</u> a place fill me with a greater sense of wonder <u>than</u> this beautiful, sea green world.</p> <p><u>Never did</u> I feel so at peace <u>than</u> in the shade of those magnificent trees.</p> <p><u>Never did</u> anyone frighten me <u>as much as</u> this cold, forbidding man.</p>	<p>Never did [noun phrase], than [noun phrase].</p> <p>Never did _____ than _____.</p> <p>Never did [main clause] so much as [subordinate clause].</p> <p>Never did _____ as much as _____.</p>
10. Never did, than (so much as) (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	<p>This sentence uses 'never did' to show an emotion or reaction strongly, and compares it to something else.</p>	<p>Never _____ did [emotion/reaction], than [situation or object].</p>	<p>Never did a place fill me with a greater sense of wonder than this beautiful, sea green world.</p>


11. The writer's aside			
Teach		Model	Write
<p>This is a variant of the 1. The comma sandwich.</p> <p>An aside is a remark addressed to an audience outside the world of the text.</p> <p>In the embedded clause the writer directly addresses the reader, usually with direct pronouns</p> <p>Parenthetic dashes intensify the tone, as if the speaker has raised their voice (brackets act like a lowered voice)</p>		<p>But – <u>and you might find this surprising</u> – although I was cut off and isolated, I felt at peace.</p> <p>The familiar world – <u>as you can imagine</u> – was a million miles away.</p> <p>However, when I attempted to speak – and you can surely understand my frustration – the only result was a series of grunts.</p>	<p>The [subject] – [embedded relative clause] – [verb + predicate.]</p>
11. The writer's aside (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	<p>This sentence adds a comment from the writer in the middle using dashes. It makes the writing feel more personal or dramatic.</p>	<p>[Main sentence] – [writer's comment] – [rest of sentence].</p>	<p>But – and you might find this surprising – although I was cut off and isolated, I felt at peace.</p>


Year 9 Creative Sentence Types

12. Or and or			
Teach	Model	Write	
<p>Start with a simple main clause</p> <p>Think of 2 related actions using different verbs and clarifying adverbs</p> <p>The subordinate clauses work best if they are complex and introspective</p> <p>These sentences give the reader a sense of multiple possibilities, of viewing events from different possible angles.</p>	<p>Rain began to fall in stops and starts, <u>or</u> else it spattered onto the dry earth, and small drops trickled along cracks, <u>or</u> slowly seeped into everything, filling up the black, empty space that surrounded everything.</p> <p>Iago's mind schemed in twisted ways, <u>or</u> else it conjured up elaborate scenarios, envisioning a vengeful downfall for Othello, <u>or</u> relentlessly played out wicked manipulations, orchestrating a web of deceit that would entrap his unsuspecting victim.</p> <p>Okonkwo's heart weighed heavy with remorse, <u>or</u> sank into the depths of despair, regretting the irreversible consequences of his impulsive actions, <u>or</u> desperately yearned for a chance to turn back time and undo the damage he had caused.</p>	<p>[main clause] or _____, or _____.</p> <p>[subject] (initial action), or (related action), or (related action).</p>	
12. Or and or (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	<p>This sentence shows different ways something might happen. It builds tension and shows reflection or uncertainty.</p>	<p>[Main clause], or [idea], or [idea], or [idea].</p>	<p>Rain began to fall in stops and starts, or else it spattered onto the dry earth, or slowly seeped into everything, filling up the black, empty space that _____ surrounded everything.</p>

13. Adverb snap			
Teach		Model	Write
Students may be familiar with this sentence as a ‘fronted adverbial’ Sentence starts with a subordinate clause of a single adverb Readers’ attention is focused on <i>how</i> the events in the sentence play out Not all adverbs end in ‘-ly’		<u>Bitterly</u> , Okonkwo thought of the white men and their white god. <u>Agonisingly</u> , Othello thought of his hands squeezing the life from his beloved. <u>Soon</u> , he’d be back in her arms and the cares of this life would be over.	[Adverb], [main clause]. ----ly, _____ _____.
13. Adverb snap (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	This sentence starts with a single adverb to show how something is done. It helps the reader understand the mood or tone straight away.	[Adverb], [main clause].	Suddenly, the sky turned black and the wind howled through the trees.

14. Without, without sentence			
Teach		Model	Write
Think of the overall idea you want to show		<u>Without</u> a hope, <u>without</u> any idea of where I was going, I wandered aimlessly but now with a lighter step. <u>Without</u> hesitation, <u>without</u> regard for the consequences, Marco seized Eddie's arm and drove the knife it clutched into his chest.	Without ____ (emotion),
Think of feelings we would not associate with it			without any ____ (emotion),
Think of an action you would use to demonstrate it			I ____ (adverb) ____ (verb)
Think of an adverb to describe it in more detail			Without [subordinate clause], without [subordinate clause],
Use commas to separate the subordinate clauses from the main clause			[main clause].
14. Without, without sentence (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	This sentence starts with two 'without' phrases to show what's missing before explaining what happened.	Without [emotion or thing], without [another], [main action or feeling].	Without hesitation, without regard for the consequences, Marco seized Eddie's arm and drove the knife into his chest.

15. Last word. First word			
Teach		Model	Write
<p>This is an example of <i>anadiplosis</i> – a rhetorical technique used to connect ideas.</p> <p>The repetition creates a cohesive, rhythmic effect</p> <p>The last word of the first sentence must be repeated as the first word of the second sentence</p> <p>The repeated word can be used as an adverbial phrase at the start of the second sentence.</p> <p>Technique can also be used <i>within</i> a sentence.</p>		<p>The end was <u>close</u>. <u>Close</u>, but still each minute seemed an eternity.</p> <p>Suddenly and miraculously, the knight was <u>transformed</u>. <u>Transformed</u>, yet still burdened by the weight of his past.</p> <p>I am trapped within these suffocating yellow walls, yearning for a glimpse of freedom <u>beyond</u>. <u>Beyond</u> lies the promise of liberation from this maddening confinement.</p> <p>With fiery determination, I refuse to be confined by society's <u>expectations</u>. <u>Expectations</u> be damned, I will forge my own path of liberation.</p>	<p>_____ [word].</p> <p>[repeat word] _____.</p>
15. Last word. First word (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	<p>This sentence repeats the last word of one sentence as the first word of the next. It creates a strong link between ideas.</p>	<p>[Sentence one ending in a key word.] [Key word], [new sentence].</p>	<p>The end was close. Close, but still each minute seemed an eternity.</p>

16. Almost, almost, when			
Teach		Model	Write
<p>This sentence is effective for building tension and creating cliff-hangers</p> <p>Start with a main clause – the first ‘almost’ must come after the verb.</p> <p>The second almost can begin the first subordinate clause</p> <p>Final subordinate clause must start with ‘when’</p>		<p>I had <u>almost</u> taken his hand in mine, <u>almost</u> felt the warm flesh of his hand, <u>when</u> he woke and retreated for ever out of my grasp.</p> <p>He was <u>almost</u> at the top, had <u>almost</u> reached safety, <u>when</u> the searchlight picked him out against the mountainside.</p>	<p>[subject]+[past participle]+ almost _____, almost _____, when _____.</p> <p>_____ almost _____, almost _____, when _____.</p>
16. Almost, almost, when (Pupil friendly)			
Symbol	Teach	Frame to try	Write
	<p>This sentence builds suspense by showing something nearly happening—twice—before something interrupts or changes it. It helps you create tension and surprise.</p>	<p>[Subject] almost [action], almost [result], when [something unexpected happened].</p> <p>Example:].</p>	<p>He was almost at the top, had almost reached safety, when the searchlight picked him out against the mountainside.</p>

