

Sample
Material

No Nonsense Grammar

**A new grammar programme
developed for the New Curriculum**

Written by the **Babcock LDP Primary Literacy team.**



Covers Years 1 – 6

- **Grammar is taught in context** and PDFs of exemplar texts are supplied on a USB stick
- A whole **section devoted to grammar knowledge** for further support in delivering the requirements of the New Curriculum
- Includes a **Sentence Toolkit for Teachers**, helping to make learning grammar a multi-sensory experience
- **Progressive and diagnostic assessment** links assessment objectives to the new performance descriptors
- Covers **all strands** of the new Grammar Curriculum.

Each box includes:

- **6 teacher books** (2 copies of each book for KS1, Lower KS2 and Upper KS2)
- **USB stick** containing all the teacher resource content, 2 CPD videos plus 22 full pdf eBooks (plus 4 extracts) for use as exemplar text
- **Babcock's unique sentence toolkit** – a hands-on approach to learning the building blocks of grammar.

**Foreword
written by
Debra
Myhill**

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Foreword

With recent changes in the National Curriculum, and the introduction of new tests for primary children, grammar is once more at the forefront of teachers' thinking. Grammar has had a chequered history in school, and was largely abandoned in the 1960s and 1970s because many felt it served no obvious purpose in the curriculum. As a consequence, many teachers who are now responsible for teaching grammar did not learn grammar themselves at school. The combination of a contested history and a cadre of teachers, many of whom are anxious about their subject knowledge, means that the reintroduction of grammar risks being viewed as a curriculum imposition rather than a creative opportunity.

Learning about grammar is learning about language, and about how meaning is created through the choices we make. It should not be a dry, dull enterprise, characterised by labelling exercises and learning rules (which is how many of us who did do grammar at school remember it). Rather, it should be a way of looking at the way the English language works and the endless possibilities it gives us for making our communication powerful. After all, through writing we can cause revolutions, break hearts, capture moments of history and express our deepest feelings! Grammar teaching in the twenty-first century should be a creative, enjoyable element of learning – generating curiosity about our language and encouraging a playful approach to language. It should also give young learners the opportunities to experience rich and diverse texts, exploring the choices that writers make in creating their texts.

This programme very much reflects this twenty-first century approach to the teaching of grammar. It is closely focused on the requirements of the National Curriculum and rooted in classroom practice. It combines the need to assess pupils' learning of grammar and to monitor their progress with a host of practical activities, which give learners an opportunity to play with and explore language actively. Written by authors who are established experts in primary literacy practice, it guides teachers to manage pupils' learning through plentiful opportunities for practising and applying. At the same time, it will support teachers' grammatical subject knowledge, giving confidence in approaching unfamiliar grammar concepts. This is grammar that lives and breathes!

Professor Debra Myhill, Exeter University

Introduction: Grammar in the National Curriculum

Over the last few years, increasing emphasis has been placed on grammar and punctuation in primary schools. In particular, the new primary curriculum for English contains specific requirements for the teaching of grammar and punctuation within each year group and the learning that pupils should be able to demonstrate at the end of each year/key stage. There are a number of issues surrounding teaching and learning within this area of the curriculum.

Challenges for teachers

The first difficulty for teachers is that progression within each grammatical element is not always clear. Certain elements are mentioned in some year groups but not in others – for example, the present perfect tense appears in Year 3 but is not referred to again. The introduction to the National Curriculum grammar Appendix states that the content in earlier years should be revisited and reinforced in subsequent years, but how should teachers do this? How, for example, should learning about the past perfect be consolidated in Years 4, 5 and 6? Furthermore, what groundwork is necessary to prepare pupils for learning some of the terminology they will come across? The term ‘adverb’ appears at Year 2, but can teachers do anything in Year 1 to make understanding adverbs easier for Year 2 pupils?

Another challenge for anyone teaching grammar and punctuation is the amount of subject knowledge required to feel comfortable with the content of the curriculum when the elements being taught can be used in so many different ways. Providing pupils with a pattern of language is a useful way of helping them understand a structure and how it can be used for effect. However, the English language is so flexible – with words, phrases and clauses capable of being used in extremely sophisticated structures – that it can be difficult to select examples of language that are correct for the grammatical feature being taught, appropriate to the text type being studied and not simplified to such a degree that their effect in writing is lost.

Subject knowledge

One area of subject knowledge that teachers may find particularly difficult is that caused by the merging of the previously separate ‘sentence level’ and ‘text structure’ strands. Although sentence structure and cohesion are inextricably linked, they are often considered discretely in teaching and assessment. In the National Curriculum appendix, elements such as adverbials appear in the sentence and text sections, so teachers need to clearly understand when adverbials are being used to expand information for the reader and when they are acting cohesively to tie a text together.

Teaching grammar

The primary curriculum intends that pupils should develop a deep and secure understanding of grammar, and teachers are encouraged to go beyond the content set out in the Appendix if they feel it is appropriate. To achieve this, teachers need to ensure that learning is robust and can be applied in a variety of ways; they must also have a clear understanding of which concepts their pupils have successfully grasped and whether or not it is appropriate to go beyond the stated content. It is only by talking to pupils about texts and about their own writing that it is possible to ascertain whether or not they have attained the level of understanding required. Ensuring that they know the relevant terminology is key to enabling them to discuss their writing.

How *No Nonsense Grammar* is organised

The *No Nonsense Grammar* programme is intended to address the above challenges for the primary teacher, and includes the following features:

- A subject knowledge section, which explains the basic grammatical elements and constructions as well as the punctuation and cohesion required by the National Curriculum.
- Progression charts within each of the strands required by the National Curriculum. These detail the year group/key stage where each grammatical feature and punctuation mark is introduced and expanded upon. It explains which aspects of grammar pupils may find difficult, elaborates on any subject knowledge that might be useful for teachers and considers what consolidation or preparation would be useful in the year groups where features are not mentioned. It ends by considering how teachers could go beyond the content of the National Curriculum. Cohesion and punctuation objectives are cross-referenced to strand areas where it is relevant to include them in teaching.
- Grammar and punctuation teaching for Year 1, Year 2, Years 3 and 4, and Years 5 and 6, linked to assessment criteria, which provides:
 - information on what needs to be taught within each strand
 - appropriate generic activities, differentiated for each year group/key stage and strand area (in many cases, these include consolidation from previous teaching)
 - links to teaching and learning sequences that use authentic texts with good models of writing and real purposes for writing
 - links with visual, auditory and kinaesthetic methods of teaching, such as some of the physical activities suggested and the use of the Babcock LDP *Sentence Toolkit* (see below).
 - resources
 - assessment activities where appropriate, including key questions to elicit understanding.
- Assessment criteria that explains what mastering each year group/key stage looks like and what pupils should understand and be able to do.
- Diagnostic assessment activities linked to the assessment criteria and the end of key stage assessment framework.

Whilst the *No Nonsense Grammar* programme provides activities and resources to support teachers, grammar should always be taught in context. It is the tool we use to communicate meaning, and that meaning should always be part of the discussion during teaching. Ideally, teachers will adapt the activities included in the programme and use them with the texts being studied. Across the programme we have provided three examples of a teaching and learning sequence for literacy, which show how grammar teaching should be embedded in wider English teaching. More sequences like these can be found at www.babcock-education.co.uk/ldp/

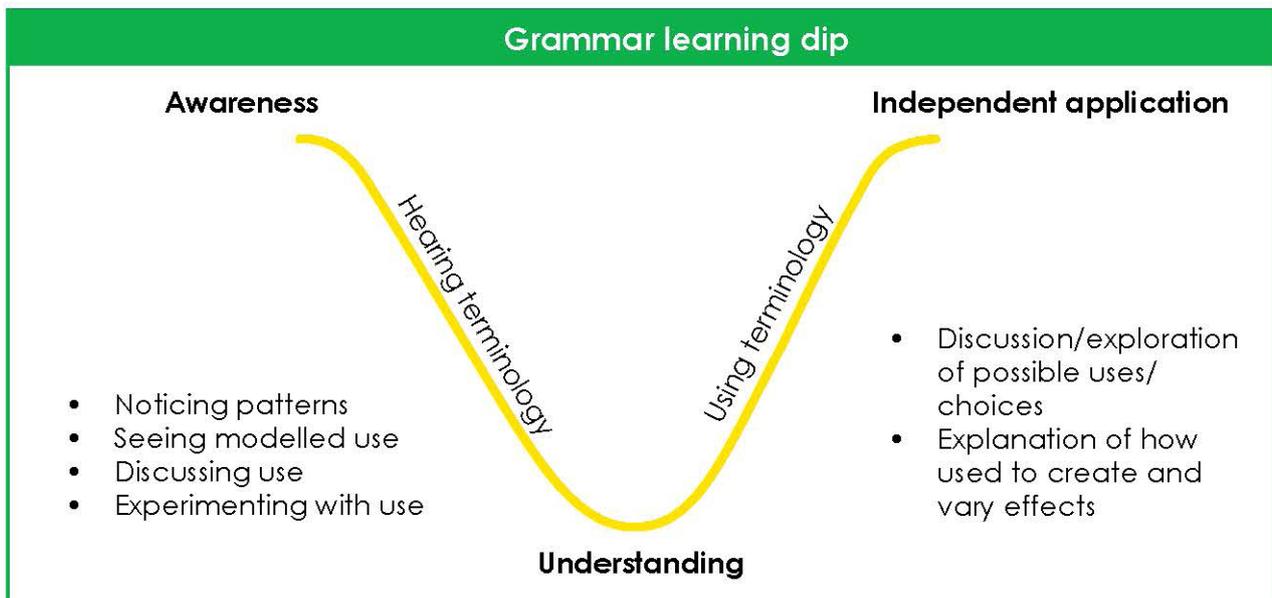
The USB stick

Included in this pack is a USB stick containing the following additional resources: instructional videos; PDFs of the books used in the teaching activities; editable versions of all three books in the programme, including the teaching resources.

The Sentence Toolkit

The abstract nature of grammar can make it difficult for young pupils to understand. The *Sentence Toolkit* has been developed and provided with the *No Nonsense Grammar* programme to help teachers make grammar come alive in the classroom and develop pupils' awareness and understanding.

The diagram below exemplifies the 'learning dip' surrounding learning in grammar. Pupils should be able to move beyond the awareness of features towards a genuine understanding of how they can be used to communicate effectively in writing. Exposing pupils to the correct terminology is essential in developing their understanding; using it will help pupils explore and explain how the features are used and the effects they have created.



The bullet points on either side of the dip are also vital for progression, and the *Sentence Toolkit* provides a way to help pupils focus on the aspect of grammar being used, to understand its use and remember it when writing. It does this by linking the grammatical terminology to real-life objects and, where possible, provides analogies to aid pupils' understanding of how the different grammatical features work.

Each tool makes an association between the use of the tool in real life and a writing skill that can be viewed in a similar way. Each one has a specific name and purpose – for example, we can show pupils that a spanner is used to tighten bolts and join pieces of wood or metal together. In the same way, subordinating conjunctions can be used to join clauses together. Pupils can use this analogy to help them understand the terminology as well as the writing process and how it works. The visual clues provided and actions that can accompany the tools make this a multi-sensory approach to learning about grammar.

Full guidance on using the *Sentence Toolkit* can be found within the introduction to that document.

Subject knowledge and progression

Subject knowledge

Grammar is all about the patterns and rules in a language: how we put words, phrases and clauses together to make structures that communicate information clearly to our reader. Pupils have this grammatical knowledge in place from an early age, which enables them to understand structures they have not heard before and to know if what is communicated makes sense or not. Whether this grammar acquisition is innate or learned, young pupils pick up the grammatical structure of their language very quickly and their attempts at forming grammatical structures increasingly conform to the rules of their language.

By the time pupils go to school, they have a working knowledge of English grammar, but they are not always explicitly aware of the patterns and conventions that we use to speak and write. Spoken language does not usually have the clearly demarcated sections that are required in writing; if we want pupils to create – and punctuate – sentences, it is important that we help them understand what a 'sentence' is. In order to do that, we need to be clear ourselves about how sentences are formed.

Sentence building is a little like a modular construction kit. Every sentence contains at least one clause and each clause is made up of different grammatical elements, which we will refer to as **clause elements** in this text:

S – subject

V – verb

O – object (which can be direct or indirect)

A – adverbial

C – complement (adjective)/complement (noun phrase)

Complement is probably the least familiar clause element, and it does not have to be taught within the primary curriculum. However, it is important that teachers understand this common clause construction – for example, where the verb expresses a state of being: Fido is happy (SVC).

As with construction kits, each of these clause elements can occur in different shapes (structure) and sizes (length) but there are basic rules for fitting the components together. Word order (syntax) is a key factor, but there is a huge degree of flexibility in building a variety of structures to suit different purposes for writing.

We usually consider the default word order in English as being subject (S), verb (V), object (O) and this is frequently the order that pupils start off with in early writing:

The horse **jumped** the fence. The cat **chased** the mouse. Jack **hit** the ball.

However, we can combine these clause elements in a variety of ways. The most common sentence constructions are:

SV	The man slept .
SVO	The man painted the door.
SVC	The man was happy .
SVOC	The man painted the door yellow .
SVOO	The man gave the car a good clean. ('the car' is the indirect object, 'a good clean' is the direct object)

As a flexible clause element, adverbials can be added in various positions in these constructions:

SVA	The man slept peacefully .
ASV	Peacefully , the man slept .
SAV	The man peacefully slept .
ASVO	On Saturday , the man painting the door .
ASVOCA	Actually , the man painting the door yellow in under an hour.

In particular, using adverbials in different positions can create different effects for the reader by emphasising certain information in the sentence. When using adverbials in different positions, it is important to consider what punctuation is needed to make the meaning clear.

The sentences above are all simple – or single clause – structures. The clause element slots can be filled by single words or phrases. However, these clause element slots can also be filled by clauses. Usually sentences include a mix of words, phrases or clauses within each clause element slot, but the following sentences demonstrate how it is possible to use single words, phrases or clauses in these positions.

ASVO – with single words filling each clause element slot:

Excitedly, **Fido** **chased** **Tibbles**.

ASVO – with phrases filling each clause element slot:

In excitement, **the playful dog Fido** **started to chase** **the tiny kitten**.

ASVO – with clauses filling the A, S and O slots:

As he barked excitedly, **the playful dog belonging to Mr Smith** **started to chase** **the tiny kitten, which mewed in fear**.

In the last example, an adverbial clause fills the adverbial slot, while relative clauses post-modify the nouns in the subject and object positions.

Some of the terminology in the National Curriculum links directly to these clause elements: verb (Y2), adverbial (Y3/4), subject (Y5/6), object (Y5/6). Other terminology covers the grammatical constructions that fill these element slots: noun/noun phrase, adverb (Y2), relative clause (Y5). The challenge for teachers is to help pupils to:

- understand how to fill these clause element slots
- develop a terminology for talking about the constructions
- improve their writing through varying and manipulating the component parts of the sentence, considering the effects they are creating.

Understanding how words, phrases and clauses fit together empowers pupils to communicate their ideas in speech and writing. They can experiment with different constructions and decide how effective and appropriate they are in different situations. This is, therefore, inextricably linked with the teaching of different genres and text types.

Progression

The following subject knowledge sections deal with different grammatical features and progression within each strand of the National Curriculum. They highlight potentially tricky aspects of grammar and elaborate on subject knowledge that teachers may find useful. They also consider useful areas of consolidation in the year groups where features are not mentioned, and offer suggestions for how to go beyond the content outlined in the National Curriculum. In particular, the 'tricky bit' sections will help teachers understand any awkward or confusing structures in the texts they are using, enabling them to choose appropriate models for teaching and learning.

In the following charts, the curriculum requirements are shown in blue, while terminology for pupils is indicated in red. Relevant *Sentence Toolkit* images are included in each of the sections. Each curriculum objective and associated terminology appears in the year group/key stage where it should be introduced. It is important that concepts are regularly revisited after initial teaching and terminology is consistently used in all year groups after it has been introduced. Although cohesion and punctuation strands have their own subject knowledge and progression charts, these are both cross-referenced in other strands where they can be incorporated into teaching.

Pupils often write as they speak – for example, using vocabulary such as 'like' and 'sort of'. Within the National Curriculum, there is an increased focus on pupils using Standard English in their speaking and writing. That task is challenging when another dialect is spoken outside school by family, friends, within the community and in popular media. While we should value the rich variation in language that a local dialect provides, it is important that pupils understand that Standard English is necessary for communicating with people outside their dialect area and for specific formal purposes. Once they understand that Standard English is a dialect used for a specific purpose, they have a choice: knowledge of two different ways of communicating and understanding the appropriate time and place for each. The Standard English requirements in the curriculum have been incorporated into the most relevant chart below.

Strand 1: Different ways to construct sentences

Sentences can be simple (single clause) structures, or they can be built up to include two or more (multi) clauses. These can be created through co-ordination or subordination. Sentences also occur in different types: statement, question, command and explanation. Before pupils come into Year 1, they will be encouraged to read and write simple sentences, using phonically decodable and common 'tricky' words. Talking about sentences and what information, words and punctuation marks they contain will help prepare pupils for the writing requirements in Year 1.

Strand 1a: Simple sentences

All full sentences in English must contain a verb, so constructing a simple sentence in its most basic form will require a subject and a verb (SV). The subject position in a sentence is filled by a noun or noun phrase. The verb position may contain a simple verb form, which will consist of one word, or a verb phrase, in which auxiliary verbs are used with a main noun. For example: *The small boy ate.* (noun phrase + present simple verb) or *The small boy was eating.* (noun phrase + past progressive)

You can add to this basic simple sentence structure with objects, complements and adverbials. For example: *The small boy was eating an apple noisily.* (SVOA)

When encouraging pupils to create sentences, it is vital to talk about what information is contained in the sentence and what sense it will make for the reader. Questions around sentences will be included in the year/key stage teaching and learning sections.

	Y1	Y2	Y3/4	Y5/6
National Curriculum content: Constructing a simple sentence (or single-clause sentence)	<p>How words can combine to make sentences.</p> <p>Introduction to capital letters, full stops ... to demarcate sentences.</p> <p>Capital letters for names and for the personal pronoun.</p> <p>word sentence letter capital letter punctuation full stop</p>  <p>Sequencing sentences to form short narratives.</p>			
Preparation or consolidation		<p>As pupils become more comfortable with the process of writing, help them understand how to extend sentences to provide additional detail. Later sections will explain how this is done, but the process of oral rehearsal, questioning about the information included and what sense is made for the reader is as important in Y6 as it is in Y1.</p> <p>Manipulating the order of the clause elements to create different effects is a focus for discussion – for example, different positions of adverbials, subject-verb inversion.</p> <p>Linking to ideas of composition, pupils will need to know when it is appropriate or desirable to use simple sentences in their writing, to match the text type or create particular effects.</p>		
Tricky bits	<p>Teachers often ask how they can help pupils understand where to place full stops. Before dealing with punctuation, however, pupils must have some understanding of what a sentence is. One of the most important steps in Y1 learning is for pupils to be able to orally compose a sentence and talk about sentences. To use the required terminology sentence, they need to develop some concept of what a sentence is and what information it contains (without requiring the terminology covered above: SVOAC).</p> <p>First of all, pupils need to understand that a sentence tells the reader about something that is happening or what something is like. Starting with a basic sentence consisting of just a subject and a verb (e.g. <i>Jack fell</i>), ask pupils ‘Who fell?’ or ‘What happened?’ / ‘What did Jack do?’ to get them used to the idea that a sentence is about someone or something who either <i>does</i>, <i>has</i> or <i>is</i> something. Notice the final punctuation and discuss it. Act out some of the sentences and have an action for the full stop.</p> <p>Sometimes in a sentence, someone is affected by the action or information is given about where, when or how it is happening, so you might need to discuss the object of the sentence or the adverbials used, using language pupils can understand. It is the discussion that is important, so they get an idea of what sort of information is included in a sentence. Encourage them to create their own verbal sentences, discuss what they contain and put in a piece of final punctuation with an action. Then, when they start to write, the concept of sentences and full stops will be familiar to them.</p>			

Going beyond
in Y1

Much of the talk in Y1 will centre on actions that are 'done'. It is important not to refer to verbs only as 'doing words', as this will confuse pupils when they come across verbs such as *be*, *seem* and *have*, but questions will certainly be based on what someone is doing in the sentence. Moving beyond this involves discussing sentences where verbs fit into the 'having' or 'state of being' sense (e.g. *Maisie has a cold* or *Teddy is happy*). Pupils need to understand that these types of verbs (e.g. *has* and *is*) fill the same slot in the sentence as a word that can be said to have been 'done'.

Strand 1b: Co-ordination and subordination

Compound sentences are formed when two clauses are joined using a co-ordinating conjunction. Each clause will contain a verb or verb phrase and, although the clauses may not be the same length or contain exactly the same clause elements, they are considered grammatically equal – one is no more important than the other. For example: *Jack played on the slide and Sam climbed the tree.*

If the subject is the same in both clauses, we often omit the subject in the second clause. For example: *Dad washed the car and mowed the lawn.*

The main co-ordinating conjunctions are: *and*, *but*, *or*, (*and*) *then*, *yet* and *nor*. In a compound sentence, the conjunction always remains between the two clauses. Even if the clauses can be put in a different order the position of the conjunction does not change – it is not 'fixed' to either clause, but merely links the two together.

Complex sentences also contain two or more clauses, but here one is the main clause and additional clauses are subordinate. A subordinate clause cannot stand on its own as a sentence. Sometimes subordinate clauses may start a sentence; sometimes they may be positioned at the end of a sentence and sometimes they may be embedded within the sentence.

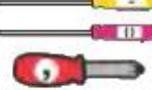
There are different types of subordinate clause: adverbial, relative and nominal. Adverbial clauses fill an adverbial slot in a sentence, relative clauses extend noun phrases and nominal clauses usually occur in subject or object positions in a sentence (see Appendix for further information).

When subordination is first taught to pupils the focus is on adverbial clauses, which are introduced with subordinating conjunctions such as *because*, *when*, *after*, *before*, *if*, *as*, *while*. These clauses can be placed in different positions within a sentence, and pupils will need to experiment with manipulation to investigate the different effects that can be created. For example:

- **When he arrived**, the lights were already on.
- The lights were already on **when he arrived**.

It is important that pupils understand how to demarcate clauses with punctuation. If the subordinate clause starts the sentence, a comma is required to demarcate the two clauses. If the main clause starts the sentence, the comma is optional. Pupils should consider whether it is needed to aid clarity and sense for their reader. If the clause is embedded, it will need to be enclosed in commas. For example: *She danced, **as she always had done**, to please the audience.*

Although not mentioned in the curriculum, an effective way of creating subordinate clauses involves the use of non-finite structures. In the chart below, these appear in the 'Going beyond' section and further detail is provided in the Appendix. If using the *Sentence Toolkit*, three additional spanners are provided for these structures.

	Y1	Y2	Y3/4	Y5/6
National Curriculum content: Co-ordination and subordination	<p>Joining words and joining clauses using <i>and</i>.</p>  <p>Introduction to capital letters, full stops ... to demarcate sentences.</p> <p>sentence capital letter punctuation full stop</p> 	<p>Subordination (using <i>when, if, that, because</i>) and co-ordination (using <i>or, and, but</i>).</p>  <p>compound verb</p>  <p>Use of capital letters, full stops ... to demarcate sentences.</p> 	<p>Expressing time, place and cause using conjunctions (for example, <i>when, before, after, while, so, because</i>).</p>  <p>conjunction clause subordinate clause</p> <p>Use of commas after fronted adverbials (where these are fronted adverbial clauses).</p> 	<p>Use of the semi-colon, colon and dash to mark the boundary between independent clauses (for example, <i>It's raining; I'm fed up</i>).</p> <p>semi-colon colon dash</p>  <p>Use of commas to clarify meaning or avoid ambiguity</p> <p>ambiguity</p>  <p>Brackets, dashes or commas to indicate parenthesis.</p> <p>parenthesis bracket dash</p>  <p>The difference between structures typical of informal and formal speech, and writing.</p>
Preparation or consolidation	<p>Talking about the meanings of <i>because</i> and <i>when</i>. Use these in oral sentences.</p>	<p>Extending oral sentences – giving reasons or talking about timing of actions: <i>Before we ... After he ...</i></p> <p>Making sure pupils understand the meanings of conjunctions.</p>	<p>Using an increasingly wide range of conjunctions to create complex (multi-clause) sentences.</p> <p>Understanding that commas need to be used in a list of clauses.</p> <p>Making sure pupils understand the meanings of conjunctions.</p> <p>Starting to manipulate clauses to create effects.</p> <p>Explaining how simple, compound and complex structures are used in texts (e.g. subordination for building up description; simple for building suspense).</p>	<p>Making sure pupils understand the meanings of conjunctions.</p> <p>Continuing to develop pupils' understanding around co-ordination as well as subordination. Using compound sentences for effect.</p> <p>Understanding how manipulation of clauses can add to effectiveness and variation in writing.</p> <p>Developing understanding around the appropriateness and effectiveness of simple, compound and complex structures in different text types.</p>

	Y1	Y2	Y3/4	Y5/6
Tricky bits	<p>Understanding the meaning of the conjunctions used.</p> <p>Understanding that, although these structures occur in a 'stream' in speech, it is important not to use too many clauses in one sentence. Encourage pupils to only join two (maximum three) sentences together with <i>and</i> before they add their full stop.</p>	<p>Understanding the difference between co-ordination and subordination and finding clear, straightforward examples from texts. Using the different <i>Toolkit</i> tools can help distinguish compound and complex sentences.</p> <p>The different ways in which <i>that</i> can be used: relative, adverbial and nominal clauses (see Appendix). This is not a focus of teaching in Y2, but it is necessary for teachers to understand the differences, particularly when choosing examples to model.</p> <p>Pupils may think that a subordinate clause can stand on its own as a sentence. Lots of modelling and talk around the sense of these should help them understand the need for both subordinate and main clauses.</p>	<p>Linking with verb work to help pupils understand that each clause will contain a verb.</p> <p>Understanding when words are acting as a conjunction and when they are acting as a preposition. Some words can be either and the job they are doing will depend on which words follow. For example: <i>He knew he was injured because he was bleeding.</i> (<i>because</i> is a conjunction as it introduces a clause) <i>He knew he was injured because of the blood.</i> (<i>because of the blood</i> is a prepositional phrase; no verb is included, only preposition + noun phrase).</p> <p>When pupils start to understand conjunctions and clauses, they may be confused by the different types of subordinate clause. They will need to know that some are adverbial clauses, which can be used to add information (e.g. <i>how</i>, <i>where</i>, <i>when</i>, <i>why</i>), but others are not and do not fit the pattern of manipulation. For example, in reported speech, where <i>that</i> introduces a nominal clause.</p>	<p>Developing understanding around which subordinate structures are relative clauses and which are adverbial clauses.</p> <p>Understanding how to use a range of punctuation marks appropriately.</p> <p>As knowledge of subordination and alternative punctuation increases, it can be difficult for pupils to make appropriate choices. Overuse of semi-colons, colons and dashes should be avoided and pupils should be encouraged to think about a mix of subordinate clauses, with a variety of word orders:</p> <ul style="list-style-type: none"> • adverbial clauses starting with main clause • adverbial clauses starting with subordinate clause • non-finite clauses starting with main clause • non-finite clauses starting with subordinate clause • multi-clause structures (e.g. power of three, mix of compound and complex).

	Y1	Y2	Y3/4	Y5/6
Tricky bits (continued)			There will be two verbs in these sentences, but manipulation of the clauses does not work in the same way as an adverbial clause because the nominal clause is filling the object position in the sentence. For example: <i>He knew that she would be late.</i> We can replace the clause with a pronoun (<i>He knew this.</i>) The structure here is SVO.	
Going beyond	Some pupils may start to use <i>because</i> , <i>when</i> and <i>but</i> in their writing.	Starting to introduce a wider range of conjunctions and encourage pupils to use these orally and in writing.	Manipulation of clauses. Starting sentences with non-finite present participles (-ing). 	Non-finite structures using both present and past participles and the infinitive. Manipulation of these to consider the most appropriate/effective construction.  Hybrid multi-clause constructions (e.g. mixing compound and complex). Develop clauses using the power of three (e.g. <i>Singing loudly, shouting jokes and giggling hysterically, they annoyed everyone on the train.</i>) 

Strand 1c: Sentence types

There are four different sentence types in English:

- **Statements** provide some information to the reader. We can describe these to pupils as 'telling' us something. Most sentences fall into this category and pupils need to know that they are punctuated with a full stop.
- **Questions** ask something. These sentences often start with the words *What*, *When*, *Where*, *Who*, *Why* or *How*, but they can also be formed in different ways, such as beginning with a modal verb, where a pronoun or noun splits the auxiliary verb and the main verb (*Could we meet on Thursday?*) or final question tags (*He has arrived, hasn't he?*). They end with a question mark.

- **Commands** order somebody to do something and end in a full stop. The command structure can be used flexibly to deliver an order (*Put it there.*), but also to give advice (*Take care not to rip the paper.*), warn somebody (*Look out for the uneven pavement.*) or issue an invitation (*Come and see us soon.*) They can be used in a polite way, with *please*, to request rather than order (*Please sit down.*)
- **Exclamations** indicate an element of excitement or emphasis and end with an exclamation mark. A complete exclamatory sentence will begin with *What* or *How* (*What a great party that was!*; *How nice to meet you again!*) In dialogue, exclamation marks are often used with words or phrases to express strong feelings or emotions: these are called interjections (*Amazing!*, *Wow!*, *Not again!*)

Once pupils have understood these structures, they should be encouraged to use them in their writing where appropriate.

	Y1	Y2	Y3/4	Y5/6
National Curriculum content: Sentence types	<p>Introduction to capital letters, full stops, question marks and exclamation marks to demarcate sentences.</p> <p>Capital letters for names and for the personal pronoun.</p> <p>letter capital letter punctuation full stop question mark exclamation mark</p> 	<p>How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command.</p> <p>Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences.</p> <p>statement question exclamation command</p> 	<p>Introduction to inverted commas to punctuate direct speech.</p> <p>Use of inverted commas and other punctuation to indicate direct speech (for example, a comma after the reporting clause; end punctuation within inverted commas: <i>The conductor shouted, 'Sit down!'</i>)</p> <p>direct speech inverted commas (or speech marks)</p> 	<p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (for example, the use of question tags: <i>He's your friend, isn't he?</i>).</p> 
Preparation or consolidation	<p>Developing talk around questions, commands and exclamations.</p> <p>'Noticing' the different punctuation marks used for questions and exclamations.</p>	<p>Different ways of forming questions. Some ways are more appropriate for speech:</p> <ul style="list-style-type: none"> • starting with <i>What, When, Where, Who, Why, How</i> • starting with a verb phrase that is split by a noun/pronoun: <i>Is he playing today? Can we have a biscuit? Have you seen it? Did you know ...?</i> 	<p>Developing a range of uses for different sentence types in different text types (e.g. questions in information texts).</p> <p>Collecting interjections to use in exclamatory speech, but talking about how these are not full sentences.</p>	<p>Developing a range of uses for different sentence types in different text types, including hybrid texts. Thinking about the appropriateness of these to the purpose/audience.</p> <p>Linking sentence types in texts to the levels of formality required. Link with Standard English.</p> <p>Making links with modal verbs and apostrophes for contractions when writing dialogue.</p>

	Y1	Y2	Y3/4	Y5/6
Tricky bits		<p>Understanding that the grammatical pattern is different in different sentence types.</p> <p>Understanding the imperative verb in commands. This is the same for each grammatical person, so it does not change in the third person singular like the verb in a statement does. Also there is no subject in a command (although you is implied).</p>  <p>Finding opportunities to use the different sentence types. Link to dialogue in fiction, instructional writing and questions in information texts.</p> <p>True exclamatory sentences are rare – most are interjections.</p>	<p>Understanding that dialogue in stories reflects natural speech. Although the different sentence types will all be present, they are not always going to occur in full sentences.</p>	<p>Getting the balance right in texts:</p> <ul style="list-style-type: none"> not too many questions in a persuasive piece of writing using a mix of different sentence types in dialogue, but with a balance of dialogue and narrative developing instructional writing through blending the imperative voice with authoritative and advisory adverbials. <p>Although we usually create complex sentences with statements, other sentence types can also contain more than one clause. For example, a command main clause can be preceded by a subordinate clause: <i>After you have finished the dishes, phone your mother.</i></p>
Going beyond		<p>How to give advice in commands.</p>	<p>Developing an authoritative voice in commands.</p>	<p>Make links with cohesion to show how substitution and ellipses (omission) are used in dialogue.</p> <p>This is important to support discussion about appropriate levels of formality and how Standard English is adapted in day-to-day speech.</p>

Sample teaching activities, Years 3 and 4

Strand 1: Different ways to construct sentences

Y3/4	Strand 1b: Co-ordination and subordination	
<p>National Curriculum content:</p> <ul style="list-style-type: none"> Expressing time, place and cause using conjunctions (for example, <i>when, before, after, while, so, because</i>). Use of commas after fronted adverbials (where these are fronted adverbial clauses). 	<p>Terminology for pupils:</p> <p><i>conjunction</i> <i>clause</i> <i>subordinate clause</i></p>	
<p>Pupils need to:</p> <ul style="list-style-type: none"> use and understand the terms <i>conjunction, clause</i> and <i>subordinate clause</i> when discussing sentence construction understand how to punctuate complex sentences, using commas to mark clauses where the sentence begins with the subordinate clause; recognise where the sentence ends and punctuate accurately understand the meanings of conjunctions and be able to use a wide range of them understand that the order of clauses can be manipulated for effect understand and discuss how different sentence constructions can be used for effect within texts. 		
<p>Activity 1b.7: What's in a sentence? Resources: the range of <i>Sentence Toolkit</i> images used to date</p>		<p>Terminology for pupils: revise terminology from Y1/2</p>
<p>The purpose of this activity is to assess previous learning: understanding of simple sentences, co-ordination and subordination and associated punctuation.</p> <p>Teach This activity could be done as a whole class activity or in small groups with supervision. The aim is for pupils to demonstrate what they know about sentence construction and for the teacher to identify misconceptions and priorities for teaching in Y3/4. Use the <i>Sentence Toolkit</i> images to support terminology and concepts. After each step, if pupils are not secure with the learning refer to the activities in Y1/2 to reinforce it.</p> <p>1 Start with a very simple sentence (just a subject and a verb) based on current text or cross-curricular learning (<i>George ran. / The dog barked. / The Romans fought.</i>) Ask: <i>Is this a sentence? How do we know?</i> Make sure they understand that a sentence needs a subject and a verb, and must be a complete unit of meaning. A sentence also needs a full stop and a capital letter.</p> <p>2 Ask: <i>Which slots in the sentence are filled? How could we extend/improve this sentence?</i> Take pupils' ideas and model adding them into the sentence. As you do this, get pupils to use the terminology to explain what they have done. They might suggest:</p> <ul style="list-style-type: none"> adding adjectives (do they also know about noun phrases?) adding adverbial information (where, when, how) – this might be as single words (<i>quickly</i>) or phrases (<i>in the last century, down the road</i>) changing the verb – this might be into a verb phrase (<i>was running, are fighting</i>) adding a conjunction (<i>and, but, or, because, when, if</i>) and another clause. 		

3 Check that pupils can:

- recognise how many verbs they have (hammer)
- punctuate the end of the sentence correctly (screwdriver)
- discuss if they have used the co-ordinating conjunctions (glue gun) or subordinating conjunctions (spanner).

They may not be able to use all the terminology but should recognise the tools and understand that there are two different ways of joining clauses.

Use assessment information from this activity to select and adapt activities from Y3/4 (and previous year groups).

Activity 1b.8: Joining clauses

Resources: clause definition cards and sentence cards (p. 70), *Amphibians* PDF, conjunction spanner and glue gun from the *Sentence Toolkit*

Terminology for pupils:

clause
subordinate clause
conjunction

The purpose of this activity is to:

- use and understand the terms *conjunction*, *clause* and *subordinate clause* when discussing sentence construction.

Teach

Pupils should already know that two simple sentences can be joined with conjunctions to form another sentence and that this creates a sentence with more than one verb. They should also understand that conjunctions join sentences in different ways (glue gun versus spanner).

Show pupils the clause definition cards in the Resources section. They should read each definition and ask any questions if they are unsure of what anything means.

Then show them the sentence cards. First, identify all the clauses in the sentences, reminding pupils how we know they are clauses.

Next, identify the subordinate clauses in the sentences. Remember that in the last sentence, joined by *and*, both clauses could be sentences. Use the glue gun to explain this and revisit the spanner to explain why some clauses are subordinate.

Finally, get pupils to help you identify all the conjunctions in the example sentences.

Practise

Pupils should work in pairs to look at pages 9, 17 and 19 of *Amphibians*. They should copy out (or be provided with the sentences) and label the parts of a sentence with the correct terminology.

Afterwards, they can share with the class using the speaking frame: 'I know this is a ... because...' You could discuss why the writer has used different types of sentences and conjunctions.

Apply

Pupils and teachers need to use this terminology all the time once it has been taught. Talk about sentence construction, clauses and conjunctions in shared reading/writing and in the context of feedback and improving writing.

Activity 1b.9: Fill in the punctuation

Resources: screwdrivers for end punctuation and commas from the *Sentence Toolkit*, unpunctuated paragraph (p. 71)

Terminology for pupils:
conjunction
clause
subordinate clause

The purpose of this activity is to:

- use and understand the terms *conjunction*, *clause* and *subordinate clause* when discussing sentence construction
- understand how to punctuate complex sentences, using commas to mark clauses where the sentence begins with the subordinate clause; recognise where the sentence ends and punctuate accurately.

Teach

Revisit what the pupils already know about punctuating different sentences. They should understand that:

- sentences need a capital letter and a full stop, question mark or exclamation mark
- commas can be used to separate items in a list.

They may have some knowledge about using commas to mark clause boundaries if the sentence begins with a subordinate clause, or to mark the end of a phrase if the sentence begins with an adverbial phrase.

Look back to the example sentences on the cards from Activity 1b.8 and ask pupils what they notice about the punctuation. Draw out the convention for using commas in a complex sentence (only generally used when the sentence begins with the subordinate clause). Use the *Sentence Toolkit* to reinforce these features.

Practise

Get pupils to make a poster for the classroom or for their book that explains clearly how to use punctuation in different sentences.

Apply

Working individually, pupils should work with a copy of the unpunctuated passage in the Resources section. They should put in the punctuation. When they have finished, pupils should share their version with a partner and discuss any differences, then agree what they think is correct.

Go through this as a class and discuss any difference of opinion. Use the posters the pupils have made to help revisit understanding and apply this in the text.

Teaching resources

Strand 1b: Co-ordination and subordination

Activity 1b.8: Joining clauses

Clause definition cards

**A clause is a group of words that must have a verb.
A clause also usually has a noun.
A clause can be a sentence.**

**A subordinate clause is a clause in a sentence,
which couldn't be a sentence on its own.**

**A conjunction is a word that joins two clauses
(or words) together.**

Sentence cards

Children love chocolate because it is sweet.

When you hear the siren, leave the building.

If reptiles get too cold, they can die.

Teachers love coffee and biscuits.

**He tripped over and he started to roll
down the hill at speed.**

Activity 1b.9: Fill in the punctuation

julies dog didnt want to stay in the garden as soon as julie had gone inside he ran up the side of the house and pushed his way through a tiny gap under the gate it was very easy julies dog had a lovely time running all over the park he ran in and out of the playground and across the flower beds he even ran into a cafe to look for something to eat that evening when julie went to feed him she couldnt find him anywhere she was very upset she looked all over the house and garden for the dog he was nowhere to be seen

Answer:

Julie's dog didn't want to stay in the garden. As soon as Julie had gone inside, he ran up the side of the house and pushed his way through a tiny gap under the gate. It was very easy. Julie's dog had a lovely time running all over the park. He ran in and out of the playground and across the flower beds. He even ran into a cafe to look for something to eat. That evening, when Julie went to feed him, she couldn't find him anywhere. She was very upset. She looked all over the house and garden for the dog. He was nowhere to be seen.

Activity 1b.10: Patterning sentences

Co-ordinating conjunctions

and	but	or
nor	then	yet

Subordinating conjunctions

if	when	because
after	although	as
before	since	so (that)
though	unless	until
where	wherever	while
that		

Example teaching sequence

The focus of this sequence is expanding and adding detail to a story. Therefore the text chosen is a relatively simple version with opportunities to add more to the story.

Writerly knowledge chart

How do I feel about the text?	How did the author do that?	Examples
Small snippets of detail but there are places where I want more.	<ul style="list-style-type: none"> • Adverbials to tell where, when or how things happened. • Speech to move the story on. • Post-modification of noun phrases. • The use of when and relative clauses • Use of the perfect form to refer to something that has already happened. 	<p><i>Deep in the forest, at the top of the tower, in the deep dark forest day and night</i></p> <p><i>A thorn bush which scratched his eyes, a beautiful rat with a very long tail</i></p> <p><i>Had visited</i></p>
A sense of this story taking place over a long time.	<ul style="list-style-type: none"> • Use of fronted adverbials 	<i>One morning, on the third night, one day, that night</i>

Key learning outcome:

write an expanded, animal version of a traditional tale and read it to younger pupils

Elicitation task

Ask pupils to think of their favourite traditional tale. With a partner share each other's favourite stories, relating them in as much detail as possible. Ask pupils to write their version of the story. *Use the outcomes from this to adapt the medium-term plan and the national standards outcomes below. You will need to adapt the sequence by removing unnecessary aspects. The grammar section includes everything you **could** teach, but you will not be able to cover it all.*

Medium-term plan

Reading

Develop positive attitudes to reading and understanding by:

- listening to and discussing a wide range of fiction, poetry, plays, non-fiction and reference books or text books
- increasing their familiarity with a wide range of books, including fairy stories, myths and legends, and retelling some of these orally
- Discussing words and phrases that capture the reader's interest and imagination.

Writing

Plan their writing by discussing and recording ideas.

Draft and write by composing and rehearsing sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures.

Evaluate and edit by assessing the effectiveness of their own writing and suggesting improvements, proposing changes to grammar and vocabulary to improve consistency.

Grammar

Develop understanding of the concepts set out in Appendix 2 of the National Curriculum by:

- extending the range of sentences with more than one clause by using a wider range of conjunctions, including *when, if, because, although*
- using fronted adverbials (Y4).

Indicate grammatical and other features by:

- using commas after fronted adverbials (Y4)
- using and punctuating direct speech (Y3/4).

<p>Understand what they read independently by:</p> <ul style="list-style-type: none"> checking that the text makes sense to them, discussing their understanding and explaining the meaning of words in context drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence identifying how language, structure and presentation contribute to meaning. <p>Participate in discussion about books that are read to them and those they can read for themselves, taking turns and listening to what others say.</p>	<p>Proofread for spelling and punctuation errors.</p> <p>Read aloud their own writing – to a group or the whole class – using appropriate intonation and controlling the tone and volume so that meaning is clear.</p>	<p>Standard English forms for verb inflections instead of local spoken forms (for example <i>we were</i> instead of <i>we was</i> or <i>I did</i> instead of <i>I done</i>).</p> <p>Terminology Y3: adverb, preposition, conjunction, clause, subordinate clause, direct speech, inverted commas (or speech marks)</p> <p>Y4: adverbial</p>
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Spoken language

Pupils should be taught to gain, maintain and monitor the interest of the listener(s).

Working at national standards

- Expand a story, adding detail through noun phrases, adverbials and sentence construction.
- Use speech to move parts of the story on.
- Add sufficient detail in the story so that the reader is not left with questions about what or how things happened.

Working at greater depth

- Make own choices about ways of subverting a traditional tale.

Guided group writing targets

Group 1	Group 2	Group 3	Group 4	Group 5
Teaching			Guided work linked to sequence	Learning: I can... I know... I understand...
<p>Familiarisation/immersion in text/analysis</p> <p>Use the imitate phase of the sequence to construct a writerly knowledge chart with pupils.</p> <p>Imitate Discuss and list the traditional stories that pupils already know from more modern texts. Try to categorise them by the original traditional tale, e.g. 'The Three Little Pigs' and then all the stories that are based on this but told from a different point of view or have a different ending or some sort of change. Borrow and display these books in the classroom and add to the list that pupils know through story time. Create a wall display that can be developed across the half term of study.</p>				

Learn and remember the bare bones of *Ratpunzel* with a story map, in a way that pupils will find engaging. This could be through drama or by using actions and sounds.

Read the book to pupils. How has this story been changed from the original story of Rapunzel? Add this tale to the chart.

In fours, use the sentence starters below this grid to discuss the book. Groups should then share their ideas with the whole class. Identify some statements/questions for pupils to follow up and report back on.

Use a drama circle to act out the story. Give pairs of pupils a story card (see below) and ask them to work out how they might act out their card. Sit in a circle and ask the pair who think they have the first card to move into the circle and act out their card, reading it aloud as they do so. The pair that thinks they have the next part of the story should go next, and so on.

Grammar

Give pairs of pupils the card where the cat takes away Ratpunzel and show them the picture on p. 9. Pupils should take on the role of the rats and imagine what they would say at this point. Film pairs and show the conversations, discussing the effectiveness of the talk. Using speech bubbles, pupils record the speech around the outside of the image.

Give pupils a range of sentences with speech in them and ask them in pairs or threes to devise a set of rules for punctuating speech. Share the ideas they come up with and test them out on some speech from the story. Create a class set.

Look at the reporting clause on p. 18: *he snarled when the prince reached the top of the tower*. Identify that the statement contains more information than simply *how* he spoke. Take off the *when* clause and come up with some ideas for what could be added after *snarled* (e.g. *when he came towards me*).

Take an example of speech from the bubbles and model writing it as if it were in the story, with an extended reporting clause. Pupils then choose from the speech bubbles and record their chosen example in the same way, adding an extended reporting clause.

Use the image on p. 6 of the book and the reduced sentence 'The husband went to fetch more seeds.' Put three headings on the board – **How**, **Where**, **When**. Model creating adverbial phrases to extend this sentence and putting them under the headings. Include similes. Pupils then generate some of their own on cards and group them according to the headings. What is the best sentence they can make adding the cards and why is it the best?

Can they extend the idea by adding another sentence and using different adverbials. Discuss the effect of the sentences they have created. Explain that a comma is needed if the adverbial phrase is put at the front of the sentence. Pupils should then note down their sentences.

Use a range of conjunction cards. Put the start of a sentence on the board (e.g. *Terrified, the husband agreed...*) and ask pupils to choose a conjunction then complete the sentence. Model writing the sentence down, including punctuation where necessary. Explore and discuss how different conjunctions change the end of the sentence and therefore its meaning. Provide a couple of other starters from the book and ask pupils to complete them. In pairs, they should discuss the differences, then choose the sentence that would best fit the story.

Using the sentences they have constructed, discuss and identify the main and subordinate clauses. Model moving the clauses around and discussing the impact. Pupils should then do the same for their sentences and discuss the impact of each choice.

Show pupils how to look through their books to identify the conjunctions they use regularly. Pupils should work in pairs to identify the conjunctions they use less frequently, to try and use them more for greater variety in their writing.

Innovate

Use the cards and play the drama circle activity again. Choose one card and model identifying where you could add more detail. Record ideas around the card. An example is provided below. Pupils take their cards and explore where they could add more detail.

Discuss some possibilities for the new ideas as a class. Act these out to choose the ideas that they want to include. Jot down notes on the sheet of paper as a reminder. These jottings may be adverbial phrases to include, speech and a list of conjunctions that pupils want to use.

Shared writing

Model writing the expanded section of text, focusing on the elements taught at the Imitate phase. Pupils write an expanded version using their own ideas.

Read the section aloud to a group of pupils from another class and ask them to draw what they think they can see in the text and label it.

Model reading writing and improving it with an emphasis on the idea of providing enough detail for the reader so that they can visualise the detail.

Pupils should then choose another card, identify where they can expand it and write the expansion. Finally, they should evaluate its effectiveness with a friend.

Mark the writing and identify aspects that need further development in the Invent stage. The aspects are detailed in the national standards information at the start of this sequence.

Capturing ideas

Invent

Discuss and list a range of traditional stories. Decide how they could be adapted to use animals as characters (e.g. *Goldiclucks and the Three Bears*, *The Emperor Penguin's New Clothes*, *Cat and the Beanstalk*, *Rumplesnakeskin*, *Little Red Riding Duck*, *The Kitten Who Cried Dog*, *Sleeping Badger* and *Panderella*, plus any that the pupils can come up with).

Pupils choose a story and write it in separate boxes in the middle of an A3 sheet. They should only write the bare ones of the story in the boxes. Model this if necessary.

Then ask pupils to expand their ideas, jotting their thoughts as notes around the boxes on the sheet of paper. They should be thinking about how to visualise the story for the reader. Some pupils might need to collect images to support their writing at this point, e.g. what the forest looks like, the clothes that the emperor thinks he is wearing, etc.

Teach the aspects identified at the end of the Innovate stage that need further development.

Support pupils writing the text through revising and editing of the text to include the elements taught throughout the sequence.

Compare and comment on the progress made from the elicitation task and the Invent writing.

Pupils take their stories to read to a group of pupils in a younger class.

Sentence starters

I wonder if...

Why did...

I like...

I didn't like...

I wish I could...

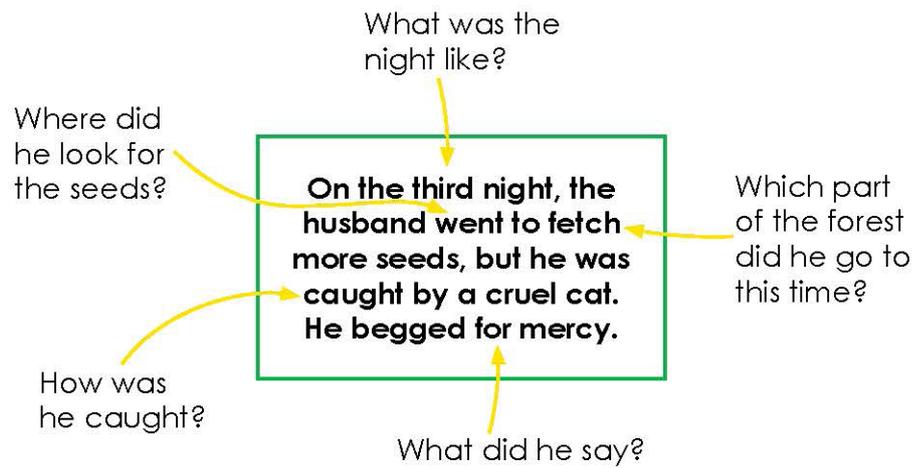
Parts of the story reminded me...

Drama cards

<p>Once up on a time there were two rats who loved each other very much. One day the wife fell ill.</p> <p>'Please fetch me some special seeds from the forest for me to eat,' she begged her husband. He did as she asked for two nights and she began to get better.</p>	<p>On the third night, the husband went back to fetch more seeds, but he was caught by a cruel cat. He begged for mercy.</p>	<p>'I will let you go if you promise to give me your first baby,' purred the cat. Terrified, the husband agreed and scurried away.</p>
<p>Time passed and the couple had a baby daughter. They called her Ratpunzel.</p>	<p>One morning, the cat appeared. 'You must keep your promise and give me your child,' said the cat, taking Ratpunzel away.</p>	<p>Ratpunzel grew up into a beautiful rat, with a very long tail. The cat hid Ratpunzel away in a tall tower, deep in the forest.</p> <p>Only the cat could visit her, by climbing up Ratpunzel's tail.</p>
<p>Ratpunzel had a beautiful voice and would spend her time singing at the top of the tower. One day, Handsome Prince Ratdolph was riding through the forest.</p>	<p>Prince Ratdolph heard Ratpunzel singing. He followed the sound and saw the cat climbing up Ratpunzel's tail.</p>	<p>Prince Ratdolph came back that night. 'Let down your tail!' he called like the cat. Ratpunzel did as he asked and Prince Ratdolph climbed up into the tower.</p>
<p>Prince Ratdolph and Ratpunzel fell in love. He visited her every night, taking thread for Ratpunzel to weave into a ladder to escape.</p>	<p>Time passed and Ratpunzel had almost finished weaving the ladder for her escape.</p> <p>One morning the cat came to visit her. 'You're so much heavier than the prince,' puffed Ratpunzel.</p>	<p>The cat was furious that Prince Ratdolph had visited. He sent Ratpunzel out into the forest.</p>
<p>That night, Prince Ratdolph came to see Ratpunzel as usual. The cat pulled him up using a rope.</p> <p>'You will never see Ratpunzel again!' he snarled when the prince reached the top of the tower. The prince jumped from the tower to escape.</p>	<p>Prince Ratdolph landed in a thorn bush which scratched his eyes and blinded him. He wandered in the deep, dark forest day and night, unable to see.</p>	<p>But one day he heard a familiar voice singing beautifully.</p>

<p>Prince Ratdolph followed the voice into a clearing where he fell into Ratpunzel's paws. She wept when she saw his scratched eyes. Magically, her tears brought his sight back.</p>	<p>Prince Ratdolph and Ratpunzel were married and lived happily ever after.</p>	
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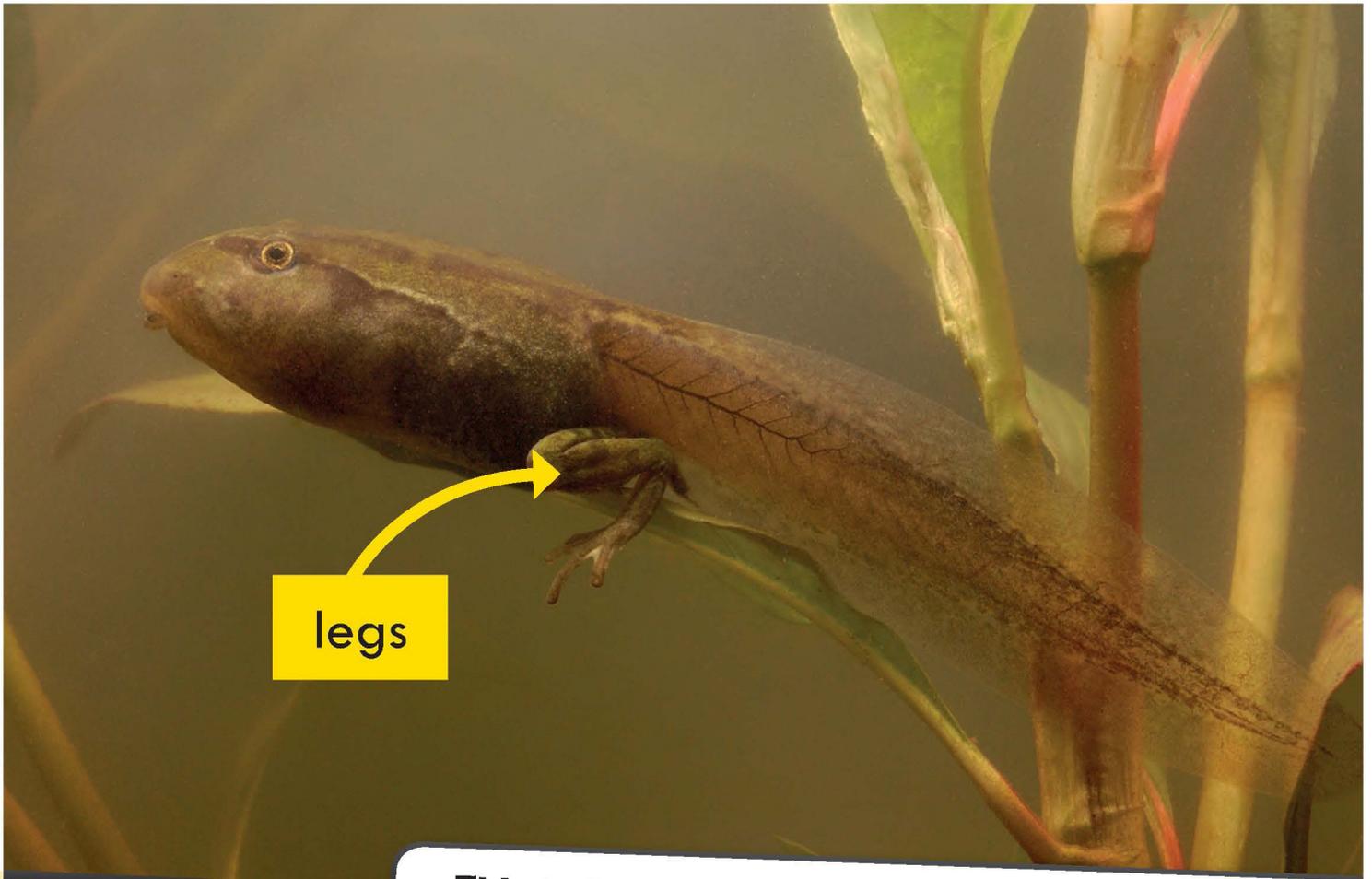
Adding more detail





A salamander's legs are so short that its belly drags on the ground.

Salamanders and newts have short legs and squirm from side to side as they walk. Some amphibians spend most of their time in the water. They swim or crawl along the bottom of streams.



This tadpole has grown its first pair of legs.

When a tadpole is about five weeks old, its legs begin to grow. With frogs, the back legs grow first. With salamanders, the front legs are the first to grow.

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