

Sentence-Level Instruction

**Lessons That Help Children Find
Their Style & Voice
For 3-11 Year Olds
(2nd Edition)**



Ross Young & Felicity Ferguson



The Writing For Pleasure Centre
- Promoting research-informed writing teaching

The Writing For Pleasure Centre

The Writing For Pleasure Centre functions both as a think tank and as an action research community. The result is that we are continually engaged in sharing effective practices, case studies and research findings. The mission of The Writing For Pleasure Centre is to help all young people become passionate and successful writers. We look to accomplish this goal by investigating what world-class writing teaching might be. We do this through:



- Our school residencies and teacher training workshops.
- Curriculum development and creating resources.
- Conducting, disseminating and publishing research.
- Working with children, teachers, school leaders, teacher-educators and charities.

It's our hope that teachers regard The Writing For Pleasure Centre as a place where they can access a specialist network and continued professional development that is free.

If you're new to the idea of a *Writing For Pleasure* pedagogy, you can read all about it at: writing4pleasure.com

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Preface

Some years ago, we were teaching at our local primary school and we came to the conclusion that we were probably the worst teachers of writing in the whole entire world. We hated doing it, we hated teaching it, and our students got terrible results. Our students also hated writing and they hated us teaching it too!

Research has since confirmed why this was, and it appears that we were far from alone. Some of you might feel like this too. The fact is that many of us didn't receive the writerly education we should have had while we were at school. We know this because research shows that a great number of teachers feel deep shame about their own writing abilities, and consequently have grown up disliking writing. A friend of ours, Paul Gardner, carried out some investigations, and found that less than 2% of teachers wrote with or for pleasure, with half reporting that they had never felt any pleasure from writing in their lives (Gardner 2014). To make matters worse, the research surrounding ITE reveals that the majority of teachers around the world leave their teacher training feeling ill-prepared to teach writing (Young & Ferguson [2023](#)).

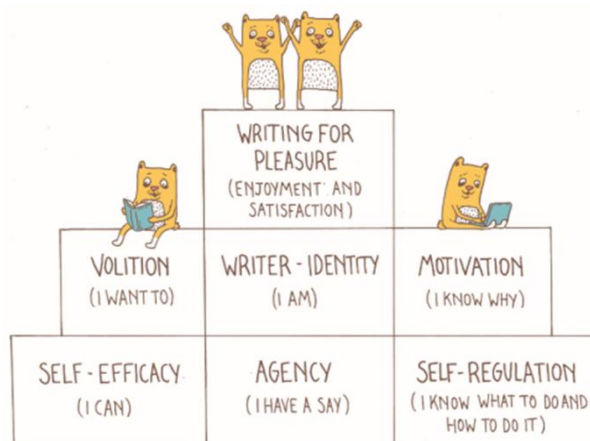
This is a serious problem, because how we were taught writing at school has a strong influence on how we feel about the subject, how we think it should be taught and what we know about it - our writerly knowledge. Unfortunately, it appears from the research that, as teachers, we regularly copy the same failed writing teaching that we once received (Young & Ferguson [2021, 2023](#)). We should point out that there is of course a significant minority of teachers to whom this doesn't apply - but it certainly applied to us.

We tried all the popular approaches in the UK at the time and none of them worked. We were frustrated. We wanted to do something about it. We decided that we would build a writing pedagogy from scratch and base it on what the science and research evidence said was the most effective and affecting practice (Young & Ferguson [2021, 2022a, 2023](#)). We were no longer going to leave things to chance.

We conducted a total of twenty-three literature reviews spanning more than fifty years of scientific research. First, we started with the meta-analyses. For those who might not be familiar with the term, a meta-analysis is where a researcher will group many scientific studies on a particular subject in order to identify recurring patterns of effectiveness. We then read what case studies tell us about what the best performing writing teachers do in their classrooms which makes the difference. We discovered that there are 14 enduring principles which represent the most effective teaching practice. These principles all have a track record of raising standards and accelerating progress in writing. The principles are:

1. Build a community of writers
2. Treat every child as a writer
3. Read, share, think and talk about writing
4. Pursue purposeful and authentic class writing projects
5. Teach the writing processes
6. Set writing goals
7. Be reassuringly consistent
8. Pursue personal writing projects
9. Balance composition & transcription
10. Teach daily mini-lessons
11. Be a writer-teacher
12. Pupil-conference: meet children where they are
13. Connect reading & writing
14. Interconnect the principles

Interestingly, we noted that there were also six affective needs (relating to the emotions) that teachers should attend to in order to help children write happily and successfully. These needs are:



Young & Ferguson's ([2021](#)) hierarchy of emotional writing needs

Once these principles and affective needs were identified, we reviewed the research on each one to help us better understand what we could be doing in our classroom to make the difference. In the end, we decided to call our approach the *Writing For Pleasure* approach. And now, for us, Writing For Pleasure has become simply a synonym for world-class writing teaching.

We began using this new approach, and it was having a transformative impact on our students. We moved to another school to see if it would work in another context, and it did. We then started to write about the pedagogy online, and other teachers started reporting that they were getting the same great results that we were.

Fast forward to 2019, and we were lucky enough to be given a research grant in conjunction with the Goldsmiths' Company and University Of Sussex. We travelled around to see what it was these other 'Writing For Pleasure' teachers were doing. What was special about this study was that, to participate, the teachers had to show that they had a track record for accelerating children's progress, and that their children reported that they loved to write and felt their affective writerly needs were being met.

What we found out from all this work has since been published as a book called *Writing For Pleasure: Theory, Research & Practice* (Young & Ferguson [2021](#)) and the establishment of The Writing For Pleasure Centre.

The Writing For Pleasure Centre is now informed by over 600 pieces of literature, case study work, action research by teachers in our affiliate schools, and empirical research on the subject of teaching writing (Young & Ferguson [2023](#)).

The Writing For Pleasure approach involves children and teachers writing together every single day. They write for many different purposes, and for a variety of audiences. They are *moved* to write about what they are most knowledgeable and passionate about. They also write to deepen their responses and understandings of what they read. They write to transform their own (and others') thinking about what they learn in the wider curriculum subjects. They write to entertain, to paint with words, to persuade and share their opinions, to teach others, to make a record of things they don't want to forget, and to reflect on their own thoughts and personal experiences. They write about themselves and their cultures. They also write to reflect and sustain the cultures of people they might not have met. They share their writing and talk about themselves as writers with their peers, teachers and caregivers. They learn how to live the writer's life.

Pupils explore new genres of writing through whole class writing projects. Together, they discuss the purpose of the writing project, explore its basic features, and study mentor texts together. They consider who they would like to write their pieces for and what they would like to write about most. Students are taught how to use the same features and expert techniques they identified from the mentor texts in their own compositions. They learn how to attend to their spellings, handwriting, grammar, and sentence construction. This helps them write happily and fluently. Pupils acquire a great deal of craft knowledge – what we call *craft moves*. This includes writerly strategies and techniques for negotiating the writing processes. We want children to know how they can take a germ of an idea and see it through to publication independently and successfully. Students are supported by being provided with clear processes and ambitious writing goals. They are given ample time and instruction in how to plan and how to improve on what they have already written through specific revision and proof-reading sessions.

Pupils receive daily in-the-moment verbal feedback and responsive assessment-based individualised instruction through teacher-pupil conferencing. These conversations are designed to push the writer and move their writing forward. Pupils are given many opportunities to discuss their compositions with their teachers and peers. At least one hour a day is devoted to the explicit teaching of writing and, within this time, children are engaged in writing meaningfully for a sustained period. We believe this is the only way they can learn about the discipline of writing and of being a writer. Across a school day, children also have opportunities to write about their reading and in response to their learning in other subjects. Importantly, pupils have access to personal writing journals which travel freely between home and school. We want children to live the writer's life and to be in a constant state of composition.

Genuine writing communities are created in classrooms. Children write in positive and enthusiastic writing environments which are headed up by passionate writer-teachers. Classrooms feel like a mixture of creative writing workshops and professional publishing houses. The approach is rigorous, highly-organised and reassuringly consistent. Pupils are encouraged to take risks and to be innovative, but also to write with focus and serious intent. Teaching is responsive – depending on what individual children need instruction in most. Whether they are in Nursery or Year Six and regardless of where they are in their language development or writerly experience, all children are treated as writers and are helped not only to write pieces which are successful in terms of the objectives of the curriculum but also meaningful to them as young authors.

Felicity Ferguson & Ross Young

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Introduction

Good sentence construction, the act of writing multiple words in sentence types that make semantic and syntactic sense, is needed for clear and meaningful written expression (Young & Ferguson [2022a](#), [2023](#)). However, many young writers can lack the linguistic knowledge and skills required to produce complete, interesting, and varied sentences.

Writing-study mini-lessons like the ones described in this book are the single most effective practice a teacher of writing can employ (Young & Ferguson [2021](#)). Put simply, it's about sharing some powerful 'how to' knowledge, the 'hints, tips and secrets' of being a writer, if you like, before inviting children to apply what you've taught them during that day's writing time. It's all about focusing explicitly on the teaching of writing and it's about children learning more about the writer's craft. The important thing is that your pupils feel they are learning something valuable that other excellent and experienced writers do, and that they will be able to do it in their writing too.

We know that many teachers feel they don't know where to start when it comes to teaching about sentences. This is partly because many of us weren't taught valuable craft knowledge when we were at school, nor did we receive an adequate apprenticeship in how to live the writer's life. As a result, many of us feel we lack knowledge and understanding about how writing is *made*. We are scared and unsure, and we dislike writing as a result. To add insult to injury, many of us didn't learn how to teach about sentences effectively on our initial teacher education courses, and so we feel utterly underprepared to write and teach aspects of writing (Young & Ferguson [2021](#)). The aim of this book is to give you that confidence and to help you teach about sentences in a way that's going to help children write their most successful and meaningful pieces.

What is style and voice?

This book takes sentence-level instruction seriously and invites you to teach children about sentences in a way that helps them write what they mean. We know that formal grammar instruction has always had a negative impact on children's writing development (Kolln 1996; Fearn & Farnan 1998; Andrews et al. 2006; Weaver et al. 2006; Wyse & Torgerson 2017; Hudson 2017; Myhill 2018; Young & Ferguson [2021](#)). However, the types of instruction suggested within the pages of this book are far more promising (Keen 2004; Graham & Perin 2007; Limpo & Alves 2013; Saddler et al. 2018; Saddler 2019; Walter et al. 2021; Young & Ferguson [2020](#)). Any work around sentences should be in the service of developing children's style as writers. Inspired by the writing of Nora Bacon and her book *The Well-Crafted Sentence*, we describe sentence work, and by extension work on style, as being about helping children:

- Share their writing voice and identity.
- Achieve the purpose they have for their writing.
- Write with clarity and simplicity.
- Develop, elaborate and embellish their initial ideas.

Voice & Identity

One of the best ways a teacher can develop a child's style is to allow them to write what they mean and to mean what they write. A child's writing cannot be separated from their identity (Young & Ferguson, [2020](#), [2021](#)). When we allow, invite and teach children to write on subjects, topics, ideas, experiences, and expertise of their own choosing, they write in ways we can truly recognise. You can pick up a pupil's book and know who wrote it. This is because when children have a rich emotional attachment to their writing, they write with passion and verve. They write in a way that comes naturally. A child's style emerges most when they are allowed to focus solely on what it is they've chosen to say.

The key to giving children confidence in the writing classroom is to make them believe they always have plenty to say and many ways in which to say it. This means, let's say, you have a child who chooses to write about sharks across multiple genres. They write stories, memoirs, poems and non-fiction texts about sharks. In terms of wanting their best quality writing, you shouldn't dissuade them from doing so. Because they are secure in the content knowledge for their pieces, they have more cognitive energy to focus on how best to write it. Ultimately, the aim of any writer-teacher is to help their pupils write the best texts they can. For more information on helping children generate their own ideas for class writing projects, consider reading our eBook: [No More: I Don't Know What To Write... Lessons That Help Children Generate Great Writing Ideas For 3-11 Year Olds](#)

Writing With Purpose

Writing with purpose is about children having a repertoire of writing voices they can use across a variety of genres. Children should learn to use a voice which they think will best match the expectations of their readership. This is about getting the content right and delivering that content in a way their readers might appreciate. It's also about establishing the right sort of relationship with their readers. Ultimately, children need to ask themselves: what is my readership going to make of what I've just written?

Sentences are written in the context of sentences written previously and in the context of sentences yet to come. A sentence is never written without influence from the others that surround it. The content you're choosing to write about and who you are looking to share meaning with are also significant factors you consider when you craft sentences. This is why it is foolish to routinely give instruction and then ask children to undertake exercises or activities with sentences away from the craft of genuine meaning making. Finally, it's important that children study sentences from a variety of genres and that they study these sentences in the context of creating their own that day.

While *Writing With Purpose* is an essential aspect to consider when teaching about sentences, it won't be the subject of this particular title. For more information about teaching sentences within the context of purpose, audience and genre, please consider downloading any of our [Class Writing Projects](#) and our [Writing Development Scales & Assessment Toolkit](#) where we provide specific guidance on teaching children to write effectively across a range of genres and with purpose and audience in mind.

Writing With Clarity & Simplicity

This is about helping children write *exactly* what they mean. When children are struggling to craft their next sentence, I'll ask them: *what do you want to tell your readers next? What do you want to say next?* Their replies are almost always the exact thing they should write down. We want children to write decisively and definitively. I hate it when I'm asked to read pieces written by children which are contrived and full of pretension. A lot of words on the page that signify very little. The writer Ernest Hemingway was always of the opinion that readers prefer writing that is authentic and true. True in its most honest sense. Saying exactly what you mean to say rather than hiding it by being fake and convoluted. I happen to agree.

Developing, Elaborating And Embellishing

This is writing as a pleasurable experience - what we call *painting with words* (Young & Ferguson [2020](#)). It's about saying what you mean to say but also taking pleasure in how you can playfully and creatively say it. The best young writers I've come across not only want writing to be a pleasurable experience for themselves when crafting it but they want to pass on that pleasure to their readers. They write for reactions. Every sentence we write is a brush stroke that helps us create the painting of meaning we want to share with our readers. It can be like making a movie on paper.

A key aspect of encouraging children to elaborate and embellish their writing is to develop them as excellent and committed revisers. Once a draft is sat on a child's page, they can focus their sole cognitive attention on playing and experimenting with it. They can develop, mould and work with their sentences like a sculptor does with clay. We must show children how writing is crafted over time, with thought and reflection, with creativity and invention, and with trials and tribulations, until it best represents what it is they wanted to say. We need them to appreciate that it's fun and satisfying to play around with sentences all day.

The components of effective sentence-level instruction

Teachers' instruction should always be in the service of helping children craft their most successful and meaningful texts. Children can improve the style of their writing by studying the manuscripts of great writers. We call these *mentor texts*. When we show children *what* can be done with sentences and follow this up quickly with *how* they can do it in their own texts, children become motivated sentence crafters.

If we boil down our approach to teaching about sentences, it is as simple as:

Teach, then Invite

Teach. Provide explicit and direct instruction to your class on an aspect of sentences you feel they need a better understanding of.

Invite. Invite children to try out what you've taught them during that day's writing time.

We recommended that teachers teach sentence-level mini-lessons which are in keeping with the principles of SRSD instruction (see below). Essentially, pupils learn about a type of sentence structure (what we call a sentence *craft move*) before being invited to use it for themselves during that day's writing time.

Steps for delivering effective sentence-level instruction	
Step One:	<p>Orientate Remind the children of the class writing project you are currently working on. This includes checking they know what they are writing and who they are writing it for.</p>
Step Two:	<p>Discuss</p> <ul style="list-style-type: none"> • Introduce the <i>sentence-level move</i> you want the children to try out in writing time today. Name the <i>craft move</i>. For example 'If..., then... When..., then...' • Then be a salesperson. Tell your class <u>why</u> this <i>craft move</i> is so fantastic and how its use could transform their writing. Share how you've used the <i>craft move</i> in the past. • Link the <i>craft move</i> to the class' product goals for the writing project (Young & Hayden 2022). For example: 'If..., then... When..., then...' is going to help us achieve 'explain why things happen', which is on our product goals list.
Step Three:	<p>Share Models or Model Live Share models. Show children examples of where other writers have used this <i>craft move</i> in their writing. There should certainly be an example of where you've used the <i>craft move</i> in your own writing. You should also show examples from other students' writing. Invite children to ask you questions.</p> <p>Or</p> <p>Model using the <i>craft move</i> live in front of your class. Share some of the writing you are currently working on and show how you're going to use the <i>craft move</i> to enhance your writing. Invite children to ask you questions.</p>
Step Four:	<p>Provide Information We always recommend turning your instruction into a poster or resource which the children can refer to throughout writing time. This helps them memorise the <i>craft move</i> and any conventions it might involve. For example, you might make a poster to accompany a lesson on using <i>subordinating conjunctions</i>. The poster can almost always be pre-prepared to save time and can remain up in the classroom over many days, weeks or even months. Children will be showing independent, self-regulating behaviour every time they consult the poster.</p>
Step Five:	<p>Invite</p> <ul style="list-style-type: none"> • Invite children to use the technique during that day's writing time. • Monitor children's use of the <i>craft move</i> during your daily pupil-conferencing (Ferguson & Young 2021). • Sometimes you might feel you want your children to practise the <i>craft move</i> prior to using it in their own writing. However, in all honesty, we find this is rarely necessary.
Step Six:	<p>Evaluate You can invite children to share how they used the <i>craft move</i> in their writing during class sharing and <i>Author's Chair</i> (Young & Ferguson 2020). If you have noticed a student who has used the <i>craft move</i> in a particularly powerful, innovative or sophisticated way during your pupil-conferencing, you should invite that child to share their writing with the class. The class can then discuss their friend's writing and its impact.</p>

We want children's compositions to be a place where they can meaningfully use and apply what they've learnt about sentences. We should be able to spot what we've taught them when we read through their manuscripts at the end of the day. Through this process of 'playing with sentences,' children can see how their writing is getting better before their very eyes and they should hear their peers' reactions to their changes too. This is important.

Why are they mini-lessons?

There are three fundamental things young writers need every day. Firstly, they need to receive some high-quality teaching in the craft of writing. Secondly, they need an immediate and sustained opportunity to write meaningfully. Finally, they need time to read, share and then discuss how their writing is coming along (Young & Ferguson [2021](#)). That's why we recommend you follow this kind of consistent routine:

Mini-lesson	Writing-time	Class sharing
1-15mins	30-50mins	10-15mins

The importance of picture books and 'chapter books' in the development of sentences.

We've found that many schools ask children to write extended pieces or to write 'at length' too soon. As a result, children don't receive a good foundation in what a sentence is and what it tries to achieve. With this in mind, we recommend that children begin their writerly apprenticeship by making short and simple picture books. Children start in Nursery. They 'make' picture books of around four pages every single day. They read them to each other. Children soon recognise that a page can reflect a complete thought - often a sentence. As children move into Reception, this apprenticeship continues and develops. They begin to add capital letters, full stops and other end punctuation to their pages. They realise that a single page can hold two or more sentences. When children move into Year One and Year Two, we find that their development accelerates. They begin to make picture books of between 6-8 pages, while some move onto writing what we call 'chapter books'. Chapter books are portrait A4 sheets of paper stapled together. Each page has a space for a picture at the top. Children continue to craft sentences and share their complete thoughts across these pages. They write multiple and varied sentences. Some of our schools have found this practice so beneficial that they continue to teach children to write these kinds of chapter books in Year Three and Year Four. For more information, please consider downloading some of our [EYFS & KS1 Class Writing Projects](#).

Navigating the book

Navigate by sentence area

The English National Curriculum's programme of study for writing isn't very well organised, nor does it give much advice on developing children's understanding of sentences. At times you get the impression that certain items have been plucked from the air and arbitrarily assigned to particular year groups without a rationale. This is a shame because, as we have described earlier, knowledge about sentences is useful, and children find it interesting when they see how it can enhance their ability to write meaningful and successful texts. If we want children to develop their own style, to write with their own identity, to elaborate and write with a playfulness, and if we want children to write with an honest simplicity, and for their writing to be well received by their readers, then we need to ensure they are knowledgeable about sentences. With this in mind, we have organised our sentence-level mini-lessons in such a way that they reflect what children are trying to achieve in their writing. This allows teachers to ask: what is it my class actually needs instruction in?

Our categories include the following sentence areas:

- Focused sentences
- Balanced sentences
- Developed sentences

Our first category is *Focused sentences*. These lessons look to focus children on the most important parts of their writing: their nouns and verbs. This is about focusing on the subjects they choose to write about and what those subjects mean and do. Nouns and verbs are what matter most to young writers which is lucky because this is what forms the basis of well-focused sentences. When children are composing mentally, their thoughts will be on the subject of their sentence or what their mind is seeing or feeling in terms of action or emotion. When these two things come together, children have the basis of their sentence. That's why, when working with a child who might be experiencing 'writer's block', it's useful to ask what they wish to make their main focus? Who or what is involved in their composition? What is occurring? What emotion do they want to convey?

Next, we have *Balanced sentences*. Mini-lessons about crafting well-balanced sentences are vital. Without them, children can't make connections. They can't bring their thoughts and ideas together. Balanced sentences help children to share their reasoning, provide contrasts, establish conditions and discuss alternatives with their readers.

Finally, part of good craft is writing *Developed sentences* which push your reader's thinking, understanding and imaginings. This can sometimes involve making a film with words (Young et al. [2021](#)). At other times, we need to extend, clarify or qualify our thinking. Whatever the purpose, it's about elaborating on or decorating our meaning using artistic flair or poetic metaphor.

We believe orientating your writing teaching to what your class is wanting (or struggling) to achieve within these areas is far healthier and more effective than simply following a predefined writing scheme or unit plan. For example, we hope that teachers will turn to our pages on *Focused Sentences* if they notice that their class lacks the ability to write with clarity and ease. We want you to turn to our lessons on *Balanced Sentences* if you feel children could benefit from giving more attention to the connections they are trying to make in their writing. And we want you to teach mini-lessons about *Developed Sentences* if children's writing could benefit from providing elaboration and artistic detail.

Navigate the lessons by age

You will notice that we have provided suggested age-ranges for our mini-lessons. Sometimes this isn't possible as the lessons are useful whether you're three or 103! However, EYFS suggests mini-lessons for the earliest and most inexperienced of writers (3-5 year olds). Key Stage One suggests that the mini-lesson will be suitable for moderately fluent writers aged around 5-7. Key Stage Two mini-lessons are typically suitable for more experienced writers aged between 7-11. However, these are only meant as a rough guide and you're free to make your own judgements. To find specific lessons simply press Ctrl + F and use the search function.

Specific book-making projects

Beyond delivering sentence-level mini-lessons, teachers may find undertaking specific book-making projects useful. The examples shared on page 50 look to give children a solid apprenticeship in what constitutes a sentence but in a way that is orientated towards function, meaning-making and meaning-sharing.

Delivering a lesson

These mini-lessons have been taught in very real and very varied writing classrooms. The first half of a mini-lesson is directed at you, the teacher. It's there to give you a bit of background as to why the mini-lesson exists and what it hopes to achieve. The second part of the mini-lesson is devoted to sharing the typical language you can use to deliver it. These are not scripts, however, and you should feel free to adapt, adjust or dismiss the advice given in any of these lessons to suit the needs of your own class.

Top tips for making your own mini-lessons

1. Plan your mini-lessons in response to what you're seeing during writing time.
2. When you notice some great craft you or other writers use, name it, teach it and invite your class to try it.
3. Ensure the lesson is short, explicit and direct.
4. Teach one thing and then invite children to try and apply it.
5. Have high expectations for application.
6. Give your mini-lesson a catchy title and turn it into a poster or resource children can use time and time again.
7. Repeat lessons when necessary.

Finding your own mini-lessons

We say that you're probably teaching a good mini-lesson if, at the end of your instruction, you can turn around and invite your class to use what you've taught them during that day's subsequent writing time. A good way of finding mini-lessons that will have a big impact on children's progress is to ask yourself these sorts of questions:

- What are the children interested in writing?
- What do the children say they want to learn more about with regards to writing sentences?
- What can't the children do very well?
- What is stopping the class from producing their most meaningful and successful texts?
- What is sometimes frustrating about their pieces?

Teaching your own mini-lessons

There are five typical ways to approach teaching a mini-lesson:

1. *Let me show you this...* Using writing of your own, from your pupils, or from commercially published authors, show children something cool, interesting or important about sentences, and invite them to do the same during writing time.
2. *What can you learn from my writing?* Share a picture book or text you've written. After sharing, ask: what could you do in your writing today?
3. *What can we learn from this book?* Share a single or several texts with the children, either on the carpet or at their desks, and ask them: what can we do in our writing today?
4. *What do you want to know about sentences?* This is an opportunity to find out what the children feel they need advice or instruction in most.
5. *I saw this yesterday...* These mini-lessons allow you to highlight something great someone did with sentences during yesterday's writing time and invite all the children to do the same today. Alternatively, you can attend to something you didn't like and nip it in the bud.

The language of mini-lessons

We think you're teaching a good mini-lesson if you start out by saying things like:

1. When I write...
2. Yesterday, I couldn't help but notice that...
3. When some writers... they'll....
4. Why do authors use...
5. I've noticed recently that...
6. I want to show you how...
7. I thought today we could try...
8. We need to show that we can....
9. Remember when we wrote our....? Well now I think we are ready to...
10. I know that last year you... well, this year...

(Young & Ferguson [2020](#) p.68)

Further reading

Good writing teaching isn't a secret anymore. There are a number of books out there that share the same kind of craft knowledge that you'll see throughout this book. Indeed, many of our mini-lessons have been inspired by the teaching and wisdom of other great writing teachers. Here is a list of some of our favourites:

- Dean, D., Anderson, J. (2014) *Revision decisions* Portland, Maine: Stenhouse
- Fletcher, R., Portalupi, J. (2001) *Nonfiction craft lessons: teaching information writing K-8* Portland: Stenhouse
- Fletcher, R., Portalupi, J. (2007) *Craft lessons: teaching writing K-8* Portland: Stenhouse
- Serravallo, J. (2017) *The writing strategies book* Portsmouth NH: Heinemann
- Young, R., Ferguson, F. (2020) *The Writing For Pleasure Centre's Grammar mini-lessons for 5-11 year olds* Brighton: The Writing For Pleasure Centre
- Young, R., Ferguson, F., Hayden, T., Vasques, M. (2021) *The Writing For Pleasure Centre's Big book of mini-lessons: lessons that teach powerful craft knowledge for 3-11 year olds* Brighton: The Writing For Pleasure Centre

Finally, as part of your own subject knowledge, we can also recommend reading *The Well-Crafted Sentence* by Nora Bacon and *The Elements Of Style* by William Strunk & E.B. White. Both of these texts were instrumental when making this book.

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- Young, R., Ferguson, F., Hayden, T., Vasques, M. (2021) *The Writing For Pleasure Centre’s Big book of mini-lessons: lessons that teach powerful craft knowledge for 3-11 year olds* Brighton: The Writing For Pleasure Centre
- Young, R., Ferguson, F. (2022a) *The Science Of Teaching Primary Writing* Brighton: The Writing For Pleasure Centre
- Young, R., Ferguson, F. (2022b) *No More: I Don’t Know What To Write About. Lessons That Help Children Generate Great Ideas* Brighton: The Writing For Pleasure Centre
- Young, R., Ferguson, F. (2022c) *The Writing For Pleasure Centre’s Grammar Mini-Lessons For 5-11 Year Olds* Brighton: The Writing For Pleasure Centre
- Young, R., Ferguson, F. (2022d) *Getting Children Up And Running As Book-Makers: Lessons For EYFS-KS1 Teachers* Brighton: The Writing For Pleasure Centre
- Young, R., Hayden, T. (2022) *Getting Success Criteria Right For Writing: Helping 3-11 Year Olds Write Their Best Texts* Brighton: The Writing For Pleasure Centre
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