

# English

Guidance for Key Stages 2 and 3



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# English

## Guidance for Key Stages 2 and 3

- Audience** Teachers at Key Stages 2 and 3; local authorities; regional consortia; tutors in initial teacher training; and others with an interest in continuing professional development.
- Overview** These materials provide key messages for planning learning and teaching in English. They include profiles of learners' work to exemplify the standards set out in the level descriptions and illustrate how to use level descriptions to make best-fit judgements at the end of Key Stages 2 and 3.
- Action required** To review learning plans and activities and to prepare to make judgements at the end of Key Stages 2 and 3.
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- Additional copies** This document can be accessed from the Learning Wales website at [gov.wales/learning](http://gov.wales/learning)
- Related documents** *English in the National Curriculum for Wales; Skills Framework for 3 to 19-year-olds in Wales; Making the most of learning: Implementing the revised curriculum; Ensuring consistency in teacher assessment: Guidance for Key Stages 2 and 3* (Welsh Assembly Government, 2008)

# Contents

<b>Introduction</b>				<b>2</b>
<b>Using these materials</b>				<b>4</b>
<b>Section 1</b>				
Key messages for learning and teaching in English				7
<b>Section 2</b>				
Expectations and progression in English				17
<b>Section 3</b>				
Making judgements at the end of Key Stages 2 and 3				29
<b>Key Stage 2</b>				
Siôn	Oracy	Level 5		33
Shannon	Oracy	Level 4		35
Sophie	Oracy	Level 3		36
<b>Key Stage 3</b>				
Shannen	Oracy	Level 4		38
Katie	Oracy	Level 6		39
Jos	Oracy	Level 7		40
<b>Key Stage 2</b>				
Bethan	Reading Writing	Level 3 Level 3		42
Megan	Reading Writing	Level 4 Level 4		54
Hari	Reading Writing	Level 5 Level 5		66
<b>Key Stage 3</b>				
Annie	Reading Writing	Level 5 Level 5		83
Sam	Reading Writing	Level 6 Level 6		96
Carys	Reading Writing	Level 7 Level 7		110
<b>Acknowledgements</b>				<b>127</b>

## Introduction

The programmes of study set out the opportunities that learners should be given at each key stage and provide the basis from which you, as a teacher, can plan learning and teaching. They are divided into two sections, Skills and Range. The Skills section lists the skills to be developed in a subject and the Range section comprises the opportunities and contexts through which these skills should be developed and consolidated.

Ongoing formative assessment – assessment **for** learning – lies at the heart of good teaching. Through the assessments that you make in the course of your teaching, you will build up an extensive knowledge of your learners' strengths as well as the areas that need further development, and you will use this knowledge to help you plan for the next steps in their learning. Learners will also gain understanding of specific learning goals and the associated success criteria so that, supported by you, they can develop their capacity for self-assessment and peer assessment. In this way, they can establish their current position, set and move towards targets, and discover if and when the targets have been reached. Individual targets are linked to improving the quality of a learner's work, as highlighted through formative feedback, and are therefore linked to success criteria for specific tasks. Level descriptions do not make effective targets as these describe attainment across the breadth of the programme of study at the end of a key stage.

Level descriptions can help to inform your planning, teaching and assessment at Key Stages 2 and 3 by indicating expectations at particular levels and progression in the subject. Evidence from assessment for learning will indicate where more time is needed to consolidate learning and when learners are ready to move on. You may wish to keep some evidence so that you can discuss a learner's work and progress with them and/or with colleagues or parents/guardians. However, there is no statutory requirement to keep unnecessarily complex records or detailed evidence on every learner.

The essential function of level descriptions is to help you make rounded summative judgements at the end of Key Stages 2 and 3 about a learner's overall performance. Level descriptions are designed neither to be used to 'level' individual pieces of work nor for the production of half-termly or termly data. It is only by the end of the key stage that you will have built up sufficient knowledge about a learner's performance across a range of work, and in a variety of contexts, to enable you to make a judgement in relation to the level descriptions.

It may be that some learners will be more advanced in some aspects of the work than in others, and that no one level description provides an exact fit. That is to be expected, and the range of individual learners' work included in these materials illustrates the making of best-fit judgements under those circumstances. Many schools/departments have found it helpful to develop their own learner profiles to support moderation of end of key stage judgements. These profiles also help to maintain a common understanding of standards when they are reviewed annually and refreshed where necessary.

When making judgements at the end of Key Stages 2 and 3, you should decide which level description **best fits** a learner's performance. The aim is for a rounded judgement that:

- is based on your knowledge of how the learner performs across a range of contexts
- takes into account different strengths and areas for development in that learner's performance
- is checked against adjacent level descriptions to ensure that the level judged to be the most appropriate is the closest overall match to the learner's performance in the attainment target.

National curriculum outcomes have been written for learners working below Level 1. These are non-statutory and guidance on their use is planned.

## Using these materials

These materials consist of written materials and a DVD showing examples of Year 6 and Year 9 work from the Key Stage 2 and Key Stage 3 programmes of study for English, which contribute to a profile of assessment in oracy.

This booklet is divided into three sections.

- Section 1 highlights key messages for learning and teaching in English.
- Section 2 highlights expectations and progression in English.
- Section 3 contains a series of learner profiles. These are designed to show the use of the level descriptions in coming to judgements about a learner's overall performance at the end of Key Stages 2 and 3. You will need to refer to the DVD as well as the booklet.

This booklet and the DVD are for reference when you wish to:

- review your learning plans and activities
- consider the standards set out in the revised English Order
- work with other teachers to reach a shared understanding of the level descriptions
- prepare to make judgements at the end of the key stage
- develop your own learner profiles
- support transition from Key Stage 2 to Key Stage 3.

For ease of reference, the level descriptions are included in a leaflet with this booklet.

A CD-ROM is also included with this booklet. It contains a PDF version of *English in the National Curriculum for Wales, Skills framework for 3 to 19-year-olds in Wales* and this guidance.

When watching the DVD, the following points should be taken into account:

- the purpose of the DVD profiles is to exemplify standards associated with the level descriptions for Oracy. There is no intention to present activities as models for teaching
- in order to focus on particular learners' achievements and present activities that reveal different level characteristics, some activities have been edited.

- commentaries on the Key Stage 2 pupils can be heard by accessing the 'Play all' facility.

This guidance is part of a series of materials that will help teachers at Key Stages 2 and 3 to implement the revised curriculum and its associated assessment arrangements. The series includes:

- *Making the most of learning: Implementing the revised curriculum* – overview guidance on implementing the new curriculum
- *Skills framework for 3 to 19-year-olds in Wales* – which includes guidance about progression in skills
- *Ensuring consistency in teacher assessment: Guidance for Key Stages 2 and 3*
- *A curriculum for all learners: Guidance to support teachers of learners with additional learning needs*
- specific guidance for all national curriculum subjects, personal and social education, careers and the world of work, and religious education.



*Section*

# 1

Key messages for learning and teaching  
in English

Wales Curriculum 2008 is learner-centred and skills-focussed. Changes have been made to the content and presentation of this revised curriculum, presenting both challenges and opportunities to schools.

There are three attainment targets in the programmes of study for English in the national curriculum:

- Oracy (AT1)
- Reading (AT2)
- Writing (AT3).

The focus of this section is to help you to plan for learning and teaching from the revised programmes of study for Oracy, Reading and Writing. The structure – Skills and Range – identifies the required skills for each attainment target and the range of contexts, opportunities and activities through which these skills should be developed.

This section should help to make your teaching of the revised programmes of study relevant and motivating for each learner (i.e. to be learner centred). You should plan to provide opportunities for learners to develop skills through a wide variety of contexts identified under the heading Range. You should use the Skills and Range listed in the Order as a flexible framework to develop contexts and activities for learners.

## **Developing a Skills focus**

Your scheme of work should ensure that learners have appropriate opportunities to develop, practise and apply the three language skills of Oracy, Reading and Writing as identified in the programmes of study for English. Progress in Oracy, Reading and Writing should form a relevant and realistic experience through which learners are able to develop language skills for life.

**Useful questions to guide your planning and develop a skills focus would be:**

- Are sequences of activities that progress skills built into the scheme of work?
- Does this lesson provide opportunities to develop all language skills? Is the coverage balanced? Are there opportunities to integrate all language skills?
- What is the purpose of this activity? Does this activity introduce a new skill, consolidate a skill or apply and extend a skill?
- Does the approach allow learners to build upon the language and skills already acquired?
- Does the approach promote developing thinking, allowing learners to think for themselves, ensuring that they understand what they are doing as well as allowing time for reflection upon and evaluation of how to improve language use?

## **Implementing the Range**

The contexts selected for your scheme of work should cover, as a minimum, those listed under the heading Range in the programmes of study, which has been designed to ensure balance and breadth for learners at each key stage. In designing your scheme of work, the focus should be on the learner. In addition, when selecting various contexts, you should ask the question, 'How relevant is this context for these learners in this school?'

The Range is designed to offer flexibility for you to choose topics and approaches that will be relevant for learners. You may therefore cover the Range in a variety of ways.

**Useful questions to consider when planning for delivery of the Range would be:**

- Are there appropriate opportunities to cover the whole range of Oracy, Reading and Writing? Are there any contexts that are not covered?
- Does the approach encourage learners to transfer language, knowledge and skills from one context to another?
- Do the teaching/learning contexts reflect the interests of learners and relevance to the twenty-first century?
- Does the approach adopted enable learners to demonstrate their individual progress in developing skills?

## The learning environment

Learners learn best in an environment that is both reassuring and stimulating. Learners do not learn if they are apprehensive or are afraid to take risks and make mistakes. They experiment with new skills and ideas, reflect and remember best in a supportive atmosphere where they feel confident that their ideas and views are valued and where they are encouraged to take risks in their thinking.

There is evidence that learners understand the work and make better progress when they take an active role rather than a passive role in the learning (for example expressing ideas and opinions in purposeful situations rather than listening to the teacher). The learning needs to be exciting, challenging and creative. Learners also have higher achievement rates when they are encouraged to evaluate their work and to understand both how and what they need to do to improve.

### **Useful questions to guide your planning for delivery of the language skills within a range of contexts would be:**

- Are there opportunities for learners to work in a variety of settings (individually, in small groups and as a whole class) and to take an active role in their learning?
- Does the approach involve all learners, allowing for the needs of individual learners? Are there appropriate opportunities for differentiation?
- Will the lessons motivate and engage all learners? Are all learners sufficiently challenged?
- What have I learned from previous planning? Have I tried something new in this scheme of work? Are there opportunities for challenging, creative and exciting tasks?
- Does the approach allow learners to make appropriate progress?
- Are learners given appropriate opportunities to make use of a range of communication methods including visual materials and ICT?
- Does the approach improve learners' confidence, and is the atmosphere supportive?
- Does the approach allow learners to evaluate their own and each other's work and to agree targets for the future, and do they know what they need to do to improve their work, and how to do it?

In addition to the common structure of Skills and Range, the non-statutory *Skills framework for 3 to 19-year-olds* underpins all subject orders and indicates where opportunities exist to develop skills across the curriculum. Schools are free to organise and deliver the curriculum in a way that best suits their circumstances and needs. There are no constraints relating to time allocation. In particular, English offers a range of cross-curricular contexts for developing and refining the skills of communication. While schools are free to decide on the appropriate time allocation for subjects, the requirement to cover the programmes of study for each curriculum area are statutory.

## **English and skills across the curriculum**

A non-statutory *Skills framework for 3 to 19-year-olds in Wales* has been developed in order to provide guidance about continuity and progression in developing thinking, communication, ICT and number for learners from 3–19.

Because skills development can be spiral rather than sequential in nature, progression in skills is achieved by an increase in the challenge of the contexts through which skills are developed. In English the range of teaching and learning contexts and opportunities affords flexibility for teachers to accommodate this cyclical nature of skills acquisition and development in their planning.

At Key Stages 2 and 3, learners should be given opportunities to build on skills they have started to acquire and develop during the Foundation Phase. Learners should continue to acquire, develop, practise, apply and refine these skills through group and individual tasks in a variety of contexts across the curriculum. Progress can be seen in terms of the refinement of these skills and by their application to tasks that move from: concrete to abstract; simple to complex; personal to the 'big picture'; familiar to unfamiliar; and supported to independent and interdependent.

Icons have been used in the English Order to signal explicit requirements for the development of skills and learning across the curriculum. However, in planning a scheme of work relevant for learners you will identify other opportunities to extend learning.

## Developing thinking



Learners develop their thinking across the curriculum through the processes of **planning**, **developing** and **reflecting**.

In English, learners explore, plan, develop and reflect on ideas through speech, reading and writing, responding to their own work as well as that of others. They analyse, structure and organise their work; use language creatively; use errors and unexpected outcomes to develop their learning; use their knowledge about language to explain and predict; describe links and similarities in language; identify patterns and formulate rules; discuss their language learning and evaluate their success.

In the activities exemplifying oracy, learners explore ideas through discussion, reflecting on one another's ideas and opinions and developing their own contributions. At both key stages, learners use strategies such as the construction of 'priority pyramids' and 'diamond ranking' to help them structure their ideas effectively.

**Throughout these guidance materials, there is evidence of learners developing thinking skills across a range of activities through:**

- asking questions
- activating prior skills and knowledge
- gathering information from a range of sources
- generating ideas through response to stimuli
- determining process and success criteria
- considering evidence, information and ideas
- forming opinions and making decisions
- reviewing outcomes and beginning to evaluate their own learning and thinking.

## Developing communication



Learners develop their communication skills across the curriculum through the skills of **oracy**, **reading**, **writing** and **wider communication**.

In English, learners communicate through speaking, listening, reading and writing, developing these skills through appraisal of their own work and that of others. In doing so, they learn how to communicate effectively for a range of purposes and with a range of audiences. They deal with extended and increasingly complex language in order to develop as independent and confident users. Their communication skills in Welsh/English support and enhance the development of skills in other languages.

The activities exemplify learners at Key Stages 2 and 3 engaged in a range of communication contexts: oracy, reading and writing. In the DVD, they are shown presenting ideas and information as well as negotiating through discussion and collaboration.

Reading and writing activities show evidence of how Key Stage 2 learners are able to locate and reorganise information and ideas from different sources and use them, for example, to produce empathetic responses, poetry, and analysis both of persuasive material and characters in literature. Work with a 'response partner' supports learners in their work.

At Key Stage 3, learners use a range of reading strategies to identify key points, respond to texts and consider different interpretations. They plan, organise and present ideas and information in a range of forms, showing understanding of the need to adapt and organise information to suit the purpose and the intended audience.

Learners develop skills in wider communication through their engagement with topics that offer opportunities for dramatic presentation, the production and performance of their own poetry and the communication of ideas and information that interests and/or inspires them.

## Developing ICT



Learners develop their ICT skills across the curriculum by **finding, developing, creating and presenting information and ideas** and by using a wide range of equipment and software.

In English, learners develop their ICT skills by communicating and sharing information, and by using technology to research, develop and present their work. Their growing competence in using keyboard skills and presentational packages will be enhanced through presenting work.

The activities represented in these materials show learners using ICT to find and develop information and ideas, for example Key Stage 2 research on evacuees and conditions on a Snowdonia sheep farm. The on-screen presentations show learners creating and presenting ideas to inform and entertain an audience on subjects as wide-ranging as 'The Second World War', 'The body' and 'Australia'.

## Developing number



Learners develop their number skills across the curriculum by **using mathematical information, calculating, and interpreting and presenting findings**.

In English, learners develop skills in the application of number through activities which include number rhymes, the syllabic patterning of poetry, ordering events in time, gathering information in a variety of ways, including questionnaires; accessing, selecting, recording and presenting data in a variety of formats.

## English and learning across the curriculum

The English programme of study provides many opportunities to incorporate cross-curricular elements of the Curriculum Cymreig (7–14), personal and social education and careers and the world of work.

At Key Stages 2 and 3, learners should be given opportunities to build on the experiences gained during the Foundation Phase, and to promote their knowledge and understanding of Wales, their personal and social development and well-being, and their awareness of the world of work.

At Key Stage 4, learners' knowledge and understanding should be developed and applied within the contexts of their individual 14–19 pathway including the Learning Core.

### Curriculum Cymreig



English contributes to the Curriculum Cymreig by developing learners' understanding of the cultural identity unique to Wales. They develop awareness of the literary and linguistic heritage through the study of literary, non-literary, media and other texts, and through activities which explore issues pertinent to life in Wales, past and present.

The activities outlined in the exemplification materials show how learners are encouraged to engage with issues pertinent to life in Wales, both past and present. At Key Stage 2, activities reflect study of the impact of bringing the railway to Milford Haven and an exploration of life on a Snowdonia sheep farm. The class study of the Nina Bawden novel *Carrie's War* presents evacuee children living in Wales during the Second World War and a discussion on the DVD shows learners considering how best to represent the cultural identity of Wales to future generations.

### Personal and social education



English contributes to learners' personal and social education by providing opportunities to develop their understanding of social interaction through collaborative working. The exploration and reflection upon texts dealing with a range of themes can encourage the development of self-knowledge, emotional maturity and empathy with the human condition.

In the Reading programme of study for Key Stage 2, 'texts with challenging subject matter that broadens and extends thinking', and at Key Stage 3, 'texts that extend pupils' intellectual, moral and emotional understanding' are both signalled in the Range section. In addition, at both key stages the Range section includes the study of texts, 'that reflect the diversity of society in the twenty-first century'.

The English activities reflect the regular use of collaborative working as a context for learners to develop their skills, knowledge and understanding at both key stages. In the DVD material from Key Stage 2 we see learners working in groups discussing the qualities that they consider make a good friend. They analyse the persuasive appeal of material about smoking in their reading and offer a rationale on how texts influence human behaviour.

Key Stage 3 DVD material shows a simulated public enquiry where learners are encouraged to explore the impact on a community if planning permission is granted for a theme park development. In the board game sequence, learners are encouraged to consider and offer comment upon a wide range of issues pertinent to life in the twenty-first century. Such activities contribute to the development of social awareness and healthy attitudes towards community responsibility.

### **Careers and the world of work**



Learners should be given opportunities to develop awareness of how their studies contribute to their readiness for a working life. English contributes to this awareness by giving learners the communication skills of speaking, listening, reading and writing, which enable them to function effectively in the world of work and in society as a whole.

Opportunities are provided that encourage learners' understanding of more formal contexts for communication. In the activities presented on the DVD, we see evidence of how Key Stage 2 and Key Stage 3 learners are able to communicate their ideas and opinions to an audience.

At Key Stage 2, learners produce letters of application for advertised positions, developing their understanding of the importance of effective communication in more formal contexts.

*Section*

# 2

Expectations and progression in English

## End of key stage teacher assessment

The level descriptions for Oracy, Reading and Writing set out the knowledge, skills and understanding that pupils are expected to have at the end of a key stage. Progression in the programmes of study for English provides opportunities for pupils to develop across a range of skills. Progress may be tracked through characteristic features described in the level descriptions, with each level description building upon the previous one.

Pupils develop their abilities in different contexts over time; the level descriptions identify aspects that are significant at particular levels. Progress is achieved through an integrated programme of speaking, listening, reading and writing. Pupils are presented with experiences and opportunities that interrelate the requirements of the Skills and Range sections of the programmes of study.

For the sake of clarity, progression is outlined separately across the three attainment targets of Oracy, Reading and Writing.

## Progression in Oracy

The broad lines of progression in the level descriptions for Oracy track pupils' growing confidence in adapting their talk to an increasing range of situations. They become confident, coherent and engaging speakers, working as individuals and as members of a group. They become increasingly aware of the needs of their audience and of how they can adapt their talk according to its purpose. Their experiences will include opportunities to take part in drama and role-play activities. Growing competence is reflected in their understanding of the appropriate level of formality to use in different situations. They develop as active and responsive pupils in a wide range of situations and show an increasing understanding of how to respond appropriately in both formal and informal contexts. They become increasingly adept at reflecting upon and evaluating their own and others' performance as speakers and listeners and can suggest ways to improve.

At Key Stage 3, progress continues to be developed within an integrated and stimulating programme of study, which builds on the skills, knowledge and understanding acquired at Key Stage 2. Oral activities ensure the development and extension of pupils' abilities as listeners, viewers and speakers.

Pupils develop their abilities in different contexts over time; the level descriptions identify aspects that are significant at particular levels.

## Broad lines of progression in the level descriptions for Oracy

### Listening with understanding

Evidence of pupils' abilities as listeners is seen in their attention to what is said (from Level 1). Development is shown in the focus of questions and comments (from Level 3), and responses to others' ideas (from Level 4). Further progression is seen in sensitivity to the tone, undertone and other indications of speakers' intentions (from Level 6). At the higher levels, listeners make a range of perceptive contributions which show they have listened with concentration (Level 6 to Exceptional Performance).

### Participation in discussion

Progression in discussion begins with the ability to take part in a conversation, often structured by questions and comments (Levels 1 to 3). As pupils become confident, they are able to manage turn-taking and interventions themselves (Levels 4 to 6). A major aspect of discussion is the ability to listen to others (from Level 3), make contributions which are relevant (from Level 4), and then, taking account of others' views, move the discussion on (from Level 5). Further progression is seen in pupils' ability to make a range of contributions, leading, supporting and sustaining discussion (from Level 7).

### Expressing opinion

Progression here relates to pupils' ability to express an opinion simply (Level 3), and to develop their response to include some reasons for the views expressed (Level 4). Through the higher levels pupils are able to express opinions and offer evidence to support and justify their opinions with increasingly effective balance and sensitivity (Level 5 to Exceptional Performance).

### Confidence in adapting talk appropriately from informal to formal contexts

Progression here relates to pupils' developing confidence and competence in adapting their talk to different audiences. At the lowest levels (Levels 1 and 2) pupils answer questions briefly without elaboration, beginning to include a little detail. Pupils are then increasingly able to adapt their vocabulary, structure and tone of voice to communicate effectively (from Level 3). Progression also includes pupils' ability to use spoken standard English, arising from their awareness of appropriate choices of language in formal situations (from Level 3).

### Evaluating talk

From Level 4, pupils are beginning to identify changes in vocabulary and style that would improve talk. In the higher levels (Level 5 to Exceptional Performance), pupils are able to identify and suggest ways in which changes to vocabulary and style would improve the quality of participation and performance. They are able to evaluate, adapt and make salient points about how their own and others' contributions might be improved.

The DVD to exemplify standards in oracy shows pupils engaged in a range of activities, some informal and some more formal in nature. Pupils work in a variety of contexts: as individuals presenting to teacher and peers, and in pairs and small groups engaged in collaborative tasks.

The DVD allows viewers to consider a sample of the information available to the class teacher about how a pupil is progressing in speaking and listening. Viewers can compare the evidence they see with the characteristic features of performance outlined in the relevant level descriptions.

## **Progression in Reading**

Throughout Key Stages 2 and 3, pupils experience a progressively wide range of demanding texts, for enjoyment and information, so that they can develop into fluent and effective readers. Through employing a range of strategies, they are able to read with accuracy and fluency, understanding significant ideas, themes, events and characters. Their reading diet contains texts with challenging subject matter and relevance to the twenty-first century. Layers of meaning are identified and commented upon. In their personal response, they are able to show understanding of an author's craft. They express preferences and opinions that they are able to justify. Competence in locating, retrieving, collating and synthesising information and ideas from a range of sources develops.

At Key Stage 3 pupils consolidate and extend the progress made previously. They read widely for pleasure, interest and information and to develop an informed personal opinion about their reading. They are able to respond to the content and style of texts, discussing a varied selection of literature, information and media texts.

Pupils develop their abilities in different contexts over time; the level descriptions identify aspects which are significant at particular levels.

## Broad lines of progression in the level descriptions for Reading

### **Reading increasingly demanding texts, using a repertoire of reading strategies**

A significant marker of progress in Reading (Levels 1 to 3) is the increasing ability to read with independence, and to make sense of a text beyond decoding. The development of independence in Reading is characterised not just as reading without support, but also in terms of the appropriate selection of reading strategies. Progression throughout the levels will also be seen in pupils' confidence in understanding texts that are more challenging in terms of length, complexity of language and sophistication of ideas.

### **Response to texts, including analysing and evaluating**

In the early stages, pupils' responses to their range of reading are characterised at the level of personal preferences, such as simple likes or dislikes (Levels 1 to 3), and progression from this is seen in the ability to support these preferences by references to the texts read (Levels 4 to 6). From this develops the ability to identify, select and respond to key features of texts (Levels 5 to 6) and then show critical appreciation of what has been read (Level 6 to Exceptional Performance).

### **Reading for information**

Reading for information is required in all key stages, and increased demand is seen in the progress from locating information for a specific purpose (Levels 3 to 4), to collecting and synthesising it for different purposes (Levels 5 to 6), and then putting such material to further use (Level 7 to Exceptional Performance). In reading for these purposes (from Level 4) pupils develop and select appropriate reading strategies, for example skimming and scanning. The increasing level of difficulty and the range of types of text contribute to the challenge outlined in the higher levels.

The following example of a pupil's response to a reading task shows several features characteristic of performance at Level 8. It may prove helpful to consider this example before moving on to Section 3 of this document, where individual pupil profiles are presented with commentary on the features they demonstrate and a 'best-fit' assessment.

### AT2 – Reading: *Chicken Run*

The following extract examines the presentation, by the film-maker, of good and evil in the modern-day morality tale, *Chicken Run*.

The task presents the opportunity for pupils to develop those skills identified in the Reading programme of study at Skills 5: *consider what they read/view, responding orally and in writing to the ideas, vocabulary, style, presentation and organisation of image and language, and be able to select evidence to support their views.*

The task admirably provides opportunity for pupils to experience several of the contexts envisaged in the Key Stage 3 programme of study's Range section.

#### Good & Evil In 'Chicken Run'

In the film 'Chicken Run' the main character, Ginger, is portrayed as good whilst Mrs Tweedie, the cruel owner of Tweedie's farm is depicted as evil. The film makers reveal these qualities by using a wide range of techniques and presentational devices. Camera angles, costume, lighting, setting, music, sound effects and character interaction all combine to reinforce the good in Ginger and the evil in Mrs Tweedie.

When we are first introduced to Ginger she is shown to be a gentle character. She speaks in a soft feminine voice which creates a soothing atmosphere and gives the audience the impression that she is approachable and sensitive. The film makers appear to have chosen a calming voice in order to create this image. The fact that she has a strong accent also takes away any formality and makes Ginger seem like a simple, honest character.

As she speaks, Ginger's comments also show her to be very polite. Instead of giving orders she uses questions such as "Can you?" and "What about Edwina?" This makes her seem considerate as she appears to be concerned about the feelings of others. Throughout the film Ginger reveals great community spirit making comments such as "This is about all of us!" highlighting that she is selfless and has a well developed conscience. This is further supported in phrases such as "I care what happens to them." Ginger's determination is also revealed throughout the film, especially when she tries to motivate the other birds. Her declaration that "Where there's a will there's a way" is very assertive and confident in tone. She will not allow herself to be defeated. "Then there's still a chance" also reveals her optimistic nature. Ginger's speech reveals that she is fair and just, especially when she argues that she has "Kept" her "side of the deal" and she is prepared to apologise- "I owe you an apology... I was wrong." When the others argue amongst themselves Ginger distances herself and this is shown through well selected wide angle shots.

Ginger's actions throughout the film are also significant. She risks her own life to save Rocky from the pie machine and shots of her sleeping create a sense of innocence. She organises the chickens, making plans for escape and showing effective leadership and camaraderie.

Ginger's appearance also reinforces the good side of her personality. She wears a scarf and hat, making her seem more humane which in turn encourages the viewer to relate to her and see the good in what is a simple chicken. Her colouring is bright and Rocky refers to her as "doll face" suggesting that she is delicate and pretty or perfect like a doll. We subconsciously associate dolls with childhood and innocence which makes us think of Ginger in this way.

The chicken coop in which she lives hints at Ginger's character. The living accommodation contains objects like teapots and a radio playing theme music from 'The Archers', giving the impression that Ginger is a homely, mother figure and the bright surroundings suggest that she is lively and cheerful.

The way in which Ginger interacts with the other characters is also important. Many of the shots show her with a large group suggesting that she is very sociable. The way in which the other birds smile when she speaks also shows she is respected and popular. She holds Rocky's hand showing vulnerability and sensitivity and is not afraid to show emotion; Ginger openly cries when she is upset and sighs when she feels that she is being treated unfairly.

It is important to note that camera angles play a big part in developing Ginger's character. When she is thrown to the floor by Farmer Tweedie, a high angle shot is used to make her appear small, fragile and vulnerable. When Edwina is killed, the camera also focuses on her eyes as she cries for her lost friend. Ginger's misery is enhanced here with sorrowful music.

Finally, the name Ginger itself sounds very much like a nickname and lacks the formality of Mrs Tweedie. This again makes us think of Ginger in a friendly way and we are encouraged to think of her as a good character.

Mrs Tweedie, on the other hand, is portrayed as an evil character and this is first suggested by her appearance. She has very harsh features with angular bone structure, tied back hair and demonic eyes. The camera frequently focuses on her face and her heavy eyebrows make Mrs Tweedie appear masculine. The camera also zooms in on her tongue quite often which creates an unpleasant image, whilst her inane grin is quite intimidating. The film makers show us these qualities particularly when Mrs Tweedie is plotting against the chickens and the viewer, therefore, begins to regard her as an evil character. Her clothes are also dull and old fashioned and she wears heavy boots on her feet. When she walks these give the impression that she is striding forcefully, making her appear quite aggressive. Low angle shots are also used to good effect as these help to give the impression that Mrs Tweedie is imposing, domineering and frightening. Her body language is also important. She stands upright, suggesting that she is aloof and lacks emotion. She is often seen with her hands on her hips; a position which makes her seem domineering and bossy. When she plans to kill the chickens the camera focuses on her hands and as she slowly rubs them giving the impression that she is a typical villain.

The pupil has presented for his readers an exploration of the way the film-maker uses a range of techniques and presentational devices to portray the character, and through them the themes, in the narrative. He examines first the heroic character of Ginger, followed by an analysis of Mrs Tweedy, the villain of the piece.

The response to the film-maker's craft shows understanding and appreciation of a variety of aspects and techniques. The analysis, first of how the character of Ginger is presented, identifies the impact of voice, diction, costume, colour, lighting effects, camera angles, selection of shots, music and the use of artefacts designed to confirm the intended impression on the viewing audience. This is followed by similar treatment of the portrayal of the character Mrs Tweedy. Here the way contrast is achieved is outlined through the treatment of facial features, physical appearance, forceful posture and movement, sombre colouring, aggressive language and tone, threatening gesture and the use of intimidating camera angles.

The pupil is able to support his ideas and opinions with close reference to the film. He is able to analyse and evaluate how successful the film-maker has been in achieving effects, and in particular, in portraying contrast between the characters representing 'good' and 'evil' in the film. His rationale is appropriately referenced by comments showing awareness of the thematic, structural, linguistic and visual features of the narrative, and an insightful and entertaining evaluation is provided. This response to a moving image text reflects features characteristic of performance at Level 8.

## **Progression in Writing**

Pupils become competent writers, writing clearly and coherently in a range of forms and for a range of purposes. They acquire a growing understanding of the need to adapt their writing to suit purpose and audience, showing an awareness of the readers' needs. Their awareness of style and the features of different forms are used and they adjust their language to suit the level of formality required for purpose and audience.

In all communication modes they work with increasing accuracy and become reflective and evaluative in relation to their own and others' achievements.

Pupils develop their abilities in different contexts over time; the level descriptions identify aspects that are significant at particular levels.

## Broad lines of progression in the level descriptions for Writing

### Use of skills in writing

From Level 1, pupils develop control over the physical processes of writing, and over the conventions of written language, including spelling and punctuation. Knowledge of conventions is demonstrated, for example, in the use of punctuation firstly to demarcate words and sentences (from Level 2), then to mark divisions within the sentence (from Level 4), then using the full range of punctuation marks selectively and with increasing accuracy for clarity and effect (Level 5 to Exceptional Performance). Important early understanding of spelling relates to letter strings and sound–symbol relationships (Level 1). Pupils then build on this understanding to spell increasingly complex words (Levels 2 to 5). Independence in spelling is seen in pupils’ ability to spell unfamiliar words (Level 6 to Exceptional Performance), and to check what they write.

### Control of different forms of written texts

Pupils’ growing understanding of how texts are organised differently is seen in their ability to vary vocabulary, sentence construction and overall shape of texts for a variety of purposes (from Level 2). Increasingly, pupils’ work will show general competence and flexibility across the range of forms and styles. At the early levels, pupils learn to use the main features of narrative and non-narrative writing (Levels 1 and 2). Then the range of forms becomes more extensive and pupils’ confidence in using them grows (Levels 3 and 4). At the higher levels, pupils show control of a range of narrative techniques and are able to adopt the styles characteristic of formal or impersonal writing (Level 5 to Exceptional Performance).

### Adaptation for meaning and effect

In the level descriptions for Writing, at all levels, the impact of the writing and its interest to the reader are significant. This is a continuing theme in the overall assessment of the quality of pupils’ written work, and links with the opportunities to write for a range of audiences and purposes as set out in each programme of study. Pupils’ ability to use and adapt their vocabulary, grammar and overall style relates to the degree of challenge in the task, its intended purpose and the implied readership.

The following example of discursive writing was produced in response to the task to consider the view given in the title, 'The Future is Mobile?'. It required pupils to examine the pros and cons of the advent of mobile phone use in twenty-first century society.

## AT2 – Writing: 'The Future is Mobile'.

### The Future is Mobile?

The last decade has seen rapid developments in technology and the invention of the mobile phone has impacted greatly on all our lives. We can now contact friends and family whenever we wish either by text or phone call, whilst also accessing the internet, taking photographs and listening to music. Although many of us could not live without these devices, the mobile phone also has its disadvantages, causing problems in schools and having a detrimental effect on our health and the environment. We must, therefore, ask ourselves is the future truly mobile?

Parents often favour mobile phones as they provide reassurance, allowing contact at any time. If a student is unable to get home, they can make an immediate call to their parents without having to carry cash or look for a phone. Previously many pupils may have contemplated walking, putting themselves at risk in today's society. Another advantage is the ability to make last minute arrangements at short notice, maybe if there is an unplanned club or practice. Even if parents are still at work, children can contact them via text without disturbing important meetings or having to wait a long time to be transferred. Mobile phones are also useful when students are away, maybe on a school trip, as parents can contact them at any time to ensure that they are safe.

Some parents, on the other hand, object to these devices especially in light of recent reports on the effects of radiation. It has been argued that phones are extremely harmful, causing tumours and cancer and that children are particularly vulnerable. Another concern is the cost, as many youngsters can easily spend £30 a month texting and calling their friends. For poorer families this can be an unneeded cost especially if there are several children in the family using mobiles. Having an old model often leads to bullying and many parents can be pressurised into buying expensive phones in order to compete with peer pressure and to prevent their children from experiencing teasing and taunts at school.

This is also a concern for many teachers who have to deal with bullying issues and whose lessons are frequently disturbed by mobile phones ringing. In many schools across the country, mobiles have been banned due to a rise in the number of pupils recording and photographing teachers illegally. Since the introduction of mobile phones there has also been the problem of cyber bullying, where children send anonymous texts of a threatening nature. Likewise 'happy slapping' has also become an unwelcome trend, where people commit crimes and use mobiles to record what they are doing, glamourising bad behaviour. These devices are not cheap either and children are often at risk of having their phones stolen. Unfortunately, many students do lose their phones in this way and this leads to a great deal of wasted time for teachers who have to cope with the repercussions. The effect on pupils' literacy skills has also caused many teachers concern, as text language often filters through to written work. This cannot be blamed solely on mobile phones, as email is also culpable but we must accept that text language has compounded the problem.

Many teachers can, however, see the benefits of mobile technology if it is used properly. With increased awareness of health and safety in schools, mobiles can be useful for teachers on school trips and, in some schools, teachers are accepting homework saved on these devices. This is clearly useful but, due to the number of problems associated with phones, they have to be discouraged, much to the annoyance of students.

Without a doubt, most children could not live without their mobiles and a recent poll has revealed that in Britain today, 75% of teenagers own a mobile. It provides independence and most of us feel that we are now allowed to go further and stay out for longer as our parents can still contact us easily. Not only are mobiles used for this purpose ; They are now also a whole entertainment system with WAP internet access, customised ring tones, camera and video facilities. They are a status symbol which allow youngsters to feel part of the crowd and when they are taken away we feel isolated and vulnerable. As teenagers we are less likely to appreciate the health and environmental issues which are put forward by concerned committees and individuals.

Recent reports reveal that mobile phones, along with other devices using radiation, are destroying our planet and are having a negative effect on climate and global warming. As the average person changes their phone once every one to two years the impact on the planet is quite severe and the country is now faced with an increase in waste products which have to be disposed of.

Unfortunately, however this is the cost of progress. Other forms of technology and household equipment are equally dangerous but nevertheless, have been of significant benefit to society. Why should mobiles be targeted and singled out in this argument?

Last but not least is the argument that mobile phones have caused numerous road accidents, while drivers attempt to talk whilst driving. This clearly is a serious issue as innocent victims are often involved, yet the legal system fails to enforce any serious punishment! A driver using a phone illegally can expect to get away with a mere fine.

Should this mean, then, that we should all be penalised for those who fail to follow the law? Afterall, hands-free equipment ensures that there is no real need for motorists to use their mobiles whilst driving. If we all use some common sense, mobile phones should not present a problem. Furthermore, they have often been used to save lives in serious road accidents as victims have been able to access the emergency services quickly.

In summary, I believe that mobile phones do have the potential to be harmful, especially if not used sensibly yet they also have a range of benefits for children, parents and society in general. They provide reassurance and independence and can also be used by the legal system to track and monitor the whereabouts of criminals. Mobile phone records can be used in a court of law as evidence and as long as their usage is controlled, they should not cause any serious concern. It seems, that mobile phones should be here to stay.

The writer's voice is clear and consistent, using appropriate language and register throughout. He demonstrates his ability to control this particular genre and produces writing with both impact and appeal. The effective use of vocabulary and grammar enables the writer to present information and achieve appropriate emphasis of the points being made.

The argument is structured. Points are presented in a logical sequence with coherent development of ideas and a rationale given to support the evidence. The pace of the discourse is brisk and sustains interest by the balanced presentation of ideas. As a result the writing provides a coherent, reasoned and persuasive study on modern-day use of the mobile phone in our society.

The writing is technically accurate and paragraphing supports the structure of the discourse. A range of punctuation is used effectively to clarify meaning and achieve effect. The writing reflects features characteristic of performance at Level 8.



*Section*

# 3

Making judgements at the end of Key Stages 2 and 3

This section shows how level descriptions can be used when making judgements about which level best describes a learner's overall performance at the end of Key Stages 2 and 3.

You may find the following points useful when considering the profiles in this section.

- The learner profiles are not presented as a model for how you should collect evidence about your learners. Although you will want to be able to explain why you have awarded a particular level to a learner at the end of the key stage, there is no requirement for judgements to be explained in this way or supported by detailed collections of evidence on each learner. Decisions about collecting evidence, and about its purpose and use, are matters for teachers working within an agreed school policy.
- The commentaries on the pieces of work have been written to explain the judgement made about a learner's performance. They are not intended as an example of a report to parents/guardians.
- The materials in each learner profile can only represent a small part of the information and experiences that make up a teacher's knowledge of each learner. They do not reflect the extent of the knowledge of each learner that you will have built up over time across a range of different contexts. You will use this knowledge to make a rounded judgement about the level that best fits each learner's performance.
- You will arrive at judgements by taking into account strengths and weaknesses in performance across a range of contexts and over a period of time. Opportunities will need to be provided for learners to demonstrate attainment in all aspects of the level descriptions.
- Some of your learners may need to use a range of alternative forms of communication to show what they know, what they understand and what they can do.
- Task setting, resources and support for learners across all levels are important features. To enable individual learners to achieve their potential, the match between learning outcomes and task setting is a critical factor.

## **Oracy**

The DVD included in this guidance exemplifies standards in oracy at Key Stages 2 and 3. It contains scenes from a series of activities that have been edited to focus on the target learners. The activities selected show part of the range of contexts through which oracy skills should be developed. They include collaborative tasks, discussions within small groups of mixed and/or similar ability peers on a variety of topics, responses to questions and more formal presentations to an audience. Their teacher knows much more about their work in oracy than it is possible to include in these profiles.

## **Key Stage 2**

At Key Stage 2 we see each of the three target learners, Siôn, Shannon and Sophie, engaged in group discussions about friendship, Welsh cultural identity and the impact of characters in a class novel. They are in groupings of similar ability for these activities. In addition, and more formal in nature, each learner makes an on-screen presentation on a topic of their own choice to their teacher and peers. They answer questions on the subject of their presentations from their audience and respond to their teacher's questioning about how they might improve on their performance for a future presentation. The final activity shows each of the three learners presenting their own poetry, written following a class study of the Judith Nicholls poem, 'Night'. Their awareness of the audience's needs and the impact of tone, pace, volume, clarity and the use of gesture, body language and facial expression can be considered here.

## Key Stage 3

At Key Stage 3, the activities shown are extracts from tasks undertaken by a mixed ability group of learners and edited to focus on the target learners. They take part in a board game that requires each player to talk about the subject appearing in the square on which their counter lands. When learners encounter a comment square they will also be expected to reflect on previous contributions and develop the discussion further. At the end of the board game, the winning learner decides which subject is most interesting. A group discussion about uniform develops from this activity and all learners are able to contribute their ideas and opinions on the subject. They listen to an evaluation summary of the group's performance from one of their peers who has used a skills checklist to assist in the self-assessment and peer assessment of Oracy. The second activity presented is a simulation of a public enquiry. Following a brief period of familiarisation with the task and preparation, learners take part in the discussion, assuming the roles of interested local parties. The final activity shows the group collaborating to prepare a presentation of 'Chief Seattle's Letter' to an audience of their teacher and peers. They discuss how best to present the text and then engage in the agreed group presentation.



Siôn is an 11-year-old learner in Key Stage 2.

His teacher knows much more about Siôn's performance in Oracy than can be included here. However, this profile has been selected to illustrate characteristic features of Siôn's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Siôn's teacher judges that his performance in Oracy is best described as Level 5.

Siôn speaks confidently in a range of situations and on occasions, as during his on-screen presentation, is able to introduce humour to his talk. His talk *engages the interest of the listener* (characteristic of Level 5). He uses facial expressions and gesture as well as varying his tone and pace to enhance his delivery and engage the audience, as seen in his presentation on the human body and his poetry. Here he is seen to *vary expression and vocabulary* (Level 5). He shows awareness of listeners and of the need to use vocabulary appropriate to the task being undertaken. He shows a developing understanding of the need to use standard English in more formal situations such as his on-screen presentation to his peers.

In discussions, he is able to *pay close attention to what others say, ask questions...and make contributions* (Level 5). He is confident to take the role of chair in order to move the talk forward. *When expressing opinions he is able to provide reasons to support his views* (characteristic of Level 5) but is, on occasion, reluctant to move from his original view, despite the persuasive and reasoned opinions offered by others. He recognises the need to respond to an audience and show some understanding of how to evaluate his own performance as a speaker, *suggesting changes in vocabulary and style which would improve talk* (Level 4).

## **Ways forward**

Siôn should continue to have opportunities to develop the range of audiences and purposes for his talk, including opportunities to speak in contexts that are more formal. He should continue to pay close attention to what others say and consider how and when to respond. He should be encouraged to evaluate his own and others' performance in speaking and listening, and consider how changes can bring about improvement.

## **Summary and overall judgement**

Levels 4 and 5 were considered and Level 5 was judged to be the best fit.



Shannon is an 11-year-old learner in Key Stage 2.

Her teacher knows much more about Shannon's performance in Oracy than can be included here. However, this profile has been selected to illustrate characteristic features of Shannon's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Shannon's teacher judges that her performance in Oracy is best described as Level 4.

Shannon is able to engage well with discussion; *she listens carefully, makes contributions and asks questions* (characteristic of Level 4). Her attentive listening is characterised by maintained eye contact and an open and receptive posture. She organises and develops her ideas thoughtfully, *making contributions...that are responsive to others' ideas, needs and views* (Level 4).

Shannon is beginning to develop confidence to speak in an increasing range of situations. Her talk is adapted to purpose and *she is able to convey ideas and opinions clearly, including reasons occasionally* (Level 4).

In more formal contexts, such as her on-screen presentation and poetry presentation to her peers, Shannon is beginning to understand the need to adapt her talk, and *use appropriately some of the features of standard English vocabulary and grammar* (Level 4). When invited to evaluate her performance and suggest improvements, Shannon found it challenging to detail ways to enhance a future presentation.

### **Ways forward**

Shannon should continue to have opportunities to extend the range of audiences and purposes for her speaking and listening. In discussion, she should be encouraged to develop reasons to support the ideas and opinions she expresses. In situations that are more formal, she needs to consider how changes in vocabulary and style can improve talk. She should be encouraged to develop skills in evaluating her own and others' performance so that she understands how improvements can be made.

### **Summary and overall judgement**

Levels 3 and 4 were considered and Level 4 was judged to be the best fit.



Sophie is an 11-year-old learner in Key Stage 2.

Her teacher knows much more about Sophie's performance in Oracy than can be included here. However, this profile has been selected to illustrate characteristic features of Sophie's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Sophie's teacher judges that her performance in Oracy is best described as Level 3.

In discussion, Sophie demonstrates understanding of the main points, which is a characteristic feature of Level 3. She is able to *express an opinion simply* (Level 3). She is more confident when working in a group of similar-ability peers and is able to assume the role of 'chair' in this setting. Her careful listening allows her to ask questions of others to develop their ideas and contributions, as is shown in her discussions about Welsh identity and the characters in a novel (characteristic of Level 3).

When delivering a formal presentation to her teacher and peers, Sophie relies on the prompts she has prepared. Her on-screen presentation relies mainly on the listing of simple facts she has researched; there is a little elaboration through detail or opinion showing she has *begun to adapt what she says to the needs of a listener* (characteristic of Level 3). Sophie is beginning to appreciate the needs of an audience and attempts to adapt her vocabulary to meet the requirements of a more formal task. In her poetry presentation she delivers her poem to the group in a clear and audible voice.

### Ways forward

Sophie should have opportunities to develop confidence through experience of a widening range of contexts, purposes and audiences for her speaking and listening, including those of a more formal nature. She should be encouraged to offer opinions that are more reasoned and, when presenting ideas and information, give more detailed elaboration of her subject.

She should develop skills in evaluating her own and others' performance in speaking and listening in order to gain an understanding of how to improve.

## **Summary and overall judgement**

Levels 2, 3 and 4 were considered and Level 3 was judged to be the best fit.



Shannen is a 14-year-old learner in Key Stage 3.

Her teacher knows much more about Shannen's performance in Oracy than can be included here. However, this profile has been selected to illustrate characteristic features of Shannen's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Shannen's teacher judges that her performance in Oracy is best described as Level 4.

Shannen shows that she is able to *talk and listen with confidence in a range of contexts* (Level 4), both informal and *some that are of a formal nature* (Level 5). She is increasingly aware of the need to adapt her talk to suit the purpose, which is characteristic of Level 4 performance. She *organises ideas thoughtfully...conveying opinions clearly, including reasons occasionally* (Level 4). She is able to add some detail and description to her ideas and opinions.

Shannen listens carefully and makes relevant contributions. *In discussion, she listens carefully, making contributions and asking questions that are responsive to others' ideas, needs and views* (Level 4). During the board game activity, the discussion about uniform and the collaborative preparation work, she shows that she is responsive to other members of the group.

She is beginning to understand how changes in vocabulary and style can improve talk and *begins to use standard English in formal situations* (Level 5).

### Ways forward

Shannen should continue to experience a widening range of opportunities for speaking and listening for a variety of purposes and audiences in order to enhance confidence. She should develop the ability to evaluate her own and others' performance in speaking and listening in order to suggest ways to improve. She should consider how to develop her talk purposefully during discussions and be aware of the need to offer reasons in support of her views.

### Summary and overall judgement

Levels 4 and 5 were considered and Level 4 was judged to be the best fit.



Katie is a 14-year-old learner in Key Stage 3.

Her teacher knows much more about Katie's performance in Oracy than can be included here. However, this profile has been selected to illustrate characteristic features of Katie's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Katie's teacher judges that her performance in Oracy is best described as Level 5.

Katie shows growing confidence in adapting her talk to suit the demands of different situations. She *takes an active part in discussion* (Level 6). Following the board game activity, she is able to assume the role of assessor with her peers. With the help of a checklist, she *is able to evaluate her own and others' performance as speakers and can suggest ways to improve* (characteristic of Level 6).

She expresses opinions and *uses evidence to support her views* (characteristic of Level 6). She shows herself to be a sensitive and thoughtful contributor to group discussion *showing understanding of ideas and considering how and when to respond to others* (characteristic of Level 6).

In contexts that are more formal, she is aware of the needs of her audience and, *by varying her vocabulary, expression and tone, she engages the interest of the listener* (characteristic of Level 6) as seen in her contributions during the simulated public enquiry. She is usually fluent in her use of standard English in formal situations and this is characteristic of performance at Level 6.

### **Ways forward**

Katie should continue to have opportunities to adapt her speaking and listening for an increasing range of purposes and audiences. She should continue to evaluate the quality of her own participation and performance and that of others' and develop her ability to suggest ways to improve. She should have opportunities to extend the range of methods to present ideas such as using ICT, drama approaches, discussion and debate.

### **Summary and overall judgement**

Levels 6 and 7 were considered and Level 6 was judged to be the best fit.



Jos is a 14-year-old learner in Key Stage 3.

His teacher knows much more about Jos' performance in Oracy than can be included here. However, this profile has been selected to illustrate characteristic features of Jos' work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Jos' teacher judges that his performance in Oracy is best described as Level 7.

Jos is confident in matching his talk to different situations, *confident in the demands of matching his talk to different contexts* (characteristic of Level 7). He uses a wide vocabulary precisely and adapts his talk to suit an audience. He is adept at moving from informal talk to an appropriate register in a more formal context.

He takes on the role of 'chair' and enables the discourse to move forward while sensitively ensuring each group member is included and has opportunity to voice their ideas. During the board game sequences, the simulated public enquiry and the collaborative preparation of a presentation *he makes significant, sensitive and thoughtful contributions, evaluating others' ideas and varying how and when they participate* (Level 7). He develops his own ideas and those of others. He *expresses opinions and selects evidence to support his views* (characteristic of Level 7).

Jos listens perceptively, analyses contributions and is able to summarise and articulate an overview for the benefit of the group or audience. This is particularly apparent during the discussion about uniform and in the public enquiry sequences where he *makes a range of contributions and is able to take a leading role, showing that he has listened perceptively and is sensitive to the development of discussion* (characteristic of Level 8).

He evaluates contributions with his peers and offers reasoned opinions about the importance of different aspects of oracy skills. During the diamond ranking activity, he is able to *evaluate the quality of participation and performance and make salient points about ways to improve showing confident use of standard English in situations that require it* (Level 7).

## **Ways forward**

Jos should consolidate his existing skills in Oracy. He should continue to develop the ability to evaluate his own and others' performance in speaking and listening and use terminology that allows him to discuss and suggest ways to improve. He should continue to experience a wide range of contexts for communicating and use a variety of methods to present ideas.

## **Summary and overall judgement**

Levels 7 and 8 were considered and Level 7 was judged to be the best fit.

Bethan is an 11-year-old learner in Key Stage 2.

Her teacher knows much more about Bethan's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Bethan's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Bethan's teacher judges that her performance in Reading and Writing is best described as Level 3.

## Reading

### Reading aloud and reading interview

Activities from the *Key Stage 2 English Optional Assessment Materials (Gulliver)*, are used by Bethan's teacher to confirm that she is able to read aloud quite fluently, using a range of strategies to make sense of the text, including phonic, grammatical knowledge and contextual understanding. She has a good understanding of the different text types presented in the stimulus booklet.

#### Optional Assessment Material – KS2 English Gulliver Reading – Activity 7 (See Teacher's Handbook pages 28 – 29 & Resource booklet pages 37 – 42)

Question	Pupil Response	Teacher Comment
1. What are the three conditions of Gulliver's release?	'I was to make an exact... against any enemies.'	Located correct paragraph, and retrieved information required by reading straight from text.
2. How is Gulliver helped to learn the language?	'Because the Emperor comes & visits... every day.' 'He got to practise a lot.'	Quick retrieval. Further question, 'How did this help him?' prompted explanation.
3. What was it about Gulliver that made the Emperor and his council decide to set Gulliver free?	'The Emperor & his advisers voted to set me free.' 'My gentleness & good behaviour.'	Further prompt required to find out why they voted to set him free.
4. Which phrase is used to show that Gulliver soon learns to speak the language of Lilliput?	'to converse quite fluently.'	Phrase located quickly. Discussed importance of the words, '...soon able...' which come before phrase given.
5. Can you show what Gulliver had to do when he made his promise?	Located well. Brief demonstration.	Located relevant paragraph. Initially put middle finger of left hand and used his whole right hand to touch head. Didn't realise mistake until prompted. Did not carry out the rest of the action.

In completing Activity 7 of the pack, Bethan reads aloud and discusses the story *Gulliver Meets the Emperor*. Her responses to the first five questions show that she has a good understanding of the main points. She finds questions that probe her understanding beyond the literal or require a response to features of language or layout more challenging.

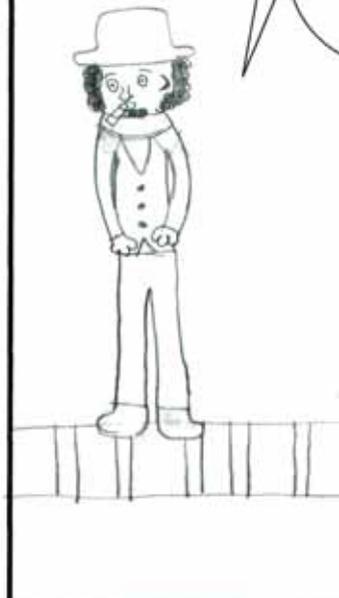
## The coming of the railway

As part of a series of lessons on the development of railways in Victorian time, pupils read a wide variety of texts, such as census returns, contemporary newspaper articles and transcripts of letters written during the time the railway came to Milford Haven. They also use a sheet containing quotes from Victorians expressing their views, for and against, the advent of rail transport. The task outlined requires individuals to choose a character from the period and, in bullet point form, outline their views about the coming of the railway to Milford Haven.



My character is...

Isambard Kingdom  
Brunel



In my opinion the railway coming to Milford is...

- I think its a good thing
- Its a good idea because more people can can get jobs.
- People can get more money by working on railways
- People would be able to get to places quicker.
- More people can get better food.
- Because food can get there quicker.
- The food will be fresh and the fisher men that catch them will get more money.

Remember!

This is set in the year 1845.

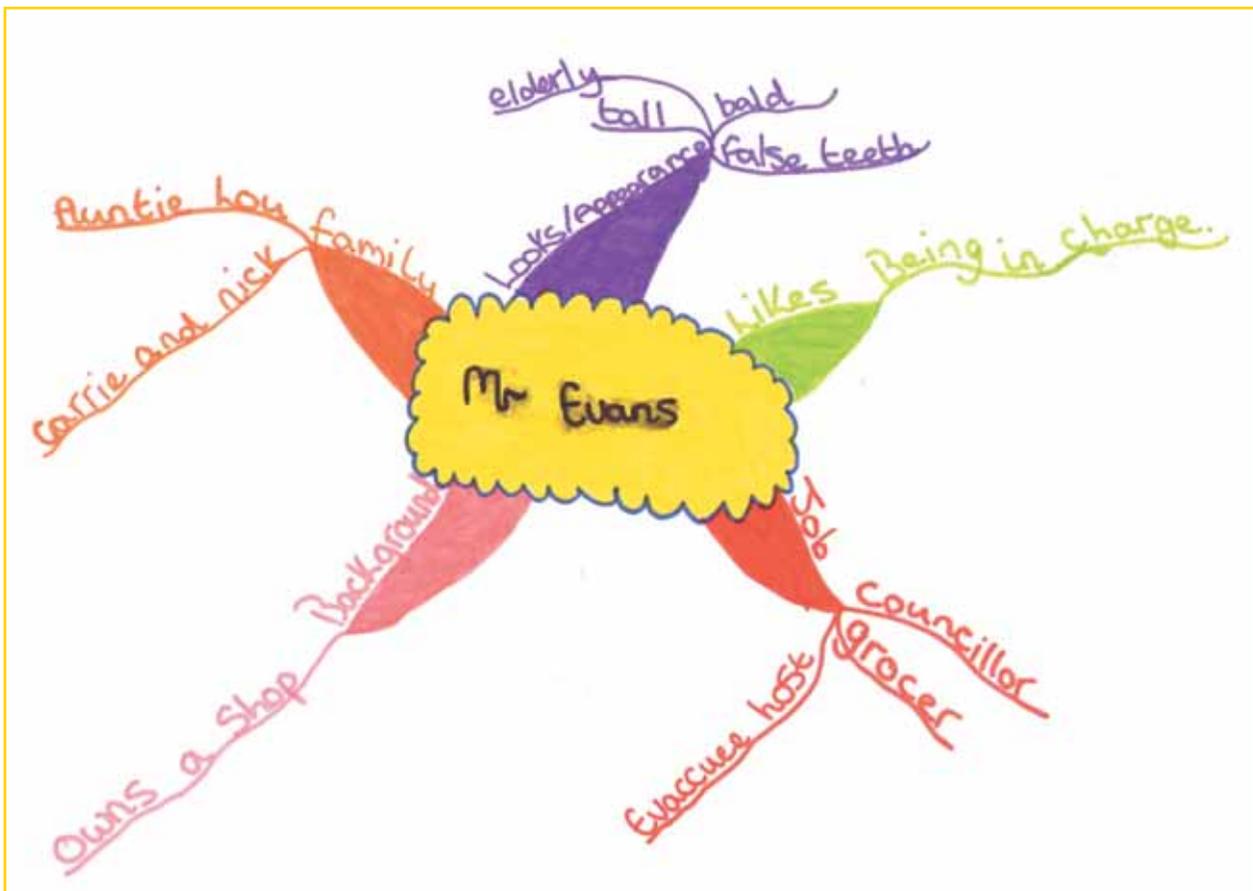
Think about your character's background.

Try to base your arguments on facts...but always remember that you can exaggerate your point of view!

Based on her research reading Bethan decides to present the views which may have been held by Isambard Kingdom Brunel. Although there is some repetition, Bethan successfully identifies that her character is in favour of the coming railway. She lists more jobs, improved wages, faster travel, fresher food stuffs – including transporting fishing catches – as valid reasons for support. The main points are presented orally from her research sheet. Ideas are simply expressed without detailed elaboration.

### Mind map

Bethan produces a mind map based on the character of Mr Evans in *Carrie's War* by Nina Bawden. The information she uses is contained in the first chapters of the novel and this task has been designed to focus pupils on the range of characters populating the story. As preparation, the whole class has contributed to the production of a mind map based on the character of Carrie. The teacher models the technique prior to pupils basing their own version on a different character from the novel.



The mind map shows that from her reading of the first four chapters Bethan has already learned several facts about the character she has chosen to present. She identifies some key points to describe Mr Evans and moves beyond the physical appearance and factual information to reflect the beginnings of her ability to understand beyond the literal: he 'likes being in charge'.

### Reading to detect persuasive appeal

Pupils are given some information to read about smoking. The sheet contains a series of questions as prompts to help them structure their responses and analyse where the persuasive appeal to a reader might be found.

**To identify features of persuasive arguments**

What is the purpose of the first paragraph?

*The answer is staring in our face. It's about smoking.*

The author uses language to gain the reader's attention. Can you re-write the first sentence with the same impact?

*You shouldn't smoke.*

'surely' is an example of a persuasive device. Can you think of any other words that have the same impact?

*surely*  
*clear*

**To smoke or not to smoke?**

The answer is staring you in the face. Starting to smoke is the worst mistake you could make.

*First*, it's a waste of money. Cigarettes cost about £5 per pack of twenty – that's £35 per week and £1,820 per year for a twenty a day smoker. **Surely** you would rather spend that money on other things like holidays, computers or clothes.

*Second*, smoking can make you appear less attractive. **Everybody hates the stink of cigarette smoke** and the stench can linger, both on your clothes and your breath! Smoking can also cause bad skin, making it pale and wrinkly. Teeth and gums can become stained or worse still, gums can become swollen and teeth can fall out **as a result of smoking**.

*Third*, it's bad for your health. Smoking kills about 114,000 people in the UK every year. It is responsible for many serious health problems such as high blood pressure (which can lead to strokes and heart disease) and cancer. On average, each cigarette shortens a smoker's life by eleven minutes.

Three good reasons for not smoking. Why would you even think about it?

What technique has the author used here as a persuasive device?

*Everybody hates the stink of cigarette smoke.*

The middle three paragraphs are organised as a sequence of arguments.

Notice the first word in each paragraph.

Think of some other words that you could use instead.

You could use a thesaurus.

*Firstly*  
*Secondly*  
*Thirdly*  
*next*  
*then*

Use the visual presentation of point / elaboration to write notes about this paragraph.

attractive	skin
	pale and wrinkly
	bad teeth

Detail and explanation support the main argument.

Linking words make logical connections

Why is this paragraph particularly persuasive?

*its bad for your health.*

Conclusion and rhetorical question to finish.

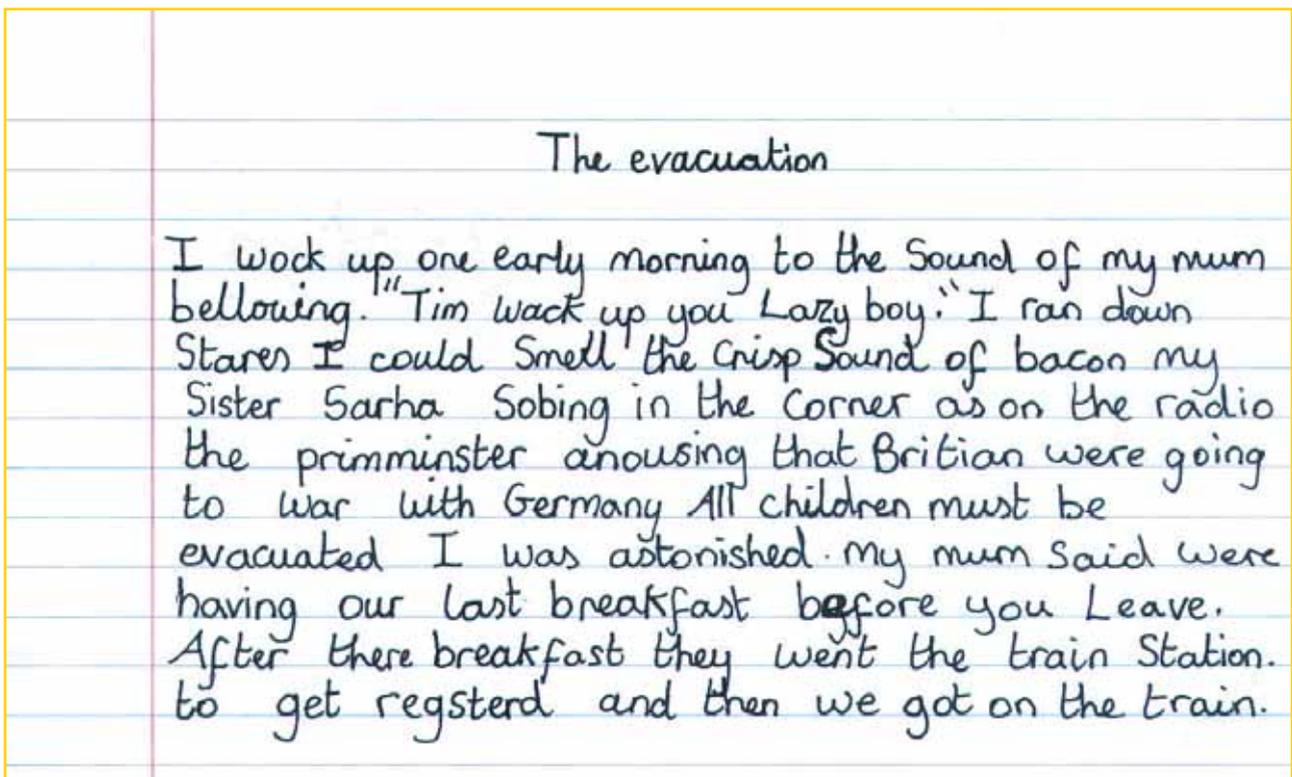
If you were offered a cigarette, would this argument persuade you to say no? Why / why not? *I don't like smoking.*

Bethan's responses to the questions show that she understands the main points of the text. She is beginning to refer to the text to support her ideas. She needs to develop her opinions with supporting evidence and reasons to elaborate her ideas.

## Writing

### Narrative opening – Evacuation

Following class study and discussion of the evacuation of children during the Second World War, Bethan writes a story based on what she has found out about the subject. The story opening is reproduced.



Bethan's story begins in a lively and imaginative fashion. She has chosen to write a first-person narrative. She introduces the situation, depicts the scene and identifies some of the main characters in rapid succession. She is unable to sustain the first-person narrative and at times lapses to give an account in the third person.

Sentence demarcation is not consistent although direct speech is indicated in one instance by inverted commas. Spelling is generally accurate with inaccuracies presenting a phonetically plausible alternative. Handwriting is legible but letters are not always consistent in size and the formation of the letter 'w' is problematic.

### Newspaper report – front-page story

Pupils have been sharing the Michael Morpurgo book *Wreck of the Zanzibar* as a class novel. The exciting episode of the shipwreck is read and discussed. Bethan is asked to use the information in the chapter to produce a front-page story for the local newspaper the following morning. Her first draft is shared with a response partner and edits are made to improve the writing.

#### Girl spotted sinking ship.

Thanks to Laura perryman for spotting a sinking ship and bringing mony to bryher.

Yesterday ,Laura perryman was milking cows on samson hill with her twin brother Billy perryman. Then out from the horizon beond the whit Island there was a ship sinking and Laura and Billy ran home and told there farther. The gig was lounched in five minets. When they looked it looked like the st. marys gig would get there first but they lost an oar and had to turn back. So when the chif shoke hands with the captin of the wreck of the general lee all the island cheard. The general lee was taken back to shore and the chif said 'if we had no Laura we would have no mony' now thay will have enuf mony for a month and Laura should have a happy 14<sup>th</sup> birthday.

#### GIRL SPOTTED SINKING SHIP.

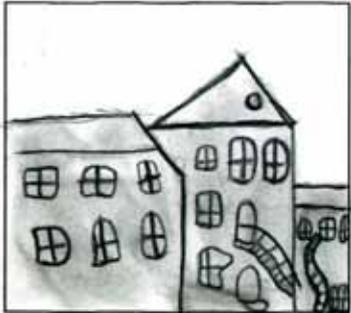
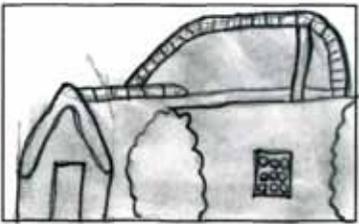
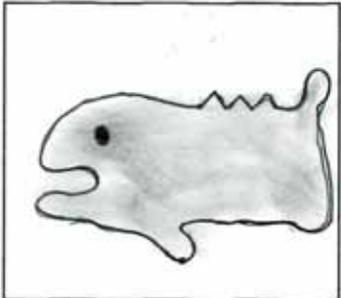
Thanks to Laura perryman for spotting a sinking ship and bringing money to Bryher.

Yesterday, Laura perryman was milking cows on Samson hill with her twin brother Billy perryman. Then out from the horizon beyond the White island there was a ship sinking and Laura and Billy ran home and told there farther. The gig lounched in five minutes. When they looked it looked like the St. Mary's gig would get there first but they lost an oar and had to turn back. So when the chief shook hands with the captain of the wreck of the General Lee all the island cheered. The General Lee was taken back to shore and the chief said 'if we had no Laura we would have no money' now they will have enough money for a month and Laura should have a happy 14<sup>th</sup> birthday.

The conventions – headline, lead sentence and concluding comment – begin to address the needs of a newspaper reader. Bethan writes a short account of the event and manages to include some of the key ideas. The writing communicates meaning and has a basic structure. She attempts to use appropriate vocabulary: 'horizon', 'gig', and 'oar'. In the second draft, punctuation of sentences is improved and some spelling errors are addressed. Inverted commas indicate direct speech.

### Leaflet for Milford Haven Museum

Bethan produces a leaflet designed to inform and persuade people to visit Milford Haven Museum. The venue is her choice. Preparation involves group study of a wide variety of information leaflets in order to consider key organisational features, use of language and target audience. Use of ICT is encouraged to support both information retrieval and presentation of the final version.

 <p><b>Welcome to Milford Haven Museum</b></p>  <p>First part built sides added in 1830</p>	<p><b><u>The Quakers</u></b></p> <p><b>In the Museum we have pictures that show the Quakers Clothes inc. tall Hats we also have a model of the friends meeting house which is situated in Milford Haven town. The model shows the children at school Well worth a look!</b></p>  <p><b>Friends meeting house</b></p> <p>If you would like to find out more about the history of Milford Haven come on in and spend a few hours looking around and talking to our friendly guide.</p>	<p><b><u>The whalers</u></b></p> <p>A whaling ship could be called the first factory ship because whales were caught and by the time they reached the shore they were turned into a barrel of oil.</p>  <p><b>Sperm whale oil used for church candles</b></p> <p><b>Opening times</b></p> <p>Summer time 11—5pm daily Winter closed from October—March</p> <p>Schools welcome anytime</p>
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The information is adapted appropriately to leaflet form and is organised and clearly presented. Headings, logo and annotated diagrams are used to enhance the information and appearance of the leaflet. Bethan attempts to be persuasive: 'well worth a look!', 'friendly guide', 'schools welcome any time'.

The absence of some punctuation and some inconsistencies in the use of capitalisation are problematic. Although Bethan seems secure with features of the genre, content is very brief.

### Poetry writing

In preparation for the activity the group read a selection of published poems about fireworks. They discuss adjectives, adverbs, similes and metaphors and highlight some of their favourite words and phrases in the poetry. As part of their preparation for poetry writing individuals produce a mind map of vocabulary and phrases they might use. After producing a first draft of her poem, 'Fireworks', Bethan shares this with a response partner and redrafts a final version using ICT.

## Fireworks

The smell of the bonfire is murky, smokey, minty, foggy and smelly.

The sound of the fireworks are snap, crackle, pop, bang, noisy, screaming, loud, whizzing, swirling, squeal and screech.

The colours of the fireworks are crimson, lavender, pink, maroon, violet, scarlet, royal blue, lime green, mint green, aqua green, turquoise, gold and vermilion.

The sparklers are fluffy, bright, spiky, puffy, and shiny.

The Roman candle is glittery, shiny, sparkly, gleaming, spitzery.

The Katherine wheel is whirly, sparkly, glistening, spizzering.

The night is damp, dark, cold, foggy and misty.

The rocket is a shower of glittering stars falling from the sky.

All fire works are nice and beautiful.

Bethan produces a poem using lists of describing words. The influence of other poetry and a thesaurus are apparent in her choice of vocabulary. Spelling is generally accurate and she separates her lists of words with commas. Future work should encourage more selective use of vocabulary and the development of varied sentence beginnings. There are some successful glimpses of a personal response to the subject matter by the writer and these should be refined and developed.

## Reading

Bethan's teacher knows, from hearing her read, that she is able to *read a range of texts fluently and accurately*. She is able to use *appropriate strategies in order to read independently and establish meaning* (characteristic of Level 3).

Her reading of a range of texts shows understanding of the main ideas. When undertaking a task, which requires individual research, she is able to locate information on a particular subject. She presents her findings simply. In her mind map and in response to research on rail transport, it is apparent that she is just beginning to understand beyond the literal, *using inference and deduction* (characteristics of Level 4), and this skill should be developed further.

She shows understanding of the main points in the information text about smoking (characteristic of Level 3) and shows signs that she is beginning to *refer to the text when explaining her views* (characteristic of Level 4).

## Way forward

Bethan should continue to respond to a wide range of texts and have opportunities to develop her views by referring to the text. She should present more detailed information to justify her opinions. The early indications that she is beginning to read beyond the literal should be encouraged.

## Summary and overall judgement

Levels 3 and 4 were considered and Level 3 was judged to be the best fit.

## Writing

Bethan is able to communicate meaning in both creative and factual forms. Her narrative, news report, leaflet and poem show awareness of different forms. Sequences of sentences with secure basic structure are used to develop ideas (characteristic of Level 3). Basic punctuation to demarcate sentences is generally used accurately but capital letters for proper nouns are not used confidently. She has separated words in a list with commas and indicates direct speech with inverted commas. Where spelling inaccuracies occur, they are usually a *phonetically plausible alternative* (characteristic of Level 2).

In her poem 'Fireworks', Bethan's vocabulary has been *chosen for variety and interest* (characteristics of Level 3) but there are also some adventurous choices which show she is beginning to select words for effect, a feature which is characteristic of Level 4.

## Way forward

Bethan should be encouraged to extend the range of sentence structures she is confident to use. She should develop the content of her writing to include more detail and description. Consistent and correct use of capitalisation will improve the clarity of her writing.

## Summary and overall judgement

Levels 3 and 4 were considered and Level 3 was judged to be the best fit.

Megan is an 11-year-old learner in Key Stage 2.

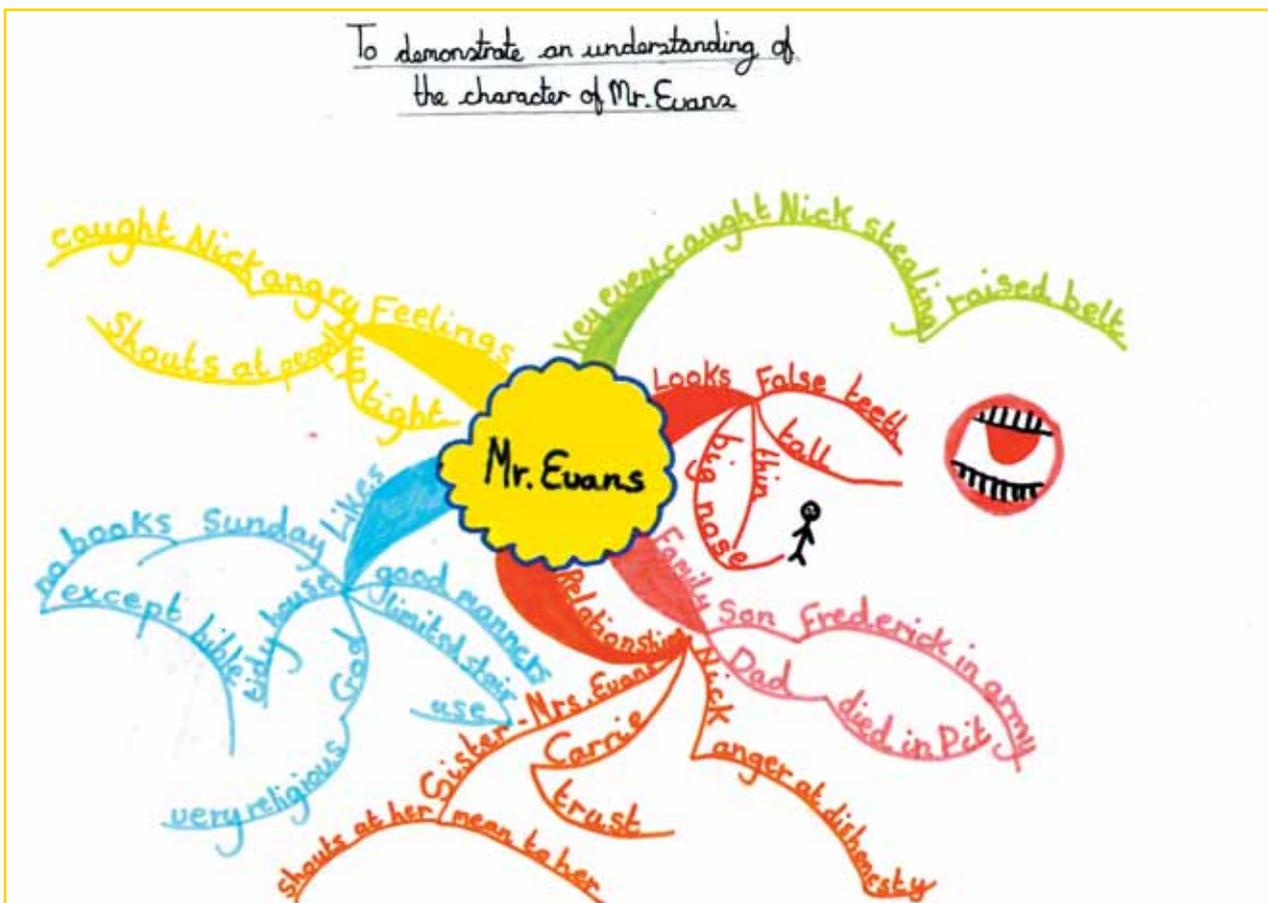
Her teacher knows much more about Megan's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Megan's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Megan's teacher judges that her performance in Reading and Writing is best described as Level 4.

## Reading

### Mind map of Mr Evans

Megan produces a mind map to represent her understanding of the character of Mr Evans in *Carrie's War* by Nina Bawden.



Megan's observations about Mr Evans are supported by reference to the text. She is able to use inference and deduction and this is apparent from the observations she makes in relation to Mr Evans' dealings with other characters. Comments such as 'mean to her', 'very religious', 'tidy house', 'limited stair use', and 'uptight' show that Megan is able to read beyond the literal meaning of the text.

### Questions to ask an evacuee child

Pupils are asked to gather ideas and information from a wide range of source materials in order to address the question 'What was evacuation like for children during World War 2?' A project pack of materials from the library service supports the research and pupils are also encouraged to use ICT resources.

My Question/s: What was evacuation like for children during World War 2?

What I found out:	Source
Children wore a label with their name on. Some children found evacuation exciting, others were scared about leaving parents. Mums tried to appear brave when saying goodbye.	Poem <sup>Evacuees</sup> by Mary Queen
Mums tried to make evacuation sound like an adventure. Some children were very upset to leave parents.	'Carrie's War' extract, Nina Bowden
Children sometimes wanted to go home and wrote to their parents about this.	Non-fiction
Children didn't always know where they <del>were</del> going to live. A billeting officer met the children when they arrived at their new home village. The billeting officer found homes for the children.	Non-fiction
Some children had to work very hard. Most families just wanted a servant. Some children felt lonely.	Non-fiction
Some evacuees were treated badly in their new schools. They were called "Vaccies."	'Evacuees' by Playscript
Trains were very crowded when the children left the city to go to the country.	Photograph

Name \_\_\_\_\_

Date \_\_\_\_\_

Megan has used the range of source materials available to gather ideas about conditions for evacuee children during the Second World War. Her summarised version of the information she has read shows that she is able to understand significant ideas, themes and events and is beginning to use inference and deduction. She is able to locate and retrieve information effectively on a specific topic from more than one printed source. She presents her research findings clearly.

### Analysing persuasive appeal

Pupils are asked to identify how a text on smoking attempts to persuade a reader. A series of questions appear on the work sheet to help structure pupils' responses and analyse where the persuasive appeal to a reader is located.

**To identify features of persuasive arguments**

What is the purpose of the first paragraph?

*It's an introduction. It shows what the argument is about.*

The author uses language to gain the reader's attention. Can you re-write the first sentence with the same impact?

*We all know the answer.*

'surely' is an example of a persuasive device. Can you think of any other words that have the same impact?

*Clearly*  
*Obviously*

What technique has the author used here as a persuasive device?

*He's made it sound like fact.*

Use the visual presentation of point / elaboration to write notes about this paragraph

smoking

smell

skin

teeth

Detail and explanation support the main argument.

Linking words make logical connections

Why is this paragraph particularly persuasive?

*Because the author uses numbers to prove that smoking is bad for your health.*

Conclusion and rhetorical question to finish.

**To smoke or not to smoke?**

The answer is staring you in the face. Starting to smoke is the worst mistake you could make.

*First*, it's a waste of money. Cigarettes cost about £5 per pack of twenty – that's £35 per week and £1,820 per year for a twenty a day smoker. **Surely** you would rather spend that money on other things like holidays, computers or clothes.

*Second*, smoking can make you appear less attractive. Everybody hates the stink of **cigarette smoke** and the stench can linger, both on your clothes and your breath! Smoking can also cause bad skin, making it pale and wrinkly. Teeth and gums can become stained or worse still, gums can become swollen and teeth can fall out **as a result** of smoking.

*Third*, it's bad for your health. Smoking kills about 114,000 people in the UK every year. It is responsible for many serious health problems such as high blood pressure (which can lead to strokes and heart disease) and cancer. On average, each cigarette shortens a **smoker's life** by eleven minutes.

Three good reasons for not smoking. Why would you even think about it?

If you were offered a cigarette, would this argument persuade you to say no? Why / why not? *I would be persuaded not to smoke because it's bad for your health expensive and smelly.*

The middle three paragraphs are organised as a sequence of arguments.

Notice the **first word** in each paragraph.

Think of some other words that you could use instead.

You could use a thesaurus.

*after that*  
*then*  
*next*  
*finally*

Megan recognises the purpose of the introductory statement in contextualising the argument for a reader. She understands the significant themes and ideas presented in the text. Her response shows understanding of how statistics (numbers) are used to emphasise a point. Authorial techniques, such as stating an opinion as if it were fact, are identified. She recognises the textual markers used to build up an argument and is able to suggest alternatives such as '...next, finally'. A concluding view is offered that summarises information from various parts of the text.

### Summarising key events

Pupils are asked to identify the key events in a short class novel they have been studying, *Bill's New Frock* by Anne Fine. As well as listing their ideas about key events they are asked to empathise with the main character, and some take part in a hot-seating session.

#### *Summary of Key Events and consideration of Bill's feelings:*

##### *Key Events*

- \* Bill wakes up as a girl*
- \* His mum puts a pink dress on him*
- \* Dad calls him Poppet*
- \* whistled at by Mean Malcolm*
- \* old lady helps Bill cross road*
- \* headmaster treats Bill differently*
- \* heavy table carried by boys*
- \* Bill gets the part of Rapunzel*
- \* Mrs Collins told Bill to be neater*

*I think that Bill enjoyed being a girl when the headmaster told him off – but kindly.*

*I think I did quite well in my hot – seating because I answered quite fully about how Bill would be feeling.*

Megan uses her knowledge of the novel for the summary of key events, confirming her ideas by skimming and scanning through the text. She understands the significant ideas, themes and events and realises the effect these events are likely to have on the main character. She is able to infer and empathise with Bill's situation to some extent. She offers a brief evaluation of her performance during a class hot-seating session.

## Writing

### Narrative writing – The Mysterious Photographs (extract)

The context for the narrative writing is established by the teacher: the discovery of some photographs in the loft. Prompt questions help to scaffold ideas and guide the writer to consider, in more detail, how the story will develop.

The mysterious looking photographs

You are clearing out your loft. You move a box and the lid opens and out fall three or four photographs.

\* What are the photographs? Memories – relatives, friends, pets  
– childhood – recollecting  
– four relatives

\* Why are you clearing your loft? – loft conversion – extended family  
– House for sale – Why? Haunted  
– emigrate

One sunny day I was going out to do my shopping for some evening clothes. I went back home and I heard a bang! It was really loud that I thought someone had shot something. Nervously, I stumbled up the stairs, "what was that noise." I said. Bang!! There it went again, I went into my bedroom and hung up my dress for the prom, and I forgot about it. I went up to the loft and I turned on the light, I was looking for my mum's expensive jewellery.

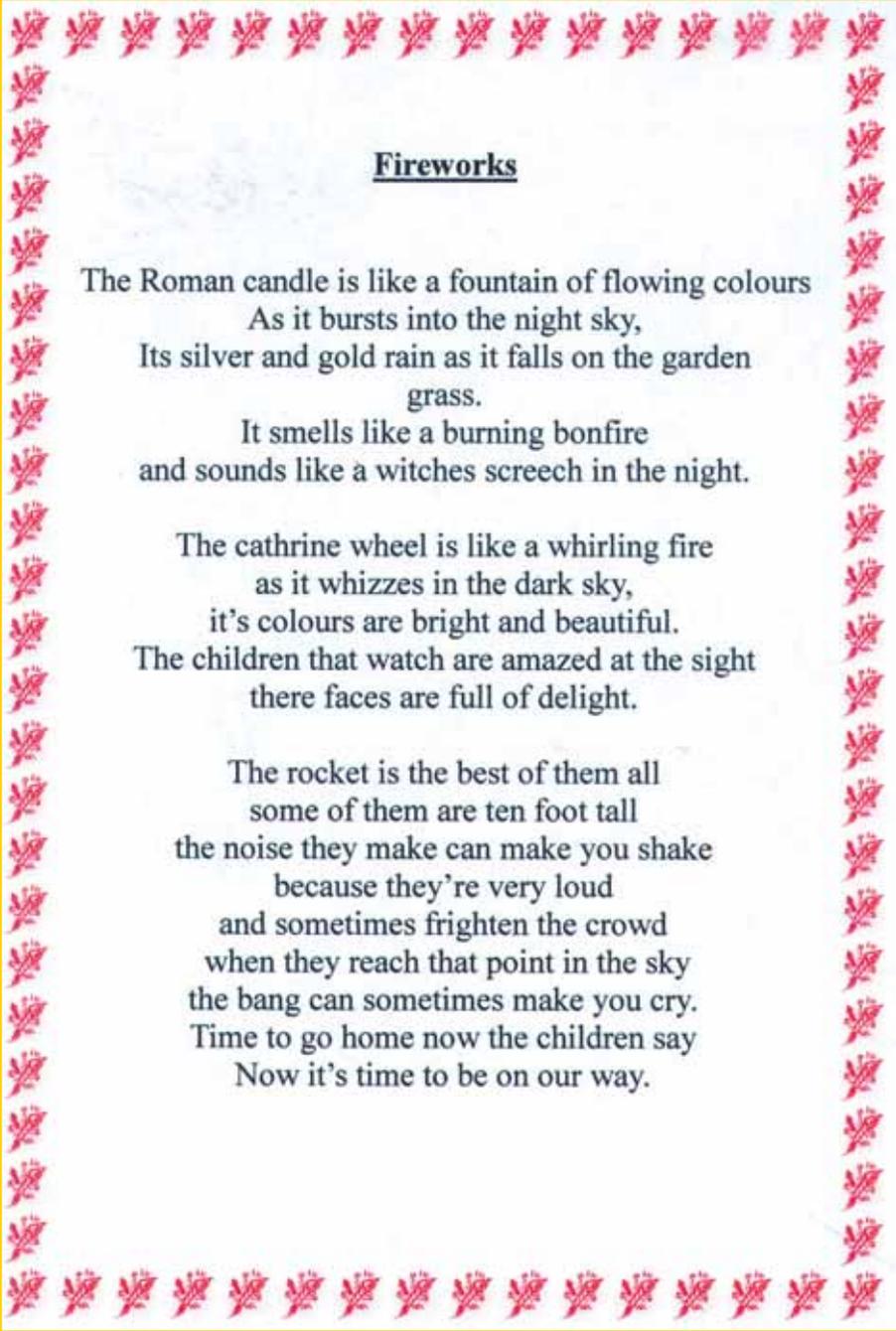
I was looking inside boxes, until I looked at this weird looking box, it caught the edge of my eye, it was just sitting there. It was a box not an ordinary box it was a pretty one, too that it looked like some pearls floating around in the sea. It smelt like a young girl's perfume. Who did it belong to? Where did it come from? I wondered to myself. I looked at it and thought to myself 'Shall I open it or shall I leave it, and it looked so personal.' Then suddenly there was a bang!! It gave me a jump that I nearly fell out of my skin.

Then suddenly the lid from the box had open and some photos came out, like if someone had of thrown them I looked at the photos. But then the door had opened. "Sweetheart are you here" someone shouted. "Who is it" I shouted. "It's your mum are you going to come down with your prome dress?"

The extract shows that the narrative is organised and communicates meaning to a reader. Megan is aware of the need to establish an interesting opening to her narrative. She varies the sentence structure and chooses words carefully for impact and precision. The author's voice is becoming clear with some well-chosen phrases: '...like some pearls floating around in the sea', 'caught the edge of my eye', 'it smelt like a young girl's perfume'. Megan is willing to experiment and play with words and images to achieve a desired effect. Rhetorical questions are used to add interest and suspense. She is beginning to paragraph her writing. Spelling, including that of polysyllabic words that conform to regular patterns, is generally accurate. Punctuation is used to clarify meaning and Megan should develop her use of internal punctuation. The inclusion of detail to help develop characterisation and the use of more varied sentence beginnings would support her progress.

### Poetry writing – Fireworks

The group read a selection of published poems about fireworks. They discuss effective words and phrases and highlight some of their favourites. In preparation for writing her own poem, Megan produces a mind map of ideas and vocabulary she might use. A first draft of her poem is shared with a response partner and a final version is produced using ICT.



### Fireworks

The Roman candle is like a fountain of flowing colours  
As it bursts into the night sky,  
Its silver and gold rain as it falls on the garden  
grass.

It smells like a burning bonfire  
and sounds like a witches screech in the night.

The cathrine wheel is like a whirling fire  
as it whizzes in the dark sky,  
it's colours are bright and beautiful.  
The children that watch are amazed at the sight  
there faces are full of delight.

The rocket is the best of them all  
some of them are ten foot tall  
the noise they make can make you shake  
because they're very loud  
and sometimes frighten the crowd  
when they reach that point in the sky  
the bang can sometimes make you cry.  
Time to go home now the children say  
Now it's time to be on our way.

Megan's lively writing develops some extended images and her interest in using words for precision and effect is apparent in some of her more adventurous choices: 'witches screech in the night', 'a fountain of flowing colours', 'whirling fire' and 'silver and gold rain'. Her attempts to produce a rhyming poem are not entirely successful and the strength of the opening section is not sustained. Developing the use of internal punctuation to support accurate reading and encouragement to use more varied sentence beginnings would extend Megan's skills as a writer.

## Letter applying for a job

Megan writes a letter applying for her dream job as a PE teacher at a high school.

Mr B Cartwright,  
Wellstone High School  
Runmore Road  
Healthville  
TB2 7JY

Dear Mr Cartwright,

I would like to apply for a place as a P.E. Teacher, I found out about the job in a local news paper in your advertisement and I knew it was the right job for me.

I would like the job as a P.E. Teacher because I have done a variety of sports during my childhood which I have built up to every day activities now I am an adult.

These are just some of the sports that I have done: Netball, Swimming, Hockey, Football, Gymnastics, Athletics (Grippe jump)

I would be good at the job because I want to stretch younger people's minds about how important it is to be healthy and make them realise that everybody is good at something.

I am reliable and determined no matter what life throws at me, if you don't choose me you might just regret it.

I will be looking forward to hearing from you so we can discuss when I will start.

Your Sincerely

The writing is well presented and organised appropriately for purpose and intended reader. The letter, which attempts to be suitably formal, gives a range of information about Megan's own suitability for the position. The writing attempts to be persuasive and the letter ends with a direct appeal. Paragraphing is developed through a point and elaboration approach. Megan uses a colon to introduce a list, which is appropriately separated by commas. Brackets are also used.

Some variety in sentence beginnings would improve the cohesion of the writing. Expression is clumsy in places and the language is simple. Megan should continue to develop her use of formal expression and vocabulary appropriate to task.

### Chapter opening in style of author

Megan's class has been studying the Nina Bawden novel *Carrie's War*. On reaching the end of Chapter 4, a class discussion takes place to predict events in the next chapter. During the discussion attention also focuses on aspects of the author's style.

Pupils are asked to write the first paragraph of Chapter 5, writing in the style of the author.

### Carrie's War - Chapter 5

Nick and Carrie, panting uncontrollably, realised they were in a kitchen. There was a fire dancing in the fireplace, a cold, stone floor and the aromatic scent of apple pie. "Your Carrie and Nick, you're here for the goose, am I right?" asked a woman in a rocking chair by the fire. Albert Sandwich was at the table. "What's the matter?"

### Carrie's War - Chapter 5

Nick and Carrie, panting uncontrollably realised they were in a kitchen. There was a fire dancing in the fireplace, a cold, stone floor and the aromatic scent of apple pie. "Your Carrie and Nick, you're here for the goose, am I right?" asked a woman in a rocking chair by the fire. Albert Sandwich was at the table. "What's the matter?"



Megan has produced an introductory paragraph for Chapter 5. She picks up events in the narrative where they left off and successfully establishes the scene for the next episode. In her writing she uses vocabulary and images appropriate for the task. She uses internal punctuation with some success and indicates direct speech with inverted commas. Her spelling is generally accurate.

## Reading

In responding to a range of texts, Megan is able to show her *understanding of significant ideas, themes, events and characters* (characteristics of Level 4). She produces a summary reflecting the key events in the class novel studied. She is able to use inference and deduction, as seen in her response to the character of Mr Evans and the experience of evacuation during the Second World War. She has *been able to locate and use ideas and information on a specific topic from more than one printed source* (characteristic of Level 4).

She can *select relevant words, phrases and information to support her views* (characteristic of Level 5) and is able to present her ideas and research findings clearly.

## Way forward

Megan is beginning to show some features of Level 5 performance and these should be further consolidated to ensure her progress. She should be encouraged in her efforts to select appropriate references from the text to support and enhance her ideas and opinions.

## Summary and overall judgement

Levels 4 and 5 were considered and Level 4 was judged to be the best fit.

## Writing

Megan's story, poem and letter show that she is able to produce writing *in a range of forms* (characteristic of Level 4) that is lively and interesting. She effectively produces a chapter opening in the style of an author she has studied. She organises her ideas appropriately and they are *sustained and developed* (characteristic of Level 4). Megan's writing shows that she is interested in experimenting with and choosing words to achieve an effect, which is characteristic of Level 4 performance. She is beginning to extend meaning and use different sentence structures although more variety should be encouraged. Her writing is *organised into paragraphs* (characteristic of Level 4).

Sentence demarcation is accurate and Megan uses a range of punctuation to enhance the clarity of her writing, which is characteristic of performance at Level 5. Spelling conforms to regular patterns and is generally accurate. Handwriting is clear and legible.

## Way forward

Megan should continue to develop the range of her writing, including tasks that are more formal in nature.

## Summary and overall judgement

Levels 4 and 5 were considered and Level 4 was judged to be the best fit.

Hari is an 11-year-old learner in Key Stage 2.

His teacher knows much more about Hari's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Hari's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Hari's teacher judges that his performance in Reading and Writing is best described as Level 5.

### **Reading**

#### **Compare and contrast the book, *Bill's New Frock* by Anne Fine with the Channel 4 video version of the novel**

Following class study of the novel, pupils watched the Channel 4 video version. Their response was structured by a worksheet.

Hari recognises the central theme of the novel and offers reasons in support of the personal preference he expresses. He is able to identify different layers of meaning in the text and demonstrate perceptive understanding of the wider issues presented in the novel. In his comparison with the video he justifies his opinions about the limitations, in this instance, of the film version: 'the video...left out some of my favourite parts', 'the humour of the book didn't transfer to the video'.

## Video - Compare and Contrast (T2)

You have read the 'Bill's New Frock' book. Note down answers to these questions before watching the video.

Did you enjoy the story? Why? Why not?

Yes I enjoyed the book 'Bill's New Frock' because it made me think about the differences between males and females and the expectations of the two genders.

What do you think Bill has learned from his experience of being a girl?

Bill becomes more aware of the different treatment and sympathetic towards girls. He also realised that girls and boys are expected to be good at different things.

Why do you think Anne Fine wrote this book?

I think she wrote it to encourage us to question stereo-typical <sup>is</sup> viewpoints.

Now watch the video. Note down any similarities and differences, then decide which one you enjoyed the most and explain why.

How the two versions are similar	How the two versions are different
<p>Mean Maloom appearance.</p> <p>Headteacher treats boys and girls differently for being late.</p> <p>Headteacher chooses boys for carrying equipment.</p> <p>Dilemma about which tablet to go to.</p> <p>Net break - comics - fight.</p>	<p>We see Bill as boy at school first - video</p> <p>Hunger - wumpy choo (by chew) - book</p> <p>Races, painting - book only</p> <p>No y rapunzel in video</p> <p>PE - insert on video.</p>

Which version did you like best and why?

I preferred the book because I could imagine what the characters looked like. I was disappointed with the video because it left out some of my favourite parts such as the painting lesson, the wumpy choo and the races. The humour of the book didn't transfer to the video, although I did find the video funny in parts.

## Response to 'The Highwayman' by Alfred Noyes

Following class study of the first five verses of the poem, Hari writes his response and completes the task, which is to suggest possible outcomes to the dramatic narrative of the poem. He uses his knowledge and understanding of the poem to predict a likely future outcome based on the clues that are given in the first part.

The Highwayman.

I particularly enjoyed <sup>this</sup> poem because it told a story. I predict that in the end of the poem, the Highwayman is killed by the King's Men. I believe that Tim the Ostler betrayed the Highwayman because he was jealous. We are told in the poem that his eyes were 'hollows of madness'. He was mad because he wanted Bess the landlord's daughter for himself.

Tim overheard the Highwayman saying that he intended to rob someone, we know this because of the line 'I'm after a prize tonight', he also announced that he was definitely coming back to the Inn to see Bess so Tim knew the Highwayman's plans.

I predict that King George's men would wait in the inn for the Highwayman and take Bess and her dad prisoner. They would have to do this so that Bess couldn't warn the Highwayman. When the Highwayman returned to see Bess he would then be shot by the King's men.

I believe he dies because the beginning of the poem is very dark. The moon is described as being 'ghostly'. This could be a clue that suggests to readers that he dies.

After the Highwayman is killed, Tim might ask Bess to marry him but I think that she will say no. I think that he waits for her to stop being sad and then she might agree to marry him. Perhaps she discovers that Tim was the person who betrayed the Highwayman and when she does I think that she will send Tim away.

Bess then looks after the Inn with her Dad. She always thinks of the Highwayman riding up to the old Inn door. She listens for his knock on the shutters but the knock will never come.

Hari's extended response to the poem demonstrates his ability to show understanding of the text. He uses inference and deduction and identifies different layers of meaning. His personal response to the poem is justified and he refers to aspects of language and ideas to support his view. He is able to select some appropriate quotations to support his ideas.

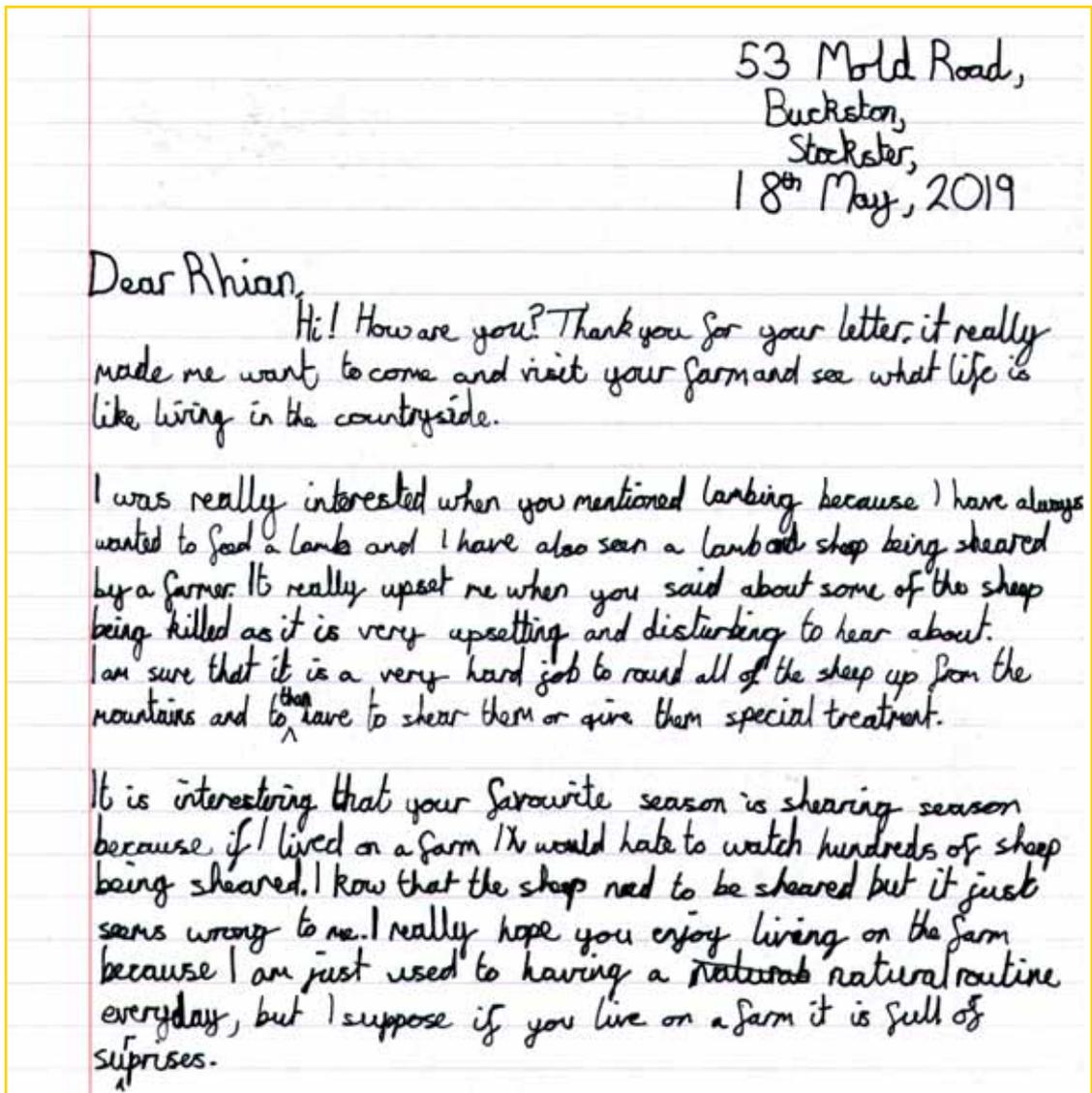
Hari is able to explore characters' motives and uses the information in the text to predict a likely conclusion to the narrative.

He should continue to develop his understanding of different layers of meaning within literary texts. In addition he should also develop his understanding of authorial techniques in order to comment on their significance and effect.

**Response to pen pal's letter from the series *I'm writing to tell you about...***

Hari constructs a letter in response to one from Rhian, who lives on a sheep farm in Snowdonia. He researches information about conditions on a Welsh sheep farm from a variety of sources, including the internet. He incorporates some of the detail of his research in his reply to Rhian's letter.

Extracts from his response are reproduced.



I bet it is great living at the foot of Snowdon, how many times have you walked up it? I have recently looked on the internet and found out that today Snowdon is going to be  $50^{\circ}\text{S}$ , tonight it will be  $28^{\circ}\text{S}$  and tomorrow it will be  $52^{\circ}\text{S}$ . In geography we have been studying Snowdonia quite a lot and I really want to come and visit as it sounds so fascinating. I wonder how many people who live in Snowdonia have actually been up Snowdon.

I think that in some ways Snowdonia and Buckley are the same but are also different. For example, Snowdonia has many lovely views and beautiful scenery, whereas in Buckley the views are completely different. We have looked at maps of your area and the contour lines are very close together. I know that this means the hills and mountains must be very steep. I found out that most people who live on a farm in Snowdonia don't go on holidays, people in Buckley do as we don't have big responsibilities. Maybe one day I could come to your farm and you could ~~come~~ come to my house to see the similarities and differences.

I will speak to you soon, enjoy life on the farm

Goodbye for now.

P.S. I read a story about somebody getting lost in the fog, whilst walking up Snowdonia. Have you ever seen the rescue helicopter? It must be quite exciting.

Hari shows understanding of the content of Rhian's letter and information studied to support the production of his own response. He selects some key points on which to comment. He retrieves and collates information from a range of sources.

## Analysing persuasive appeal

Pupils are asked to identify how the text on smoking attempts to persuade a reader. A series of questions appear on the worksheet to help structure pupils' responses and analyse where the persuasive appeal to a reader is located.

**To identify features of persuasive arguments**

What is the purpose of the first paragraph?

*To grab the reader's attention and to introduce the argument showing the author's point of view.*

The author uses language to gain the reader's attention. Can you re-write the first sentence with the same impact?

*How can you not see this?  
The answer is clear.*

'surely' is an example of a persuasive device. Can you think of any other words that have the same impact?

*Certainly, clearly, positively, everyone knows that... obviously.*

**To smoke or not to smoke?**

What technique has the author used here as a persuasive device?

*The author has turned opinion into fact.*

The answer is staring you in the face. Starting to smoke is the worst mistake you could make.

*First, it's a waste of money. Cigarettes cost about £5 per pack of twenty – that's £35 per week and £1,820 per year for a twenty a day smoker. Surely you would rather spend that money on other things like holidays, computers or clothes.*

The middle three paragraphs are organised as a sequence of arguments.

Notice the first word in each paragraph.

Think of some other words that you could use instead.

You could use a thesaurus.

*Firstly, Furthermore, Secondly, Consequently, Thirdly, Lastly, Finally, Next, Then, My final point is... Moreover, Additionally.*

Use the visual presentation of point / elaboration to write notes about this paragraph.

Smoking can make you appear less attractive

Smoke stinks

Bad skin

Stains teeth and nose

Detail and explanation support the main argument.

Second, smoking can make you appear less attractive. Everybody hates the stink of cigarette smoke and the stench can linger, both on your clothes and your breath! Smoking can also cause bad skin, making it pale and wrinkly. Teeth and gums can become stained or worse still, gums can become swollen and teeth can fall out as a result of smoking.

Third, it's bad for your health. Smoking kills about 114,000 people in the UK every year. It is responsible for many serious health problems such as high blood pressure (which can lead to strokes and heart disease) and cancer. On average, each cigarette shortens a smoker's life by eleven minutes.

Linking words make logical connections

Why is this paragraph particularly persuasive?

*Because the author has made use of statistics giving real facts.*

Three good reasons for not smoking. Why would you even think about it?

Conclusion and rhetorical question to finish.

If you were offered a cigarette, would this argument persuade you to say no? Why / why not?

*No because it tells you lots of facts about the waste of money, the way people want like you as much and of course that you could die.*

Hari's responses show that he recognises the functions of the introductory statement: to gain a reader's attention and to introduce the premise of an argument and the author's viewpoint. He identifies and re-casts information, modelling the authorial techniques demonstrated in the stimulus text.

His responses are full and detailed, gleaning information appropriately from various parts of the text. He shows a clear understanding of persuasive techniques, text markers, devices used for emphasis and the technical vocabulary employed.

## Writing

### Recount of the Sea Empress disaster

The stimulus for this writing, based on the Sea Empress disaster, comes from the series *I'm writing to tell you about...* Additional research of contemporary accounts using the internet supports the writer in establishing background and technical detail in his recount. In addition to using ICT to find and develop information and ideas, Hari word-processes the final draft.

### **The sea Empress disaster**

On the night of 15<sup>th</sup> February 1996, an oil tanker called the sea Empress was grounded off the coast of Milford Haven. 72,000 tonnes of crude oil was spilt into the seas around Pembrokeshire, an area of coastline renowned for its natural beauty. Initially 2,500 tonnes of oil was spilt but more was to come.....

### **The first night of the disaster**

The sea Empress was heading for the Milford Haven oil refineries carry crude oil from the sea. On the first night the oil tanker had spilled the first 2,500 tonnes of crude oil and tug boats had to come out to keep the tanker still so it didn't spill any more. The plan seemed a good plan but an unexpected turn of events was about to take place.

### **The following days**

Over the next couple of days the oil tanker got worse. The plan was to get four tug boats and hold it in place so the tanker couldn't go in to any more rocks and spill even more crude oil but they needed to get the other 132,000 tonnes of crude oil to another tanker. But with gale force 9 winds forecast it was not going to be easy. The sea Empress was being tossed and turned, the holding cable snapped and the engine room flooded. The tanker grounded again and more damage was done to the vessel causing more oil to be leaked into the waters.

### **The clean up operation**

The port authority and the local rescue departments managed to control the oil spillage, but only after 72,000 tonnes had been spilled. A huge amount of sea life was damaged as a result of the spillage and the RSPCA and RSPB (Royal Society for the Protection of Cruelty to Animals and Birds) worked hard to save as many of the creatures as was possible. The oil that had spilt into the sea was treated with cleaning chemicals and hundred of volunteers assisted in the beach clean up process.

Let's hope that the tanker builders have learnt that double hulling the oil tankers is very important in order to reduce the effects of future spills.

The recount is well structured and uses subheadings as features of layout appropriate to the genre. The introductory sentence establishes the context for the writing. A range of punctuation, including brackets and apostrophes, are used effectively. The use of ellipsis to develop a sense of foreboding is sophisticated. The writing shows evidence of precise and technical vocabulary: 'renowned for its natural beauty', 'double hulling the oil tankers', 'tanker grounded again', 'holding cable snapped and the engine room flooded'. Hari should continue to develop a sustained formal tone and use vocabulary appropriate to task. He should continue to extend knowledge and use of internal punctuation to enhance meaning.

## Letter of application for position

Hari writes a letter applying for the position of accountant for a company. His teacher has reminded him about the appropriate features of layout and tone of a formal letter prior to beginning the task.

91 Downing Street, West London, London, 94P 9ZE	7 Golden Road, Bukston, Stockster, DS9 F3P
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18<sup>th</sup> May, 2019

Dear Mr. Brooklyn,

In response to your poster in mathematician monthly, I am writing to apply for the inviting position of accountant in your ever growing business.

I have wanted this job for my entire life and have studied for many useful years, at Cambridge University.

I have a great amount of experience for this job. I am a lover of maths and have achieved a GCSE and an A level in the subject. I have also come across money problems in the past and have solved them successfully, in short time.

One of my most treasured qualities is the fact I'm very co-operative. I work well with other people and very rarely argue. During my time at Nant B.H., I had to help struggling friends up the gorge walk.

Additionally, I am a great enthusiast, therefore, I will always look for optimism. I try my best in everything and never give up. Plus if someone isn't doing very well at something I help, give words of encouragement, and try to tell them how to do whatever they're doing correctly.

The fact is, I'm the best, and your business won't get anywhere without me. Perhaps we could arrange a meeting to discuss when I will start work.

Yours Sincerely,

Hari uses the appropriate features of layout and his introductory sentence establishes the context of the letter. The tone is sustained and suitably formal throughout. Content is developed to convey convincing arguments in a range of areas designed to make his application persuasive and appealing to a prospective employer: 'I have a great amount of experience', 'I'm very cooperative', 'I am a great enthusiast', 'optimism', 'I help, give words of encouragement...'

The writing is paragraphed effectively and uses a variety of sentence structures. A range of punctuation is used appropriately. Spelling is generally accurate. A strong final persuasive appeal to the recipient emphasises Hari's understanding of the purpose of this letter.

He should continue to consolidate his range of sentence structures and vocabulary and develop his use of a more sustained formal tone appropriate to such tasks.

### Poetry – Night

The class shares a selection of poems on the theme 'Night time'. The poem 'Night' by Judith Nicholls is discussed and features such as syllabic patterning, use of metaphor and simile are considered. The majority of the group uses this poem to provide a framework from which to develop their own ideas. On completion of first draft, the work is shared with a response partner and further editing takes place. The final version is presented to peers and constructive comment is invited. Pupils also put their poems on audio tape and, as well as using various voices, are encouraged to devise special effects sounds where appropriate.

## Night

There's a dark, dark wood inside my head,  
Where creatures creep and willows weep,  
Where laughter <sup>dies</sup> and children dread  
Where nobody knows the way ahead.

There's a dark, dark wood inside my head,  
Where witches fly in a sky blood red,  
Where <sup>weeds</sup> cling to your innocent legs,  
Where people scream, shout and beg.

There's a dark dark wood inside my ~~has~~ head,  
Where owls scream like the living dead.  
The moon shines like a cyclops eye who watches you  
shiver <sup>(and quivers?)</sup>  
Where ghost children play in the haunted river.

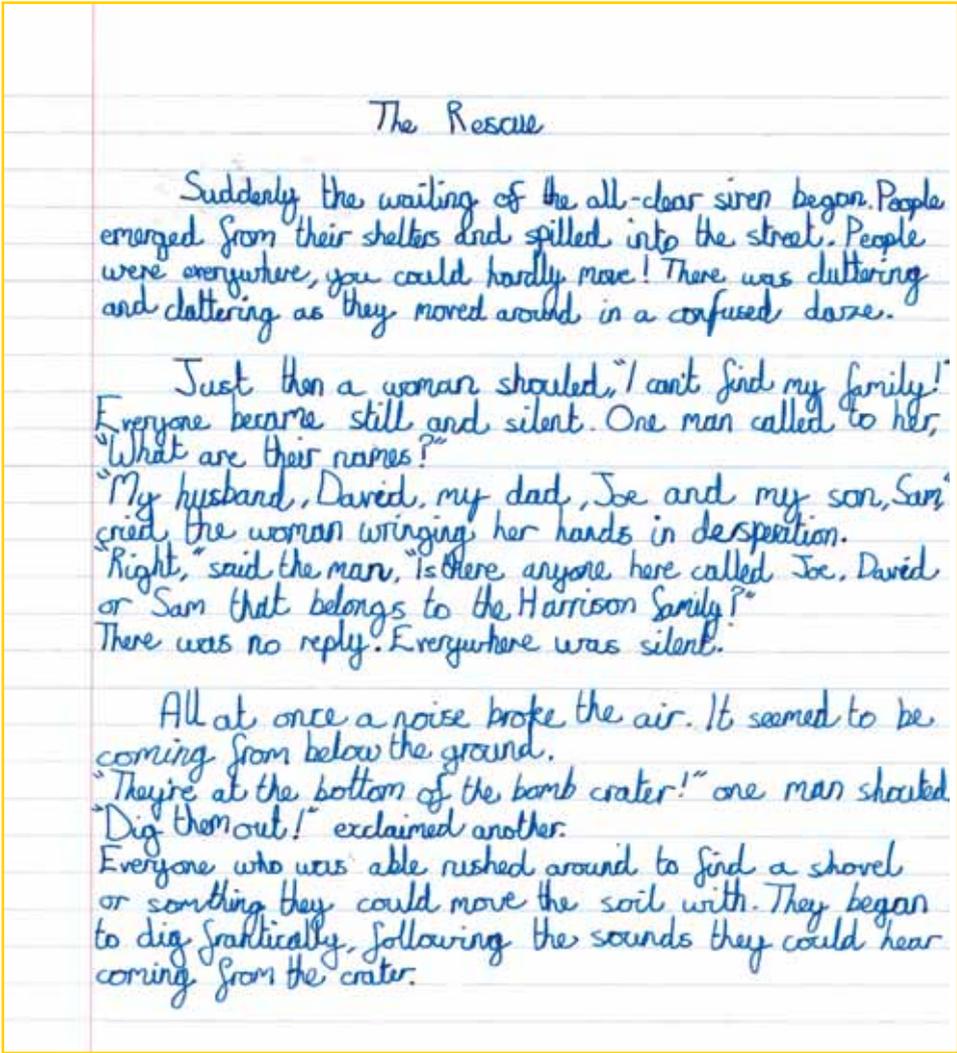
There's a dark, dark wood inside my head,  
Where goblins and ghouls roam through the trees,  
Where black and blue nettles sting your knees.  
Where the evening breeze is chill and silent.

Watch out for the dark, dark wood what's inside could  
be violent!

Hari successfully constructs a response to the stimulus poem. Although he uses the poet's refrain to begin each verse, he manages to create a lively and original work. The writing is powerfully atmospheric with strong images and a sense of foreboding created. Effective use of punctuation enhances the impact of the writing. Spelling is correct in this final draft. The syllabic patterning is not entirely successful. Further experimentation with features of vocabulary and style should be encouraged in order to achieve desired effects.

## Narrative

Following a class visit to the underground Stockport Air Raid Shelters, Hari writes a story with a Second World War theme. The first sentence has been given as a stimulus from which pupils should develop their narrative. Response partner feedback supports final editing. The first part of the story is reproduced here.



The Rescue

Suddenly the wailing of the all-clear siren began. People emerged from their shelters and spilled into the street. People were everywhere, you could hardly move! There was clattering and clattering as they moved around in a confused daze.

Just then a woman shouted, "I can't find my family! Everyone become still and silent. One man called to her, "What are their names?"

"My husband, David, my dad, Joe and my son, Sam," cried the woman wringing her hands in desperation.

"Right," said the man, "Is there anyone here called Joe, David or Sam that belongs to the Harrison family?"

There was no reply. Everywhere was silent.

All at once a noise broke the air. It seemed to be coming from below the ground.

"They're at the bottom of the bomb crater!" one man shouted.

"Dig them out!" exclaimed another.

Everyone who was able rushed around to find a shovel or something they could move the soil with. They began to dig frantically, following the sounds they could hear coming from the crater.

Hari has successfully developed the context for the narrative. He has presented a typical scene and created convincing characters to carry the action forward. The initial paragraphs create an atmosphere of chaos and confusion into which emerges one woman's panic at discovering that her family is missing. Simple and complex sentences are organised into paragraphs. Vocabulary choices are imaginative and enhance the narrative. A range of punctuation is used and is generally accurate. Hari should continue to develop dialogue to enhance characterisation and to improve cohesion and pace of the narrative.

### **Discursive writing – Is it better to be a boy or a girl?**

Hari produces discursive writing to explain his opinion about whether it is better to be a boy or a girl. The activity arose from the class study of the Anne Fine novel *Bill's New Frock*. Discussion about stereotyping and other perceptions of gender took place prior to pupils writing about their ideas.

*Is it better to be a boy or a girl?*

*The answer is clear. It's better to be a boy than a girl. To back up my point I have a series of reasons.*

*Firstly, there are more sporting clubs for boys than girls such as football and cricket clubs etc... Plus, when growing to an adult, there are more professional leagues for men.*

*Next, men are great cooks, for example, the top five chefs in the world are all men. Additionally, my dad is a great cook and always makes better food than my mum (but my mum hardly ever cooks).*

*Furthermore, boys aren't expected to be as neat as girls, and when boys are neat they are loaded with praise. Girls are expected to be neat and therefore must work harder.*

*Moreover, men are given higher rolls in primary and secondary schools, such as head-teacher and deputy-head-teacher and posts such as priminister even though Margaret Thatcher was a great priminister.*

*My final point is, men are better drivers than women. Here are a few reasons why: they are never late for meetings and always arrive on time. They don't get in the way of other cars like a lot of women do. Women drive too slow and are late for everything.*

*5 brilliant reasons why it's better to be a boy. Why would anyone think anything else? Go on, tell me!*

Hari's writing is lively and engaging. His argument is carefully structured and develops in a logical sequence. He uses markers such as 'firstly', 'next', 'moreover' and 'my final point...' to give emphasis. He adopts a semi-formal tone, which is entirely appropriate for the subject. He expresses his opinions and supports them with reasons, adopting a concise and efficient point and elaboration style.

## Reading

Responses to reading a wide range of texts show that Hari has a good understanding of content, structure and authors' craft. He is able to *identify key features, themes and characters* (characteristic of Level 5). In his responses to 'The Highwayman' and the text about smoking, he shows that he is able to give *personal responses to both literary and non-literary texts, referring to aspects of language, structure, themes and ideas* (characteristics of Level 6). He is able to justify his views with appropriate reference to the text. He is able to *retrieve and collate information from a range of sources* (characteristics of Level 5).

## Way forward

Hari should continue to develop his understanding of authorial techniques, in both literary and non-literary genres, in order to recognise and comment on their significance and effect. His personal response to texts should make reference to aspects of the text to clarify, exemplify and emphasise his point.

## Summary and overall judgement

Levels 5 and 6 were considered and Level 5 was judged to be the best fit.

## Writing

Hari's writing is *varied and interesting*. He is able to *convey meaning clearly in a range of forms for different readers* (characteristic of Level 5). He expresses opinions, which are supported by reasons. He uses varied sentence structures and *simple and complex sentences are organised into paragraphs* (characteristic of Level 5). His vocabulary choices are imaginative and, as seen in the recount of the Sea Empress disaster, he is careful to choose words for technical precision and effect. This is a feature characteristic of performance at Level 5. In the recount and letter, Hari demonstrates that he is able to *use a more formal style where appropriate* (characteristic of Level 5). Particularly in the letter and the discursive writing, a clear author's voice is beginning to emerge as he communicates confidently with his audience. A range of punctuation is generally used accurately to enhance clarity and for effect. Spelling is generally accurate. Work is legible and well presented.

## Way forward

Hari should continue to develop the range of contexts for his writing. He should have opportunities to adapt his style to different forms and audiences. He should present argument and opinion, developing reasons to support and justify the views expressed. His obvious interest in vocabulary should be developed by using words to create impact and effect in his writing.

## Summary and overall judgement

Levels 5 and 6 were considered and Level 5 was judged to be the best fit.

Key Stage 3

## **Annie**

**Level 5**

Annie is a 14-year-old learner in Key Stage 3.

Her teacher knows much more about Annie's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Annie's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Annie's teacher judges that her performance in Reading and Writing is best described as Level 5.

## Reading

### Dickens' portrayal of Uriah Heep

Pupils work in pairs with extracts from the Dickens' novel *David Copperfield*. They highlight areas of text that they consider support the presentation of Uriah Heep as an unpleasant character. Following paired discussion the pupils complete their individual written response which has been guided by a PEE framework (Point, Evidence, Effect) produced collaboratively during the discussion process. This analytical approach encourages consideration of language use and the author's crafting of the characterisation.

#### How does the writer make Uriah Heep sound irritating and unpleasant?

I am going to examine the way Dickens presents the character, Uriah Heep in the novel *David Copperfield*. I think Dickens has focussed the reader's attention on mannerisms of Heep that he repeats. This makes him come across as annoying and not very pleasant at all.

Uriah is unpleasant because he doesn't speak very well. He says 'I am a very umble person'. He doesn't say the h so it doesn't sound very nice. He repeats himself a lot when he is talking like when he says he's 'an umble person' and then later he says he lives in 'an umble abode'. This would annoy you because he keeps saying the same thing and you want to tell him to shut up.

The way he acts is also annoying. He grinds his hands, which would get on your nerves as you would be able to hear him and see him doing it all the time.

Th way Uriah looks at David would be unpleasant because he looks at him sideways which is a bit shifty and suspicious. It makes you think he has something to hide.

Uriah also seems ugly because we are told he's got creases in his face so he sounds really old and wrinkly. This makes him sound really unpleasant. Charles Dickens also describes the way he moves in a painful way. He says he was 'writhing' which sounds really horrible. He also uses animal words to make him sound like he's not very nice like a snake which not many people like. Even his watch sounds unpleasant because it is 'a pale inexpressive watch'. It sounds a bit like him.

Overall, I think Uriah Heep would really annoy me and I would not really like to look at him. The way he talks would be irritating because he tries to talk as if he knows best.

Despite the apparent brevity of the response, there is sufficient evidence that the pupil is able to select essential points and identify features of the characterisation leading to the portrayal of an unpleasant individual. Annie is able to select key words and phrases to support her opinion. She begins to consider the effect of language use and its impact upon the reader.

## Response to Christian Aid Appeal 'Diary of a Survivor Aged 8½'

Annie works in a small group reading and discussing the charity leaflet. Their discussion focuses on the ways in which the writer is able to convey a sense of horror at the living conditions endured by a child worker in an Indian carpet factory. Following the preparatory discussion of the text, the pupils are required to work independently to produce a written response identifying how the writer has successfully conveyed to the reader a sense of horror at the child worker's circumstances.

### Diary of a Survivor

The writer tries to make the conditions sound horrific because he tells it like a diary so you really get to know what it must feel like to live in those conditions. The boy who is only 8 and a half and that is really young. It makes you feel even more sorry for him when it says that his father sold him to the boss. The words the writer uses are horrible like "our fingers bled", "I'm frightened of what will happen. "It's a really bad job to do. Then he tells us all the really terrible things they have to do like getting up at 6 in the morning and that it's the same every day. It must be really awful because they only get half an hour break and they have to "go back to the loom til night time" That's a long time and it would be really horrific. The writer also creates a sense of horror because he shows us that the surroundings are really bad. There are insects everywhere which isn't very hygienic.. You might catch diseases. It's also really hot and "the thermometer says 105." There isn't much light so it would be quite scary. I think the reader would feel sorry for the boy when it says he that they make a plan to escape. He must be really frighened and he says that they are treated like animals. This makes you think theyre not treated very well. They way the boss speaks sounds really nasty when he says ' if you children speak you are not giving your attention to the product.' He sounds very bossy and he's cruel to the children because he branded one of them with hot iron rods. I think that it's a good idea to use people's names. It says 'ranghil fainted today". This makes him seem like a real person so it adds to the horror. The diary also lasts for a long time and we feel bad that the children have to put up with this for so long. It's even worse because the boy writing the diary wants to be a success. He wants to earn money to help his father and he wants to be a teacher. It's not fair that he should have to do this.

Annie is able to make relevant comments which are supported by reference to the text. She begins to show a sense of overview, considering techniques used by the writer to achieve the intended effect.

### Response to extract from *Long Walk to Freedom* by Nelson Mandela

Annie has written her ideas about the extract from Nelson Mandela's biographical account of his imprisonment, *Long Walk to Freedom*.

Response to the extract 'Long Walk to Freedom' by Nelson Mandela.

The extract is about Nelson Mandela's life in prison. It emphasises how bad the food and the living conditions are. He writes about his daily routine in the extract such as food, work and inspections. He is giving us a slight sense that this prison was racist.

The part that is most detailed is the food. This may be because eating was the only thing to ordinary life they had. Food meant that there would be no work to do for that time and it was a time to recharge, this 'happy' time in their lives in the prison was maybe why this extract is mostly about food.

There aren't a lot of descriptions or similies here in this extract as they are mostly direct information and you wouldn't expect trimmings like this. It's hard in prison and Nelson Mandela wouldn't want to paint a nice picture of life.

There are many people from other countries in the prison and this vast majority of international people may describe how big this prison was. There was food named after a cat's head that was called katkopf. It's interesting to see what 'Coloured and Indian prisoners' received and we get to know about drinks like phuzamandla and mealie rice. He also describes 'European food' and this is what the Africans get although they are not in Europe but they came from there originally.

I don't think Nelson Mandela is sad and very upset in prison – he doesn't care to an extent that he would break out of the prison. The only thing I could say from the extract that he didn't like was the guards and some of the food. He gets company and I don't get the impression that he is very frustrated.

I think Nelson Mandela's feeling about the guards are angry ones – he starts the extract describing them checking their moves all the time and he also ends the extract with this. It's like they are there at the beginning of the day and at the end and that is also shown in the extract. It's very boring for him.

She shows understanding of the text and is able to identify key features and themes in the writing. Although she does not use quotations to support her ideas she identifies features providing an overview of themes in the text and attempts to explain them using inference and deduction.

## Personal reading diary

Annie keeps a record of her personal reading and gives each book a star rating and comment on completion. She shares this information with her teacher and an informal discussion about her personal choice of reading matter is a regular feature.

Name: \_\_\_\_\_

Reading Record				
Date Started	Title	Author	Comment	Star Rating
10/12/07	Diamond Girls	Jacqueline Wilson	Very good - exciting!	***
5/1/08	Girls in Love	"	funny - fun for girls to read	**
11/1/08	Girls out Late	"	sad - but funny too	**
16/1/08	Girls under Pressure	"	"	**
21/1/08	The London Eye Mystery	Siobhan Dawd	mysterious - unusual style	***
30/1/08	The Reptile Room	Lemmon Snicket	Exciting read	****
4/2/08	Austere Academy	"	Fast pace and exciting	****
18/2/08	Eagle Strike	Anthony Horowitz	A really interesting ending	***
27/2/08	Anybody out there?	Marion Keyes	Turned out a bit too supernatural	*
7/3/08	The White Giraffe	Lauren St John	Interesting story - sad in places	**
17/3/08	Pride and Prejudice	Jane Austen	Love story	***
7/4/08	Dragon Keeper	Corale Wilkinson	Interesting and brilliant ending	****
25/5/08	Northern Lights	Phillip Pullman		

The diary and dialogue with Annie about her reading diet enables her teacher to be aware of the range of reading Annie undertakes outside normal lesson times.

## Writing

### Personal Writing – The Old Button Box

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Pupils are asked to produce writing based on the task outlined below.

You have found a photograph album containing some photographs that remind you of events, or people who were very important to you.

Write about the memories these photographs bring back for you.

You could:

- describe the people, places and events in the photographs
- describe the atmosphere and your feelings at the time the photographs were taken
- say how you feel now when you look at the photographs.

An extract from Annie's writing is reproduced here.

### The Old Batton Box

Here's a quite recent photo of me and one of my little brothers, Daniel. It was taken in my great-grandad's house shortly before he passed away. I remember the mellow bark of his dog, Leo, the stale smell of smoke from his chimney of a pipe, his beautifully decorated garden and best of all the warm presence he gave to a room. Yes, he wasn't perfect and a bit moany at times, but who blames him? I don't. Not after 92 years of life, you must have some complaints about the world today.

Suddenly, reality kicks back in: the drip-drop on the window, the ice-cold wind slapping through the room. I'll never forget all those precious memories, all the faces and expressions, what wonderful times they were. I placed the photos back in the batton box, placed it back on the shelf, ready for another journey through my past.

The writing demonstrates clarity and sensitivity. Sentence structures are varied and organised effectively into paragraphs. Vocabulary choices are appropriate for purpose. There is effective use of internal punctuation. Annie is clearly enthused by the topic and her writing shows commitment in this personal response to the task.

## Letters to a local MP on the subject of curfew

Pupils read a selection of articles, available in newspapers and on the internet, about the imposition of curfews as a means of controlling crime. They have previously participated in a formal class debate about associated issues. In this activity they are asked to produce two letters, to be written in role, outlining opposing points of view about the value of imposing curfews.

Annie produces two letters to her local MP. In the first she presents the case for curfew as might be seen by an elderly resident, and in the second letter she gives the views a teenager might present.

Mr Ian Lucas,  
Regent Street,  
Wrexham.

Dear Mr Lucas,

I have recently heard that the government want to bring in curfews for children under 16 to try and stop anti social behaviour and I would like to offer you my full support.

Recently, in my area, there have been big gangs of teenagers sitting around on street corners. They can be very intimidating for some of us older people because they are loud and cheeky when we ask them to move. Some of my friend are even too afraid to go out. It is a disgrace! Our lives are being controlled by teenagers. I think that the government should keep these youngsters in at night and then at least there parents will know where they are. I also think that children should be at home after dark as it is not safe for them to be wandering around. They never seem to do anything except cause trouble. If they were indoors they could be concentrating on their school work. I am sure their grades would improve if they spent less time out and about. Lots of the children nowadays also have lots of other things to occupy them, like computer games so they shouldn't be bored. If they want to talk to their friends they can. Afterall they've all got mobile phones.

Another reason why curfews would be good is for the sake of the children. They say they are always getting blamed for things they don't do so now we could prove that its not them.

I realise it might not be fair on those who don't do anything wrong but if it stops the ones who do, we have to do it.

Overall, I think that if the curfew system is brought in then our areas would be much happier places and there would be far less crime.

Yours Sincerely,

Mrs Edna Parry

*(elderly resident)*

Mr Ian Lucas,  
Regent Street,  
Wrexham.

Dear Mr Lucas,

I have recently heard that the government want to bring in curfews for children under 16 to try and stop anti social behaviour but I am very concerned about this and would like you to think about it carefully.

The government beleive that curfews would reduce the amount of crime on the sreetts because children would not be out and wouldnt be causing trouble. However, most crimes are not caused by children and it isn't fair on those of us who don't do anything wrong. If I wanted to visit my friends after school I would not be able to but I don't think I should be punished just because other people can't behave properly. I also think that children should be trusted otherwise they will never be responsible and mature if they arent aloud to make their own decisions. Lots of kids will also spend more time chatting in lessons during the day if they can't meet up with there friends at night so their education would suffer as well.

Some people think that having a curfew could also cause more problems because children always want to rebel. If they know the shouldn't go out they will and they might get up to worse things than they were before.

My opinion on curfews being introduced is that it shouldn't happen. I think this because the points against outweigh the good points.I think that if the curfew system is brought in then a whole load more of worse problems will happen and all children will end up suffering just because of a small minority.

Yours Sincerely,

Sian Parry

*(teenager)*

Both letters have a clear voice and a strong sense of audience and purpose. Annie successfully employs an appropriate tone. Meaning is clearly conveyed in an organised and coherent way. A range of relevant reasons for and against curfews are provided to support the opinions expressed in the two letters. An awareness of the presentational features of letter writing is apparent and is used effectively.

## Poetry – Old age

Annie works collaboratively with a partner to produce a poem based on the theme 'Old age'. The activity provides a useful stimulus to generate discussion about vocabulary choices and the impact of words and phrases in the writing.

### Old Age

He sits by the window watching people live their lives  
As lonely as a single raindrop in the vast sky  
Falling like a grain of sand in an hourglass time passes him by  
Remembering his friends' single tears come to his eyes  
Falling like meteorites soaring from the skies  
Wishing he could join the young people and fly  
Sitting alone in his armchair refusing to try  
The pains of his past stab him like knives  
Letting his memories haunt him  
Wishes he could relieve the pain in his mind  
But now all he does is fear death and hide  
Feels like his life is dark and grim  
Can't look in the mirror afraid of what he will find  
Feels like time isn't on his side.



The poem demonstrates the writers' willingness to experiment with words and ideas. Some attempts are more successful than others here, and there is evidence of over-extended images and forced rhyme in places. An understanding of poetic form is apparent. The general absence of punctuation provides a useful vehicle for teaching to develop an understanding of how punctuation clarifies meaning for a reader.

## Reading

Annie has shown that she has *understanding of a wide range of texts* (characteristic of Level 5). She has been able to *select essential points* and *identify key features* (characteristics of Level 5) of the text. In her analysis of the writer's craft, she has been able to support her views with reference to the text, and has *selected relevant words, phrases, sentences . . . and other information to support views*, skills which are characteristic of Level 5 performance. She has shown that she is beginning to be able to *give personal responses to both literary and non-literary texts, referring to aspects of language . . . and ideas in justifying her views* (characteristics of Level 6).

## Ways forward

Annie should continue to develop and consolidate her skills, responding orally and in writing to a range of literary and non-literary texts. She should consider how to support her ideas and opinions and justify these with appropriate reference to the text. Her analysis of an author's craft should give more attention to a focus on the use of language and its effect.

## Summary and overall judgement

Levels 5 and 6 were considered and Level 5 was judged to be the best fit.

## Writing

Annie is able to produce writing that *is varied and interesting*. She *conveys meaning clearly in a range of forms for different readers, using a more formal style where appropriate* (characteristics of Level 5). In her writing she *expresses opinions* and these are carefully *supported by reasons*, characteristic of Level 5 performance.

Her vocabulary choices show thoughtful consideration. *Words are often used precisely* (characteristic of Level 5). She uses a range of simple and complex sentences and is beginning to organise them into effective paragraphing to support the structure of her writing. There are some inaccuracies in her spelling but usually these errors conform to phonetically plausible patterns. *A range of punctuation is used and is generally used accurately. Work is legible and well presented* (Level 5).

## Ways forward

Annie should continue to develop the contexts for her writing across a range of purposes, audiences and forms. She should continue to develop her interest in vocabulary choices and explore the ways in which these contribute to creating effects in her writing. The range of punctuation used should clarify intended meaning for a reader. She should focus on the way in which paragraphing supports the structure of her writing.

## Summary and overall judgement

Levels 5 and 6 were considered and Level 5 was judged to be the best fit.

Sam is a fourteen-year-old learner in Key Stage 3.

His teacher knows much more about Sam's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Sam's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Sam's teacher judges that his performance in Reading and Writing is best described as Level 6.

## Reading

### Poetry – 'Dress Sense' by David Kitchen

Pupils work in small groups to prepare and present a performance of two poems to their peers, 'Dress Sense' by David Kitchen and 'Dreadlock Style' by Lesley Miranda. Each performance is the subject of peer assessment and feedback. Following discussion of the stylistic features, pupils work collaboratively to complete a chart illustrating the differences and similarities between the two poems. The following extract is taken from an individual analysis of one of the poems following the collaborative preparation work undertaken.

## Dress Sense by David Kitchen

I have chosen to write about the poem, Dress Sense by David Kitchen. The poet writes about two different attitudes to fashion and presents a typical view of the opinions held by different generations. I intend to demonstrate how the writer uses his craft.

The poem is written from the point of view of a mother who does not approve of the outfit her daughter is wearing to go out. The reader can tell that it is an adult's point of view because the language is formal. The mother uses words like 'reasonable, helpful advice'. A child would be unlikely to say something like that.

In the poem the mother says things like, 'You're not going out like that are you?' so we know that she doesn't like her daughter's clothes. She tells her that her outfit is, 'loud' and 'common' because she doesn't want her to wear it. The words she uses are insulting. The girl could be upset but the mother doesn't seem to care about her daughter's feelings. She is sarcastic about her clothes and tells her that her neckline is more like a 'naval line', suggesting that it reaches down to her waist. She is exaggerating for effect.

The mother then tries to persuade her not to wear the outfit, telling her that boys will only want her for 'one thing'. She sounds angry when she says, 'And don't tell me my money paid for it'.

At the end of the poem the mood changes when the mother realises that the clothes the girl is wearing belonged to her when she was young. She is embarrassed and we can tell this because she says, 'Well it probably looked different' on her. I think she felt stupid and that she tries to blame her daughter again, telling her off for going through her clothes because she didn't want to admit that she was in the wrong.

All through the poem it sounds like a conversation because the writer uses lots of questions. The mother asks things like, 'What's wrong with it?' and 'You found it where?' It seems as though she is really having a conversation and asking a direct question. When she speaks she also uses sayings like, 'Where on earth did you get it?' I also think that the Mum must be talking a lot and not letting the daughter get a word in. I think this because she uses very long sentences. There isn't a full stop until line

5 and this gives the impression she is going on and on and on! The pauses make it seem like she hasn't really thought what she's going to say and she's getting carried away. The brackets used give the impression that she's adding bits as she remembers to say them.

When you read the poem it sounds really fast and I think this is because there aren't many full stops and the poem doesn't rhyme. The writer has probably done this to create the impression that the mother is talking fast. If the poem rhymed it wouldn't seem as true to life. We don't talk to people in rhymes. Most of the verses are the same length but they get shorter at the end. This might be to create the impression that the mum has run out of things to say and is now stuck for words. She realises they were her clothes. One verse is only one line long, 'You found it where?' This really stands out and I think it makes it sound as if the mum is really mad. This is the climax of the poem.

I liked this poem because it is realistic and the mother is like a real parent. Lots of teenagers argue with their mums about their clothes and parents always blame us when they are in the wrong! I thought it was a good idea to use lines like 'You look like you've been dragged through a hedge backwards', because it makes the situation sound realistic and so it's easy to understand. Teenagers and their parents could imagine this conversation really happening and so the poem appeals to different ages. We would imagine what the teenager is going through but parents would be able to relate to the mother's point of view.

Sam gives a personal response that shows understanding of the ideas and themes in the poem as well as an appreciation of the writer's technique. He is able to select relevant parts of the text to support his ideas and opinions.

### Response to travel writing – 'Snake Curry'

Pupils have been studying a selection of travel writing extracts, focussing on how writers maintain their readers' interest in the subject. One extract, taken from *Three Moons in Vietnam* by Maria Coffey, is selected by Sam to be the focus of a written response addressing the writer's ability to sustain readers' interest.

### Snake Curry

We have been reading a selection of travel writing in class and discussing what makes travel writing interesting. The extract I liked the most was from 'Three Moons in Vietnam' by Maria Coffey because it was entertaining, taught me a lot and used humour to engage its readers. In the episode I have chosen she describes her travels around Vietnam and going to a restaurant where her husband eats snake curry.

I found the story very interesting because I have never been to Vietnam and have never been faced with having to eat snake curry or drink snake wine. (Thank goodness!) so I enjoyed seeing how they reacted to this strange experience. Lots of people won't have been there either so they should feel this too. Maria Coffey described the snake cooking in the boiling water. She writes it "writhed" around in "agonising death throes." These words made me realise how unpleasant it must have been for the snake and help the reader to imagine the scene quite vividly. I was also interested to find out that although it was moving around "the movements were just reflexes." I didn't know that could happen so the story is good because it teaches you things.

The episode is also interesting because the reader discovers that the Vietnamese people name their children deliberately to fool the evil spirits. The man in the restaurant had named his eldest child Hai, or two, to fool them because tradition says that the evil spirits snatch away first born children. This makes us think that Chin is clever and makes it funny. Maria Coffey chooses not to say anything about their way of life because she does not want to force her opinions on us or judge the people in the story. She shows respect and her unbiased approach keeps the reader on side.

The passage is entertaining to read because the people all react differently to the situation. Dag jokes about Maria's fears saying "cobra's her favourite", Chin is calm with the snake around his neck and Chin's wife screams and 'ducked'. Including different reactions adds variety to the story and the reader can sympathise with at least one of these characters. It also makes the reader realise that although these people are from another culture, they still react in the same way as we would. This teaches us that despite differences we are all essentially the same underneath.

Maria Coffey also creates interest by using humour. All through the story Dag tries to act macho, pretending he is very intelligent. He 'cooly' picks the snake up which suggests he isn't scared and he makes jokes about Maria in a sarcastic way when he says "cobra's her favourite". To make the others feel worse he also says "I've always liked snakes." This makes the end even better because he isn't as clever as he thinks and he couldn't bear to eat snake either. He doesn't realise what he is eating until Maria tells him she is "amazed" at what he has in his mouth. He immediately spits it out showing he wasn't as brave as he made out. He had also been using his best "veterinarian's voice" to impress people but as he didn't have a clue what he was eating he looked stupid and the reader can't help but find this revelation amusing. I think that the writer has been successful in making the story interesting. She recounts the events very well and her understated humour and subtle use of language help to make the piece both informative and entertaining.

Sam presents an engaging look at a travel article and comments effectively on the key features of the piece. He discusses the use of language and includes words and phrases from the text to illustrate his point. He is able to comment on their significance and effect. He understands and is able to explain the irony and the humour of the situation described in the extract. His response demonstrates a valid understanding of the cultural context of the writing.

## Detecting persuasive appeal in text – extract from a Linda McCartney cookery book

Pupils study an extract from the introduction to a Linda McCartney vegetarian cookery book. Their individual task is to identify the ways in which the author promotes vegetarianism and attempts to persuade her readers that they too should follow a vegetarian lifestyle. Extracts from Sam's review are reproduced.

Linda McCartney Cookery Book.

In Linda McCartney's cookery book, she as the author, tries to persuade the reader to become vegetarian using many different techniques.

The first technique the author uses is to include a photograph of herself. This makes the reader think the passage is more genuine. This photo also makes the book more personal because you know this person has written this extract. Finally the picture in the book shows her smiling, so it makes you think that since she became a vegetarian it has made her life more happy.

In the first sentence McCartney uses the word 'thrilled.' This word is an emotive word. Emotive words are not neutral; instead it gives a biased view. The word 'thrilled!' implies becoming vegetarian is enjoyable and fun. The word 'thrilled!' also targets the younger audience, because you would associate 'thrilled' with theme parks, fun etc. Then in paragraph four, the author writes, "living a guilt-free and compassionate life." The adjective 'compassionate' makes you feel vegetarianism is a caring way of life and that if you're not a vegetarian you are guilty of killing animals.

Another way the author persuades the reader is using quotations from experts, for example doctors and nutritionists. She has used this technique in paragraph three, "Many people still believe if you cut meat out of your diet your health will suffer; most doctors and nutritionists disagree." Seeing that she is talking about experts you automatically think she is telling the truth because you wouldn't expect experts to lie to you. You could also say that because she has contacted experts to see what they think, it looks like she has put effort into her book and it is more authoritative.

A very useful technique is using statistics, especially when it puts guilt on the reader. For example, in paragraph two McCartney quotes, "A life-long non meat-eater saves around 760 chickens, 5 cows, 20 pigs, 29 sheep, 46 turkeys and over a tonne of fish." These figures make you feel guilty about being a meat-eater and try to convince you to save those animals' lives.

Sam is able to identify a number of ways in which the author attempts to persuade readers to her point of view. He gives a personal response that refers to aspects of language, use of image and structure. He refers to the text to justify the views he expresses and identifies different layers of meaning in the extract studied.

## Writing

### Descriptive writing – A Strange Place

Pupils study and discuss a collection of photographs to develop descriptive vocabulary. They also read a selection of extracts of descriptive writing to support them in identifying key features of the genre. From these stimulus activities Sam produces a description of an imaginary place.

#### A Strange Place

The sun was slowly retreating behind the tranquil mountain. We were sat in a small huddle in a humble cafe; the end of our holiday was in sight. My parents were chatting in low, rumbling voices. The aroma of freshly baked bread lingered over the historic town. These would be the moments that I would remember for the rest of my life.

Ah. Pure heaven. I pulled back my chair and strolled to the bathroom.

When I returned to the comfortable padded chair, a surprise was waiting to spring.

Oh. Mum and Dad weren't there. That's strange. I'm sure they'd be back.

I slouched my body back onto the cushioned chair, trying to resume my state of bliss. But it wasn't the same without the mumbling in my ear, the smell of Mum's perfume or Dad's cigar smoke rising lazily towards the hazy orange sky.

Half an hour later, I was worried. Not just worried, out of my mind with anxiety. I'd waited too long. I had to look for them. Pulling my chair back, I left the deserted restaurant.

The sun had vanished from the now dark sky; the residents were returning to their comfortable homes, like ants crawling back to their nest. But here I was, standing like a lamppost, gazing aimlessly into space. If Mum and Dad were to be found, this is not the way to do it.

The never-ending labyrinth of streets was unfolding in front of me. They twisted and turned, ... like a giant snakes trail, and the cobbled stones were digging through the ... soles ... of my shoes.

Were they at the pizzeria? A quick jog down the road proved that theory wrong. The gentle sensation... of warmth floated out... of the pizzeria delightfully... just enough aroma to drag in hungry customers. But not me; not today. Through the glass, I could hear a family laughing jovially. How I wished it was me.

I pulled myself together away from the clutches of the atmosphere around the pizzeria, and continued on my perilous journey. ~~Pure blackness~~ <sup>Smothered</sup> me like a blanket, the stars were starting their day, and Moon gave out a piercing ~~sounds~~ stare.

Down a narrow dingy alley, across a infuriated local's garden, under the old stone bridge - I don't know how many places I looked, but my panic was setting like concrete. Faint traces of hope still drifted round me, like leaves in an updraft, but when they got too close, they dropped like lead. So desparate, I was, that ~~every~~ even the slightest noise made me turn my head ~~like~~ quickly. Crickets began to sound like footsteps, every silhouette seemed like that of a human, every wave lapping against the golden sand sounded like the whispering of my parents.

My legs were getting heavy; my eyelids drooping. I had no idea where I was, and the only option that occurred to me was a night on the streets. The disgusting, unsanitary, horrifying, rat-ridden streets.

Hum... Some idea.

The writing engages and sustains the reader's interest. Sam successfully creates an atmospheric description of a place and begins to weave a mysterious narrative from this promising beginning. He uses a range of sentence structures and varied vocabulary to create the intended effects. A range of punctuation is used to clarify meaning and, at times, to create effects. Effective paragraphing supports the organisation and structure of the writing.

## Formal letter to editor – Racism in sport

Sam produces a formal letter to the editor of a local newspaper. In it he states a personal viewpoint about racism in football and takes the opportunity to suggest some solutions to the perceived problem. The activity has developed following a class discussion of some topical events, widely reported in the sporting media.

Level Field,  
Long Road,  
Fairplay,  
LL27 4RT  
5<sup>th</sup> February, 2008

The Editor,  
The Chronicle,  
Old Street,  
Fairplay,  
LL24 6TX

Dear Sir / Madam,

I am writing to you to voice my opinion on what I see as a very important issue. The subject of which I am talking about is racism in football. I think almost everyone will agree it is something which needs to be dealt with. I feel very strongly about my opinion which I think is shared by many and is the correct point of view. Lots have addressed the problem yet most take little or no action. This is where things need to change. In my opinion with help from you and others we can do something.

As I am sure you are aware, there are many forms of racism in football today, some of which are more obvious than others. The first which I will talk about is arguably the worst and most important to kick out. Players, managers and more often fans shouting or abusing people racially.

The most infamous are indefinitely, the mass 'monkey' chants directed at black players. These disgraceful chants are heard in Spain, Italy and other European countries, rarely, if ever in the U.K. Yet despite this not so long back some England Internationals were subjected to some disgusting abuse in a 'friendly' versus Spain. Players had sickening chants screamed at them with every touch of the ball.

Such occurrences show the darkest side to the 'Beautiful Game'. How can this point of view and these comments be justified? The people in the footballing world, and the real world for that matter, should be treated with equal rights. No racism, no stereotyping and no prejudice. This moves me on to my next point.

The scarcity of black managers in the British game has recently been recognised. Out of the dozens of professional clubs there are very few. With the influx of many foreign players coming to the U.K. game it is time now for some of the black players from the 80s and 90s to develop and make the step up to Management.

This letter is challenging everyone to make the effort to change what is wrong ...  
As someone once said, 'We want to see the beautiful game played without the cancer of racism. The colour of a player or fan and where he or she originates does not matter.'

Yours faithfully,

The writing is lively and interesting and captures and sustains an appropriate tone. The introduction clearly sets out the premise of what is to follow. Sam presents his ideas and offers evidence in support of his opinions. Points are made in a logical order and the letter presents a cohesive argument. A range of punctuation is used correctly and spelling is generally accurate. A range of sentence structures are used and the writing is organised into effective paragraphs. References, facts and quotations are integrated to strengthen the appeal and a strong concluding plea gives a final resonance to the case presented.

## Poetry – 'Words to the Cameraman'

Sam produced a poem in response to a class discussion about the poem 'Cameraman' by Sheenagh Pugh.

### Words to the Cameraman

You must understand how he felt,  
As he shared the feelings  
Of death, destruction and pain.  
You must capture that, then  
Everyone will speak his name.

Be wary of the many dangers,  
Watch out for yourself and your crew.  
Make your camera stories light up the dark  
They could save people's lives, forcing  
Those in power to ask, 'What is this lark?'

That desperate man has lost everything:  
His home, his possessions, his wife.  
He had no say in the wrongs and rights  
of bombs, forcing the innocent  
To despair, injury and fights.

This is why you are there,  
You're the light at the end of  
A long tunnel. You give them hope,  
You make people begin to think,  
'How do the innocents cope?'

Sam's poem displays a mature understanding of the difficult role of a cameraman in a war zone. He presents his ideas in verse form, which is powerful in its simplicity. His choice of words is emotive and chosen for effect: 'capture', 'forcing those in power to ask'. He has been able to sustain the image of the cameraman possessing the power 'to light up the dark', and 'you're the light at the end of a long tunnel'.

Spelling is generally accurate and a range of punctuation is usually used correctly to clarify meaning.

## Reading

Sam is able to respond to a range of texts and shows an ability to *identify different layers of meaning* (characteristics of Level 6). He is able to select *relevant words, phrases and information in order to comment on their significance and effect*, which is characteristic of performance at Level 6. He should continue to develop his ability to analyse language in depth. In giving a personal response to both literary and non-literary texts, he can *refer to aspects of language, structure, themes and ideas in justifying his views* (characteristics of Level 6).

## Ways forward

Sam should continue to read in different ways for different purposes. He should have opportunities to extend his understanding of the characteristic features of different genres. Reading activities that ensure opportunities to research information from a range of different sources as well as tasks requiring the summarising and synthesising of information should be provided.

## Summary and overall judgement

Levels 5 and 6 were considered and Level 6 was judged to be the best fit.

## Writing

Sam is able to write in a way that *engages and sustains the reader's interest* (characteristic of Level 6). He is able to produce descriptive writing that entertains and discursive text that presents and supports a point of view, *showing some adaptation of style and register to different forms, including using an impersonal style where appropriate* (characteristics of Level 6). His poem, 'Words to the Cameraman', shows a growing confidence in adapting style and form to present his ideas to a reader.

He uses *a range of sentence structures* and his *ideas are organised into effective paragraphs* (characteristic of Level 6). At times, vocabulary is adventurous and chosen to provide interest, precision and effect, as is seen in the description of place, the letter and the poem. *A range of punctuation is usually used correctly to clarify meaning* (Level 6).

## Ways forward

Sam should continue to develop the range of purposes, audience and forms for his writing. His growing confidence is apparent and this should be further developed through activities that offer opportunities to explore aspects of form and style. In developing discursive writing, Sam should be encouraged to present and sustain arguments and opinions with convincing evidence in support of his ideas.

## Summary and overall judgement

Levels 5 and 6 were considered and Level 6 was judged the best fit.

Carys is a 14-year-old learner in Key Stage 3.

Her teacher knows much more about her performance than can be included here.

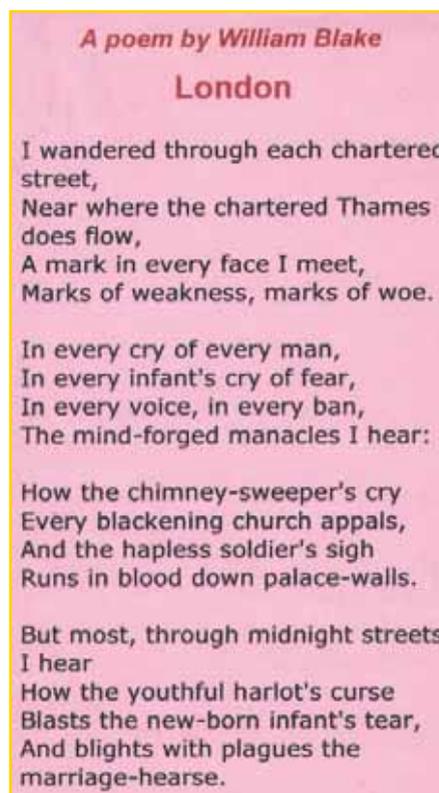
However, this profile has been selected to illustrate characteristic features of Carys' work across a range of activities. Each example is accompanied by a brief commentary to provide a context to the work and indicate particular qualities in the work.

Carys' teacher judges that her performance in Reading and Writing is best described as Level 7.

## Reading

### Response to literary reading – 'London' by William Blake

Following a class reading and discussion of Blake's poem 'London', pupils are asked to write an analysis of the poem, considering the structural and linguistic features identified and giving a personal response.



### Essay on Blake's 'London'

The poem 'London' is by William Blake. He writes about walking through the streets of London and seeing everything that is wrong with the society. When I read the poem I could tell by the language that he was angry about the way things were being run. There were people begging on the streets, crying and being forced to do horrible jobs for a very low wage. They had little food and were scarred by the things they had seen and done. William Blake lived close to a workhouse where he would have seen homeless children who had nothing but the clothes on their backs. Blake often did illustrations for his poems. For this poem he drew an old man and a child. The child is tugging at the old man's sleeve. I think this shows that they are very poor as they seem to be in a dirty, dark alley. It also shows that everyone is affected by the poverty and sadness, children and adults.

In the first verse of the poem Blake writes about walking, through 'charter'd' streets and about the 'charter'd Thames'. I think this means that the streets and river never change and nothing is changed about the way the city is run. London always stays the same. It also means that the river is restricted, it can't change its course, it has to stay the same. People are just like the river, they have strong boundaries they cannot cross. He says he sees sadness, weakness and woe in everyone's faces. He feels they are marked or scarred by what they have seen and done. They are not necessarily ill or hurt physically, but mentally they are marked, this shows on everyone's faces, they have all seen terrible things. There are many poetical devices used in this verse. He uses a lot of repetition like the word 'charter'd'. He uses it to show that the Thames is as fixed in place as the streets. He repeats the word 'mark' or 'marks' because it drums words into you, telling the reader that the people are really affected by everything that is going on. In the last line he uses alliteration with the words 'weakness' and 'woe', this helps get over his point by making the reader aware of not taking in the sadness and the anger. The last words of the lines rhyme, lines one and three and lines two and four. This helps the rhythm of the poem and puts an emphasis on the words. There is also a rhythm to stop the poem from being boring and monotonous, it helps the poem to flow.

In the first two lines of the second verse he talks about how men and infants are crying with fear, everyone is scared and unhappy. Maybe this is what his illustration refers to. Blake repeats the words 'is every' at the beginning of each of the first three lines. This shows that it isn't a few people who are unhappy everyone is afraid. 'Mind - forg'd manacles' tells us they have made-up theories in their heads, they think they will be put in handcuffs if they do anything wrong, so they live in fear. The words 'in every ban' imply that they are very restricted and can't do a lot. He uses alliteration in the last line by saying 'mind-forg'd manacles'. This picks out the important words for emphasis. Again, there is rhyming with the last words of lines one and three and lines two and four. These words are very important as they show how scared and restricted the Londoners were.

In the third stanza, William Blake tells us about the terrible jobs that people had to do for just a few pennies. The chimney-sweepers cry, they were usually very young and got paid very little. The soldiers could also be quite young and they knew that they

would die soon, but they needed money. The last words of these lines also rhyme as they are both about similar things, and both words make them sound sad. The church and palace are very important, well – respected places, but they are also corrupt. ‘every hopless soldiers sigh runs in blood down place walls’, shows that their blood is on the King’s and the government’s hands. This shown using symbolism. There is a rhythm all the way through the verse, this holds the reader’s attention and stops it from being boring.

In the fourth stanza he talks about infants and youthful Harlots’s, how bad their childhood is, their future is bleak. In the first line he says that the streets are even worse at night. There are young girls working as prostitutes, and tiny new – born babies in the cold and dark. She is unable to look after her child as she needs to work to get money. She passes on diseases to her baby. She also gives these ‘plagues’ to the men, but when he writes about blighting with plagues the marriage hearse, he means that the girl ruins peoples marriages, not by choice, but because she is forced into this work.

In conclusion I think this is a very sad, but very truthful poem. I really liked this poem because of the clever symbolism. I enjoyed learning what it meant and working it out. It is very sad to think that she streets were in such a bad state but really London is little better now, we just aren’t used to it being put so bluntly. We prefer to ignore things like these, if we can’t see it, it isn’t happening. That’s what I like about this poem, William Blake has opened his eyes and dared to write about what he sees. He writes to open the eyes of his readers too.

Carys produces a very thorough exploration of the structure and content of the poem. She identifies linguistic features and gives her opinion of the impact and effect they have on the reader. Her personal interpretation is effectively expressed and ideas are developed and supported by evidence from the text.

## Comparison of two websites

Carys compares two websites connected with Shakespeare. The activity offers a framework for the comparison of non-literary material.

Carys makes a thorough analysis of the two websites with valid comparison throughout. Her comments reflect a clear understanding of the effect the structure of these websites have on their audience, and the likely difference in their appeal is explained. Personal opinion about the material is expressed and reasons given to justify her ideas. A clear understanding of how each website meets a reading audience's requirements is presented.

### Shakespeare: Analysis of Non Literary Material

Look at the websites of the Royal Shakespeare Company and Shakespeare's Globe Theatre. Which website do you feel is the more effective in attracting an audience?

In your answer you should talk about each websites' homepage, both companies' production of 'The Merchant of Venice' and the way the theatres are presented.

You should comment on:

- Use of pictures
- Words and phrases
- Information available

### Shakespeare: Non Literary Piece

Use this sheet to comment on the way each website presents itself.

#### Homepage

	RSC	The Globe
Titles		
Use of pictures		
Information available		

#### Production of 'The Merchant of Venice'

	RSC	The Globe
Words and phrases		
Actors/ Directors		
Use of pictures		
Use of quotes		
Any other information		

### Comparing two websites.

At first glance, both the *RSC* and *Shakespeare's Globe* websites are very similar. Both are professionally made. Both have the logo at the top left and the search tool at the top right of the screen. Both are linked to Shakespeare. However, they are each advertising different things. The *RSC* is a company who perform Shakespearean plays and the *Globe* is a reconstruction of a Tudor theatre.

By looking at the homepage we can see that the *Globe* is trying to portray itself as half tourist attraction and half theatre. It's colourful and shows off its facilities with links to even more information. On the other hand, it tries to show itself off as a theatre. It's advertising its plays but goes a bit over the top with donating and clubs where it could do with more "What's on" information. This tends to put people off. It has a picture to click on to get each section (to entice people into reading more) and each section is colour co-ordinated which can look a little pale but is helpful for finding certain information.

The *RSC* site is very well made, looking rather arty and stylish complete with large pictures in the centre advertising featured items and upcoming plays. More specific information is along the right hand side separate from what the casual browser might need. There are few pictures of the actual building and this suggests that the *RSC* is more about a company than a theatre. Unfortunately the "What's on" information is further down again which could prevent people from knowing about their future programme and watching their plays.

Both websites have a page for their own different performances of *Othello*. The *Globe's* is easy to read and interesting, often using superlatives. It has lots for people seeing Shakespeare for the first time or who don't know much about his plays including a plot description and links to other performances. It doesn't go into too much depth on cast and crew, but does concentrate on other "things you might have seen them in." It also has booking information at the bottom.

The *RSC's* *Othello* site, on the other hand, is more sophisticated. It has lots of information on cast and crew (too much if you're not a theatre buff!) and recommendations and reviews from newspapers. The words used are longer, however, and this causes the description to become long and boring. A detailed fact file is at the bottom and links to other plays are along the side. The page includes a picture but it seems to be more for decoration than of use to the reader.

The *Globe's* web page on the theatre itself gives us a lot of history about the site; detailing what it would be like in Shakespeare's time and how it was rebuilt. It hasn't got any pictures probably because it concentrates more on the story of the *Globe* than the actual architecture. This is useful but only for people extremely interested in the *Globe's* history. It describes how it's a "world class facility" implying it is the best but not saying exactly what it is. This makes it a theatre, historical artefact AND tourist attraction and tries not to put anyone off. It sometimes goes into too much detail and the colours are all pretty plain.

The *RSC* is the complete opposite though; with hardly any information. This is partly because the theatre is currently under refurbishment but also because the *RSC* is more of a company than a theatre. However, this can deter people from coming if they are a little unsure about what exactly they are visiting.

All in all, these two websites are very different with very contrasting feels. The *Globe* seems to be showing off more as a tourist attraction or museum than a theatre, with bright colours and inviting pictures. The *RSC* is trying to show itself as a professional theatre, with detailed information and a large variety of plays to see. They each seem to be trying to appeal to different target audiences but without making it look uninteresting to everyone else. The *Globe's* target audience seems to be families on holiday or people interested in history, whereas the *RSC's* is the cultured theatregoer. However, both sites still have information for anyone else interested. I prefer the *Globe's* website with its interesting information, useful pictures and easy to follow navigation system. The *RSC's* seems a bit too complicated for someone inexperienced in Shakespearean theatre; often going into too much detail. It's useful for those people really interested in Shakespeare but the *Globe* is a lot more inviting.

## Analysis of persuasive appeal: 'Wales – The Big Country'

Pupils read the stimulus text from past statutory assessment materials in order to produce a developed response analysing the author's use of persuasive techniques to influence the reader. Such use of the past assessment materials is a valid and economical use of existing texts, providing quality stimulus materials for a range of reading and writing activities. Extracts from the response are shown here.

### The Big Country

The Welsh Tourist Board's advertisement tries to persuade readers to visit Wales in a number of ways. The headline, "Get out and enjoy the BIG country!" directs the reader to get out and discover Wales. Emphasis is placed on the word "BIG" suggesting Wales, although a small country, is in fact full of opportunity. Considering its size, Wales has a range of activities and a large variety of things to do.

The introduction uses several rhetorical questions, and appeals directly to the reader by using the second person. The first question, for example, appeals to parents, asking them if they have "Had enough of listening to cries of 'We're bored!'" This direct approach, speaking to the reader, makes people feel included and drawn to what is on offer. This approach is intended to persuade people to visit Wales. "Wales has it all" emphasises the suitability for everyone. Alliterative phrases such as "addicted to adrenalin" are powerful words that stay in your mind, allowing you to focus on what Wales has to offer. The introduction encourages you to visit and links directly with the headline's "Get out and enjoy".

The first section, as with all the sub-headings, opens with yet another rhetorical question, "Why don't you make a change?" This challenges the reader directly, and suggests that Wales is completely different from anything the reader may have experienced before. The use of informal language, such as "get bogged down" makes the advertisement converse with the reader almost as friends. To add to this, superlatives are used to emphasise the superiority of Wales to any other holiday destination - "Wales is the perfect solution". The juxtaposition of "extreme sports" and "relaxing outdoor pursuits" and yet again, "good old fashioned treats" and "the high adrenalin rush" tries to persuade as many people of all ages and type by using contrasting phrases.

All the sub-headings are designed to engage the reader and get them considering their options. The attractive pictures link directly to the persuasion in the text by showing a range of different scenes. The image directly underneath the headline depicts a rugged landscape with a contrasting calm lake, which reinforces the message of Wales being a "BIG" country. The other pictures show a castle (to highlight the history and heritage of Wales), a white-water rafter (to emphasise the opportunity for extreme sports), and a child building a sandcastle with what appears to be a grandparent (to appeal to families).

The writer of the advertisement chooses their words and phrases very carefully. Many persuasive adjectives are used, such as 'rich heritage', 'unique castles', 'dramatic scenery' and 'beautiful world'. Such emotive language once again encourages the reader to explore Wales and try something that will provide a unique experience. Phrases that appeal to a vast audience of readers, such as 'get close to nature', 'catch a glimpse of the future' and 'bring the past to life' are used to make the reader believe that they can have the holiday of a lifetime in Wales.

In conclusion, the Welsh Tourist Board has created a very persuasive advertisement to encourage people to visit "the BIG country". They have succeeded through highlighting the variety of things to see and do, using images and literary techniques to achieve their aim. The message is clear - Wales is a wonderful holiday destination which has to be experienced.



## Get out and enjoy the **BIG** Country!

**Had enough of listening to cries of "We're bored!", or with feeling bored yourself? Then why don't you get out and about in Wales? Wales has something for everyone. Whether you're addicted to adrenalin or just dedicated to taking it easy, Wales has it all, so get out and enjoy everything on offer.**

**Why don't you make a change?**

Feel up with going to the gym? Then why don't you try climbing a mountain like Snowdon instead? Frustrated by doing dreary DIY? Then why don't you get out into the countryside and paint a picture of it instead? It's easy to get bogged down in your day-to-day routine and forget that there's a big and beautiful world out there.

That's why it's vital, when you do get the chance to take a few days out of your normal routine, to get away from it all. You need to experience somewhere completely new, somewhere you can relax in the fresh air and feel inspired.

The good news is that you can do just that, right on your doorstep. With a huge variety of landscapes, activities and places of interest, Wales is the perfect solution for those who want to experience something completely different.

**Why don't you take the family?**

Wales's variety makes it a great place for a family holiday. Whatever pace you and the kids like, you'll find plenty of things to see and do. Whether you and the family enjoy good old-fashioned treats like building sandcastles or exploring rock pools, or prefer the high adrenalin rush of a modern-day theme park, Wales has the answer.





**Why don't you get cultural?**

You can visit beaches and mountains in many countries across the world. But in Wales there are other elements that set it apart as a holiday destination. Where else would you find such a rich heritage in such a small area? The story of Wales is clearly visible in the unique castles, built in different centuries, and in the many museums which bring the past to life.



**Why don't you tuck in?**

Of course, no good holiday is complete without a deliciously rich and varied diet, and Wales certainly won't let you down. Farmers' markets, food festivals and local skilled producers mean that traditional dishes, using the finest ingredients, are on menus all over the country.

Whenever you go, look out for hotels and restaurants that guarantee genuine, locally produced food. Welshcakes, bara brith, baraith, Welsh lentils and sturion seafood are just some of the treats you shouldn't miss.



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Carys produces a thorough analysis of the text provided. She shows that she understands and appreciates the techniques advertisers use to try to persuade their readers. She uses quotations confidently and her analysis moves fluently from one point to the next.

## Writing

### Narrative writing – *One Small Victory*

Carys produces the narrative *One Small Victory* as her entry in the writing section of the school's Eisteddfod competition. The stimulus comes from study of the poem 'Cameraman' by Sheenagh Pugh, during which the class discusses victims of war. Carys takes an historical context and crafts her narrative around an ancient Anglo-Welsh conflict. An extract of the narrative is reproduced here.

#### **One Small Victory**

There was no honour to be found in war. Bands who sang of great victories didn't know what it was like to experience the horrors of a great battle. How one could glorify so much death and destruction, Dai didn't know.

Delicately skirting the carcass of a once magnificent Black horse, he knelt beside the bloodied body of its rider. He didn't need to turn the soldier to confirm that he was dead. Dai was glad that the deceased man was English, it was easier to deal with that way. No crying wife or hysterical children to console, a task which he had been assigned along with 4 others.

It wasn't that he was uncompassionate, quite the contrary, actually it was just that, after dealing with the first 12 families, it all became rather depressing.

All these people had lives of their own, he reflected as smoke began to rise from a funeral pyre, illuminating the grey stones of the fortified castle wall with a sullen red. Every single one of them were precious to somebody, be it mother, their brother, their wife and their daughter. If lives could be snuffed out as easily as the flame of a candle before the wind, what, then, did that say about his own life? What was his significance in this world, other than to be killed along with everyone else who fought for their leader? It seemed as though ordinary human beings' lives only mattered as a collective, and that, to Dai, was a very sad thought indeed.

2000 people from Henry iii's army were now dead, much to Prince Llewellyn's delight. Most of the Welsh army were ecstatic as well. It looked as though Dai was the only one who was at least marginally sympathetic towards the English. And why did he feel like that? Because he knew that, if he was limey, he would be very depressed about the outcome of the battle, to put it lightly.

He wasn't stupid. He was certain that that everybody knew that this would be one of the few times in which the Welsh came out on top. "You should be celebrating! We won for once!" his comrades had said, clapping him on the back as they passed. And he would join in with the festivities eventually. But, at the moment, he was too busy wondering how long he was going to last into the next battle. The next phrase 'ignorance is bliss' didn't always hold true, it could very well be him who died in the next quarrel with the English. Oh, yes, there would be one. The limeys were too stubborn, too greedy, to give up. The power at their fingertips was more than enough to conquer Wales in the end. To Dai, the future of the Welsh monarchs looked bleak when one compared them to the English king, Henry iii. The fools who believed different were the jaded nobles, loyal so long as money was involved.

He sighed. It was a soft, defeated sound, his tiredness which derived from the petty squabbling between the Welsh and English.

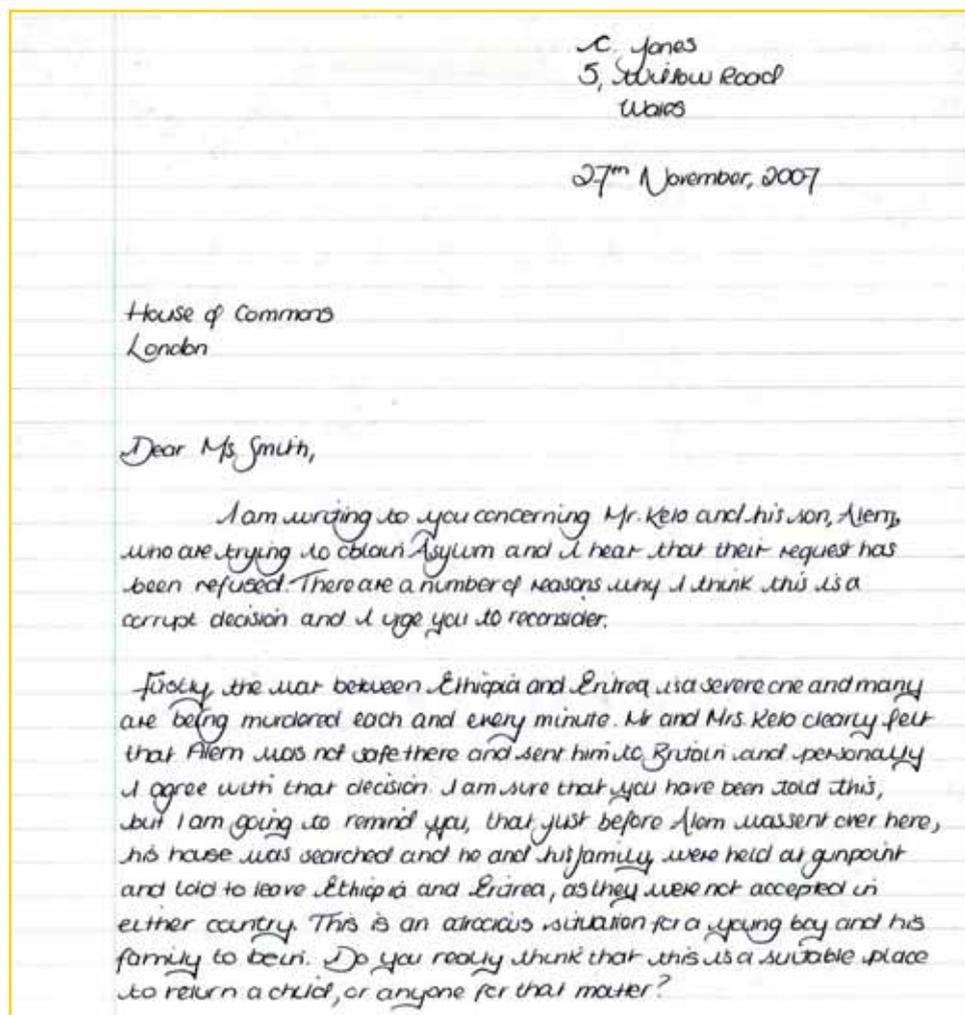
He jumped when a hand was placed on his shoulder and yanked his dagger from its place in his belt. He had lost his sword during the fighting after thrusting it into the belly of an enemy.

The narrative is well crafted and engages and sustains the reader's interest. Characters and settings are convincingly developed. The use of dialogue to enhance both characterisation and plot movement is sensitive and effective. Sentence structures are varied and vocabulary choices enrich the narrative. A range of punctuation is used for clarity and effect. Paragraphing supports the structure of the writing. Spelling is correct.

Carys convincingly captures a sense of time and place.

### Transactional writing – Letter to the Home Secretary

Following class discussion and study of the novel *Refugee Boy* by Benjamin Zephaniah, Carys produces a formal letter of request to the Home Secretary, asking him to reconsider a recent decision to repatriate a refugee boy and his father to Ethiopia.



Secondly, while Alem was alone here in Britain, his mother was brutally killed to death on the border between Eritrea and Ethiopia. This is why Mr. Kelo joined Alem here in Britain. He has nothing left to live for in Eritrea or Ethiopia and Britain is a place of safety. If Alem and his father are sent back what is to say that this won't happen again? How would you like that on your conscience?

Furthermore, it is obvious to me that it is unsafe for Alem and his father to return to Ethiopia or Eritrea. As it has been explained before, Alem and his father are not just in a war, they are right in the middle of it because Mr. Kelo married an Eritrean woman and so, because he is Ethiopian, Ethiopians consider Mr. Kelo to be a traitor. Alem is half Eritrean and half Ethiopian and so he is not wanted in either country. The disasters I mentioned above are not over, these incidents are more than likely to happen again. The war is continuing. Is a war zone somewhere you would like to put someone in the middle of it if it is not necessary?

Finally, Alem has tried so hard to fit into the British way of life. He is attending a local secondary school, he speaks wonderful English and is learning Welsh. He wears British clothes and eats British food and has made some very close friends. This innocent child is not going to be causing any trouble here in Britain. In fact, he is taking his education very seriously, which means he will probably get a good job here when he is older and that also means he will pay taxes. I have met Alem myself and he is a friendly, polite, humble, mature, understanding and a wonderful person. He is strong and brave and a very keen pacifist. He is very grateful for all the help he has received and does not want to cause any trouble to anyone. So, is he really of that much concern to us here?

I hope that I have convinced you that it is in everyone's best interest for Alem and his father to remain here in Britain. Therefore I urge you to make the right decision and let him stay.

Yours sincerely,

C. Jones (Miss)

The subject matter and its presentation engages the reader's interest. Carys adopts a confident and assertive tone, which is appropriately formal. Paragraphing supports the structure of the letter. Arguments are presented and developed convincingly by the evidence that is offered in support of the views she expresses. The use of rhetorical questions serves to emphasise the points being made. Vocabulary is used effectively. Spelling is generally accurate. A range of punctuation is used for clarity and effect.

## Shylock – victim or villain?

Following class study of Shakespeare's *The Merchant of Venice*, pupils are asked to produce the text for a speech examining the notion expressed in the title 'Shylock – victim or villain?'

### Shylock - Victim or Villain?

If I were to call you a stinking throat dog, what would you do?  
If I were to kick you and hit you, what would you do?  
If I and the rest of the world were to throw you out of society, to treat you like something nasty found on the bottom of your shoe, what would you do?

You might ask nicely for them to stop. And if that didn't work? You might ask again, not so nicely or even involve the police. But what if you tried everything you could and the behaviour continued? You'd go crazy! Maybe lash out, get revenge in the only way you've been shown by everyone else - through violence!

This is the basic storyline of William Shakespeare's play: *The Merchant of Venice*. One of the characters is a Jew who has been treated similarly to the way I have described. He tries to take his revenge by taking a pound of a Christian's flesh. His name was Shylock. I am here to argue that he is in fact a victim and not, as many would believe, a villain.

Through the course of my speech I will cover three main points:

- the contract
- the history of the Jews
- Shylock's state of mind.

First of all, let's have a look at the contract between Shylock and Antonio. It stated that Shylock would loan Antonio 3,000 ducats for the length of three months. Should principal not be repaid in time then Shylock would take a pound of Antonio's flesh. The court said that because the loan was to kill a Venetian by a so-called 'foreigner' (and may I remind you that Shylock had lived there all his life) is illegal then Shylock should be killed. When he pleaded for just his money back he was refused it as he had not accepted this settlement before. This is unfair! Such a contract is neither valid nor void. It is in fact unenforceable, meaning that Shylock should have the principal back no matter what.

Now ladies and gentleman, for a history lesson. And before you reach for the cyanide, it won't take too long! Let's jump into our time machine and go back to the time of the Ancient Egyptians. Renowned for its powerful Pharaohs, wonderful Gods and, of course, its breathtaking architecture. But how did it get there? No, you conspiracy theorists out there, it wasn't built by super intelligent aliens from a different dimension. It was built on the lives of thousands of Jewish slaves, who were whipped, killed and generally not treated very well. Now let's zip forward 4,000 years to Nazi Germany. Hitler was at the top of his game. Germany was going to become the world's greatest superpower. But at a price! The price was millions and millions of Jewish lives. They didn't fit in with Hitler's 'great plan' so they were cast aside and, unfortunately, killed.

Throughout history, the Jews have been persecuted by everyone and everything. Even God takes some of the blame. Making them wander round the desert for 40 years! Not what I'd call fair! But seriously now, the Jews have had a terrible history even in the 'oh so civilised' times of Shakespeare's Venice! I believe that Shylock was like a mouse in a city of cats; a fly in a city of frogs, and a Shylock Shylock in a city of Jade Goodlys (Shudder!). A whole city of Jade Goodlys! The mere idea gives me nightmares for weeks! But getting back to the point, living in Venice would be enough to send any Jew insane! And that leads me rather well into my next point.

I believe that after years of persecution, Shylock had gone clinically insane. He'd have to be mad to want and expect the court to give you a pound of Antonio's flesh! And yet this is exactly what Shylock did! I put it to you, ladies and gentleman, that Shylock did not know what he was doing and didn't appreciate what would come of his actions and thus could not be blamed for his ~~actions~~ behaviour. The blame must fall on the people who caused him to get into such a state. The cruel, bullying hypocritical Christians of Venice. It's my belief that Shakespeare wrote this play to show how even the 'good guys' (the Christians) could be cruel to anyone who is even slightly different from them and that the blame for the whole fiasco rests solely on the Christians. So, I ask you again, what would you do in Shylock's situation?

Although this is a writing assessment focus, the response reflects a thorough knowledge of the text and Carys uses this to establish and develop the premise of her argument. She also embarks upon some additional research reading around the subject matter and uses information and insights gained from this research to enhance her argument and persuade listeners/readers to her point of view. She uses humour, cynical observations and rhetorical questioning to add to the persuasive appeal of her speech. The writing gives a clear, organised and coherent presentation of her ideas. She establishes and develops her argument with confidence offering convincing evidence to support her views. A clear and consistent voice is sustained throughout. A range of persuasive techniques are used effectively. Paragraphing supports the structure of the writing and punctuation is used for clarity and effect.

## Personal writing – ‘A Life in the Day’

The stimulus for this writing is the study of a collection of articles from the *Sunday Times Magazine* feature ‘A Life in the Day’. Pupils study various examples and craft their own version to give readers an insight into their daily routine and their views on a range of subjects.

### *A Life in the Day*

*I usually wake about 6am, but my eyes are too heavy to even consider opening. I stay in bed and plan ahead. See, I'm a virgo and we're perfectionists so I have to plan everything in advance. At 6:50am (probably a bit later if my eyes just need a few extra minutes to open properly), I get up, switch my alarm off and go wash my face. This is the only time I get in the bathroom, before everyone wakes up. There are five people in my family and all are particularly ugly, until they put on their make-up that is (not including my step-dad and brother obviously). I like to spend a lot of time in the bathroom, not necessarily doing anything just picking out my flaws and deciding what type of plastic surgery I'm going to have when I'm older.*

*I'm constantly weighing myself, it's like a reflex, I do it without noticing. It's a bad habit I know. My mum's a 'health freak' so she's always concerned about her weight so I've probably inherited it from her. There's so much pressure around to be stick thin and really pretty. I despise the fact that you necessarily have to be 'perfect' to fit in.*

*I always have cereal in the morning, except on a Sunday when I have a bacon sandwich. When mum hasn't bothered to go to Tesco I have to eat whatever leftovers my sister doesn't like. Now comes the daily chore of straightening my hair. It is a burden but I have to do it otherwise I look like I've been electrocuted.*

*Around 7:55am I leave for the bus-stop. I always have my MP3 player on and usually when I'm walking down the street I get a bit carried away and start dancing. Well let's just say that gets me a lot of strange looks from passers-by. I get on the bus around 8:10am, I always sit on the back row but because of that the bus driver seems to hate me.*

*I look forward to break because I get to flirt with all the lads. I'm a huge flirt but then what fourteen year old girl isn't? I adore being the centre of attention which agitates some of my friends. I don't have a boyfriend at the moment,*

actually I don't want one. I prefer being carefree rather than committed to one person.

At lunchtime I don't eat, mainly because I want to lose weight but also because I like saving my money to top-up my phone. I love buying stuff especially clothes. I'm totally addicted to chewing-gum, so I always have a packet on me (not at school though because it's banned). It freshens up my breath and makes me stop eating.

After school I usually go out with my friends. As our village is so small there's only a few people my age to 'hang out' with. Even though it's only my friends that will be seeing me I still like to look my best. My wardrobe consists mainly of 'going out' clothes because I love getting dressed up. I have a lot of short skirts and 'tarty' tops and a fabulous dress I got for my birthday which I won't necessarily wear, it's just for show. On Sundays I just wear my tracksuit and don't even bother straightening my hair which is a big deal for me.

When I get older I'd like to travel the world, go and see new countries. On my eighteenth birthday my best friend Toni and I have made a pact to go to Ibiza for a big clubbing weekend. My ideal career would be a travel courier. I holidayed in Jamaica for my uncle's wedding, it intrigued me so much to see how other people lived I decided to work in the travel industry. I would like to get married, not until at least my late twenties though. My mum and dad married young and they ended up having a divorce. I want to live a bit first before settling down.

When I get back home I have my tea then do my homework. I've just had a baby brother so now I got to share a room with my younger sister. We argue constantly, we have to share everything which I despise because she always wants her own way. I never really have any 'me' time in the week which upsets me because I can never just 'chill out'. However, at the weekends it is totally different. At the weekend I live with my dad. I have my own room for a change and it's full of peace and tranquillity. We usually go for walks or pop round to my gran's house who I adore. She bakes the most

wonderful cakes. Unfortunately I didn't inherit her genes, I burn beans on toast.

After I've kicked my sister out of the bedroom (literally sometimes) I watch my favourite programme 'Britain's next top model'. Secretly that's my ambition but I need to seriously work on my body for that to come true. If there's nothing on T.V. I'll go to bed. I usually text Toni for a while, about the day we've both had. Eventually I'll close my eyes. I don't go to sleep straight away I usually lie there thinking, then hopefully I'll doze off and the 'cycle' will start again tomorrow morning.

Carys produces a lively and engaging insight into her life. Her writing has a clear authorial voice. She employs a self-deprecating humour and the light-hearted tone she adopts is entirely suitable for the subject matter. Punctuation is accurate and is used for clarity and also for effect. Paragraphing supports the structure of the writing. The sequence of events lends pace to the account.

## Reading

Carys gives thorough responses to both literary and non-literary texts. She *shows understanding of the ways in which meaning and information are conveyed in a range of texts*, as in the comparison of two websites, the analysis of persuasive appeal and in a critical response to poetry. Her responses are characteristic of Level 7. She has expressed critical and personal responses showing awareness of thematic, structural, linguistic and visual features (characteristics of Level 7).

Her comparison of two websites reflects an understanding of the effect structure and stylistic features are likely to have on a reader (Level 7). Her response to the Welsh Tourist Board's advertisement shows her ability to detect and evaluate how influences on the reader are achieved. The analysis of Blake's poem shows again that she is beginning to offer an evaluation of *how particular effects are achieved through the use of linguistic, structural and presentational devices* in a way that is characteristic of performance at Level 8.

## Ways forward

Carys should continue to experience a wide range of texts and read for a range of different purposes, including opportunities to analyse and synthesise information and ideas from varied sources. She should be encouraged to develop and refine her existing skills of analysis and, in particular, evaluation of writers' crafting and use of techniques in their writing.

## Summary and overall judgement

Levels 7 and 8 were considered and Level 7 was judged to be the best fit.

## Writing

Carys' writing is confident and engaging. She *shows appropriate choices of style in a range of forms* which is characteristic of performance at Level 7. In her literary writing she has presented convincing characters and settings in an entertaining narrative. Her non-literary writing presents ideas that are *organised and coherent...* and *sustain arguments and offer convincing evidence in support of views* (characteristics of Level 7). Her letter to the Home Secretary adopts an appropriately formal tone, while her writing for 'A Life in the Day' is in a suitably informal register.

Vocabulary choices show care and precision. *A range of sentence structures and vocabulary are accurately and effectively used* (characteristics of Level 7). Paragraphing supports the structure of her writing; in addition *paragraphing and correct punctuation are used for clarity and effect* (characteristics of Level 7). Work is legible and well presented.

Carys should continue to develop the range of audiences, purposes and forms for her writing. She should continue to structure arguments and offer supporting evidence in a consistent and coherent way, developing the use of devices to ensure her non-literary writing has clarity and emphasis.

## Ways forward

Carys should continue to develop her writing for a range of purposes, audiences and forms. She should be encouraged to produce writing that shows variety in structure. She should develop the selection and use of evidence to support her ideas and opinions in discursive writing tasks.

Her already impressive use of vocabulary should be further honed to enable fine distinctions to be made or emphasis achieved in her writing.

## Summary and overall judgement

Levels 7 and 8 were considered and Level 7 was judged to be the best fit.

## Acknowledgements

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Ysgol Estyn Primary School, Hope  
Ysgol y Llys, Prestatyn.

The poem on page 77 is inspired by the Judith Nicholls poem 'Night'  
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