

En

KEY STAGE

1

LEVELS

1-3

English tasks

Teacher's handbook

writing (levels 1-3) and reading
(levels 1-2)

National curriculum assessments

2009

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Overview of tasks for 2009

This booklet contains instructions for the 2009 key stage 1 tasks for writing at levels 1 to 3 and for reading at levels 1 and 2. The tasks reflect the demands of the programmes of study of the national curriculum for English, and have been revised and updated for 2009.

The writing task

See page 11

The approach to writing is the same as that in previous years. There are different writing tasks, so it is **essential to read through the guidance carefully** and ensure that you are clear about what to do. The type of writing is specified, but you still have some discretion about the content.

- The writing task comprises two pieces of writing: one longer, one shorter.
- The task covers contrasting text types.
- The content of the writing can vary to suit your class.
- The text types are specified.
- Tasks should be administered only once to each child.
- You will use mark schemes rather than performance descriptions.

This approach is designed to give you a wider range of evidence about children's ability to write in different forms and for different purposes.

The reading task

See page 41

The reading task is unchanged, and remains an opportunity for reading and discussion in an informal context, assessing children's ability to:

- read accurately, fluently and with understanding
- understand and respond to texts.

This individual assessment using a high-quality published text is intended to promote an open-ended discussion between teacher and child, during which the teacher makes observations of the child's understanding of word, sentence and text levels.

- The **initial choice of book** and the **introductory discussion** reveal the child's preferences and understanding about books.
- The **reading aloud** gives direct evidence of the child's independence and ability to make sense of text.
- During the **discussion**, the teacher should be responsive to the child's developing understanding and ask sensitive, probing follow-up questions. The example questions (pages 45 and 48–50) illustrate some of the possibilities and are a reminder of the range of reading assessment focuses (see page 5).

Booklists are provided for **both** level 1 and level 2 in the reading task. The task **must** be carried out with a book from the appropriate list. The child should not be familiar with this book. The two booklists each contain nine books from the previous booklist and three or four new books. The new books are shown at the top of the booklists.

For both level 1 and level 2, the choice of book is made by the child from a small selection initially made by the teacher.

Making assessments in the tasks

See page 20

Assessment in the writing tasks is made by applying a mark scheme. Marks are awarded for different qualities in the writing across different strands for the longer and shorter task. These are then added together and combined with the mark from the spelling test to give a total score. The levels are derived from the total score (including handwriting across both tasks).

An *Optional writing assessment record* and a *Class record sheet* are provided to assist with recording attainments in writing. Use of both of these documents is optional.

See page 51

Assessment in the reading task is made by consideration of the child's performance in relation to performance descriptions. An overall judgement is made about the child's performance. You are provided with a *Reading assessment record* to make brief notes of the evidence supporting your judgements.

The *Reading assessment record* must be completed for each child because it is the only evidence of performance at level 1 and of the response to reading at level 2. Highlighting and brief notes in the spaces provided on the form are sufficient. It is not necessary to write commentaries such as those provided on pages 53 to 59. An example of a *Reading assessment record* has been included on page 60.

Examples of children's performances in the tasks are provided in this booklet to help you make your assessments. For reading, some of these examples are the same as those given in the previous *Teacher's handbook*; others are based on the new books in the booklists. You may also refer to examples in previous years' *Teacher's handbooks* to support your judgement. For writing, all the examples are new. They have been derived from trials of the new tasks and mark schemes.

It is important to note that these tasks focus on two writing activities and one reading performance. By contrast, when arriving at the judgement of the level to be awarded through teacher assessment at the end of the key stage, the child's performance across a range of reading material and a range of writing activities should be considered.

Writing and reading assessment focuses

The same sets of assessment focuses (AFs) for writing and reading are used for the English tasks and tests at all key stages. Each set describes the elements of the skills of writing and reading. Describing the elements separately enables more precise assessment, which can lead to more focused teaching. In any piece of writing or reading, children combine the various elements in different ways in order to make and communicate meaning. These focuses are directly related to the *Framework for teaching* of the Primary National Strategy.

Writing assessment focuses

The aspects of writing to be assessed are children's ability to:

1. write imaginative, interesting and thoughtful texts
2. produce texts which are appropriate to task, reader and purpose
3. organise and present whole texts effectively, sequencing and structuring information, ideas and events
4. construct paragraphs and use cohesion within and between paragraphs
5. vary sentences for clarity, purpose and effect
6. write with technical accuracy of syntax and punctuation in phrases, clauses and sentences
7. select appropriate and effective vocabulary
8. use correct spelling.

These elements are interlocking. Successful writing depends upon many skills being brought together. When judging work, it is important to be able to see what those skills are and how they contribute to the piece as a whole. In marking the writing, it is possible to focus on different aspects separately, and this provides clearer and more useful information to underpin teaching and learning.

See pages 22–26

In the writing mark schemes, the eight assessment focuses are grouped into strands and each strand is marked separately. The relevant assessment focuses are listed at the top of each mark scheme strand.

Reading assessment focuses

The aspects of reading to be assessed are children's ability to:

1. use a range of strategies, including accurate decoding of text, to read for meaning
2. understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text
3. deduce, infer or interpret information, events or ideas from texts
4. identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level
5. explain and comment on writers' use of language, including grammatical and literary features at word and sentence level
6. identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader
7. relate texts to their social, cultural and historical contexts and literary traditions.

In the reading aloud element of the reading task, there is an emphasis on assessment focus 1, as the application and success of the range of reading strategies attempted by the child can be observed, as well as their ability to make sense of what they have read.

Assessment focus 2 can be explored through the discussion of the book. The child can retell or predict events as well as respond to questions about the main ideas or events in the text, for example *What do mammals need lots of food for?* [Animal Young: Mammals]; *How does the little turtle know which way to go?* [Little Turtle and the Song of the Sea].

The discussion of the book will also provide an opportunity to touch upon some of the other assessment focuses. These will differ according to the nature of individual texts. Depending upon the questions asked, the child may be able to make a simple inference (AF3), for example *Why did Grandma call Sid 'Clever Sid'?* [Super Sid the Silly Sausage Dog]; to comment on the organisation of the text (AF4), for example *Why do you think some of the information is in fact boxes?* [Watch me grow – Frog]; to comment about the effect of the text on the reader (AF6), for example *Have you learnt anything interesting about tigers or cats from reading this book?* [Tiger-Time for Stanley] or to recognise fairytale characters and their characteristics (AF7), for example *How is the dragon in this story similar to dragons in other stories?* [George and the Dragon].

Administration

Children to be tested

Under the assessment arrangements that have been in place since 2004, teachers now have more flexibility about which tasks and tests are administered, and when. Every child should be assessed by the use of a task or test in both reading and writing. For writing, you must administer the longer and shorter task and spelling test from the same year to individual children. Children who are assessed by means of the reading tasks do not need to take the reading tests, if you feel that you have enough information on that child to make your overall judgement. The tasks/tests can be administered at any time in the academic year, as long as you have time to take account of the information gained in your overall assessment. The use of the reading, writing and mathematics tasks is optional for children who you judge are working towards level 1.

General principles

The tasks should be incorporated into normal classroom procedures and routines as far as possible. The reading task should take place without interruption, and the classroom layout and the grouping of children should allow the child to concentrate and the teacher to retain the child's full attention. The writing tasks should also be administered so that children can work with concentration and without interruption.

The range of children's needs is such that it is neither sensible nor possible to attempt to provide detailed advice to cover every individual circumstance. Teachers should use their professional judgement and their knowledge of individual children to decide how best to make the tasks accessible to all children while maintaining the rigour of the assessment.

Classroom support

The tasks and tests do not require the use of staff beyond those normally available in the classroom. However, they may be administered, under the direction of the teacher, by any competent and informed person such as a language-support teacher, a teaching assistant, or special educational needs support staff. In all cases, the teacher remains responsible for the assessments. Parents of children in the class should not administer the tasks or tests.

Specific guidance

Children learning English as an additional language

Children who are not fluent speakers of English may be supported by language-support staff if this is usual practice for the child. Although bilingual support staff may be used to explain the procedures of assessment to the children, the assessment must be conducted in the English language because it is an assessment of English.

It is particularly important when assessing children learning English as an additional language that sufficient time is given for the children to show their best attainment without pressure.

In selecting books for the reading task for children learning English as an additional language, various criteria have been identified that may be helpful. Texts where the language has pattern and repetition are often particularly appropriate. The content of the text and the setting of the book should be culturally accessible, and any technical or specialised vocabulary should be explained in the text. The representation of different cultural groups within a text does not, in itself, indicate the text's suitability for children learning English as an additional language. Examples of books that may be particularly appropriate are marked (EAL) in the booklists.

In setting up the writing tasks, teachers will need to ensure that children are writing about familiar subject-matter. In the longer task, there are different options in setting up the imaginative activity. For the shorter task, the model text should give children the support they need.

The advice in the following sections may be followed by teachers of children with special educational needs if they feel this would improve access to the task for any individual child.

Children with hearing impairments and children who use sign language

A variety of forms of communication can be used for presentation and response, including British sign language (BSL), sign-supported English (SSE) and Makaton vocabulary. For children who sign, use should be made of a skilled adult signer who is familiar to the child. Since this person may not be the teacher, there is a need for the signer and the teacher to be clear about how the tasks will be presented. If the child responds orally, the person administering the task will need to be familiar with the child's voice to ensure responses are understood accurately. Questions should be structured in the best way for the child, and care should be taken that signs neither indicate the appropriate responses nor cause confusion.

See page 42

This guidance may also be taken into account in the assessment of BSL users

The reading task

Some children may use sign and finger-spelling when reading aloud, with or without attempts at using spoken language. The children should communicate to the assessor the accuracy of their reading by signing phrases or units of meaning in the passage, albeit with different word order. For the award of level 2, these should represent the meaning of the passage within the structure of the signed response to the text.

Where signed production rather than speech is used for the reading assessment at level 2, there is no requirement to use the running record source sheet. However, the teacher should record the child's production (reading) in a similar level of detail to the running record, including the book that was used and the kinds of errors made, to inform discussion with the moderator. Deaf children may use finger-spelling and lip patterns as alternatives to phonic strategies when presented with less familiar words for which a sign will be expected. Where resources permit, videotaping the reading interview may also provide useful information.

Children who use sign need not demonstrate spoken fluency in order to achieve level 2, but should indicate in their sign production that they are reading with fluency. This could be demonstrated by appropriate intonation such as the rhythm of sign and meaningful phrasing in the production.

Hearing impaired children who do not use sign may demonstrate pace and fluency in reading, although their phonological development may be incomplete. This may affect speech production and rate of utterance. An assessor will need to be familiar with the child's voice to ensure that fluency in reading is not confused with intelligibility of speech.

The writing task

The writing of a deaf child may reflect an underlying BSL structure. This is shown in the use of sentences which are incomplete and which show a different word order from English. The spelling of some words may reflect the finger-spelt configuration. The writing should be assessed in relation to the mark schemes on pages 22–26.

Children with visual impairments

The reading task

Some of the books on the booklists are in larger print or have clearer colour contrast and illustrations, and are thus more accessible for most partially sighted children. These books are marked (VI) in the booklists. All usual low-vision aids should be used to enlarge/reduce text and clarify print, and books can be adapted as appropriate, for example enlargement, cutting up and embossing, as long as no additional help with the subject matter is provided by this.

See page 42

Some of the books in the booklists are available in grade 1 and grade 2 braille, and some of the books are available in grade 2 only. These titles are marked (B) in the booklists. They can be ordered using the following telephone order line: 01723 581581. Teachers should select the text with the fewest unknown contractions and should select a book which contains some words known to the child, for example words from a braille reading scheme, in order that the child might demonstrate word recognition and reading skills. Any contractions unknown to the child should be marked beforehand and told to the child during the reading without this affecting the assessment. If preferred, teachers may braille a complete book from the booklists in a combination of grade 1 and grade 2 braille if this is more suited to an individual child's way of working. Braille punctuation other than full stops may be told or omitted from the braille version without affecting the assessment.

Children who use braille or magnification aids during the reading assessment are **not** required to demonstrate fluency.

To communicate the visual information of the reading books, for both braillists and print users, teachers may use models, describe pictures and discuss information included in the pictures. For example, in *George and the Dragon*, the teacher should discuss with the child the content of the illustrations, especially where these contain additional information to that in the text, for example the dragon taking the princess to his cave.

The text of *George and the Dragon* and *Super Sid the Silly Sausage Dog* (braille versions) has been amended to make it accessible to braillists and minor amendments have been made to other braille texts. Teachers may help children to interpret tactile pictures and diagrams, without the assessment being affected.

The writing task

All usual low-vision aids should be used, and books and texts used as stimuli should be adapted in any way that is appropriate, for example enlargement, tactile form, oral explanation, use of models, etc.

For children using braille, use or awareness of capital letters will apply only if the child has been taught the capital letter sign and uses this ordinarily when writing. The use and awareness of full stops does apply. At level 1, braillists who do not yet know all alphabet letter signs may state orally the letters they require, without the assessment being affected.

Handwriting will not form part of the assessment for braillists or partially sighted children who find it necessary to word-process all written work. These children should be given a compensatory mark of 2 for handwriting, in order to arrive at a level for writing.

See page 11

Compensatory mark in
handwriting for braillists
or partially sighted
children

Handwriting of visually impaired children will be marked for accuracy and consistency of formation, not for the size of writing. Children who do not ordinarily produce joined script because they are unable to read it back will not be expected to produce joined writing for the assessment.

While most children will complete their written work within the guide times, additional time may be given to brailleists or visually impaired print users if their usual pace of writing is slower and if this allows a more accurate assessment to be made.

Children with physical disabilities

Some children with physical disabilities will be unable to write by hand, and handwriting will not be part of their assessment. These children should be given a compensatory mark of 2 for handwriting, in order to arrive at a level for writing.

Children should be encouraged to use any appropriate means to demonstrate their abilities. This includes oral and other responses to reading, for example eye pointing. Computers and other adapted equipment, for example magnetic objects, words or letters, may be used in reading and writing.

Voice-activated software or switch-control software is allowed only in the writing task for children who have physical disabilities that impede their ability to handwrite within the guide time for the task.

Children with emotional and behavioural difficulties

The tasks can be administered in small parts over a number of sessions to allow for difficulties that children may have in maintaining attention.

The writing task for levels 1 to 3

These are new writing tasks for 2009. Please read the following instructions carefully:

- The writing task comprises two pieces of writing: one longer, one shorter.
- The task covers contrasting text types.
- The *text types* are specified.
- The *content* of the writing will reflect the experiences of your class.
- Tasks should be administered only once to each child.
- You will use mark schemes to give marks for different aspects of the writing.

This approach is designed to give you a wide range of evidence about children's ability to write in different forms and for different purposes. **The tasks should be done on different days**, at any time during the assessment period.

The two writing tasks in this handbook are:

- **information about night-time, a non-chronological report**
(longer task – about 45 minutes writing time)
- **a character description based on a story book**
(shorter task – about 30 minutes writing time).

From year to year, different text types, both fiction and non-fiction, narrative and non-narrative, will be specified for the two tasks.

Setting up the tasks

The writing task guidance:

- explains which aspects of the task are specified and which you can decide for yourself (pages 13–16)
- shows examples of tasks which demonstrate the level of support that can be given (pages 17–18). You do not have to use the content of these examples.

Please observe the following points to ensure that the task is set up in a consistent and fair way.

1. For this assessment, the children are asked to show what they have learnt by writing **independently**. The amount of support you should offer is specified in the example tasks.
2. For the purposes of this assessment, children should **not** have had any kind of information or character description writing taught or modelled for them within the previous week, although they may have been taught these as part of the key stage 1 national curriculum. They should not have a written model in front of them as they work (for example in their books or as part of a display).
3. Children's individual ideas for the content of their own writing should not be shared with the rest of the group as they prepare to write.
4. The children must write their own ideas independently, so it is not sufficient for a child to copy, or to dictate the writing for the teacher to scribe.
5. Spelling is not assessed in this task, and children should be encouraged to work independently. You will need to make a judgement about whether the child's independent writing can convey meaning to an outside reader. This judgement should take account of any help given with spelling.
6. When the writing is finished, children may be asked to copy out one or two sentences of it in their best handwriting for consideration as part of the overall assessment, if you feel this would be helpful or if a word processor has been used.
7. Each task should be carried out only once for each child. This can be as part of a small or large group or individually. You should **not** set up a range of tasks and then select the best piece of writing. You should only set up another task for assessment for a child who has clearly performed untypically because of illness or difficulties at home. In these cases, you may be asked to explain this decision to a moderator.

Introduction to the longer task

Information about night-time

The aim of this writing task is for children to write some factual information about night-time, organising their writing non-chronologically.

The writing **must**:

- give factual information about night-time
- be organised by topic (non-chronologically)
- start with classwork or discussion of the topic.

You should set up this task in any way that will work for your class. The best way to introduce it is to relate it to cross-curricular work in which the children are already involved. For example, they might write about using lights at night as part of studying light and dark or electricity; or nocturnal animals as an example of variation; or about moon, stars and space; or people who work at night in the community.

Ask the children to do a piece of non-fiction writing in which they give information about night-time. The information should cover a small number of topics within this overall subject. Depending upon your approach, these topics could be similar aspects of night-time (owls, bats, badgers) or more varied (night sky, animals, people). Trialling has shown that children write better when they have been encouraged to identify a small number of sections for their writing in advance, but these should not be given to them.

On page 17, an example of this writing task is given. You should follow the guidance there in introducing and setting up your own task.

Children should not base their writing on a particular information book, but should decide for themselves what they are going to write. They should not have written information about the topic in front of them as they write, either in the form of information books or displays. They may, if necessary, use information books (or ICT information sources, if appropriate) in the course of their writing to check specific facts. For example, a child writing independently about night-time animals might use an information book in the class book corner if they are not sure what owls eat, and then return to their place and continue writing.

The structure of the task

Understanding and exploring the theme

During this phase, you are free to support the children in any way that is usual. Ideally, the writing session will be a part of cross-curricular teaching where a topic is developed over a period of time. Discuss with the children the subject-matter for their writing, including if appropriate a review of recent cross-curricular work that is relevant. Collect some suggestions for topics within the overall subject of night-time. These suggestions may be written up on a board or flip chart. At the end of the discussion, the ideas should be reviewed and then erased.

Preparing to write

The children must work independently to think through the details of their own writing.

Encourage them to plan the main shape of their writing by thinking about a small number (three or four) of aspects of the subject matter. These should form the sections of their writing. You should encourage them to decide upon these sections before starting to write, but you should not provide them. The way you manage the planning stage will depend on the children's experience.

- You could explain that this is 'thinking time' and help to focus their planning by asking questions such as those in the example task. These questions may be written up as reminders for the children, but they should not discuss their answers.
- You could encourage children to note down their ideas informally, or using a planning sheet. **There is no requirement to use planning sheets.**

For planning sheets to be useful with children of this age, they should have been taught to jot down their ideas briefly and then to refer back to their plans in the course of their writing. Children should not spend long on writing plans – the jottings they make are there to support their writing only.

Planning sheet examples

Planning your writing

Make a note of your ideas here to help you remember them.

Night-time 

Write down three main things you will write about.

- 1 Bats: what they do what do they eat
what they look like
- 2 hechogs: what do they eat
what they look like
- 3 ba Tees: what they eat
what

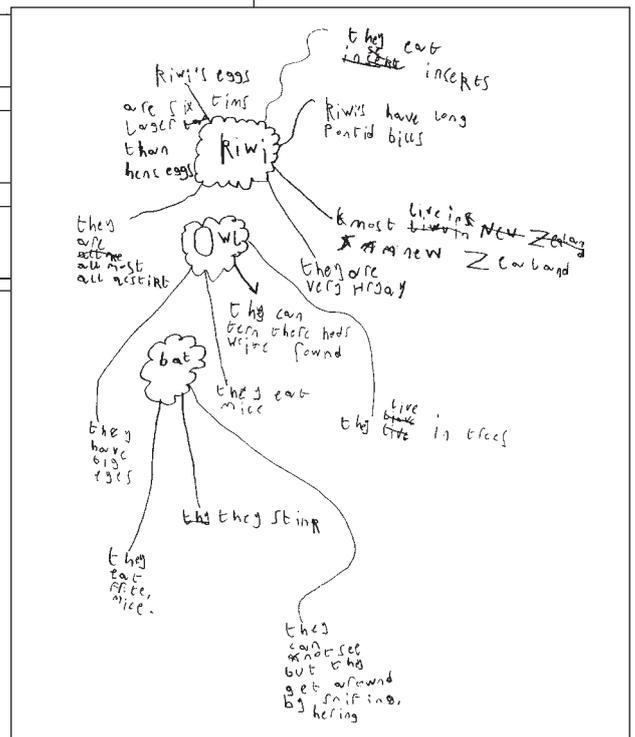
Planning your writing

Make a note of your ideas here to help you remember them.

Night-time 

Write down three main things you will write about.

- 1 Kiwi
- 2 owl
- 3 bat



Introduction to the shorter task

Character description

The aim of this task is for children to write a description of a character in a book that they have read.

Introduce the task by reading with the children a story that has a distinctive main character. Discuss the book in the usual way, bringing out the characteristics, feelings, motives and behaviour of the main character. In preparing for this task you could also involve the children in other classroom activities focused on the character, for example using masks or hot-seating.

Then ask the children to write a description of that character. They should write what the character is like, thinking about the things he or she says and does in the story. The name of the character and, if you wish, a picture, may be provided for the children to refer to.

The task **must**:

- be based on a book the children have heard read to them recently
- take the form of a character description
- follow the guidance given in the example task, showing the level of support that can be given.

Example writing tasks

Example longer task:

Focus of writing
Explaining the task

Night-time

To write information about nocturnal animals (non-chronological report).

Introduce the topic with a discussion to bring out what children know. This example focuses on animals and birds that come out at night. You may wish to introduce the term 'nocturnal' and focus on the differences between day-time and night-time creatures.

During this discussion, you may note some ideas in writing on a board or flip chart. At the end of the discussion, these shared notes should be reviewed and then erased.

Planning the writing

Tell the children that they are going to do a piece of information writing to describe some of the animals and birds that come out at night-time, explaining what they are like and what they do. They should remember to explain what is special about these creatures, to make them suitable for their nocturnal life.

They should think of three or four main sections for their writing. The children should not share their ideas with others at this point. Help to structure their thinking by asking the example questions, or similar questions.

- *Which three or four nocturnal animals or birds will you have in your writing?*
- *What do they do at night?*
- *What makes them different from day-time creatures?*
- *What information are you going to write about each one?*
- *How can you make the information clear and interesting for your reader?*

A planning sheet could be used, or the children could just spend a few minutes thinking about their ideas, depending on their normal classroom practice.

Children should not base their writing on a particular information book, but should decide for themselves what they are going to write. They may, if necessary, use information books in the course of their writing to check specific facts but they should not have written information in front of them as they write.

Writing the story

Ask the children to do their writing independently. They should make a best guess at spellings they do not know. You should give them a general reminder about the need to use punctuation. Ask the children to check through their work when they finish.

Most children can complete this piece of writing in 45 minutes, and this timing should not normally be exceeded. Children may add illustration and decoration to their work later, if you wish.

Example shorter task:

Focus of writing

Reading the book

Introducing the writing task

Planning the writing

Writing

Character description

To write a description of a story character.

Choose a book with a distinctive main character. Read and discuss the book with the children in the usual way, asking them about the character, how he or she acted and what he or she was like.

Tell the children that they are going to write a description of the chosen character.

Ask the children to think for a few minutes about their description and what they are going to write. The children should not share their ideas with others at this point. Help to structure their thinking by asking the example questions, or similar questions.

- *What sort of person/animal/character is ...?*
- *What does he/she look like?*
- *How does he/she behave?*
- *Is he/she nice or nasty?*
- *Would you like him/her as a friend?*

Ask them to start by writing the name of the character (which may be written on a board or flip chart for them) and then go on to write their description. You may also wish to provide a picture.

Ask the children to do their writing independently. They should make a best guess at spellings they do not know. You should give them a general reminder about the need to use punctuation. Ask the children to check through their work when they finish.

Most children can complete this piece of writing in 30 minutes, and this timing should not normally be exceeded. Children may add illustration and decoration to their work later, if you wish.

Optional writing assessment record

The writing mark schemes are reproduced on an optional assessment record which is provided as a pad with multiple copies. One of these can be used for each child if you wish, but its use remains optional.

Key stage 1 English national curriculum tasks: Writing mark schemes, 2009		
For optional use		
Please ensure that you refer to the exemplar pieces of work in the <i>Teacher's handbook</i> (pages 29–40)		
Please highlight attainment evident in work and enter marks awarded.		
Name <input type="text"/>		
Longer task	Night-time	
Sentence structure	Assessment focus <input type="checkbox"/> vary sentences for clarity, purpose and effect	Enter total marks awarded for Strand A <input type="text"/>
Band A1	<input type="checkbox"/> Meaningful words and phrases, some of them expressing ideas in sentence-like structures (<i>Owls come at night</i>). Some parts of the writing may be abbreviated or disjointed.	1 mark
Band A2	<input type="checkbox"/> Mainly simple grammatically accurate statements, predominantly starting with impersonal topic related subject (<i>Bats, Foxes, They; The moon</i>) and present-tense verb. Sentences may be speech-like (<i>they sometimes eat birds but more mice</i>) or use repetitive structures and/or openings (<i>At night the policeman stay awake. At night the ambulance men stay awake; They are prickly. They eat insects. They are brown.</i>) <input type="checkbox"/> Mixture of simple and compound sentences with clauses joined by <i>and, then</i> , some use of <i>because</i> and <i>so</i> for simple explanations (<i>Bats are really good night-time animals because you can only see their eyes; People go to bed so they are not tired in the morning</i>); possibly repetitively. Simple noun phrases (<i>big family; rotten fruit; big eyes</i>) and some adverbial phrases (<i>upside down; at night-time</i>) contribute more information about the subject.	2–3 marks
Band A3	<input type="checkbox"/> Mixture of sentence types including some complex sentences, linked by a variety of connectives such as <i>because, when, so</i> , clarify relationships between ideas (<i>A fox comes out at night-time so it can catch its prey</i>). <input type="checkbox"/> Modification of nouns (<i>deadly snakes or spiders; shiny silvery moon</i>) and adverbials (<i>silently; in their strong paws</i>) develop more precise ideas. Some variation in word order/sentence openings highlights meaning (<i>it is quite usual for hedgehogs to fall into water and sink</i>).	4 marks
Punctuation	Assessment focus <input type="checkbox"/> write with technical accuracy of syntax and punctuation in phrases, clauses and sentences	Enter total marks awarded for Strand B <input type="text"/>
Band B1	<input type="checkbox"/> Some awareness shown, in writing or discussion, of how full stops are used.	1 mark
Band B2	<input type="checkbox"/> Sentences sometimes demarcated by both capital letters and full stops.	2 marks
Band B3	<input type="checkbox"/> Sentences usually correctly demarcated.	3 marks
Band B4	<input type="checkbox"/> Sentence demarcation mostly accurate, including full stops, capital letters, exclamation marks and question marks if required. Commas in lists mostly accurate and speech marks accurate if used. Capitals used for proper nouns.	4 marks
Composition and effect	Assessment focuses <input type="checkbox"/> write imaginative, interesting and thoughtful texts <input type="checkbox"/> produce texts which are appropriate to task, reader and purpose <input type="checkbox"/> organise and present whole texts effectively, sequencing and structuring information, ideas and events	Enter total marks awarded for Strand C <input type="text"/>
Band C1	<input type="checkbox"/> Some recognisable letters or groups of letters show awareness of story topic, but the writing has to be mediated by child or teacher to be understood.	1–2 marks
Band C2	<input type="checkbox"/> Writing refers to night-time topic, some understandable ideas are expressed (<i>Bats are black</i>) but others are less comprehensive. Writing may be brief, simplistic (<i>The police are out at night. Firemen are out at night</i>), and/or list a series of undeveloped facts (<i>The house is quiet at night. Sometimes it snows and rains and frost and fog at night. Some people don't go to sleep at night</i>).	3–4 marks
Band C3	<input type="checkbox"/> A simple information text, generally relevant to the subject matter with some attempt to group facts topically (<i>Owls come out at night. They have big eyes. They eat mice</i>); there may be a limited attempt to develop ideas (<i>Owls come out at night to look for food. They like to eat mice; Bats can hear very well because they have big ears</i>). Organisation of ideas into sections may be signalled by headings or numbering. <input type="checkbox"/> Some detail expands on basic information (<i>People work on roads at night time because there is less cars at night time; We have to go to bed to get rest</i>), although this may not always be relevant to the night-time topic (<i>the small fox lives in a very hot country</i>); some technical vocabulary may be used (<i>burrow; caves; sense; bang down</i>).	5–7 marks
Band C4	<input type="checkbox"/> A range of relevant information is given with ideas developed and/or explained within topical sections (<i>A bat comes out at night and it shoots sound at its prey. When a bat shoots a sound it bounces back to it. It tells the bat its prey is close</i>); ideas generally relate directly to the night-time topic (<i>In the night moles tunnel under the ground using their large claws</i>). Organisational features generally effective, eg bullet points, line breaks, subheadings, paragraphing. <input type="checkbox"/> Evidence of a viewpoint, eg a stance is taken towards the information; writer indicates his/her opinion (<i>A fox is very clever and it can trick other animals</i>) or creates an authoritative voice (<i>Night time is a fascinating thing to know about</i>). <input type="checkbox"/> Explanatory or descriptive details included (<i>Crickets sing in the night. They move their legs to do it; Foxes creep through the night with their long bushy tail and ginger body</i>) with some words and phrases well-chosen for accuracy (<i>alert; predators; prey</i>) and precise description (<i>spiky creatures; glowing eyes; waterproof wing</i>).	8–10 marks
Total marks awarded for longer task: (Carry to the other side of page.)		<input type="text"/>

Assessing the level achieved in the writing tasks

Marking the writing

The writing is marked according to the mark schemes on the following pages. Marked examples of children's writing are given on pages 29–40. Marks are awarded separately for different aspects of the writing in order to provide better diagnostic information. The structure of marking is as follows:

Longer task	
Sentence structure	up to 4 marks
Punctuation	up to 4 marks
Composition and effect	up to 10 marks
Shorter task	
Sentence structure and punctuation	up to 5 marks
Composition and effect	up to 7 marks
Handwriting	
Across both tasks	up to 3 marks
Spelling	
From spelling test	up to 7 marks
Total out of	40 marks

The mark schemes for writing are presented in the order listed above, starting with sentence structure and punctuation and going on to composition and effect. By beginning at sentence level, the picture of the writing builds and makes clear what is being judged in each strand. This will provide more secure evidence for discussion and moderation.

You should decide which mark to award using a best-fit judgement. For example, is the writing securely in band C3, nearly in band C4 or just into band C4?

Where a child seems to have misunderstood the nature of the task, you will need to make a judgement about the mark for composition and effect. Strands C and E of the mark scheme include task-specific criteria and the writing should be marked in relation to the wording of these strands.

You can award a final writing level only when all the elements of the writing task, including the spelling test, have been completed.

Finding the level

When you have finished the marking, add together all the marks for each child, including the spelling test mark. Then find the level by consulting the table below. There is a *Class record sheet* on page 62 to help with this, if you wish to use it.

0–9	10–17	18–22	23–27	28–32	33–40
Working towards level 1	Level 1	Level 2C	Level 2B	Level 2A	Level 3

Mark schemes

Longer task: Night-time

Sentence structure

Assessment focus ■ vary sentences for clarity, purpose and effect

- Band A1** ■ Meaningful words and phrases, some of them expressing ideas in sentence-like structures (*Owls come at night*). Some parts of the writing may be abbreviated or disjointed. **1 mark**
- Band A2** ■ Mainly simple grammatically accurate statements, predominantly starting with impersonal topic-related subject (*Bats, Foxes, They; The moon*) and present-tense verb. Sentences may be speech-like (*they sometimes eat birds but more mice*) or use repetitive structures and/or openings (*At night the policeman stay awake. At night the ambulance men stay awake; They are prickly. They eat insects. They are brown*).
- Mixture of simple and compound sentences with clauses joined by *and, then*, some use of *because* and *so* for simple explanations (*Bats are really good night-time animals because you can only see their eyes; People go to bed so they are not tired in the morning*); possibly repetitively. Simple noun phrases (*big family; rotten fruit; big eyes*) and some adverbial phrases (*upside down; at night-time*) contribute more information about the subject. **2–3 marks**
- Band A3** ■ Mixture of sentence types including some complex sentences, linked by a variety of connectives such as *because, when, so*, clarify relationships between ideas (*A fox comes out at night-time so it can catch its prey*).
- Modification of nouns (*deadly snakes or spiders; shiny silvery moon*) and adverbials (*silently; in their strong paws*) develop more precise ideas. Some variation in word order/sentence openings highlights meaning (*it is quite usual for hedgehogs to fall into water and sink*). **4 marks**

Punctuation

Assessment focus ■ write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

- Band B1** ■ Some awareness shown, in writing or discussion, of how full stops are used. **1 mark**
- Band B2** ■ Sentences sometimes demarcated by both capital letters and full stops. **2 marks**
- Band B3** ■ Sentences usually correctly demarcated. **3 marks**
- Band B4** ■ Sentence demarcation mostly accurate, including full stops, capital letters, exclamation marks and question marks if required. Commas in lists mostly accurate and speech marks accurate if used. Capitals used for proper nouns. **4 marks**

Mark schemes

Longer task: Night-time

Composition and effect

- Assessment focuses**
- write imaginative, interesting and thoughtful texts
 - produce texts which are appropriate to task, reader and purpose
 - organise and present whole texts effectively, sequencing and structuring information, ideas and events

Band C1 ■ Some recognisable letters or groups of letters show awareness of story topic, but the writing has to be mediated by child or teacher to be understood. 1–2 marks

Band C2 ■ Writing refers to night-time topic, some understandable ideas are expressed (*Bats are black*) but others are less comprehensive. Writing may be brief, simplistic (*The police are out at night. Firemen are out at night*), and/or list a series of undeveloped facts (*The house is quiet at night. Sometimes it snows and rains and frost and fog at night. Some people don't go to sleep at night*). 3–4 marks

Band C3 ■ A simple information text, generally relevant to the subject matter with some attempt to group facts topically (*Owls come out at night. They have big eyes. They eat mice*); there may be a limited attempt to develop ideas (*Owls come out at night to look for food. They like to eat mice; Bats can hear very well because they have big ears*). Organisation of ideas into sections may be signalled by headings or numbering.

■ Some detail expands on basic information (*People work on roads at night time because there is less cars at night time; We have to go to bed to get rest*), although this may not always be relevant to the night-time topic (*the small fox lives in a very hot country*); some technical vocabulary may be used (*burrow; caves; sense; hang down*). 5–7 marks

Band C4 ■ A range of relevant information is given with ideas developed and/or explained within topical sections (*A bat comes out at night and it shoots sound at its prey. When a bat shoots a sound it bounces back to it. It tells the bat its prey is close*); ideas generally relate directly to the night-time topic (*In the night moles tunnel under the ground using their large claws*). Organisational features generally effective, eg bullet points, line breaks, subheadings, paragraphing.

■ Evidence of a viewpoint, eg a stance is taken towards the information; writer indicates his/her opinion (*A fox is very clever and it can trick other animals*) or creates an authoritative voice (*Night time is a fascinating thing to know about*).

■ Explanatory or descriptive details included (*Crickets sing in the night. They move their legs to do it; Foxes creep through the night with their long bushy tail and ginger body*) with some words and phrases well-chosen for accuracy (*alert; predators; prey*) and precise description (*spiky creatures; glowing eyes; waterproof wing*). 8–10 marks

Mark schemes

Shorter task: Character description

Sentence structure and punctuation

- Assessment focuses
- vary sentences for clarity, purpose and effect
 - write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

- Band D1** ■ Meaningful words and phrases, some of them expressing ideas in sentence-like structures (*the behaviour of Mum was they Good*). Some parts of the writing may be abbreviated or disjointed.
- Some awareness shown, in writing or discussion, of how full stops are used. 1 mark

- Band D2** ■ Mainly simple grammatically accurate statements, predominantly starting with third person and simple verb with either past or present tense chosen (*Sometimes he is happy; Dave was upset when he lost Dogger*); but not always sustained. Some clauses joined by *and* with *when* or *because* used for simple explanations, possibly repetitively (*He was sad when Bella was winning all the races; Rumpelstiltskin is greedy because he wanted the girl's baby*). Evidence of speech-like features (*What is he like to Bella a bit jealous*). Nouns sometimes modified by adjectives and adjective strings (*best teddy; Cinderella was a kind, loving, caring, sweet and nice girl*) and simple adverbials add detail (*in the end; at dinner time; sometimes*).
- Sentences sometimes demarcated by capital letters and full stops. There may be some attempt to use commas in lists. 2–3 marks

- Band D3** ■ Mostly compound sentences with clauses joined by a variety of connectives such as *when, because* (*Katie Morag is very adventurous because she likes to explore the island*). Noun phrases (*good relationship; little baby brother; pointy elf-like ears*) and adverbials (*on the way to pick up Bella; more upset*) add precision. Some varied word order (*She can be a bit naughty because once she threw her teddy into the sea*) and/or sentence openings (*At dinner time; Dave becomes; His behaviour*) highlight meaning.
- Full stops, capital letters and question marks mostly accurate. There may be some use of commas in lists and exclamation marks. Capitals used for proper nouns. 4–5 marks

Mark schemes

Shorter task: Character description

Composition and effect

- Assessment focuses**
- write imaginative, interesting and thoughtful texts
 - produce texts which are appropriate to task, reader and purpose
 - organise and present whole texts effectively, sequencing and structuring information, ideas and events

- Band E1** ■ Some recognisable letters, groups of letters, words or phrases indicative of character, but the writing has to be mediated by child or teacher to be understood. 1 mark
-
- Band E2** ■ Writing relates to an identifiable character; writing may be overly brief (*Puss in Boots is helpful. Puss in Boots is kind to everyone*) and/or repetitive (*Mr Twit is a disgusting smelly man. Mr Twit is so smelly*) with simplistic and general attempts at description (*Puss in Boots was kind. Puss in Boots was a cat. Puss in Boots was helpful*) or focus on retelling the story. 2–3 marks
-
- Band E3** ■ Simple character description: may include description of appearance (*He has black and white fur*) and/or personality/behaviour (*Princess Primrose is rude and her behaviour is very bad*); some opinions may be supported by specific references to the story (*Mr Twit is a smelly and dirty old man because he does not wash*). Retelling not predominant but some long chronological sections of text may illustrate a character trait; content is generally relevant.
- Some vocabulary choices aptly describe the chosen character's personality and/or appearance (*jealous; anxiously; rude; bossy; scruffy; mouldy food*). 4–5 marks
-
- Band E4** ■ A rounded character description with appropriate development or explanation (*Florence Nightingale worked very hard. She got up at four o'clock to clean the hospital. She was very brave when she cleaned the bandages and killed the rats*).
- Some evidence of viewpoint: opinion consistently developed (*I think Goldilocks is a brave girl and very nosy because she walked into a complete stranger's (to her) cottage*); may include elements of personal response (*The first time I saw the story of Mrs Twit and Mr Twit it made me feel sick*).
 - Some elaboration and detail included for interest and to substantiate opinion (*I think Princess Primrose is a spoilt girl because she always says "I want this, I want that"*); vocabulary choices are thoughtful and precise (*curious and adventurous; aggressive and fussy; whole entire world*). 6–7 marks

Mark schemes

Handwriting

Make this judgement based on a few lines of writing chosen to represent the child's best performance, looking across both pieces.

Band F1 ■ Writing is legible, letters are usually correctly formed and orientated. Generally, upper and lower case letters are not mixed within the word. 1 mark

Band F2 ■ Letters correctly formed and orientated.

■ Writing may be a controlled printed style, with letters generally neat and regular in size, ascenders and descenders usually distinguished. Alternatively, there may be evidence of the ability to join letters, although this detracts from the overall regularity of the handwriting. 2 marks

Band F3 ■ Letters correctly formed and orientated.

■ Handwriting is neat and regular in size, with ascenders and descenders usually distinguished.

■ There is evidence of fluency and the ability to join letters. 3 marks

Examples of handwriting

A moose A mouse is a creature
 that comes out at night
 It eats cheese grass hoppers and
 insects. A bat is a like a bird but

0 marks

She likes to wear
 jewelry like earrings and neck-
 laces. She look like this

1 mark

Other animals come out to hunt or feed
 Some animals in other countries come out
 at night to get away from the sun.

2 marks

Bam-ani: They sleep ~~very~~ very quietly so that's how they catch their food. They come out at night because they are nocturnal.

2 marks

the bat. The bat is a creature that sleeps at day time on branches and ^{mostly} in caves. Bats sleep upside

3 marks

Rainbow fish is showing of because whenever someone asks for him to play with him he swims of so he is a very proud character.

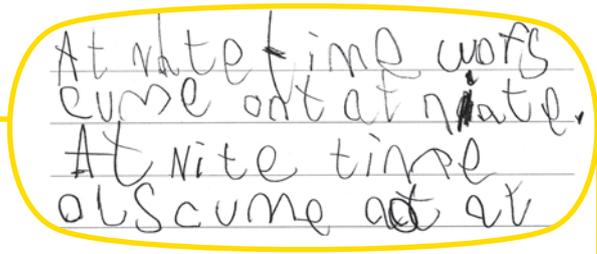
3 marks

Examples of children's performances in the writing tasks

These examples of children's writing were produced during the task trials and have been typed with the original spelling and punctuation. Features of the writing are identified and related to the marks awarded.

Night-time

Example 1



SENTENCE STRUCTURE

some accurate simple statements (A2)
repetition of verbs (A2)

unnecessary repetition of phrase (just A2)

At Nhte time wofs cume ont at niate.
At Nite time ols cume aot at nite. Sum
pipul tingke gost cum out At Nite. Rats
and bats cume out At nite.

PUNCTUATION

all sentences accurately demarcated (B3)

Summary
repetitive structures, mainly grammatically accurate
Band A2 – 2 marks

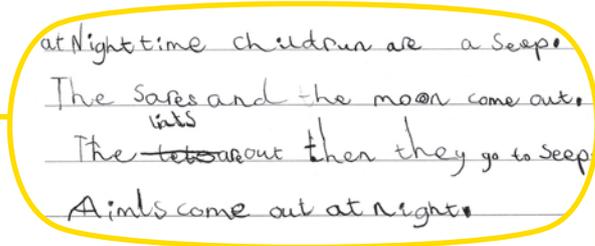
COMPOSITION & EFFECT
<ul style="list-style-type: none"> some relevant facts written in appropriate style mainly conveys meaning without mediation
Summary
shows understanding of purpose but does not go beyond a list of undeveloped statements
Band C2 – 3 marks

Summary
accurate punctuation of simple sentences
Band B3 – 3 marks

Handwriting mark	Below Band F1 – 0 marks
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Night-time

Example 2



SENTENCE STRUCTURE

simple present-tense statements with topic-related subjects (A2)

repetition of verb phrases (A2)

at Night time chldrun are a seep.
 The sars and the moon (come out).
 The liats are out then they go to seep.
 Aimals (come out) at night.
 Othe aimls go to seep.
 The Bat's (are a wack) at Night
 The ow's (are a wack) at night.
 The pers are aseep.
 The chldrun do not play.

PUNCTUATION

sentences demarcated by line breaks, full stops and almost all initial capitals (B3)

Summary
single idea statements, almost all simple in structure
Band A2 – 2 marks

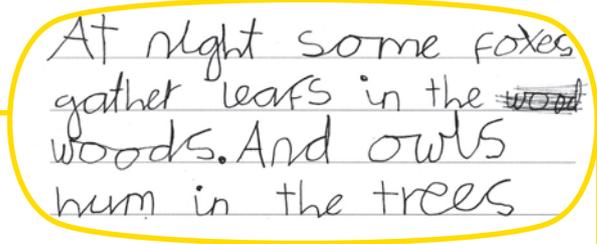
COMPOSITION & EFFECT
<ul style="list-style-type: none"> series of observations, mostly related to sleeping and waking (C2)
Summary
shows understanding of purpose and basic features of an information text; some development or detail would be needed for a mark in the higher band.
Band C2 – 4 marks

Summary
shows understanding of basic sentence punctuation
Band B3 – 3 marks

Handwriting mark	Band F2 – 2 marks
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Night-time

Example 3



SENTENCE STRUCTURE

PUNCTUATION

mainly simple sentence structures (A2)

inclusive noun phrase (above A2)

some ideas linked by connectives (A2)

uncertainty about use of **and** to join clauses (below A2)

NIGHT TIME ANIMALS

At night some foxes gather leafs in the woods. And owls hum in the trees and uther typs of birds.

Bats like to hang in the trees to. Owls have big eyes to see in the dark. Baby owls hatch in eggs.

All of theas animals are wild. Foxes like to run fast to. Bats fly fast to and owls do to. Owls and bats are quite the same

because they both fly. And bats only come out at night. Bats have fangs.

sentences accurately punctuated with capital letters and full stops (B3)

Summary
topic-related present-tense statements, sometimes expanded
Band A2 – 3 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> series of points about animals, though not all related to night-time some attempts to develop ideas (owls have big eyes to see in the dark) paragraphs do not mark clear division of content
Summary
simple information text with some relevant details (scientific accuracy is not necessary for Composition and Effect mark)
Band C3 – 5 marks

Summary
accurate sentence demarcation but no other punctuation
Band B3 – 3 marks

Handwriting mark	Band F2 – 2 marks
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Night-time

Example 4

Owls are nocturnal animals and they slip in the day

SENTENCE STRUCTURE

PUNCTUATION

Owls
 Owls are Nocturnal animals and they slip in the day they come out at Night Time because other animals are sleeping owls eat the other animals.

Bats
 Bats are also Nocturnal animals in the Night they collect (mostly bats) Bats don't usually stay up in the Night they slip in dark caves they are not like owls they are mammals.

pipul
 pipul are not Nocturnal animals some pipul slip in the Night (some pipul don't slip in the Night like Doct stay up) in case you are ill and Nuisance and plis and fiamen they stay up in the Night.

connectives sometimes link ideas (A2)

capitals and full stops mark sections of text rather than grammatical sentences (B1)

noun phrases and adverbials add detail (A2)

speech-like forms (A2)

Summary
attempts at using varied sentence structures to develop content
Band A2 – 3 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> brief information text divided into coherent sections by subheadings some detail expands each section (because other animals are sleeping; collect juicy beetles)
Summary
clearly structured report with some attempts to provide interesting details
Band C3 – 6 marks

Summary
insecure understanding of sentence as grammatical unit
Band B1 – 1 mark

Handwriting mark	Band F1 – 1 mark
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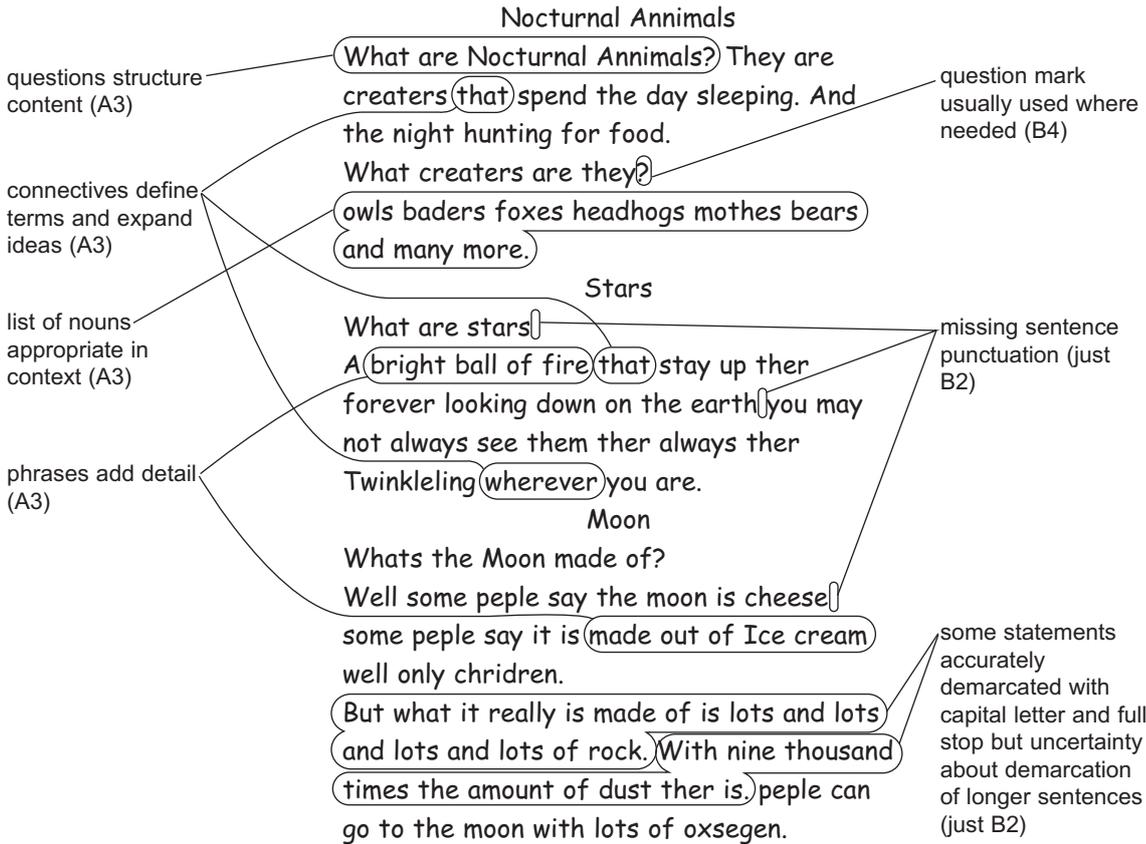
Night-time

Example 5

Nocturnal Animals
 What are nocturnal
 Animals? They are
 creators that spend

SENTENCE STRUCTURE

PUNCTUATION



Summary
varied sentence structures begin to shape ideas
Band A3 – 4 marks

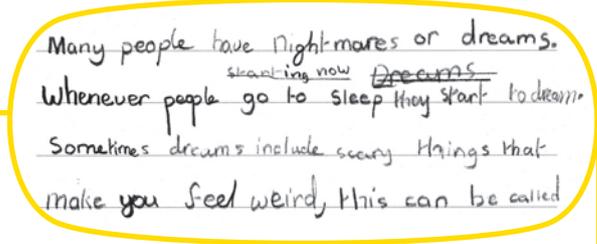
COMPOSITION & EFFECT
<ul style="list-style-type: none"> • variety of relevant information clearly structured by subheadings and questions • ideas developed in some detail • conversational tone • attempts at technical accuracy (<i>nine thousand times the amount of dust</i>)
Summary
collection of observations about night-time with engaging personal viewpoint
Band C4 – 8 marks

Summary
insecure sentence punctuation leads to Band B2 despite question marks
Band B2 – 2 marks

Handwriting mark	Band F2 – 2 marks
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Night-time

Example 6



SENTENCE STRUCTURE

PUNCTUATION

Night time
Introduction

connectives shape explanation (A3) → **Many people have nightmares or dreams. Whenever people go to sleep they start to dream. Sometimes dreams include scary things that make you feel weird. This can be called a nightmare. Some dreams can not go on when it's morning they might continue the next night. You'll feel better if your dream is made of happiness or funny. There are many dreams exclaimed in many ways.** → sentence demarcation usually secure (B4), though full stops occasionally omitted or replaced by commas

noun phrases and adverbials build detail (A3) → **At night when you go to sleep, you may hear wildlife's sounds. Like owls hooting, cats miaowing, moles or baggers digging. These are all called Nocturnal animals or creatures. These are animals who are awake at night. sometimes the sounds they make stop you from sleeping. You might not see nocturnal animals in day. It's a bit like hybernation. Nocturnal animals come out at night and search for food.** → accurate use of apostrophe (B4)

variation in subjects shifts focus (A3) → **At night when you go to sleep, you may hear wildlife's sounds. Like owls hooting, cats miaowing, moles or baggers digging. These are all called Nocturnal animals or creatures. These are animals who are awake at night. sometimes the sounds they make stop you from sleeping. You might not see nocturnal animals in day. It's a bit like hybernation. Nocturnal animals come out at night and search for food.** → commas used appropriately in lists and to separate clauses (B4)

simpler sentence structures towards end → **Sometimes at night there can be pubs open. Television can be on still at midnight. People hang out on the streets at night. Hospital is open at night so if an accident happens at night th will be able to come.**

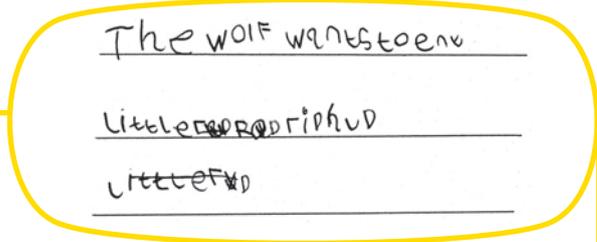
Summary
variety of sentence structures supports development of explanation
Band A3 – 4 marks

COMPOSITION & EFFECT
<ul style="list-style-type: none"> developed information text with detail expanding each section careful explanations consider needs of reader (<i>this can be called a nightmare; it's a bit like hibernation</i>) details selected to create descriptions and explanations (<i>like owls hooting, cats miaowing, moles or badgers digging</i>)
Summary
thoughtful reflections on a variety of aspects of night-time with appealing address to reader
Band C4 – 10 marks
Handwriting mark
Band F3 – 3 marks

Summary
sentence demarcation generally accurate; some variety of other punctuation used appropriately
Band B4 – 4 marks

Character description

Example 1



SENTENCE STRUCTURE

PUNCTUATION

The wolf

mostly sentence-like structures (just D2) — The wolf wants to ent little ReD riDhuD — final full stop but no other punctuation (D1)

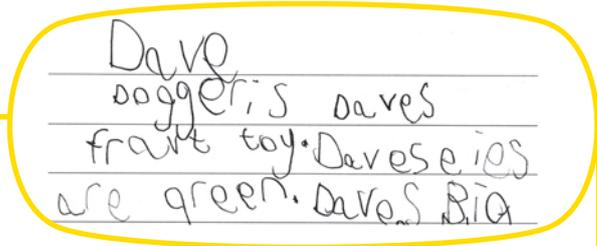
Wolf wus men and HenAAe and He is evil
to He sull DaenAning bede eis and He is
so willd He can ent puan and so.

COMPOSITION & EFFECT
<ul style="list-style-type: none"> recognisable as comments about the Wolf parts cannot be understood without mediation (<i>HenAAE: hungry</i>)
Summary
although this brief piece of writing is intended as a character description, it does not convey all of its meaning to an outside reader and therefore is assessed as Band E1
Band E1 – 1 mark
Handwriting mark Below Band F1 – 0 marks

Summary
some grammatically accurate statements, not punctuated as sentences
Band D1 – 1 mark

Character description

Example 2



SENTENCE STRUCTURE

PUNCTUATION

Dave

simple grammatically accurate statements, mostly starting with name (D2)

one example of **and** to join ideas (D2)

Dogger is Daves fravt toy. Daves eies are green. Daves Big sista is 8 yeres old. Dave is 4 yeres old. Daves likes to go and have an iascrem. His hre cola is blod. Dave taykes Dogger avryra.

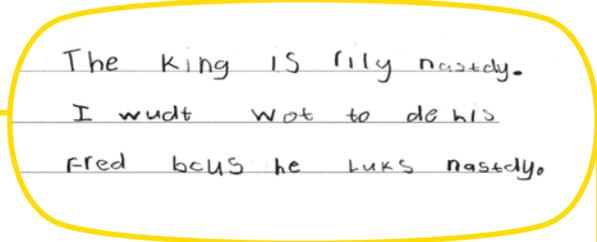
all sentences demarcated by full stop and initial capital (D2)

COMPOSITION & EFFECT	
<ul style="list-style-type: none"> relates to an identifiable character, Dave from Dogger list of physical characteristics and relationship to toy 	
Summary	
a series of observations mainly focused on the character; more description of personality would be needed for a mark in a higher band	
Band E2 – 3 marks	
Handwriting mark	Below Band F1 – 0 marks

Summary
very simple sentence structures, accurately punctuated
Band D2 – 2 marks

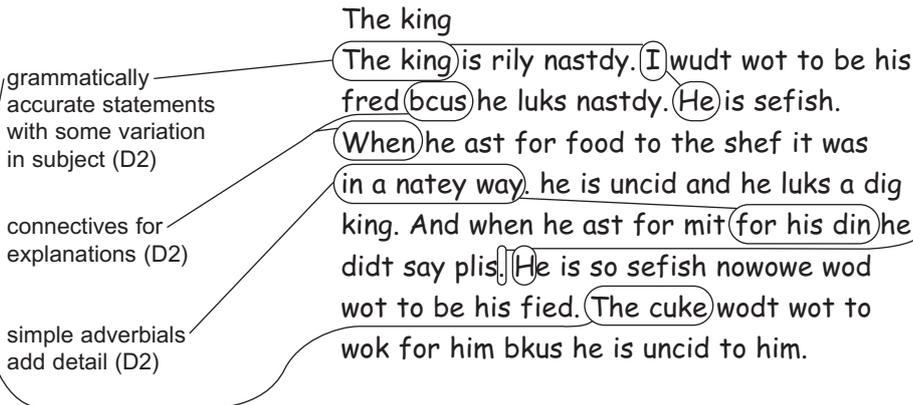
Character description

Example 3



SENTENCE STRUCTURE

PUNCTUATION



sentences accurately demarcated with full stops and most capital letters (D2)

COMPOSITION & EFFECT	
<ul style="list-style-type: none"> description of personality brings out the King's unpleasant characteristics (nasty, selfish, unkind), illustrated with story events descriptions are simple and content is rather repetitive 	
Summary	
simple character description with clear focus; would need more exploration of other aspects of character for the higher mark in the band	
Band E3 – 4 marks	
Handwriting mark	Band F1 – 1 mark

Summary
some range of sentence structures, accurately punctuated
Band D2 – 3 marks

Character description

Example 4

The gruffalo has orange eyes, a black tongue, knobbly knees and turned out toes. He isn't a very brave creature because he is scared of the mouse and not himself. He is not very clever because it is easy for the mouse to confuse him. He is not very handsome because he has a wart at the end of his nose. All of the other creatures are scared of the gruffalo.

SENTENCE STRUCTURE

PUNCTUATION

The gruffalo
 The gruffalo has orange eyes, a black tongue, knobbly knees and turned out toes. He isn't a very brave creature because he is scared of the mouse and not himself. He is not very clever because it is easy for the mouse to confuse him. He is not very handsome because he has a wart at the end of his nose. All of the other creatures are scared of the gruffalo.

effective list of descriptions (D3)

connectives join clauses, though rather repetitive in structure (just D3)

accurate use of comma and apostrophe (D3)

accurate sentence demarcation (D3)

COMPOSITION & EFFECT	
<ul style="list-style-type: none"> describes both appearance and aspects of personality (not very brave, not very clever) vivid description of physical appearance (orange eyes, a black tongue, knobbly knees and turned out toes) 	
Summary	
simple character description including some development and explanation	
Band E3 – 5 marks	
Handwriting mark	Band F2 – 2 marks

Summary
sentence structures support description and punctuation is accurate; more variety would be needed for the higher mark in the band
Band D3 – 4 marks

Character description

Example 5

Mr Grinling is a clumsy man. He forgets mainly. He's not brave all the time. He can be mean. otherwise he's quite kind. He's scared of heights. He needs to be encouraged by someone like Mrs Grinling. Sometimes he murmurs things behind your back. He has no respect for his cat (Hamish). He has no care about his keys for the lighthouse. Mr Grinling is lazy and forgetfull. He pulls grumpy faces nearly all the time. He is quite plum but still normal. (It depends on what he's given if he's proud of it or not). He's an imaginative character with lots of bother.

SENTENCE STRUCTURE

Mr grinling

mainly simple clause structures (D2) — **Mr Grinling is a clumsy man.** He forgets mainly. He's not brave all the time. He can be mean. otherwise he's quite kind. He's scared of heights. He needs to be encouraged by **someone like Mrs Grinling.** Sometimes he murmurs things **behind your back.** He has no respect for his cat **(Hamish).** He has no care about **his keys for the lighthouse.** Mr Grinling is lazy and forgetfull. He pulls grumpy faces **nearly all the time.** He is quite plum but still normal. **(It depends on what he's given if he's proud of it or not).** He's an imaginative character with lots of bother.

extended phrases (D3) — **someone like Mrs Grinling.** **behind your back.** **(Hamish).** **his keys for the lighthouse.** **(It depends on what he's given if he's proud of it or not).**

attempt at complex sentence (D3) — **(It depends on what he's given if he's proud of it or not).**

PUNCTUATION

accurate sentence demarcation (D3)

accurate use of apostrophe (D3) but also inaccurate (not D3)

brackets used effectively (D3)

COMPOSITION & EFFECT

- variety of points about the appearance and personality of Mr Grinling from *The Lighthouse Keeper's Lunch*
- writer's viewpoint of tolerant interest emerges from description (**no respect; grumpy faces; still normal**)
- some carefully chosen vocabulary (**clumsy; murmurs; plump; imaginative**)

Summary

a lively description with a range of relevant points; explanations not always entirely clear to a reader who does not know the book, resulting in the lower mark in the band

Band E4 – 6 marks

Handwriting mark

Band F2 – 2 marks

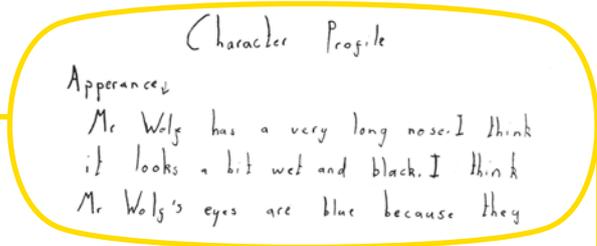
Summary

on balance, extended phrases and control of punctuation lead to a mark just into Band D3, despite mainly simple sentence structures

Band D3 – 4 marks

Character description

Example 6



SENTENCE STRUCTURE

PUNCTUATION

Character Profile

Appearance

simple and complex sentences (D3)

Mr Wolf has a very long nose. I think it looks a bit wet and black. I think Mr Wolf's eyes are blue because they look very dark!! Mr Wolf might have very sharp teeth because most wolf's do. But you never know. Mr Wolf wears a spotty top and some yellow pants. Mr Wolf also wears a yellow scarf so that he will not catch a cold.

accurate sentence demarcation (D3)

apostrophe used correctly (D3) and incorrectly (not D3)

Personality

phrases and clauses develop meaning (D3)

I think Mr Wolf is very polite at the start of the story because he asks very nicely for help. I also think that Mr Wolf is a bit Missterois because he tricked people by telling them they could have pancakes but eat them.

Likes

list of nouns relates to subheading

Eating pancakes and Fairy Tale characters. I think he would of liked the Ginger bread man best of all!

appropriate use of exclamation marks (D3)

COMPOSITION & EFFECT	
<ul style="list-style-type: none"> range of relevant content divided into three developed sections by subheadings involves the reader by direct address (you never know) and joke in final sentence elaboration included to develop descriptions (yellow scarf so that he will not catch a cold) and substantiate opinions (mysterious because he tricked people) 	
Summary	
rounded, well structured character description supported by informative and engaging details	
Band E4 – 7 marks	
Handwriting mark	Band F2 – 2 marks

Summary
range of sentence structures supports description and explanations; punctuation varied and almost entirely accurate
Band D3 – 5 marks

The reading task for levels 1 and 2

Children's responses in the reading tasks

Children may convey what they know or understand by any means appropriate to them, for example through talk, sign, writing, gesture, pictures, models, mime or any combination of these. A wide variety of forms of communication is acceptable.

Booklists for 2009

You should select three or four books from the list for the level you are assessing. Your selection should take account of the needs and interests of the child, but the texts should not be familiar to him or her. You should take all appropriate measures to ensure that the books used for the assessment are not familiar to the children, for example by excluding them from class book collections.

Level 1

<i>New titles for 2009</i>	<i>Author</i>	<i>Publisher</i>	<i>ISBN</i>
Ebb and Flo and the Baby Seal (B)	Jane Simmons	Orchard Books	1-84362-840-6
The Very Lazy Ladybird (EAL) (B)	Isobel Finn and Jack Tickle	Little Tiger Press	1-85430-628-6
What is the Sky? (VI)	Monica Hughes	Raintree	978-1-844-43654-5 (PB) 978-1-844-43648-4 (HB)
Aaaarrgghh, Spider! (EAL)	Lydia Monks	Egmont Books	1-4052-1044-3
Barn Owls (EAL) (B) (VI)	Patricia Whitehouse	Raintree	1-844-21358-7
Cock-a-Moo-Moo (EAL) (B)	Juliet Dallas-Conté & Alison Bartlett	Macmillan Children's Books	0-333-94753-3
Hungry Hen (B)	Richard Waring	Oxford University Press	0-19272383-9
In the Town (VI)	Karen Bryant-Mole	Heinemann Library	0-431-06313-3
Let's Go by Train (B)	Barbara Hunter	Heinemann Library	0-431-16467-3
Miaow! (VI)	Allan Ahlberg	Walker Books	0-7445-9824-9
Where's My Mummy? (EAL)	Jo Brown	Little Tiger Press	1-85430-784-3
While You Were Sleeping	John Butler	Orchard Books	1-84121-589-9

Level 2

<i>New titles for 2009</i>	<i>Author</i>	<i>Publisher</i>	<i>ISBN</i>
Beautiful Bananas (EAL) (B)	Elizabeth Laird and Liz Pichon	Oxford University Press	0-19-272552-1
Not Norman A Goldfish Story (EAL)	Kelly Bennett and Noah Z. Jones	Walker Books	978-1-84428-288-3
We're from India (EAL) (B) (VI)	Vic Parker	Heinemann Library	978-0-431-11940-3 (PB) 978-0-431-11933-5 (HB)
Animals in Danger: Bengal Tiger	Rod Theodorou	Heinemann Library	0-431-00148-0
Animal Young: Mammals (B) (VI)	Rod Theodorou	Heinemann Library	0-431-03071-5
George and the Dragon (B) (VI)	Chris Wormell	Red Fox	0-09-941766-9
Little Turtle and the Song of the Sea	Sheridan Cain & Norma Burgin	Little Tiger Press	1-85430-620-0
Senses (EAL)	David and Penny Glover	Franklin Watts	0-7496-5544-5
Super Sid the Silly Sausage Dog (EAL) (B)	Sam Lloyd	Little Tiger Press	1-85430-866-1 (PB) 1-85430-865-3 (HB)
The Feather (EAL)	Dot Cleeve & Kim Harley	Tamarind Ltd	1-870516-61-3
Tiger-Time for Stanley	Andrew Griffin	ticktock	1-86007-264-X (PB) 1-86007-117-1 (HB)
Watch me grow – Frog	Lisa Magloff	Dorling Kindersley Limited	1-4053-0161-9

(EAL) the book may be particularly suitable for children learning English as an additional language (see page 7)

(B) the book is available in a braille version (see page 9)

(VI) the book may be particularly suitable for children with visual impairments (see page 8)

Each of the books has been chosen for its quality and suitability for 7-year-old readers. In particular, the books include some or all of the following features:

- interesting subject matter and setting, which may either be related to the child's own experience or extend beyond their knowledge of everyday life
- a clear viewpoint, with accessible themes and ideas
- clarity of expression and use of language which benefits from reading aloud and re-reading
- language with recognisable repetitive patterns, rhyme and rhythm
- straightforward characterisation and plot
- the use of a variety of narrative and organisational techniques
- illustrations which are visually stimulating and enhance the words of the text
- clear presentation of information.

Comparability of the texts has been established through consideration of the books against the above criteria, through the application of appropriate formulae of readability and through trials in schools. Although the books show some variations in their level of readability, trials show that they are comparable in allowing children to demonstrate their highest reading attainments in the task. The tasks were also reviewed by classroom teachers and experts in reading development.

In addition, for level 2, the 100-word passages for the running records were matched as closely as possible against a number of criteria of readability, including the Spache Readability formula and the Calculation of Internal and External Repetition.

Resources

For each assessment, you will need:

- a selection of the books from the list for level 1 or the list for level 2
- a *Reading assessment record* to record your observations
- for assessment at level 2, the source sheet for the book used and a running record overlay.

Starting the assessment at levels 1 and 2

Choosing and discussing the book

Ask the child to look at the selection of three or four books you have made from the appropriate booklist on page 42, and to choose one of them. The child should feel relaxed and free to browse and to talk about the choice of the book. Explain that you are going to read the book together and that you will help him or her if necessary.

Begin by talking to the child about why he or she chose the particular book. For example, you could ask the child, '*Do you like the cover?*' or '*Have you read any other books like this one?*'

For children whom you expect to achieve level 2, the introductory discussion may be a very brief prelude. For children working towards level 1, this will

What to do

establish whether the child has some basic knowledge about print, for example that it is the letters and words rather than the pictures that tell the reader what to read. From the discussion, you will be able to gather some evidence for judging how the child responds to the chosen text.

What to look for

Evidence of children's achievement may include:

- **making relevant comments about their choice**, for example saying what the book seems to be about
- **talking about other books like this one**, for example by the same author or on a similar subject
- **using the title and the cover illustration to comment on**, for example, use of capital letters, the position of the title, the author's name, symbols and logos, back cover, etc
- **recognising letters and words in the title**. Word or letter recognition may be spontaneous, or you may need to ask the child directly, for example, '*How many words are there in the title?*', '*Can you read any of the words in the title?*', '*Do you know any of these letters/names/sounds?*'.

Make brief notes of your observations on the *Reading assessment record*.

Now follow the instructions for the level you are assessing.

Level 2 begins on page 46

LEVEL 1 READING TASK

Reading aloud

What to do

Ask the child to open the book and find the place where the main text begins. For non-fiction titles, you may wish to begin by reading a section of particular interest with the child, rather than starting at the very beginning of the text. Then:

- read the book with the child, providing opportunities for the child to read independently wherever possible, but taking a more supportive role if the child has difficulty in maintaining independent reading
- read as much of the book as appropriate for the purpose of making your assessment. Allow the child to pause and make comments where he or she wishes
- offer the child as much support as necessary to maintain his or her confidence throughout the task.

Reading aloud at level 1: making observations

What to look for

Observe the evidence of achievement demonstrated by the child and the reading strategies employed. You should make brief notes of these during the reading if the child shows enough independence to allow you to do so, or immediately afterwards. Use the *Reading assessment record* for this purpose.

Assessment focus 1 underpins these observations (see page 5 for the list of all reading assessment focuses)

Your observations should include some, or all, of the following:

- whether the child consistently recognises some words
- the phonic strategies the child is using to read words in context
- whether the child is keeping an overall sense of the passage in mind, for example by substituting a word that makes sense or being aware of language patterns
- whether the child shows an awareness of punctuation, for example by pausing at the appropriate places
- whether the child is responding to what he or she is reading, either through comments, or through laughter or gesture
- whether the child follows the text accurately, for example by pointing or by knowing when to turn the page
- whether the child is using knowledge of rhyme, where appropriate.

If a child shows evidence of many of the above points and needs very little support, you may consider moving on to assessment at level 2, using a running record and a book from the level 2 booklist.

Make brief notes of your observations on the *Reading assessment record*.

Discussing the book after reading at level 1

What to do

At the end of the book or chosen section, discuss the book further with the child. Some questions you could ask the child, or adapt as appropriate, are listed below. The discussion could be initiated with some opening questions which will allow the child to show an understanding of the text and identify aspects which he or she enjoyed or found interesting.

These opening questions relate to reading assessment focuses 1 and 2 and touch on assessment focus 6 (see page 5)

Which part did you like best?
Did you find anything funny/sad in the story?
Who did you like best in the story and why?
Who did you not like in the story and why?
Did anything surprise you?
Did you find out anything you did not know before?

The following questions can be used to probe the child's understanding more fully and encourage him or her to reflect on the presentation of the book or express a personal response.

These follow-up questions touch on reading assessment focuses 3–7 (see page 5)

What do you think will happen next? Why do you think that?
Did any pictures tell you something different from the words?
If this book did not have pictures, would you still like it? Why?
Did you think any of the words were interesting or unusual? Why?
What else would you like to read about in this book?
What type of book is this? How do you know?
What other books have you read that are like this one?

What to look for

A range of appropriate responses to some of these questions will provide evidence of the child's understanding and response to aspects of his or her reading.

Make brief notes of the child's responses on the *Reading assessment record*.

LEVEL 2 READING TASK

Reading aloud

What to do

For **fiction titles** you should:

- ask the child to open the book and find the place where the main text begins
- explain that you are going to read the beginning of the book together until you reach a part for the child to read alone
- read through the beginning of the book with the child, up to the start of the running record passage
- give whatever help is needed to familiarise the child with the book. It is **very important** that the early part of the book, before the running record passage begins, is shared with the child, so that he or she has an opportunity to become familiar with the layout of the book, the structure of the story and any names used
- ask the child to read aloud the running record passage, making an attempt at any unfamiliar words.

For **non-fiction titles** you should:

- explain that you are going to read some parts of the book together, and that you will then ask the child to read part of the book alone
- select one or more sections of particular interest to the child, making sure that these do not include the running record passage. This prior reading should not exceed four pages, in order to ensure that the child is able to maintain concentration during the running record assessment
- read through these selected parts of the book with the child
- give whatever help is needed to familiarise the child with the book. It is **very important** that the reading before the running record passage begins is shared with the child, so that he or she has an opportunity to become familiar with the layout of the book and any specialised language used
- ask the child to read aloud the running record passage, making an attempt at any unfamiliar words.

Reading aloud at level 2: using the running record

What to look for

- the overall independence and accuracy of the child's reading of the passage
- the extent to which the child is able to maintain pace, fluency and expression in reading aloud.

Assessment focus 1 underpins these observations (see page 5 for the list of all reading assessment focuses)

Make observations of the child's ability to combine reading strategies appropriately, for example by making a substitution which is sensible in the context and showing awareness of the letters and sounds (such as *pond* for *pool*) or by confirming or questioning meaning through re-reading or looking ahead. Children should be given time to make these attempts. However, if the reading does not make sense you should tell the child the word and mark these words 'T' on the running record. You should record the strategies the child uses to read unfamiliar words whether they are told (T) or not.

Recording your assessment using the running record overlay

What to do

Find the appropriate source sheet for the running record passage. Use one box on the running record overlay for each word in the passage.

During the reading, mark the running record as follows:

O = omitted

for any words that are omitted

T = told

for any words you have to tell the child (tell the child any word which he or she needs to retain the sense of the passage)

When the child makes an incorrect attempt at the word, write the attempt, ie what is actually said.

Record the strategies the child uses to attempt to read unfamiliar words, whether they are told (T) or not, using the following codes:

Ph = phonic

knowledge of print symbols and sound patterns

G = graphic

knowledge of parts of words or consistent letter patterns, for example *help* for *helping*

S = syntactic

a grammatically sensible substitution, for example *his/her*

C = contextual

a sensible substitution within the meaning of the text as a whole, for example *dirty* for *dusty*

Sc = self-corrects

evidence of successful use of reading strategies

Discussing the book after reading at level 2

What to do

The discussion of reading at level 2 should focus on exploring the child's understanding of, and ability to express opinions about, the main events or ideas in the text. Some examples of the sorts of questions which might be used for each book are given as a guide on pages 48–50. These are also reproduced in the booklet containing the running records for each level 2 title.

These opening questions touch on reading assessment focuses 1 and 2 (see page 5)

With stories, begin by asking the child to tell you what has happened in the book so far and to talk about what might happen later in the book. With information books, begin by asking the child to recap the broad topic and to talk about the particular section(s) it would be interesting to read next.

Use the retelling to initiate a discussion during which the child is given the opportunity to respond to the book so far. To gather evidence of the child's understanding and response to the book, you might ask a range of questions to encourage the child to talk about the meaning and significance of what he or she has read.

These follow-up questions touch on reading assessment focuses 3–7 (see page 5)

The discussion with the child should develop naturally but it is important to use follow-up questions to probe the full extent of the child's understanding. For example, when asked '*Which part of the book do you think is the funniest?*', the child may find and read a section of text. As a result of further questioning, he or she may be able to explain why it made them laugh. Another child may be able to locate a section of text written in bold or capitals and, when asked '*Why?*', be able to give a plausible reason.

Referring to the reading assessment focuses on page 5 will help you to ask a balanced range of questions and make judgements about the child's response.

Questions have been organised by book for convenience. There is no need to use all or only these questions. Some questions are relevant to specific sections of a book. This information is given in brackets after the question. If you choose to ask the child to finish reading the book on his or her own, some questions will not be relevant. Depending on the amount of time available and the nature of the individual stories, you may choose to finish reading the book with the child or to ask the child to finish reading on his or her own.

Questions about fiction books

All fiction books

*Do the first few pages of the book make you want to carry on reading it? Why?
How do you think the story will end?
Why do you think this book is called [title]?
Which part of the story do you think is the funniest/saddest/most interesting?
Why do you think that?
Did the book make you think of something which had once happened to you?
Do the pictures/layout help you understand the book better? How? Are the pictures clear? Do they make the book more enjoyable?*

Beautiful Bananas

*Where was Beatrice going and why?
Why did the bees give Beatrice some honeycomb?
Why did Beatrice drop the mangoes?
Why did the parrot take the lion's whisker from Beatrice?
[Pointing out the text on page 17] 'that long grey thing'. What is being described here?
Why did the elephant sneeze?*

George and the Dragon

*Does this repetition remind you of any other books you have read? [after reading the first two pages]
Why does the author say the dragon's secret is small rather than big?
Why do you think George was feeling miserable?
After reading the whole book
How did your opinion of the dragon change from the beginning of the book to the end of the book?
Do you know any other stories where a large creature is afraid of mice?*

Little Turtle and the Song of the Sea

*How do you know that it takes a long time for the turtle to get out of its egg?
How does the little turtle know which way to go?
Can you see any differences in the way the text is presented? Why do you think it is like this?
Where do you think this story takes place? How do you know?*

Not Norman A Goldfish Story

*Why wasn't the boy happy with his pet?
Why does the boy take Norman to school?
How does Norman help the boy when he wakes in the night?
After reading the whole book
How did the boy feel about Norman at the beginning/by the end of the story?
Why did the boy change his mind about Norman?*

*Super Sid the Silly
Sausage Dog*

Why did Sid live in kennels? [at the beginning of the story]

What did Sid do to try and find a kind owner?

Can you see any differences in the way the text is presented? Why do you think it is like this?

After reading the whole book

Why did Grandma call Sid 'Clever Sid'?

The Feather

What does Paula want to know about the feather she finds?

What does the word 'glossy' tell you about the black feather?

How do the illustrations add to the story?

Do you think Paula could really see different places when she looked through the feather?

After reading the whole book

This story follows a pattern where Paula asks a series of different birds if the feather belongs to them. Have you read any other stories where a character asks the same question to everyone he or she meets?

Tiger-Time for Stanley

In what ways does Elsie behave like a tiger?

In what ways does Elsie behave differently from a tiger?

Why do you think the words 'hates' and 'love' are in bold print?

After reading the whole book

Why did Stanley change his mind about wishing Elsie was a tiger?

Have you learnt anything interesting about tigers or cats from reading this book?

Questions about non-fiction books

All non-fiction books

Is this book like a story book?

What did you find out that you did not know before you read this book?

[Pointing out the contents page] *Here it says _____ are on page _____.*

What do you think that page will be about?

Does your information book have an index? How would you use it to find something out?

Do the pictures/layout help you understand the book better? How? Are the pictures clear? Do they make the book more enjoyable?

I'm thinking of buying this book for our library – do you think it would be a good book to have in our library? Why/why not?

*Animals in Danger:
Bengal Tiger*

Why do you think that each page has a title or a question on it?

Which page would you find unusual facts about the Bengal tiger on?

Why are some words written in bold? How would you find out what these words mean?

Where do Bengal tigers hunt? Why?

What does the Bengal tiger factfile show?

Animal Young: Mammals

What do mammals need lots of food for?

Do you know why this word is in bold?

How are the headings on each page useful?

Why are photographs more useful than drawings in this book?

Senses	<p><i>Why do you think each section starts with a question? Why are the questions written in large font?</i></p> <p><i>Which pages would you look at to find information about the sense of smell?</i></p> <p><i>How does the blue whale talk to other whales?</i></p> <p><i>On each page, there is a box giving you instructions or asking you questions. Why do you think these have been included?</i></p> <p><i>[Pointing out page 30] Can you use the index to answer these questions? Have you learnt any new facts from reading this book? Did you find any of these surprising?</i></p>
Watch me grow – Frog	<p><i>Why does the tadpole swim up to the surface of the pond after it has hatched?</i></p> <p><i>Why do you think some of the information is in fact boxes?</i></p> <p><i>How are the labels on the photographs helpful to the reader?</i></p> <p><i>Why do you think the author chose to write part of the text as if the frog/tadpole was writing?</i></p> <p>The running record for <i>Watch me grow – Frog</i> does not include the captions, labels or fact boxes. Children should be directed to read the first-person narrative text for the running record while the teacher reads the remainder of the text. The teacher could introduce this by saying ‘<i>You be the tadpole and I’ll read the rest.</i>’</p>
We’re from India	<p><i>Why are some words written in bold? How would you find out what these words mean?</i></p> <p><i>How does Choti help at home?</i></p> <p><i>Do the photographs in this book help you? How?</i></p> <p><i>How are the lives of the children in this book the same as/different to your own?</i></p> <p><i>Why do you think information about three different children has been included in this book? Do you think this is a good idea?</i></p>
What to look for	<p>Responses to a range of questions of the types suggested will provide evidence of the child’s understanding, and of his or her response to the book.</p>

You should observe, for example, whether the child:

- has understood the main events or ideas in the book
- is able to express opinions or feelings about main characters or ideas
- has responded to the way the book is written or presented
- is able to comment on reasons why the book was enjoyable.

Make brief notes of the child’s responses on the *Reading assessment record*.

Completing the session

If you finished the assessment after the running record section, to round off the activity, ask the child to finish reading the book. This can be done without teacher support, as it is not part of the assessment.

Assessing the level achieved in the reading task

What to do

You should consider the qualities shown in each child's reading and response in relation to the performance descriptions on page 52. The performance descriptions are related directly to the level descriptions in the order for English, and have been made applicable to a single occasion of reading. In each case, you should make a judgement about which description fits the performance best. You should read the performance descriptions above and below the level you are considering, and take account of the components in a balanced way, avoiding using a single element as a 'hurdle' for the award of a level or a grade.

You should use the evidence obtained from the task in relation to the performance descriptions to make your assessment of the level achieved on this occasion. A number of examples of children's performances are provided for reference on pages 53 to 59. Some of these examples are new for 2009, but you may also refer back to the examples given in previous years' *Teacher's handbooks*.

The task at level 2 has been designed to assess reading performance at level 2, and within this to award grades 2C, 2B and 2A. Where children do not achieve highly enough to be awarded level 2, there may be enough evidence for the award of level 1.

What to look for

Level 1

The task provides evidence of the extent to which the child can read accurately, fluently and with understanding, with the support of the teacher. It also provides an opportunity to assess the child's ability to show his or her response to what has been read. The task is designed to allow children who may be at the early stages of learning to read to show that they have some understanding of print and its meanings.

Level 2

The running record part of the task is designed to provide evidence of the extent to which the child can read a specified passage accurately, fluently and with understanding. The discussion provides an opportunity to assess the child's ability to show his or her understanding of, and response to, the book as a whole. Evidence from each part of the task will contribute to your overall judgement of the child's performance.

Reading

Performance descriptions for levels 1, 2C, 2B and 2A

A child's reading that does not meet the requirements for level 1 is nonetheless likely to show some evidence of attainment. For example, the child may be able to point to or recognise some letters or a name. He or she may be able to respond to what the teacher has read. The attainment of such children should be recorded as 'W'.

Level 1

Reading with accuracy, fluency and understanding

In his or her reading of the book, the child recognised familiar words. He or she used knowledge of letters and sound-symbol relationships in order to read words and to establish meaning when reading aloud. In these activities, he or she sometimes required support.

Understanding and response

Supported by the teacher's questions, the child responded to the book by identifying aspects he or she liked or found interesting.

Level 2, grade C

Reading with accuracy, fluency and understanding

The child read more than 90 per cent of the passage independently and most of this reading was accurate. His or her use of strategies was sometimes inappropriate for the task, for example starting to sound out a familiar sight word. The child read from word to word and paused to talk about the text or to confirm meaning.

Understanding and response

The child commented on obvious characteristics, for example he or she was able to recognise stereotyped good/bad characters (angel/wolf) in story books, or identify interesting facts in non-fiction texts. Any retelling of the story may have been rather short or too long and heavily reliant on the illustrations.

Level 2, grade B

Reading with accuracy, fluency and understanding

The child's reading was almost entirely accurate and well paced in parts of the passage, taking some account of punctuation. He or she was able to read ahead. The child sometimes noticed when the reading did not make sense, for example by self-correcting or making an attempt to resolve the problem, even if repeating an unhelpful strategy.

Understanding and response

The child commented on setting and on how the plot linked together or contained surprises. The child's retelling of the story referred to most of the main events and characters, although it relied more on having remembered the shared part of the reading than on the passage read alone. Comments on information texts showed some understanding of main ideas and relationships between them. Response to the book included reference to some features of presentation.

Level 2, grade A

Reading with accuracy, fluency and understanding

The reading of the passage was accurate and the child tackled unfamiliar words with encouragement only. The child noticed when the reading did not make sense, and took appropriate action, for example self-corrected, looked back/forward in text, or asked for meaning. The pace and fluency of the child's independent reading showed confidence, an ability to read ahead and the use of expression and intonation to enhance meaning.

Understanding and response

The child was able to identify and comment on the main characters and how they related to one another. He or she was able to respond when questioned about extensions or alternatives to events and actions, and about feelings created by the story. The child's retelling of the story was balanced and clear. Comments or questions on information texts showed consistent understanding of main ideas and relationships between them and with the child's own knowledge or experience. In talking about the book, he or she commented on some of the ways in which it was written or presented.

Examples of children's performances in the reading task

To help you make a judgement using the performance descriptions, it may be useful to consider some examples of the types of evidence achieved from this task and how teachers have used such evidence to determine the reading level. These examples are neither exhaustive nor offered as templates to be copied. Rather, the intention is to illustrate some of the range of achievements you may need to consider in coming to a judgement using the performance descriptions.

Sam

Book: Aaaarrgghh, Spider!

Sam read Aaaarrgghh, Spider! with her teacher. She followed as her teacher read the story, joining in by silently mouthing the repetitive phrase 'Out you go!'. When encouraged, Sam was able to recognise a few key words ('to', 'me' and 'like') and to use her phonic knowledge to sound out the letters of 'pet' and 'can'. Despite encouragement Sam was reticent in volunteering any verbal response to the story, although when asked 'Which part of the story did you like best?' she immediately turned to the end of the story, pointed at the illustration and giggled. Sam enjoyed running her fingers over the raised spider's web illustrations.

Although Sam recognised a few familiar key words and showed a developing ability to attempt very simple, unknown words, she needed much support over the whole book to maintain interest in the reading task. Similarly, she needed a lot of support and encouragement to make any kind of verbal response. Sam did show an engagement with the story by her facial expressions and actions. Overall, although there is evidence of her reading strategies developing, her performance on this occasion was judged to be not yet at level 1.

Ahmed

Book: In the Town

Ahmed was attracted by the illustrations on the cover of the book. He could point to the title and was able to read the words 'In' and 'the'. Ahmed was eager to talk about the illustrations and was able to recognise a few high-frequency words ('can', 'like', 'on') but was reluctant to attempt unfamiliar words without support. After reading, Ahmed was able to relate what he had read to his own experiences: he talked about the foxes in his garden opening the bin bags.

Ahmed's comments on the book focused on the illustrations. Although he was able to read a small number of simple, familiar words, he is not yet able to use his knowledge of sound-symbol relationships to attempt unknown words. Overall, this performance was assessed as not yet at level 1.

Kelsie

Book: Hungry Hen

Kelsie immediately noticed the fox on the front cover and predicted the fox would eat the hen. When asked about the words on the front cover Kelsie pointed to the title saying 'that's what the book is called.' She read some high-frequency words correctly, including 'and', 'she' and 'went'. She attempted a few unfamiliar words by sounding out the letters but needed encouragement and support to do so. Kelsie was very involved during the shared reading of the story although she was only able to read a little of the text independently when phrases were repeated. Kelsie couldn't wait to see if the fox ate the hen and registered shock when the ending was read.

Kelsie had an enthusiastic response to the story and was able to make simple predictions. She could recognise familiar words and was beginning to use her knowledge of phonics to attempt simple, unknown words. The amount of support needed with reading the story suggests the award of level 1.

Charlotte

Book: Ebb and Flo and the Baby Seal

Charlotte was excited by the pictures and discussed them at every opportunity. She needed to be prompted to look at the text to see whether what she could see and describe in the pictures matched the written story. In her reading, Charlotte used some phonic strategies but guessed at several words and did not recognise 'ed' at the end of words. She used good intonation for words followed by exclamation marks, eg 'Woof!', 'Wah!'. Charlotte also noticed when the word 'Woof' was in large letters and understood that this meant Ebb's voice was getting louder.

Charlotte responded to the story with enthusiasm and used the pictures to aid her understanding of events. However, she tended to rely too heavily on the illustrations and did not use her observations to help her decode the words. Charlotte showed some awareness of the conventions of print, responding appropriately to punctuation and whole-word capitalisation. Although Charlotte understood the story well and was able to discuss the characters and events, the level of support needed with the reading of the story led to the award of level 1.

Ben

Book: What is the Sky?

Ben initially thought this was a story book about the sky, although when shown the contents page he recognised it and explained what it was for. Using the index, he chose to look up information about 'snow' and explained that this was because it was snowing outside. He could also identify from the photographs what the pages would be about. In his reading, Ben recognised some familiar words. He attempted unfamiliar words by looking at initial letters only, and needed some encouragement to look at the rest of the word and sound it out. Ben did not remember words he had been told when he encountered them again.

With help, Ben was able to identify some of the features of non-fiction texts and knew how to use the index to locate information. He read some high-frequency words independently, but needed support in order to apply his phonic knowledge to decode unknown words. Ben was able to make simple statements about the photographs in the book and give basic reasons for his choices. On the basis of both his reading fluency and accuracy, and response to the book, Ben was awarded level 1.

Daniel

Book: Super Sid the Silly Sausage Dog

Daniel was attracted to the book by the illustrations, and commented 'I think it will be a bit of a funny story because the picture makes you smile.' Daniel read slowly, hesitating between each word. He relied on phonic strategies when reading unfamiliar words. His reading was mainly accurate, but when he did make errors he was unable to self-correct even when his reading didn't make sense, for example he substituted 'legs' for 'lungs'. Daniel used little expression in his reading and seemed unaware of the punctuation. In the discussion following the reading he was able to retell the story so far with only a little prompting but was unable to suggest a reason why Grandma called Sid 'Clever Sid'.

Daniel's reading of the passage was mainly accurate but lacked fluency and expression. He used his developing phonic strategies effectively but did not attempt to self-correct when his reading did not make sense. Daniel demonstrated a good recall of what he had read but was unable to show more than a superficial understanding of the plot. As a result of balancing the strengths and weaknesses on this occasion, his reading was judged to be at level 2C.

**Book: Animal
Young: Mammals**

Jess

Jess read the passage slowly and paused between each word. She used mainly phonic strategies to attempt unfamiliar words, with some success. Because of the disproportionate amount of time taken in decoding, her reading was disjointed and she sometimes lost the sense of the piece. Jess was aware that the book was not a story book and with support was able to look up 'predator' in the glossary. She was unable to explain the usefulness of headings or the reasons for bold text.

Jess's reading was mainly accurate and showed she was able to use phonic cues. There was little evidence of any ability to self-correct or to question the accuracy of her reading. Jess has a basic understanding of the difference between fiction and non-fiction and was beginning to make use of the book's structure to read efficiently. On balance, her performance was judged to meet the criteria for level 2C.

Kelly

**Book: Little Turtle
and the Song of
the Sea**

Kelly read the passage with reasonable accuracy. She needed to be told four words, 'afraid', 'world', 'towards' and 'brightness', and worked out others with a combination of phonic cues and contextual clues. Kelly did not take account of punctuation when reading. After reading she was reluctant to retell or to discuss the story but with encouragement was able to demonstrate her understanding by answering simple questions. When asked why she thought the book was called 'Little Turtle and the Song of the Sea' Kelly said that it (the story) was about a turtle going to sea. Kelly said that 'the pictures are the best bit'.

Most of Kelly's reading was accurate and she showed that she was able to use phonic cues and contextual clues in her reading. Although her response to the book was somewhat limited, she was able to show both simple understanding and interest. On balance, her attainment was judged at level 2C.

Vimal

Book: *The Feather*

Vimal is a second-language learner who is confident in his use of language in most learning contexts. He read the majority of the running record passage at a good pace using expression well and taking account of punctuation. He paused at several unfamiliar words, which he read using a combination of phonic cues and contextual cues. Vimal substituted 'chattered' for 'cackled' without loss of overall meaning. He needed to be told the word 'sapphire', which was a new word for him. Vimal enjoyed the story and looked closely at the illustrations throughout. He needed prompting when retelling the story; initially he said Paula kept finding different feathers. After discussion he recognised the repetition of Paula's question and could explain the link between the colour of the feather and the scene she 'sees' through it.

Vimal read the running record passage mainly accurately and with some fluency. He engaged with the story but subsequent discussion revealed some misunderstandings. On balance, Vimal's performance was judged to meet the criteria for level 2B.

Matthew

Book: *We're from India*

Matthew read the book fairly confidently. His reading was quite accurate but expression and fluency were more limited. Matthew relied on phonic strategies to sound out unusual words (Choti) and sometimes re-read the text for meaning. He commented on the information he had read but needed some prompting to discuss the book in more detail. Matthew could identify the main features of a non-fiction book, and with support could use them to find information.

Matthew approached the text with confidence and read the passage well. He also showed some awareness of the sense of his reading. Matthew could recall some of the main facts he had read, but needed support in order to discuss the wider context of the book. On balance, Matthew was judged to be level 2B, as it was felt that he needs further support in order to develop his ability to discuss the content of the book and use the features of an information text independently.

Emily

**Book: Watch me
grow – Frog**

Emily was very interested as soon as she saw the book, saying that she wanted to know more about frogs. She started to look through the book commenting that the ‘photographs were better than drawings because they show you what frogs really look like.’ Emily was able to use the contents page to locate particular information. Her reading of the assessed passage was mainly accurate at word level but lacked fluency and expression. She used a combination of phonics and contextual cues to read unfamiliar words. On two occasions she realised she was losing the sense of what she was reading and went back to re-read the sentences. After reading the passage Emily was able to talk about what she had read; she was surprised how quickly the tadpole grew into a frog. Emily commented on the layout of the pages, saying ‘The way it is set out makes you want to read it,’ and showed an understanding of the purpose of the labels and fact boxes.

Emily demonstrated that she understood how an information book worked and how to find out information that she wanted. She had a good recall of what she had read and was able to talk about some presentational features, eg the distinctive frog-like bullet points and the differing font sizes. Her reading of the running record passage, whilst mainly accurate, lacked fluency. On balance, her attainment was judged to be level 2B.

Gita

**Book: George and the
Dragon**

Gita read fluently with expression. She read quickly and occasionally made mistakes because of this; for example, when reading the assessed passage she read ‘ground’ for ‘groaned’ but immediately realised it did not make sense and self-corrected. Gita was able to give a detailed retelling of the story and was able to answer questions about the mouse and the dragon in a thoughtful way. She went on to contrast the dragon with dragons in other stories that she knew.

This performance indicated that Gita was able to read with a high degree of independence. Her reading was fluent and she was aware when her reading did not make sense. Gita’s responses showed that she had gained a thorough understanding of the events and characters in the book. Her performance was assessed as level 2A.

Hussain

Book: Tiger-Time for Stanley

Hussain was intrigued by the book's cover and was eager to start reading. He was keen to discuss the similarities and differences between tigers and cats introduced on the pages immediately prior to the running record passage. Hussain read the passage fluently, slowing occasionally, but not stopping, while he worked out a word phonetically. His reading was accurate apart from the word 'especially', which he substituted with 'except'. He appreciated the humour in the story and illustrations, made sensible predictions and was able to discuss and empathise with Stanley's feelings. Hussain was able to explain that the words in bold print should be emphasised when read aloud.

Hussain demonstrated accuracy and understanding in his reading. The one word that he misread did not detract from the overall meaning of the passage. He was confident in his discussion of story and character and was able to explain presentational features. On balance, Hussain's performance was judged to meet the criteria for level 2A.

Melissa

Book: Senses

Melissa looked at the book and made comments without prompting. She showed interest, noting the content and index and discussing the inclusion of a glossary. Melissa chose several pages to read; each time giving a reason to support her choice. Throughout, Melissa's reading was accurate and fluent. She used phonic and contextual strategies to help with unfamiliar words. She had good expression and her voice showed surprise when she read a fact that was new to her. Melissa constantly made connections between the book and her own experiences and gave reasons for enjoying the book. She used the index and contents to answer questions with confidence.

Melissa demonstrated that she is a very capable reader, using a variety of strategies and reading with pace and expression. Her understanding and response to the book were also very good; she was keen to discuss the text and commented on the structure and layout of this non-fiction book. Melissa was also able to answer questions appropriately by referring back to the text, and overall her performance was judged to be level 2A.

Reading assessment record

Multiple copies of blank forms are provided in the English task packs.

Reading assessment record

Reading assessment record for level 1 and level 2

Name	Date
Book	Level/grade achieved

This record sheet is provided to help you note evidence of achievement in the reading task. A number of ideas are offered to support the recording of your observations during the assessment. There is no need to attempt to record an observation for each of these ideas. Your notes will reflect the evidence you observe in each case. You may wish to refer to the reading assessment focuses in the *Teacher's handbook* to inform your observations.

ASSESSMENT FOCUSES	QUESTIONS	EVIDENCE
AF1 Use a range of strategies, including accurate decoding of text, to read for meaning.	Can the child gain meaning from texts by: <ul style="list-style-type: none"> reading words on sight, eg <i>familiar common words, some content words</i>? making use of phonic strategies, eg <i>consonant blends, word initial word final, long vowels, polysyllabic words</i>? using sentence and whole-text knowledge, eg <i>by self-correcting, substituting words that make grammatical or contextual sense</i>? showing awareness of punctuation marks in reading, eg <i>pausing at full stops</i>? 	
AF2 Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.	Can the child: <ul style="list-style-type: none"> recall the main ideas of a story or information text? identify how characters behave, eg <i>repeated actions and words</i>? connect words and illustrations, eg <i>what additional information does the illustration add</i>? say what they have found out by reading the book? retrieve relevant details from different paragraphs or sections of the text? 	
AF3 Deduce, infer or interpret information, events or ideas from texts.	Can the child: <ul style="list-style-type: none"> use knowledge of a story so far to make predictions about what will happen next? connect information together to draw out implied meanings? distinguish between more and less important items of information? use clues from what characters do and say to explain their motives? 	
AF4 Identify and comment on the structure and (if possible) organisation of texts, including grammatical and presentational features at text level.	Can the child: <ul style="list-style-type: none"> make use of book conventions and organisational devices to focus their reading, eg <i>index, glossary</i>? trace how ideas link and how a writer signals changes and connections? 	
AF5 Explain and comment on writers' use of language, including grammatical and literary features at word and sentence level.	Can the child: <ul style="list-style-type: none"> comment on the effect of specific words and how they convey meaning, eg <i>ideas, characters, atmospheres</i>? discuss language patterns and how they contribute to the meaning, eg <i>refrains, rhymes or repetitions</i>? 	
AF6 Identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader.	Can the child: <ul style="list-style-type: none"> respond to the text overall and say what they liked/disliked about it? identify the main purpose of a text, eg <i>using evidence from what they have read</i>? 	
AF7 Relate texts to their social, cultural and historical contexts and literary traditions.	Can the child: <ul style="list-style-type: none"> identify traditional characters and settings in fiction? relate the text to others, eg <i>by a similar type, by the same author, in a series</i>? 	

End of key stage 1 assessment

Optional results record form

Write in the results attained by each child.

<i>Name</i>		<i>Reading task</i> <i>W 1 2C 2B 2A</i>	<i>Reading test</i> <i>2C 2B 2A 3</i>	<i>Writing task</i> <i>W 1 2C 2B 2A 3</i>
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Class record sheet for the writing task

Write in the marks attained by each child.

	<i>Name</i>	<i>Longer task</i>			<i>Shorter task</i>		<i>Handwriting</i>	<i>Spelling</i>	<i>Total 40</i>	<i>Level</i>
		<i>SS</i>	<i>P</i>	<i>CE</i>	<i>SSP</i>	<i>CE</i>				
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