

Writing standards file

Farida – secure level 5

Planning a piece of biographical writing

Too much TV causing weighty children – discursive article/report

How the ear works – explanatory/informative writing

Magazine article – discursive response to *Macbeth*

Ghost story – narrative writing

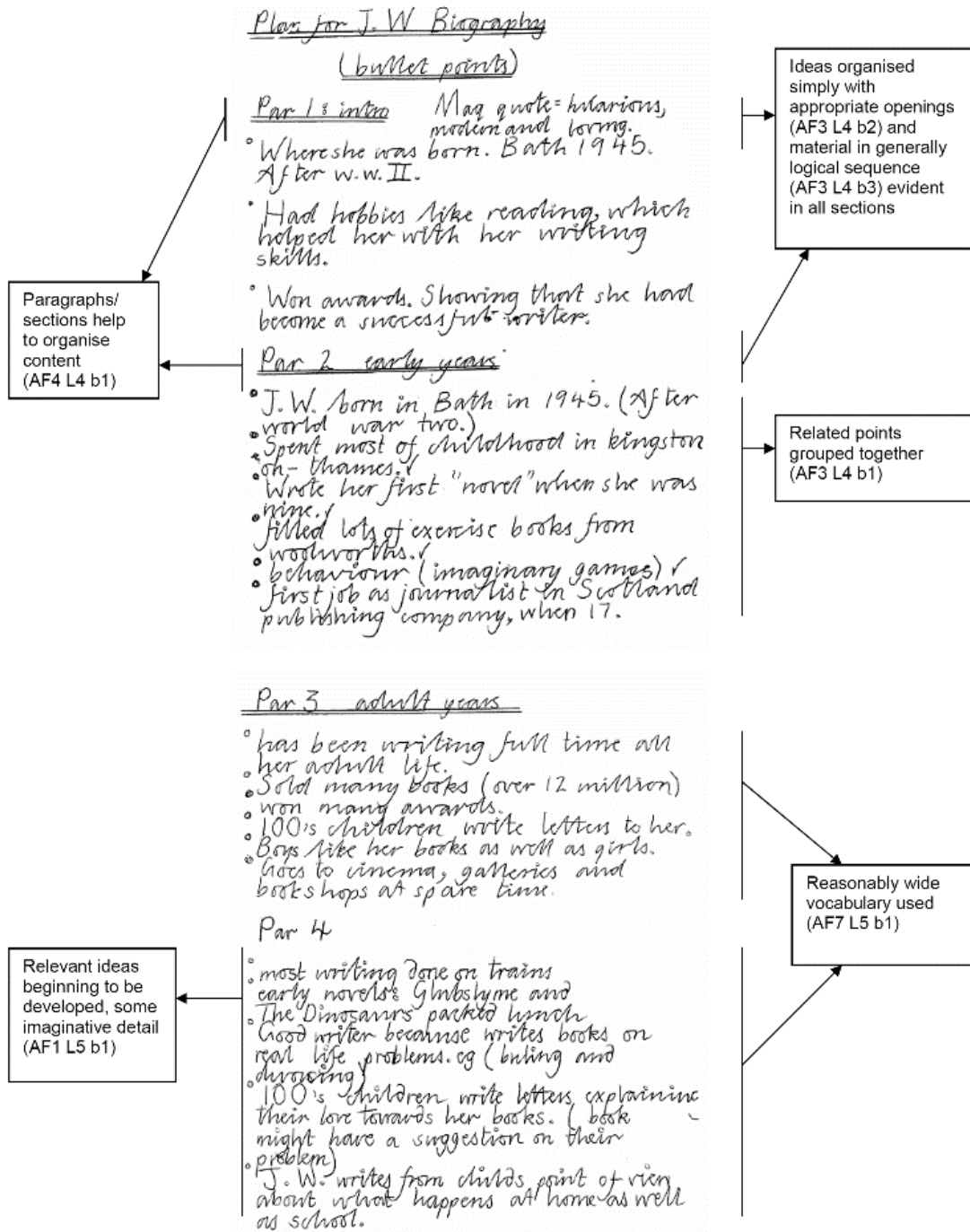
‘The Dancing Flame’ – poem

Planning a piece of biographical writing

The class had been studying author biographies and analysing features they had in common, for example early years, adult life and so on. The children then drew on these features as the focus for exploring paragraphs to support later writing. Although the work is a draft, it shows a range of organisational skills.

I am learning to plan a piece of biographical writing (using research I have carried out.)

- 1) We read and discussed autobiographies and biographies.
 - "Antarctic Journal" (autob)
 - "Writers Lives" (biog)
 - "Blitz" (auto)
 - "Coming to England" (auto)
 - "Titanic Survivor" (auto)
- 2) discussed features of autobiography (oracy)
- 3) discussed features of biography. (oracy)
- 4) Researched information on Jacqueline Wilson. (books and internet.)
- 5) Highlighted facts and opinion about J. W.



Assessment summary

This draft plan sets out the content and shape of material that will be developed into a biographical piece about the writer Jacqueline Wilson. The bullet point/note form means that assessment of sentence structure and punctuation (AF5 and AF6) is less appropriate. On the other hand, it is possible to assess features of the response that address whole text areas, that is, the range of ideas (AF1) and their appropriateness to purpose and audience (AF2) and the way these will be grouped (AF4) and structured

(AF3). Some of the criteria for all these AFs are fulfilled, mainly at level 4, with some evidence of level 5 also. It is clear from these notes that a range of appropriate vocabulary ('explaining', 'suggestion', 'behaviour', 'dinosaur') is likely to be used (AF7) and most words, including some complex and irregular words, are spelt correctly (AF8).

This response shows that Farida has been able to fulfil the criteria for level 4 in AFs 1 and 2, with some indication that she is beginning to fulfil the criteria for AF1 at level 5. The criteria for AF3 and AF4 are also met, but this is with some support. The response also includes a range of relevant vocabulary which is evidence for AF7, but since many words will have been taken from the source books she used, this is only partial evidence for level 5.

Too much TV causing weighty children – discursive article/report

This piece of writing was linked to work in science on keeping healthy. The class had read a newspaper article which argued that children watch too much television. Some of the information from the article has been used in this argument text.

TOO MUCH TV CAUSING WEIGHTY CHILDREN?

Paragraphs help to organise content (AF4 L4 b1)

Within paragraphs, limited range of connectives used to link sentences (AF4 L4 b2)

Style generally appropriate to task though awareness of the reader not always sustained (AF2 L4 b3)

Ending refers back to opening to provide effective conclusion for piece (AF3 L5 b2)

Did you know that your son or daughter has high chances of being a TV addict? The **majoroty** of todays children spend more than four hours glued to the sqawk-box. (TV) If this is so, your child will do less well in school and be less fit. A recent survey reveals the alarming news, carried out and reported by *Easter and Life*. *Easter and Life* survey surveyed over 2000 children, aged 8-15. The children were asked questions about TVs in their bedroom and munching while watching TV. The shocking news is that 50% of children watch more than four hours of TV a day and that another 50% eat junk food all the time. They also found out that 25% of children doze off in classes!

Stacy Fashoin who is eleven years old, is a typical example. Her teachers and parents are worried about her behaviour. Stacy's last school report showed that she was below average in every subject except art, for which she seems to have a special talent. Her behaviour towards other school subjects are **appauling**. She is seen to switch off and have a nap in the middle of lessons. Stacy does not complete any homework given and dislikes **vigourous** activities. She is **aggresive** and known to fight at play times; teachers think this is caused by watching too much TV. She has no special friends and is falling behind in a lot of work. Stacy's parents and teachers, who are both very concerned about Stacys behaviour, hope other parents and **gardians** make sure their children spend less time watching TV.

The problem with watching TV for more than 4 hours a day is that your child will be unhealthy. They just sit there and just have to press a button on the remote control when they're bored and the channel is changed. So they are not even getting up to change the channel. All they have to do is watch the flickering images in front of their eyes. This means their eye sight can become damaged and they are not using any **phisical** effort and will be less fit, which is not good for their bodies.

So do you think your child might be a TV addict? You'd better check what they're doing right now and just turn it off!

Engaging opening establishes clear viewpoint (AF1 L5 b3)

Selection of facts adds credibility to article (AF2 L5 b1)

Syntax and punctuation within sentences generally accurate, with commas to mark clauses (AF6 L5 b2)

Some phonetically plausible errors in the **spelling** of content words (AF8 L5)

Reasonably wide vocabulary used (AF7 L5 b2)

Assessment summary

In this response, Farida uses direct address to the reader to engage attention and establish a clear viewpoint (AF1), although the piece does not sustain the same level of awareness of the reader (AF2). Relevant ideas are developed with some detail and appropriately shaped for the chosen form (AF1). Material is organised into paragraphs (AF3) which are logically ordered, although the direction of the writing is not always

clearly signalled. Within paragraphs, cohesion is supported by straightforward links between sentences, mainly subject repetition and some use of pronouns (AF4). Farida uses a range of sentence structures (AF5), contributing to effect and emphasis, and her sentence demarcation is consistently accurate, with some use of commas to mark clauses (AF6). The range of vocabulary is varied and sometimes ambitious (AF7), although the spelling of some content words is phonetically plausible rather than accurate (AF8).

In this piece, there is evidence that Farida has fulfilled the criteria for most AFs at level 5, with AF2 and AF3 being slightly less secure. A strength of the piece is the sense of an individual voice (AF1) conveyed in phrases such as ‘munching while watching TV’; ‘watch the flickering images in front of their eyes’; ‘You’d better check what they’re doing right now’ which suggests that Farida is developing independence in developing an appropriate style for a particular text type.

How the ear works – explanatory/informative writing

This explanation text was related to work on sound and the human body which the class had been studying in science.

How the ear works

~~Ears are a very important part of our body because~~
 - Ears are a very important part of our body because they allow ~~being~~ ^{us} to hear. People usually have a one pair of ears which are ^{each} located on both sides of the head. The ear can be divided into three parts: the outer ear, the middle ear and the inner ear.

The outerear is the part of that can be seen. It is also known as the Pinna. The pinna, which is shaped to channel ~~the~~ sounds into the ear hole, is ~~also shaped~~ ^{looks, rather} like an ^{oval} tube. ~~This part of the ear admits sounds.~~
 *1 The reason that ^{the ear hole} ~~it~~ is shaped like a tube, is ~~because~~ so that sound can travel through it easily.

The middle ear starts at the ear drum, which is just inside the ear hole. The ear drum vibrates like a drum when we hear sounds. There has to be air on either side of the ear-drum in order to vibrate. The air ~~has~~ travels up from your throat through a narrow tube to your inner ear. There are three bones that are the

Ideas organised by clustering related points in paragraphs (AF3 L4 b1)

Material is generally in logical sequence, with overall direction of writing implicitly signalled by reference to three parts of the ear (AF3 L4 b3)

All punctuation used accurately (AF6 L5 b1), including some use of commas to mark clauses (AF6 L4 b3)

Sentence structure varied to maintain focus on subject matter and provide clarity (AF5 L5 b1)

Paragraphs used to structure main ideas in explanation (AF4 L5 b1)

Relative clauses and adverbial phrases develop in some detail (AF1 L4 b2)

finest in your body which help the sound to travel from the ear-drum to the inner ear. They are the hammer, anvil and stirrup. They are held tightly together by muscles, so that there is no sound loss. The ear-drum vibrates against the hammer which then passes on to the anvil, after that the vibrations pass on to the stirrup. Bone is very dense so sound conduction is fast and efficient.

So now you know how important ears are, so we have to make sure we take extra care of them - We can start by ~~cleaning~~ by cleaning them regularly. Then we can make sure that we don't stick anything in our ears. eg. pens or sticks.

Precise use of technical vocabulary, including nominal groups appropriate for purpose of writing (AF7 L5 b2)

Main purpose of writing is clear (AF2 L4 b1)

Although closing refers back to opening, the final point is something of an add-on, weakening the earlier authoritative stance (AF3 L4 b2)

Assessment summary

Farida has competently organised this response, clustering ideas into paragraphs (AF3) and using these to manage content (AF4). There is an awareness that the main purpose of the writing is to inform (AF2) and relevant information is presented to the reader with some appropriate detail (AF1). The length and structure of sentences varies, with some expansion through the use of subordinating connectives to establish links in the explanations (AF5). The demarcation of sentences is secure and there is some accurate use of the comma to mark clauses (AF6). Some technical terminology ('muscles', 'vibration', 'sound loss', 'sound conduction') is used accurately (AF7) and the spelling is generally correct (AF8).

For all the AFs, Farida shows that she can fulfil the criteria at level 4 securely, and there is evidence of the level 5 criteria being addressed in places, especially AFs 5, 4 and 7.

Magazine article – discursive response to *Macbeth*

For this piece of writing the children were asked to write a report in journalistic style. The report is based on their study of *Macbeth*.

Engaging opening establishes clear viewpoint (AF1 L5 b3)	Studying Shakespeare's <i>Macbeth</i> may not be your idea of fun, but for the year six pupils it proved to be a scintillating experience. I visited the year six classroom to find out what made <i>Macbeth</i> so enjoyable.	The last thing <i>Macbeth</i> wants is to look like a coward in front of her because he would feel humiliated". I nod agreement and excuse myself from the group in order to eavesdrop on another discussion that's taking place in the centre of the room.	Ideas developed and appropriately shaped for form (AF1 L5 b2)
Form and purpose of writing clearly signalled (AF2 L5 b2)	"One of the best things about the play is the language," Jamie, one of the pupils told me. "We found all kinds of words that have fallen out of use. Words like 'thou art' 'thee' and 'thy' sound so old fashioned and poetic," he enthused.	The class teacher is asking some pupils about the events in <i>Macbeth</i> . Are the events in <i>Macbeth</i> the kind of usual, ordinary and normal happenings that occur in everyday life? "Well, I don't think that meeting witches, fighting wars and seeing ghosts are the sorts of things that we experience everyday," Nazir offers. Other group members nod agreement as they listen intently to what he says. Everyone decides that these events are extremely exciting and make the reader desperate to read on.	Effective use of rhetorical question (AF5 L5 b1)
Range of punctuation, including speech punctuation (AF6 L5 b1) and syntax and punctuation within sentences usually used accurately, with commas to mark clauses (AF6 L5 b2)	<i>Meanwhile</i> his working partner was involved in studying interesting phrases like 'gouts of blood'. Shakespeare uses <i>this phrase</i> to describe the drops of blood covering the imaginary dagger which troubled <i>Macbeth</i> thinks he can see. "I love adjective phrases like 'the curtained sleep' which really help give a vivid picture of what's going on in the play. A simile <i>such as</i> 'moves like a ghost', helps me imagine <i>Macbeth</i> gliding towards Duncan ready to murder him!" I have to admit this is impressive stuff.	Without a doubt they feel that the scenes with the witches are the most entertaining. Perhaps the most popular event is when the witches make their spell and chant the names of all the gruesome ingredients as they fling them in the cauldron.	Material is structured clearly with sentences organised into appropriate paragraphs (AF3 L5 b1)
Within paragraphs, range of <i>devices</i> supports cohesion (AF4 L5 b2)	<i>Across the room</i> a group of pupils are engaged in a discussion about Lady <i>Macbeth</i> 's character. "She's such a persuasive woman," Nebila explains excitedly. "She tells her husband to, 'Look like the innocent flower, but be the serpent under it', and you just knows she understands all about how to deceive people. Lady <i>Macbeth</i> mocks her husband deliberately saying 'Are you afraid to claim your greatness?' because she knows it will make him do what she wants him to do.	As I leave the classroom, I feel rather sorry not to be eleven years old again! However I remind myself that when I was at school, <i>Macbeth</i> was not taught in such an interesting way.	Clear ending links back to opening to provide effective conclusion for article (AF3 L5 b3)
Development of material <i>effectively managed/signalled</i> (AF3 L5 b2)			
Use of direct quotation to frame quotes from the play is an imaginative way of conveying own understanding (AF1 L5 b2)			

Assessment summary

This is a confidently organised response (AF3) in which Farida selects and develops relevant subject matter with some elaboration and effective integration of individual children's comments (AF1). Features and format of an article are immediately established (AF2) through contextualisation of the report and references to the classroom situation. Material is organised into paragraphs (AF3) that provide a structure for subject matter, with cohesion supported by a range of devices (AF4). Sentence structure is varied for effect and emphasis (AF5), and sentence demarcation is consistently accurate with some use of other punctuation, including speech

punctuation and commas to mark clauses (AF6). A reasonably wide range of vocabulary is used, with some words chosen for deliberate effect (AF7) and there are virtually no spelling mistakes (AF8).

In this piece, Farida has managed to use quite complex material, the study of a Shakespeare play, and craft an entertaining article with a clear and individual viewpoint. Overall this article provides evidence that the level 5 criteria for all the AFs are being met securely.

Ghost story – narrative writing

Uninvited Ghost by Penelope Lively was read aloud to the class. The children liked the fact that the ghosts were more irritating than frightening and the story was used as a starting point for the children’s own ghost stories. Support was given with planning but then each child developed his or her own story independently.

A ghost story

<p>Lively opening engages at beginning of narrative (AF2 L5 b2)</p>	<p>“Amber, grab that box! Oh no, too late!” – That was my mum, we’d just moved to a new house in Bristol. The day was exhausting! Already we had had visitors, and I was pretty sure they’d be nosy snobs. Turned out I was wrong</p>	<p>Range of punctuation used accurately (AF6 L5 b1)</p>
<p>Variety of sentence structures, including some in conversational style, add interest to narrative (AF5 L5 b1)</p>	<p>It was a boy called Rhys with his mum. I found it amusing that she brought with her a tray of chocolate cookies! She and my mum got talking in the kitchen and left me and Rhys to get acquainted. We found that we were into the same stuff and so, still pretty unsure, I asked if he’d like to stay over, he replied “sure!”</p> <p>As I waited for Rhys to go get some scary movies and pyjamas (blue most likely) I started to get some midnight snacks ready. It’s sad, we never did get to eat them. A few minutes later, I opened my bedroom door to let Rhys in. We watched half a vampire movie (the vampires looked as though they’d been trick-or-treating for two years and only got one piece of candy!), and then, we sat around being bored. Breaking the silence, Rhys suggested we play a dare game, I went along with the idea.</p>	<p>Story structured clearly, with ideas organised into appropriate paragraphs (AF3 L5 b1)</p>
<p>Openings of paragraphs identify distinct stages of the narrative but are sometime repetitive in structure (AF3 L4 b3)</p>	<p>“I dare you” he began, “to go up to the attic and... and, open any old cupboard and climb in!” “That’s lame” I replied, quite unamused. “Well, then you should be able to do it right?” “Right, whatever...”, I agreed, unaware of what was ahead of me. Very unaware. So, we mounted the stairs and entered the attic.</p> <p>I suddenly felt very cold. “Go on,” urged Rhys, Carefully I laid my hand on the handle of an old, rotting closet, turned it, swung open the door and screamed! It was a measly mothball! I stepped in but almost immediately I felt a cold wind rush upon me out of the closet and I jumped out. Both Rhys and I backed away from the closet. As we watched a murky shape was collecting in the middle of the room; it was a ghost.</p>	<p>Well-judged adjectives support chosen style for ghost story (AF2 L5 b3)</p>
<p>Wide vocabulary used for imaginative effect (AF7 L5 b1)</p>	<p>“That’s weird man!” exclaimed Rhys. “You’re telling me!” I shouted back.</p> <p>The figure steered towards us, looked us in the face and... coughed “What in the blue hell are you doing here?” it rasped.</p> <p>Over the next few days, the ghost tormented me in every way possible: it kept cursing and shrieking on the beams above my bed, at night. We told our parents, but they told us to stop being ridiculous.</p>	<p>Significance of time passing not wholly clear in build up to resolution (AF3 L4 b3)</p>

One day we were on our way to school when we saw a huge, derelict house. Perfect. We both smiled. We ran all the way home and met the ghost in the afternoon. "Evening Mr. Ghost" said Rhys and I, politely.

"How about you join us for a stroll in the park, we have a surprise," I asked.

"I haven't seen daylight in ages, I'm not sure I want to, but I love a good surprise I do!" said the ghost creature.

"Great, we'll get sunglasses!"

Range of sentence structures adds variety and interest to story (AF5 L5 b1)

Single-sentence ending refers back to opening, when narrator moved house (AF3 L5 b2)

Our plan was great. We walked around the park and ended up outside the haunted house.

"Wow, that's a great house Mr. Ghost why not move in?" we said slyly.

"Oh let me see..." He entered the house. He didn't like it at first, but after a few seconds we heard him say "looky here, a lady ghost friend."

The next day, ghost man moved in.

Assessment summary

In this ghost story, Farida has successfully managed a narrative form to create a complete piece (AF2). An individual voice is deployed to convey viewpoint (AF1) and both Gothic details and humorous asides (AF2) contribute to the success of the writing.

Farida uses paragraphs to support the structure of the narrative (AF4) and although the overall text structure falters slightly towards the end, this is mostly secure. Cohesion is created through the use of connectives and dialogue (AF3), and a range of sentence structures, including those in dialogue, add interest and variety to the writing (AF5). A wide range of punctuation is used, including speech marks, apostrophes, brackets and ellipses, to create clarity and sometimes for effect (AF6). There are some effective vocabulary choices ('murky', 'rasped') (AF7) which add to the impact of the narrative.

Although children were given a starting point for their narratives, and some support with planning, there is evidence that Farida has been able to develop her own story with an individual voice, demonstrating that the criteria for level 5 are securely fulfilled across the AFs, with the possible exception of AF4.

'The Dancing Flame' - poem

This poem was produced at the end of a poetry unit of work. Exploration of poems using personification through reading and speaking and listening activities led to guided and supported writing about trees in the school grounds.

The following week children observed a candle burning, and discussed personification possibilities. Independently, Farida produced her own word bank of ideas. This is the final draft of Farida's poem.

The Dancing Flame

Punctuation used accurately to demarcate sentences (AF6 L5 b1)

Commas used to mark phrases and clauses (AF6 L5 b2)

Single-word last line creates impact (AF3 L5 b2)

On a cream podium, she dances.
 She sways with emotion and elegance
 Around her partner.
 She wears a golden dress
 And has **flaming** hair.

Her partner wears a jet black suit, standing straight
 Waving and twirling, she dances round him.

Holding her tight, he makes his move
 Bending and twisting.
 In the passion of the dance
 He looks into her eyes and sees the emotion
 And starts to cry.

In a flash she's gone, trailing a **ghostly smoke**
 Leaving her partner crying,
 His tears streaming down the podium,
 Exhausted and bent
 In the darkness

Alone.

Variation in word order gives opening line impact (AF1 L5 b3)

Effectively chosen **adjective** links dancer's hair colour to the idea of the candle flame (AF7 L5 b1)

Well-chosen **phrase** creates vivid image and emphasises ephemeral nature of flame (AF7 L5 b1)

Each verse deals with a different 'episode' giving the poem a clear structure (AF3 L5 b1)

Clear purpose conveyed through consistent style engages reader's interest (AF2 L5 b1 and AF2 L5 b2)

Parallels drawn between dancer and her partner and a candle and wick; ideas selected and shaped appropriately (AF1 L5 b1 and AF1 L5 b2)

Assessment summary

In this short narrative poem, Farida imaginatively reinterprets a candle flame flickering as a dance between a man and a woman (AF1). Relevant parallels drawn between a dancer and her partner, and a candle flame and wick, are thoughtfully shaped. The poem is well structured overall (AF3), with each verse dealing with a different 'episode' (AF4).

The personification of the candle flame and the wick is enhanced by carefully selected word choices: for example, 'Flaming hair' links her hair colour to the candle. There are also examples of powerful language such as 'exhausted and bent' which as well as describing how the man/wick appear, also describes their feelings (AF7).

There is a clear purpose to the poem and the writing style (AF2) is appropriate and consistently maintained, keeping the reader's interest throughout.

Variation in sentence and word order (AF5) gives particular emphases while punctuation (AF6), including the use of commas to mark clauses and clarify ideas, is accurate throughout the text.

In this piece Farida is fulfilling the criteria securely at level 5 across the AFs.

Overall assessment summary for Farida

In this collection, Farida shows evidence of progression between the earlier and the later pieces. In 'Planning a piece of biographical writing' and 'Too much TV causing weighty children', the criteria for level 4 are securely fulfilled with some evidence of level 5, particularly in AF1 and AF2. 'How the ear works' is largely dependent on given content but is clearly and effectively written for the purpose of explanation.

In the article, story and poem, there is a sense in which Farida is beginning to emerge as an independent writer, capable of moving beyond the given structures and developing an individual voice. Although there are some limitations to the range of evidence, Farida demonstrates that she can manipulate a number of different forms effectively, in a way that is appropriate to reader and purpose (AF2). Ideas are developed and a distinctive viewpoint is apparent (AF2). She uses paragraphs to structure her writing and is able to manage whole texts, with endings being appropriately linked to the opening (AF3).

Within paragraphs a range of cohesive devices is used appropriate to the particular text type (AF4). Sentence structures are varied (AF5), with a range of punctuation used accurately and effectively across the evidence.

The ability to create and sustain an individual voice (AF1), supported by a wide vocabulary (AF7), is a particular strength, and further progression might involve evidence that Farida can demonstrate this strength across a wider range of text types in different curriculum areas.

Overall her writing was judged to be secure level 5.

Writing assessment guidelines: levels 4 and 5



Pupil name FARIDA Class / Group Y6 Date —

	AF5 - vary sentences for clarity, purpose and effect	AF6 - write with technical accuracy of syntax and punctuation in phrases, clauses and sentences	AF3 - organise and present whole texts effectively, sequencing and structuring information, ideas and events	AF4 - construct paragraphs and use cohesion within and between paragraphs	AF1 - write imaginative, interesting and thoughtful texts	AF2 - produce texts which are appropriate to task, reader and purpose	AF7 - select appropriate and effective vocabulary	AF8 - use correct spelling
Level 5	<p>Across a range of writing</p> <ul style="list-style-type: none"> a variety of sentence lengths, structures and subjects provides clarity and emphasis wider range of connectives used to clarify relationship between ideas, <i>eg although, on the other hand, meanwhile</i> some features of sentence structure used to build up detail or convey shades of meaning, <i>eg variation in word order, expansions in verb phrases</i> 	<p>Across a range of writing</p> <ul style="list-style-type: none"> full range of punctuation used accurately to demarcate sentences, including speech punctuation syntax and punctuation within the sentence generally accurate including commas to mark clauses, though some errors occur where ambitious structures are attempted 	<p>Across a range of writing</p> <ul style="list-style-type: none"> material is structured clearly, with sentences organised into appropriate paragraphs development of material is effectively managed across text, <i>eg closings refer back to openings</i> overall direction of the text supported by clear links between paragraphs 	<p>Across a range of writing</p> <ul style="list-style-type: none"> paragraphs clearly structure main ideas across text to support purpose, <i>eg clear chronological or logical links between paragraphs</i> within paragraphs / sections, a range of devices support cohesion, <i>eg secure use of pronouns, connectives, references back to text</i> links between paragraphs / sections generally maintained across whole text 	<p>Across a range of writing</p> <ul style="list-style-type: none"> relevant ideas and material developed with some imaginative detail development of ideas and material appropriately shaped for selected form, <i>eg nominalization for succinctness</i> clear viewpoint established, generally consistent, with some elaboration, <i>eg some, uneven, development of individual voice or characterisation in role</i> 	<p>Across a range of writing</p> <ul style="list-style-type: none"> main purpose of writing is clear and consistently maintained features of selected form clearly established with some adaptation to purpose appropriate style clearly established to maintain reader's interest throughout 	<p>Across a range of writing</p> <ul style="list-style-type: none"> vocabulary chosen for effect reasonably wide vocabulary used, though not always appropriately 	<p>Across a range of writing</p> <ul style="list-style-type: none"> correct spelling of <ul style="list-style-type: none"> grammatical function words almost all inflected words most derivational suffixes and prefixes most content/lexical words likely errors <ul style="list-style-type: none"> occasional phonetically plausible spelling of unstressed syllables in content words double consonants in prefixes
Level 4	<p>Across a range of writing</p> <ul style="list-style-type: none"> some variety in length, structure or subject of sentences use of some subordinating connectives, <i>eg if, when, because</i> throughout the text some variation, generally accurate, in tense and verb forms 	<p>Across a range of writing</p> <ul style="list-style-type: none"> sentences demarcated accurately throughout the text, including question marks speech marks to denote speech generally accurate, with some other speech punctuation commas used in lists and occasionally to mark clauses, although not always accurately 	<p>Across a range of writing</p> <ul style="list-style-type: none"> ideas organised by clustering related points or by time sequence ideas are organised simply with a fitting opening and closing, sometimes linked ideas or material generally in logical sequence but overall direction of writing not always clearly signalled 	<p>Across a range of writing</p> <ul style="list-style-type: none"> paragraphs / sections help to organise content, <i>eg main idea usually supported or elaborated by following sentences</i> within paragraphs / sections, limited range of connections between sentences, <i>eg over-use of 'also' or pronouns</i> some attempts to establish simple links between paragraphs / sections not always maintained, <i>eg firstly, next</i> 	<p>Across a range of writing</p> <ul style="list-style-type: none"> relevant ideas and content chosen some ideas and material developed in detail, <i>eg descriptions elaborated by adverbial and expanded noun phrases</i> straightforward viewpoint generally established and maintained, <i>eg writing in role or maintaining a consistent stance</i> 	<p>Across a range of writing</p> <ul style="list-style-type: none"> main purpose of writing is clear but not always consistently maintained main features of selected form are clear and appropriate to purpose style generally appropriate to task, though awareness of reader not always sustained 	<p>Across a range of writing</p> <ul style="list-style-type: none"> some evidence of deliberate vocabulary choices some expansion of general vocabulary to match topic 	<p>Across a range of writing</p> <ul style="list-style-type: none"> correct spelling of <ul style="list-style-type: none"> most common grammatical function words, including adverbs with -ly formation regularly formed content/lexical words, including those with multiple morphemes most past and present tense inflections, plurals likely errors <ul style="list-style-type: none"> homophones of some common grammatical function words occasional phonetically plausible spelling in content/lexical words
BL								
IE								

Overall assessment (tick one box only) Low 4 Secure 4 High 4 Low 5 Secure 5 High 5